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November 26, 1983

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## CASHBOX

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## EDITORIAL

### Looking Ahead

It's said that Christmas comes but once a year, and certainly no one knows that better than a record retailer. Our generic industry-wide promotion campaign to "Give The Gift of Music" addresses the fact that we have always placed great stock in the value of records for gift-giving. And Christmas is the ultimate season for selling records.

This week marks the official beginning of the Christmas shopping season. Like the pep rally before the big game, we'll all be getting charged up for Thanksgiving — looking for indications on the initial rush for how our Christmas season will turn out.

This year appears to be significantly different

from last in one obvious respect: last year's trepidation has been replaced by a feeling of optimism. Fortunately, last year's Christmas business proved brisk; but going in there was much talk about market erosion and the competition from new product lines for the consumer's leisure dollar. Now we hear very little about video games and home computers as primary competitors.

Perhaps music has never and will never go out of vogue; but it is certainly back to its old favored status thanks to the right product and the increased influx of music in the movies and on cable television. Once again the consumer is thinking about music. And once again it looks to be a happy holiday.

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### ON THE COVER

The rare ability to find success in every field of entertainment — stage, screen and records — has fallen to only a lucky few. But Melba Moore has done so with relative ease. She burst onto the theatrical scene fifteen years ago with a critically-acclaimed debut in the Broadway rock musical "Hair," and although she claimed little professional training, Moore quickly established her stature with a succession of starring roles, eventually landing a prestigious Tony award for "Purlie." Moore's desire to make music took a little longer, but once she began recording, the world was her oyster. She regularly lights up concert stages across the country and around the world. Moore has also been the star of her own TV variety show and has appeared in numerous films, including Milos Forman's version of "Hair." A guest appearance on ABC-TV's *Love Boat* is upcoming on her busy schedule.

Moore is currently hot on the charts, too, with her single "Keepin' My Lover Satisfied" bulleted at #25 on the **Cash Box** Black Contemporary Chart only a month after its release.



## TOP POP DEBUTS

<b>SINGLES</b>	55	<b>RUNNING WITH THE NIGHT</b> — Lionel Richie — Motown
<b>ALBUMS</b>	10	<b>UNDERCOVER</b> — Rolling Stones — Rolling Stones/Atco

### POP SINGLE

**ALL NIGHT LONG (ALL NIGHT)**  
Lionel Richie  
Motown

### B/C SINGLE

**ALL NIGHT LONG (ALL NIGHT)**  
Lionel Richie  
Motown

### COUNTRY SINGLE

**HOLDING HER AND LOVING YOU**  
Earl Thomas Conley  
RCA

### JAZZ

**INDIVIDUAL CHOICE**  
Jean-Luc Ponty  
Atlantic

## NUMBER ONES



Lionel Richie

### POP ALBUM

**ALL NIGHT LONG (ALL NIGHT)**  
Lionel Richie  
Motown

### B/C ALBUM

**CAN'T SLOW DOWN**  
Lionel Richie  
Motown

### COUNTRY ALBUM

**EYES THAT SEE IN THE DARK**  
Kenny Rogers  
RCA

### GOSPEL

**I'LL RISE AGAIN**  
Al Green  
Myrrh

# CASH BOX TOP 100 SINGLES

November 26, 1983

	Weeks On Chart	11/19 Chart
<b>1</b> ALL NIGHT LONG (ALL NIGHT) LIONEL RICHIE (Motown 1698MF)	1	11
<b>2</b> SAY SAY SAY PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	3	7
<b>3</b> ISLANDS IN THE STREAM KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)	2	14
<b>4</b> UPTOWN GIRL BILLY JOEL (Columbia 38-04149)	5	10
<b>5</b> CUM ON FEEL THE NOISE QUIET RIOT (Pasha/CBS ZS4 04005)	6	11
<b>6</b> LOVE IS A BATTLEFIELD PAT BENATAR (Chrysalis/CBS VS4 42732)	8	10
<b>7</b> TOTAL ECLIPSE OF THE HEART BONNIE TYLER (Columbia 38-03906)	4	20
<b>8</b> ONE THING LEADS TO ANOTHER THE FIXX (MCA 52264)	7	14
<b>9</b> SAY IT ISN'T SO DARYL HALL—JOHN OATES (RCA PB-13654)	17	5
<b>10</b> HEART AND SOUL HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)	12	12
<b>11</b> CRUMBLIN' DOWN JOHN COUGAR MELLENCAMP (Riva/PolyGram R 214)	16	7
<b>12</b> SUDDENLY LAST SUMMER THE MOTELS (Capitol B-5271)	10	13
<b>13</b> DELIRIOUS PRINCE (Warner Bros. 7-29503)	11	13
<b>14</b> UNION OF THE SNAKE DURAN DURAN (Capitol B-5290)	28	4
<b>15</b> CHURCH OF THE POISON MIND CULTURE CLUB (Virgin/Epic 34-04144)	20	6
<b>16</b> P.Y.T. (PRETTY YOUNG THING) MICHAEL JACKSON (Epic 34-04165)	18	8
<b>17</b> TELEPHONE (LONG DISTANCE LOVE AFFAIR) SHEENA EASTON (EMI America B-8172)	14	15
<b>18</b> IN A BIG COUNTRY BIG COUNTRY (Mercury/PolyGram 814 467-7)	25	6
<b>19</b> TWIST OF FATE OLIVIA NEWTON-JOHN (MCA 52284)	26	4
<b>20</b> WHY ME? IRENE CARA (Network/Geffen 7-29464)	23	6
<b>21</b> MAKING LOVE OUT OF NOTHING AT ALL AIR SUPPLY (Arista AS 1 9056)	13	18
<b>22</b> TONIGHT I CELEBRATE MY LOVE PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	19	21
<b>23</b> TRUE SPANDAU BALLET (Chrysalis/CBS VS4 42720)	9	18
<b>24</b> LOVE IS A STRANGER EURYTHMICS (RCA PB-13618)	24	10
<b>25</b> SYNCHRONICITY II THE POLICE (A&M 2571)	34	4
<b>26</b> IF ANYONE FALLS STEVIE NICKS (Modern/Atco 7-99832)	15	12
<b>27</b> TENDER IS THE NIGHT JACKSON BROWN (Asylum 7-69791)	30	9
<b>28</b> MIRROR MAN THE HUMAN LEAGUE (Virgin/A&M 2587)	31	8
<b>29</b> UNDERCOVER OF THE NIGHT ROLLING STONES (Rolling Stones/Atco ST-RS-45605)	37	3
<b>30</b> BREAK MY STRIDE MATTHEW WILDER (Private I/CBS ZS4 04113)	35	11
<b>31</b> SEND HER MY LOVE JOURNEY (Columbia 38-04151)	32	9
<b>32</b> AIN'T NOBODY RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)	36	9
<b>33</b> MAJOR TOM (COMING HOME) PETER SCHILLING (Elektra 7-69811)	38	9

	Weeks On Chart	11/19 Chart
<b>34</b> OWNER OF A LONELY HEART YES (Atco 7-99817)	45	4
<b>35</b> THE WAY HE MAKES ME FEEL BARBRA STREISAND (Columbia 38-04177)	44	6
<b>36</b> TALKING IN YOUR SLEEP THE ROMANTICS (Nemperor/CBS ZS4 04135)	50	8
<b>37</b> HOW MANY TIMES CAN WE SAY GOODBYE DIONNE WARWICK AND LUTHER VANDROSS (Arista AS1 9073)	39	8
<b>38</b> SOULS RICK SPRINGFIELD (RCA PB-13650)	42	7
<b>39</b> THE SMILE HAS LEFT YOUR EYES ASIA (Geffen 7-29475)	43	7
<b>40</b> JUST GOT LUCKY JoBOXERS (RCA PB-13601)	41	10
<b>41</b> MODERN LOVE DAVID BOWIE (EMI America B-8177)	21	14
<b>42</b> INVISIBLE HANDS KIM CARNES (EMI America B-8181)	47	7
<b>43</b> BURNING DOWN THE HOUSE TALKING HEADS (Sire 7-29565)	22	17
<b>44</b> I GUESS THAT'S WHY THEY CALL IT THE BLUES ELTON JOHN (Geffen 7-29460)	49	5
<b>45</b> KING OF PAIN THE POLICE (A&M 2569)	27	14
<b>46</b> THE SAFETY DANCE MEN WITHOUT HATS (Backstreet/MCA BSR-52232)	29	23
<b>47</b> I AM LOVE JENNIFER HOLLIDAY (Geffen 7-29525)	51	7
<b>48</b> TIME WILL REVEAL DeBARGE (Gordy/Motown 1705GF)	56	6
<b>49</b> I NEED YOU POINTER SISTERS (Planet/RCA YB-13639)	54	7
<b>50</b> I WON'T STAND IN YOUR WAY STRAY CATS (EMI America B-8185)	55	5
<b>51</b> HOLIDAY MADONNA (Sire 7-29478)	59	5
<b>52</b> ALLERGIES PAUL SIMON (Warner Bros. 7-29453)	57	4
<b>53</b> IF I'D BEEN THE ONE .38 SPECIAL (A&M 2594)	61	3
<b>54</b> READ 'EM AND WEEP BARRY MANILOW (Arista AS1-9101)	67	2
<b>55</b> RUNNING WITH THE NIGHT LIONEL RICHIE (Motown 1710MF)	—	1
<b>56</b> WHEN THE LIGHTS GO OUT NAKED EYES (EMI America B-8183)	62	5
<b>57</b> STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M 2591)	63	5
<b>58</b> JOANNA KOOL & THE GANG (De-Lite/PolyGram DE 829)	68	3
<b>59</b> WHAT'S NEW LINDA RONSTADT & THE NELSON RIDDLE ORCHESTRA (Asylum 7-69780)	65	4
<b>60</b> ONLY YOU COMMODORES (Motown 1694MF)	60	10
<b>61</b> I STILL CAN'T GET OVER LOVING YOU RAY PARKER JR. (Arista ASI-9116)	74	3
<b>62</b> MY TOWN MICHAEL STANLEY BAND (EMI America B-8178)	46	9
<b>63</b> QUEEN OF THE BROKEN HEARTS LOVERBOY (Columbia 38-04096)	33	11
<b>64</b> (SHE'S) SEXY + 17 STRAY CATS (EMI America B-8168)	48	17
<b>65</b> TELL HER ABOUT IT BILLY JOEL (Columbia 38-04012)	52	18
<b>66</b> FOOLIN' DEF LEPPARD (Mercury/PolyGram 814 178-7)	40	12

	Weeks On Chart	11/19 Chart
<b>67</b> GOLD SPANDAU BALLET (Chrysalis/CBS VS4 42743)	78	2
<b>68</b> CAN'T SHAKE LOOSE AGNETHA FALTSKOG (Polydor/PolyGram 815 230-7)	53	14
<b>69</b> THAT'S ALL GENESIS (Atlantic 7-89724)	—	1
<b>70</b> I JUST CAN'T WALK AWAY FOUR TOPS (Motown 1706MF)	73	4
<b>71</b> BABY I LIED DEBORAH ALLEN (RCA PB-13600)	79	3
<b>72</b> MAGNETIC EARTH, WIND & FIRE (Columbia 38-04210)	80	3
<b>73</b> ON THE DARK SIDE EDDIE AND THE CRUISERS (Scotti Brothers/CBS ZS4 04107)	64	8
<b>74</b> PUTTIN' ON THE RITZ TACO (RCA PB-50727)	66	21
<b>75</b> OLD TIME ROCK & ROLL BOB SEGER & THE SILVER BULLET BAND (Capitol B-5276)	69	11
<b>76</b> STREET OF DREAMS RAINBOW (Mercury/PolyGram 815 660-7)	84	2
<b>77</b> LET THE MUSIC PLAY SHANNON (Emergency/Mirage 7-99810)	86	2
<b>78</b> STOP DOGGIN' ME AROUND KLIOUE (MCA-52250)	58	8
<b>79</b> BLUE WORLD THE MOODY BLUES (Threshold/PolyGram TR 605)	87	2
<b>80</b> MAMA GENESIS (Atlantic 7-89770)	71	7
<b>81</b> YOU DON'T BELIEVE THE ALAN PARSONS PROJECT (Arista AS1-9108)	90	2
<b>82</b> IN THE MOOD ROBERT PLANT (Es Paranza/Atlantic 7-99820)	—	1
<b>83</b> SEND ME AN ANGEL REAL LIFE (Curb/MCA 52287)	—	1
<b>84</b> SPICE OF LIFE MANHATTAN TRANSFER (Atlantic 7-89786)	72	12
<b>85</b> I LIKE MEN WITHOUT HATS (MCA-52293)	89	2
<b>86</b> THE SIGN OF FIRE THE FIXX (MCA 52316)	—	1
<b>87</b> MIRACLES STACY LATTISAW (Cotillion/Atco 7-99855)	75	16
<b>88</b> STATE OF THE NATION INDUSTRY (Capitol B-5268)	—	1
<b>89</b> AUTOMATIC MAN MICHAEL SEMBELLO (Warner Bros. 7-29485)	70	9
<b>90</b> THIS TIME BRYAN ADAMS (A&M 2574)	82	13
<b>91</b> BIG LOG ROBERT PLANT (Es Paranza/Atlantic 7-99844)	76	16
<b>92</b> EVERY BREATH YOU TAKE THE POLICE (A&M 2542)	81	26
<b>93</b> ROCKIT HERBIE HANCOCK (Columbia 38-04054)	85	10
<b>94</b> DR. HECKYL & MR. JIVE MEN AT WORK (Columbia 38-04111)	77	11
<b>95</b> PROMISES, PROMISES NAKED EYES (EMI America B-8170)	83	20
<b>96</b> FREAK-A-ZOID MIDNIGHT STAR (Solar/Elektra 7-69828)	94	16
<b>97</b> DEAD GIVEAWAY SHALAMAR (Solar/Elektra 7-69819)	92	22
<b>98</b> CAUGHT IN THE GAME SURVIVOR (Scotti Bros./CBS ZS4 04074)	88	6
<b>99</b> JUST BE GOOD TO ME THE S.O.S. BAND (Tabu/CBS ZS4 03955)	93	13
<b>100</b> NEVER SAY DIE (GIVE A LITTLE BIT MORE) CLIFF RICHARD (EMI America B-8180)	99	6

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Nobody (Overdue — ASCAP) . . . . . 32	I Need You (Porchester/Dale Kawashima/Orca/Day To Day — ASCAP/Neches River — BMI) . . . . . 49	Old Time Rock (Muscle Shoals Sound — BMI) . . . . . 75	State Of The Nation (Exit 60 — BMI) . . . . . 88
All Night Long (Brockman — ASCAP) . . . . . 1	I Still Can't Get (Raydiola — ASCAP) . . . . . 61	On The Dark Side (Aurora Film Partners/John Cafferty/Warner-Tamerlane — BMI) . . . . . 73	Stay With Me (Zabaldan — ASCAP) . . . . . 57
Allergies (Paul Simon — BMI) . . . . . 52	I Won't Stand (Willesden — BMI) . . . . . 50	One Thing Leads (Colgems-EMI — ASCAP) . . . . . 8	Stop Doggin' Me (Lena — SESAC) . . . . . 78
Automatic Man (WB/Gravity Raincoat/David Bateau/On Backstreet/No Pain No Gain — ASCAP) 89	If Anyone Falls (Welsh Witch — BMI) . . . . . 26	Only You (Old Fashion — ASCAP) . . . . . 60	Street Of Dreams (Thames Talent/Lyon Farms — ASCAP/BMI) . . . . . 76
Baby I Lied (Posey/Unichappell/Vanhoy — BMI/Chappell — ASCAP) . . . . . 71	In A Big Country (Rocknocker — ASCAP) . . . . . 53	Owner Of A (Warner Bros./Unforgettable Songs — ASCAP) . . . . . 34	Suddenly Last Summer (Clean Sheets — BMI) . . . . . 12
Big Log (Talk Time/Bay — ASCAP) . . . . . 91	In A Big Country (Virgin adm. by Chappell — ASCAP) . . . . . 18	P.Y.T. (Eiseman/Hel-Ai/Kings Road — BMI/Yellowbrick Road — ASCAP) . . . . . 16	Synchronicity II (Magnetic/Reggetta Illegal — BMI) 25
Blue World (Bright/WB — ASCAP) . . . . . 79	In The Mood (Talk Time/Bay — ASCAP) . . . . . 82	Promises, Promises (Rondor (London) Ltd./Adm. by Almo — ASCAP) . . . . . 95	Talking In Your (Forever Endeavor/Romantics — ASCAP) . . . . . 36
Break My Stride (Streetwise/Big Ears/No Ears — ASCAP) . . . . . 30	Invisible Hands (Zomba — ASCAP) . . . . . 42	Puttin' On The Ritz (Schallplatten GMBH) . . . . . 74	Telephone (Mighty Mathelson/Slaphot — BMI) . . . . . 17
Burning Down (WB/Blesu Disque/Index — ASCAP) 43	Islands In The Stream (Gibb Brothers/Unichappell — BMI) . . . . . 3	Queen Of The (Dean Of Music/Blackwood — BMI/Duke Reno/April — ASCAP) . . . . . 63	Tell Her About It (Joel Songs — BMI) . . . . . 65
Can't Shake Loose (April/Russell Ballard — ASCAP) 68	Joanna (Delightful — BMI) . . . . . 58	Read 'Em And Weep (Edward B. Marks/Neveerland/Peg — BMI) . . . . . 54	Tender Is The Night (Olas/Kortchmar/Kight Kitchen — ASCAP) . . . . . 29
Caught In The Game (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP) . . . . . 98	Just Be Good (Flyte Tyme/Avant Garde/Almo — ASCAP) . . . . . 99	Rocket (Hancock/OAO — BMI) . . . . . 93	That's All (Pun/Warner Bros. — ASCAP) . . . . . 67
Church Of The Poison (Virgin adm. by Chappell — ASCAP) . . . . . 15	Just Got Lucky (Zomba — ASCAP) . . . . . 40	Running With The Night (Brockman — ASCAP/Dyad — BMI) . . . . . 55	This Time (Irving/Adam's Comm./Calypso Toonz — BMI) . . . . . 90
Crumblin' Down (Riva — ASCAP) . . . . . 11	King Of Pain (Magnetic — BMI) . . . . . 45	Safety Dance (Off Backstreet/Les Editions Chapeau — BMI) . . . . . 46	Time Will Reveal (Jobete — ASCAP) . . . . . 48
Cum On Feel (Barn — ASCAP) . . . . . 5	Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP) . . . . . 77	Say It Isn't So (Hot-Cha/Unichappell — BMI) . . . . . 9	Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI) . . . . . 22
Dead Giveaway (Spectrum VII/L.F.S. III — ASCAP) 97	Love Is A Battlefield (Chinnchap/Careers — BMI/Makiki/Arista — ASCAP) . . . . . 6	Say Say Say (MPL Comm./Mjac — BMI) . . . . . 2	Total Eclipse (Lost Boys — BMI) . . . . . 27
Delirious (Controversy — ASCAP) . . . . . 13	Love Is A Stranger (Red Network/Carbert — BMI) 24	Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP) . . . . . 31	True (Reformation Ltd. — ASCAP) . . . . . 23
Every Breath You Take (Magnetic — BMI) . . . . . 92	Magnetic (Saggitfire/Zomba — ASCAP) . . . . . 72	Send Me An (Australian Tumbleweed — BMI) . . . . . 83	Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI) . . . . . 19
Foolin' (Zomba — ASCAP) . . . . . 66	Major Tom (Southern — ASCAP) . . . . . 33	Sexy (Willesden — BMI) . . . . . 64	Undercover (Colgems-EMI — ASCAP) . . . . . 29
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I Am Love (Saggitfire — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Backstreet—BMI) 47	My Town (Bema/Michael Stanley — ASCAP) . . . . . 62		Why Me? (GMPC/Carub/AICor — ASCAP) . . . . . 20
I Guess That's Why (Intersong — ASCAP) . . . . . 44	Never Say Die (Sookloozy — BMI/Chappell — ASCAP) . . . . . 100		You Don't Believe (Woolfsongs/Careers — BMI) . . . . . 81
I Just Can't (Good Life/Beau-Di-O-Do — ASCAP) . . . . . 70			
I Like (Off Backstreet/Les Editions Chapeau — BMI) 85			



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

## AFM Threatens Major Strike

by Fred Goodman

NEW YORK — The possibility of a national strike by the American Federation of Musicians (AFM) is looming closer and closer as representatives of the union and the major record companies continued meeting here last week to discuss the future of the union's Special Payments Fund and Music Performance Trust Fund. If a settlement is not reached in the next two weeks, Victor W. Fuentealba, national president of the AFM, has set a strike date of December 1.

The two funds, set up in 1943, were a form of compensation for the decline in live gigs and radio work that resulted as records became dominant. The Special Payments Fund is distributed by locals to their members who are playing on recording sessions, and is based on the dollar volume of records sold. The Music Performance Trust Fund underwrites charity gigs by paying union members for performances in institutions and for charitable organizations.

While representatives for both sides

would not comment until negotiations are either completed or halted, it was believed that the record companies were seeking to eliminate the Music Performance Trust Fund altogether, and to significantly decrease payments to the other fund. If the labels succeed, it will be the second time in three years that they have gained fund concessions from the AFM.

The proposed strike would apply only to label recordings and would not affect jingles, live performances or television.

According to sources familiar with the negotiations, the AFM's most recent proposal — said to be its last — was to the present agreement for at least a year with the understanding that it is open to further discussion in the future.

Meetings are being scheduled by many of the union's locals to inform their membership about the possibility of striking. Although Fuentealba is empowered to call a national strike without a vote, it remains to be seen whether the record companies or even some of the union members will honor such a strike.



**GOLDEN MOMENTS** — Es Paranza/Atlantic recording artist Robert Plant and his band were recently presented with gold records commemorating U.S. sales of Plant's current "The Principle Of Moments" LP. Pictured standing at the presentation, which took place during a Los Angeles concert tour stop, are (l-r): Tony Smith, Plant's tour director; Dave Glew, executive vice president/general manager, Atlantic Records; Jazz Woodroffe and Paul Martinez, of the band; Doug Morris, president, Atlantic Records; Robbie Blunt, of the band; and Phil Carson, senior vice president/international operations, Atlantic Records. Pictured kneeling are (l-r): Phil Collins and Plant.

## Extent, Profitability Of Music Video Piracy Are Questioned

by Jim Bessman

NEW YORK — Bootlegging of music video product is occurring, but it seems to be only in the "baby" stage according to those familiar with the practice. Opinions vary as to whether trade in the illicit product will be profitable or if it will be limited only to devoted collectors of cult or superstar artists, as is typically the case with bootleg sound recordings.

The Recording Industry Assn. of America (RIAA) however, has indicated a growing concern in this area. RIAA anti-piracy special counsel Joel Schoenfeld said that the association has already completed several video bootleg cases and fears a greater problem in video music product becoming more "economically exploitable." This would occur, he said, as the product becomes more popular and desirable through people being more aware of its existence.

Schoenfeld's main concern is with mail order dealers of the product, though he said that some retailers have been found. He said that some such mail-order dealers advertise in such consumer magazines as *Cream*, *Goldmine*, *Rolling Stone*, and *Trouser Press*. At *Trouser Press*, publisher Ira Robbins was unaware of any of his advertisers who were dealing in illicit video product. "Undoubtedly a couple people are doing it, but it's certainly not a big business," said Robbins, who added that

he had received a flyer listing available bootleg footage but had never followed up. He did say, however, that he had seen a Rolling Stones concert tape entitled "Hot As Hell" that was "miserably packaged" and apparently shot from a hand-held camera in the third balcony. "Who's going to care about watching a fifteenth generation tape?" wondered Robbins.

Robbins felt that demand for such product was limited basically to collectors. One collector, who asked not to be named, agreed and questioned whether a bootleg music video business could be profitable because of poor distribution channels. Another collector also referred to "grapevine-type distribution" and like Robbins, decried the poor quality of available concert footage. Thus, he felt that quality concert cassettes of such major artists as Bruce Springsteen, "which is impossible to find," would be marketable, whereas promotional video clips such as could be seen on MTV would be of little value. He also said that old rock television shows and footage, such as from the Ed Sullivan Show, is hard to get and in great demand.

Keith Sluchansky, owner of the new Come & Get It Record Dept. at the It's Only Rock 'N' Roll collectors store in Greenwich Village, collects vintage rock video — including Ed Sullivan clips and Shindig and Hullabaloo programs — and plays it regularly on his in-store monitor, much to

the delight of younger customers. He estimated personal access to "a couple thousand" music video items and said that he sometimes gets supplier lists containing as many as 50 titles, but stated that "it's not a sale business — mostly for collectors trying to have something the other guy doesn't have. And it's mostly old TV and rock 'n roll movies, since the new stuff almost anyone can get and is not desirable." Sluchansky did say, however, that as more people get interested in music video and buy more video players, they would logically want to start collecting product. "It's a baby business, right now," he concluded.

As for more current music video product, Larry Haber, head of Miami's Video-To-Go, reported receiving many calls and letters from people interested in obtaining video promotional clips and otherwise unavailable concert tapes. Besides Haber's retail/rental outlet, he offers a mail-order service, as does Larry Wagenaar, head of the Holland, Michigan Video Heaven mail-order only house. Like Haber, Wagenaar has received some calls asking for concert tapes that are not on the market. "I've been asked about Led Zepelin's *The Song Remains The Same*, by people who say that their friends have it, so I know it must be a bootleg copy," said Wagenaar. But Wagenaar saw little problems with video bootlegging, though he said that video home taping by swapping with friends could be happening more

frequently. He also suggested that if music video product would be released commercially at a reasonable pricepoint, it would serve to curtail the potential for bootleg video. "Why buy a low quality bootleg reproduction when a high quality genuine article is available?" he asked, echoing Robbins. "Besides, most people at heart don't want to do anything that's illegal."

Dwight Montjar, video software buyer for the giant Camelot Music record store chain, was aware of video bootlegging and the practice of taping clips off MTV or other video programs and swapping them among friends. But he was not too concerned at this point, since his chain only has nine full-fledged video departments "that don't do that much better in music-related videos than they do in movies."

At Chicago's Wax Trax, owner Jim Nash wondered "Who doesn't copy stuff off MTV?" and suggested that since so much music video was now available on television, there was no need to buy it. A subscriber to the Rockamerica video pool, Nash noted that sometimes customers ask to buy Rockamerica-serviced video, "but I don't see that as much of a problem." He seconded Wagenaar in saying that as long as prices of music video product stayed fairly reasonable and that such product continued to be commercially available there would be small demand for illicit product. He also said that no one had yet come in and offered him bootleg video

(continued on page 9)

## Changes In "First Sale" Provision Gains Strong Reagan Support

by Earl B. Abrams

WASHINGTON — Moves to amend the Copyright Law's "first sale" provision — giving copyright owners more of a say in the record and video cassette rental business — has gained strong administration support as Congress prepared to recess until after the New Year. White House support for the change was enunciated to congressional committees by the Department of Justice, the Cabinet Council on Commerce and Trade (through the Department of Commerce) and the National Endowment for the Arts.

Although Congress will be in recess, it was learned that the House copyright subcommittee plans to hold further hearings on the rental issue to hear administration

spokesmen between the end of this month and mid-December.

House bills are H.R. 1027 (audio) and H.R. 1029 (video), and are similar to Senate bills S-32 (dealing with audio records) which passed the full Senate last June, and S-33 (dealing with video) which the Senate copyright subcommittee held hearings about last April.

The House bills were proposed by Rep. Don Edwards (D-Calif.); the Senate bills by Sen. Charles McC. Mathias (R-Md.), chairman of the Senate copyright subcommittee. The proposed legislation would revise the present first-sale doctrine to require retailers who rent records or video cassettes to first obtain the consent of the copyright owners.

(continued on page 30)

## Warner Comm. Inc./PolyGram Is O.K. In U.K.

NEW YORK — The proposed merger between WCI's record division and PolyGram Records moved one step closer to reality last week when Norm Tebbit, Britain's Secretary of State for Trade and Industry, blessed the deal.

In a prepared statement released in London on Nov. 17 Tebbit's office said that the Secretary "has decided on information at present before him and in accordance with the recommendation of the Director General of Fair Trading not to refer the proposed acquisition by Warner Communications Inc. of 50-percent shareholding in PolyGram to the Monopolies and Merger Commission under the provisions of the Fair Trading Act of 1973." The decision applies only in the U.K.

In an unsigned press release, WCI

termed the decision "an extremely gratifying development confirming our view that the merger of the two companies interests does not raise any anti-competitive concerns." It added that "in making this decision, the Secretary in essence decided that the merger of the two companies' record activities did not raise any issues that even warranted an investigation by the U.K. Monopolies Commission. We believe this prompt clearance, the first jurisdiction to pass on the merger, will lead to similar favorable results elsewhere and speedy conclusion to the deal."

A spokesman for WCI declined to say whether approval in Great Britain would lead immediately to a merger in that country.

## BUSINESS NOTES



**A VISIT TO THE ZOO** — RCA recording artist Mick Fleetwood and his band Zoo recently played New York's Bottom Line, and was also the featured musical guest on "Saturday Night Live." The group's LP, "I'm Not Me," has just been released. RCA label execs partied with Fleetwood and band after his recent performance. Pictured backstage are (l-r): John Betancourt, division vice president, promotion, RCA Records; Bruce Harris, director A&R, contemporary music, RCA; Fleetwood; Gregg Geller, division vice president, music operations, RCA; and Billy Burnette, Zoo member.

## VSDA Meet Set For Las Vegas

NEW YORK — The 1984 Video Software Dealers Association (VSDA) Convention will be held at the MGM Grand Hotel in Las Vegas, August 26-30.

At a recent VSDA Advisory Board meeting in Washington D.C., the Board voted to hold future meetings on alternate coasts. A committee to select convention sites for the '85 and '86 meets — to be held on the East Coast and West Coast respectively — was also set. The committee members are: Steve Goodman, chairman, Video Warehouse, Atlanta; John Rough, Video Cassettes Unlimited, Santa Ana; and Bob Skidmore, Video Corner, St. Petersburg.

Commenting on the selection of MGM Grand as the '84 site, Dan Davis, executive vice president of VSDA said: "The overwhelming turn-out and success of the 1983 VSDA Convention in San Francisco, when used as a barometer for future confabs, clearly limits the number of facilities able to accommodate a group of our size. However, the MGM Grand is one of the finest convention properties in Las Vegas, and offers every facility necessary for another successful VSDA Convention."

## Atari Releases First Kids' Games

NEW YORK — Atari last week announced the release of its first three childrens educational home video games, all for use on the Atari 2600 Video Computer System (VCS). David N. Ruckert said at a New York press conference. The games, which carry a suggested retail price of \$30.45 each and began shipping last month for in-store availability by Thanksgiving, took two years to develop and were the most researched game product in the history of computer game software, according to David N. Ruckert, senior vice president of product management. He said that educational software represented the fastest growing segment of the software market and that the introduction of the new games would further support his estimated installed base of 13 million VCS consoles.

The games were designed by Atari and the Children's Computer Workshop, which is a division of the Children's Television Workshop, producer of "Sesame Street." The games feature the "Sesame Street" characters and are entitled "Alpha Beam With Ernie," a space themed letter recognition game; "Big Bird's Egg Catch," which builds directional skills; and "Cookie Monster Munch," which teaches visual tracking. A fourth title, Oscar's Trash Race," will be released in January.

Child psychologist Dr. Lee Salk gave computers and the new games his blessing at the conference, citing their benefits on children's self-esteem and positive means of master and control of their environment.

Ruckert said that the games would be heavily supported through advertising with the goal of turning the installed game machine base into an educational tool. A specially designed merchandising tree rack is available for retail floor or counter display.

## RCA Pacts With Ariola America

NEW YORK — RCA Records has reached agreement with Ariola America to become the licensee in the U.S. and Puerto Rico for Ariola Latin music. The initial Ariola release under the new pact includes product by Jose Jose, Juan Gabriel, Rocio Durcal, Joan Manuel Serrat, and Los Zorros. Additional releases by Camilo Sesto, Napoleon, Angela Carrasco, Lucia Mendez, Lucha Villa, and Estrella Nunez are scheduled.

Commencing Jan. 1, 1984, RCA will distribute Ariola's entire Latin catalog. Ariola Latin product had been distributed in the U.S. by Joe Cayre's Mericana Record Corp. on the Pronto label; Mericana will continue to handle returns on all product which it released.

"RCA has developed an aggressive approach to the U.S. Latin market and an impressive and experienced team of Latin sales and promotion professionals," said Ramon Segura, vice president of Ariola's Latin division. "Combined with the traditional distribution strengths of RCA and A&M and Associated Labels, Ariola America can anticipate a significant enhancement of its U.S. business opportunities and the development of our Latin artists for a broad audience in the U.S."

## CBS Announces Walter Cronkite LP

LOS ANGELES — CBS Masterworks, a division of CBS Records, has announced the release of "The Way It Was: The Sixties" narrated by Walter Cronkite and written by Cronkite and former president of CBS News Fred W. Friendly.

"The Way It Was" highlights major media events of the '60s such as the war in Vietnam; the election and assassination of John F. Kennedy; the civil rights movement; the space program and the Six-day War between Egypt and Israel.

## NEW FACES TO WATCH



### The Suburbs

The album cover of The Suburbs debut PolyGram LP, "Love Is The Law," features a black-bordered reproduction of French impressionist Edouard Manet's "The Dead Toreador," which the group discovered while "culture gathering" at the National Gallery of Art in Washington, D.C. "It was one of the prints that we bought for our RV (recreational vehicle)," says the Minneapolis band's Chan Poling while examining leaf samples taken from the site of the next day's video shoot. "The album is kind of a cold comparison," he continues. "'Love Is The Law' and a guy lying dead — warm and cold."

The cover juxtaposition carries over into the group's high energy dance music, which is particularly heavy on emotional content. The title track and first single use warm brass fanfares, elemental keyboard and guitar riffs, and a dance-inducing rhythm section in painting a bleak twilight zone of "people breaking the law just to make ends meet" and "breaking their hearts just to stay off the street," all the while ignoring the "Love is the law" signpost "written on the wall for everyone to see." And though the "love is the law" theme is repeated in "Perfect Communist" ("Is it instinct makes us want to kill?/I don't think so/Could you just hold me?") and the "Dem Bones" spiritual-inspired "Rattle My Bones" ("Don't give up your blood, except in love/The world can do without it"), other songs are nightmarish as in the "Hell A" vision of Los Angeles, "Skin" 's documentation of impending illness, and "Crazy Job" 's near-nervous breakdown.

The last two numbers noted above are delivered vocally by The Suburbs' guitarist Blaine John Chaney. Although Chaney breaks into a few animal cries toward the end of the tune, he has toned down his appearance from the lion-maned, leopard-skinned wild man of early Suburbs days to a conservatively dressed, almost elegant entertainer, all the while retaining his highly original free-spirited guitar style. "I never studied anyone but tinkered around in the basement just making cool guitar sounds," says Chaney, who is also known as "Beej," for his so-called "beejtar" guitar beginnings. "My style is a lot of emotion just brought through strings and a couple of pickups and piece of wood. It sounds different every night,

changing with my moods and different intensities. I try to reach for the moment."

After graduating high school in Minneapolis, Chaney responded to old school chum Poling's request that he go west to Los Angeles, where Poling had quit studying music composition at the California Institute of Arts. Poling had been playing keyboard instruments since he was very young, "goofing around with Duke Ellington in sixth grade and playing songs from 'Big Pink' in summer camp." Together again in Hell A, the two put together a rock band in 1976 called The Technocats, which then included Sue Tissue of Suburban Lawns.

At about the same time, another set of high school pals, bass guitarist Michael Halliday and guitarist Bruce C. Allen, had a Minneapolis band going in The Tsetse Flies. Poling says after a year gigging in California, "fate sent us whirling back to the heart of America," where the Suburbs formed the day after Thanksgiving '77. On drums was one Hugo Klaers, who had been working at a restaurant with Halliday, and saved The Suburbs' day just by showing up. "I almost quit because we had no beat," explains Chaney. "I was going home in tears every night."

After their formation, the group spent hours in bars mapping out various strategies aimed at being something more than everybody else. Chaney recalls an early gig when a farmer came up and unplugged the instruments after only two songs. "It was our first exposure to hatred," he says. "People didn't understand what we were doing and felt it was a comedy routine. We were really good, but really wild, almost like cartoon rock." Poling recalls how he and Chaney used to come out with French rolls taped to their arms, smashing drinks and kicking over tables. Such visual anarchy spilled over into the group's early recordings on the influential Minneapolis new music label Twin/Tone. One of their first releases, "Urban Guerillas" from the label's "Big Hits Of Mid-America" compilation, contained the sounds of bricks being bashed in a basement, and Poling frequently borrowed from John Cage's prepared piano technique in wedging screws, pencils, and paper into his piano strings.

After a pair of albums, a single and EP on Twin/Tone, the label last year released "Dream Hog," a four-song 12-inch EP also containing an extended club mix of the riveting groove piece "Waiting," all of which were produced by fellow Minneapolitan and Lipps Inc. leader Steven Greenberg. Mercury/PolyGram quickly grabbed both the group and "Dream Hog" for re-release early in 1983, and retained Greenberg to co-produce the label debut LP with Paul Stark, co-founder of Twin/Tone and the Suburbs' previous producer. "We still have an experimental side," notes a pleased Poling, "but the new album is more integrated in production. Adds Chaney, "We're really getting into a cool groove."

## MCA Pacts Main Street

NEW YORK — Main Street Records has entered into a U.S. distribution agreement with MCA. The first product affected by the new pact is Roger Whittaker's "All Time Heart Touching Favorites," which has already sold over 600,000 copies through a TV mail order campaign mounted by Suffolk Marketing, Main Street's parent company.

## For The Record

A photo which ran in last week's **Cash Box** entitled "Lady Flashdance" incorrectly identified Russ Regan, senior vice president, pop division, at PolyGram as American Music Management, Inc. president John Lombardo. We're sorry for any confusion this may have caused our readers.

# It's coming soon...

# and you should be in it

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CHICAGO  
CAMILLE COMPASIO  
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Cicero, Ill 60650  
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# CASHBOX

YEAR-END

ISSUE

1983

## ALBUMS

## SINGLES

### OUT OF THE BOX

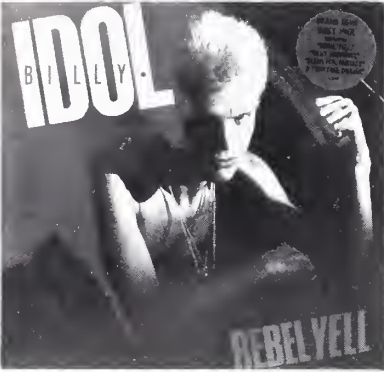
KOOL & THE GANG IN THE HEART



**IN THE HEART** — Kool and the Gang — De-Lite/PolyGram — DSR 8508 — Producers: Ronald Bell, Jim Bonnell and Kool and the Gang — List: 8.98

A band with a knack for well-crafted R&B/pop, Kool and the Gang's latest release takes them even further into the pop territory with many of the songs having hit potential on the pop charts as well as in the dance clubs. Spanning the stylistic gamut from the pop balladry of "Joanna" to the harder edged funk of the inspirational "You Can Do It" the Gang appears at home in any genre. This chameleon-like quality, however, does not infer a lack of identity, for every song succeeds not only in attracting the listener but also comes across as a Kool song with cool style. The group uses elaborate arrangements with inventive use of horns dropping in and out of the mix and the addition of strings in just the right places.

### NEW AND DEVELOPING



**REBEL YELL** — Billy Idol — Chrysalis FV41450 — Producers: Keith Forsey — List: 8.98 — Bar Coded

A performer who seems to have thrown away his old punk credentials for MTV and Top 40 credibility, Billy Idol has weathered the transition quite gracefully. Last year's debut brought Idol into a more mainstream arena with "White Wedding" and "Hot in The City" both of which blended hiccuppy hooks with raw edged guitars and quirky rhythms. "Rebel Yell" further solidifies Idol's foothold in the dance 'n roll market with such pop-metal ditties as the title track, a slight return to Idol's former Gen X raunch roots, and "Blue Highway," one of his best songs to date with its Presleyan vocals and emotive mood. Filled with dark imagery and surrealistic lyrics, the LP sometimes borders on melodramatic excess, but Idol never seems to overplay his hand.

### OUT OF THE BOX



**LIONEL RICHIE** (Motown 1710MF) **Running With The Night** (4:05) (Brockman Music — ASCAP/Dyad Music Ltd. — BMI) (L. Richie & C. Well) (Producers: L. Richie and J.A. Carmichael)

The follow-up to the smash success of "All Night Long" is just as much a departure for Richie as the current hit. In this track from the just-released "Can't Slow Down" LP, Richie presents a dramatic, smooth, mid-tempo tale of tripping the light fantastic, and he once again proves his ability to synthesize a melting pot of styles. The vocal arrangement recalls the softer Journey sides, with a positively searing guitar solo providing the kick. Richie's multi-format appeal grows by leaps and bounds. This is sure to find acceptance at black, pop and even AOR.

### NEW AND DEVELOPING



**CIRCLE JERKS** (LAX L-70501) **Golden Shower Of Hits (Jerks On 45)** (3:59) (Davan Music — BMI/Blue Seas Music, Cherry Lane Music, Spanka Music, Tree Int'l. Pub. — ASCAP) (A. Tandy/H. David, B. Bacharach/W.T. Banoff/P. Anka/B. Braddock) (Producer: Jerry Goldstein)

L.A. slam-dance band Circle Jerks have always enjoyed trashing top smashes and manage to thoroughly total a handful on their "Stars On"-style debut LAX single. Lead vocalist Keith Morris slings deliberately flat on three-chord power guitar versions of "Along Comes Mary" and "Close To You," then with backup help, horribly disfigures "Afternoon Delight." Paul Anka gets it next, through a raspy rendition of "Having My Baby," complete with squealing kid during the chorus, which makes it a perfect lead-in to "D-I-V-O-R-C-E."

## FEATURE PICKS

### POP

**SEVEN AND THE RAGGED TIGER** — Duran Duran — Capitol ST-12310 — Producers: Alex Sadkin, Ian Little and Duran Duran — List: 8.98 — Bar Coded

Exotic and mystifying are the perfect adjectives to describe the Duran Duran image. From its videos to the album title, from the cover art all the way to its oblique lyrics, the British new music makers create a fantasy world depicting colorful, aural images through their compositions. The tension-building "Union Of The Snake," coiling up to 14 with a bullet on the **Cash Box** charts, takes incongruous phrases which, when all sung together, result in a picture of desperation and impending danger. The lyrics and music are also complexly structured in songs such as the reflective "(I'm Looking For) Cracks In The Pavement," and the anxious "The Reflex."

**WHERE ANGELS FEAR TO TREAD** — Mink DeVille — Atlantic 7 80115-1 — Producers: Ron and Howard Albert — List: 8.98 — Bar Coded

Mink DeVille's sound has often been associated with leader Willy DeVille's cool street swagger and impeccable taste in clothes. The group captures the spirit and feel of Manhattan's Lower East Side with its reliance on organ interplays and guitar power chords all topped off by walling sax breaks. Leading off with the tuneful "Each Word's A Beat Of My Heart," with its unforgettable piano line and arpeggiating guitar, the group's fifth album shows an increased maturity while still dealing with the age-old subject of romance.

**THE ATLANTIC YEARS 1973-1980** — Roxy Music — ATCO/EG 7 90122-1 — Producers: Various — List: 8.98 — Bar Coded

Art rock group extraordinaire Roxy Music has been one of the most influential bands in the pop spectrum over the past decade, credited with pioneering not just the "New Romantic" movement but also contributing to advancements in the avant-garde, electronic and dance fields. This collection of Roxy rhythms covers a seven year period, and includes such U.S. and U.K. hits as "Love Is The Drug," "Do The Strand" and "Angel Eyes." Primarily derived from two LPs, "Flesh & Blood" and "Manifesto," this collection of eclectic, electric tunes follows the combo's second incarnation, with cool crooner Bryan Ferry taking over the reins along with guitarist Phil Manzanera after the exit of group co-founder Brian Eno.

**YENTL** — Barbra Streisand — Columbia JS 39152 — Producers: Barbra Streisand, Alan and Marilyn Bergman — List: None — Bar Coded

Debuting in the Top 30 this week, the soundtrack to Barbra Streisand's motion picture *Yentl* shows signs of being one of the biggest hits of the holiday season. With lyrics written by Alan and Marilyn Bergman and music composed by Michel Legrand, this waxing sees the MOR madonna (no pun intended) tackle some of her most heart-rendering material in years, combining easy-listening arrangements with passionate vocals. "A Piece Of Sky" exhibits Streisand's forcefulness and is reminiscent of the *Funny Girl* classic "Don't Rain On My Parade" while cuts like the passionate "The Way He Makes Me Feel" and the persevering "No Matter What Happens" also reflect the singer's eternal optimism.

**STRIP** — Adam Ant — Epic FE 39108 — Producers: Various — List: 8.98 — Bar Coded

After recovering from the New Romantic backlash, Adam Ant made his way back up on the charts with the help of his music videos, and to drive home the point, he even

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## FEATURE PICKS

### POP

**DONNA SUMMER w/ MATTHEW WARD** (Mercury/PolyGram 814 922-7) **Love Has A Mind Of Its Own** (4:16) (Sweet Summer Night Music/Ludano Songs/See This House Music — ASCAP/BMI) (D. Summer/B. Sudano/M. Omartian) (Producer: M. Omartian)

Summer takes the ballad approach in the third single release from her current LP. A pretty piano opens the track with Summer singing alone and pure, but balance is maintained with classy orchestration similar to the recent Seglo Mendes hit "Never Gonna Let You Go." The singer is joined by Matthew Ward of the Ward Family gospel group, and his pop-style vocal makes a deserved debut.

**TOMMY TUTONE** (Columbia 38-04235)

**Get Around Girl** (3:17) (Tutone-Keller Music — BMI) (N. Rupar) (Producer: Bill Dresner)

It's a shame to think that this is what Tommy Tutone got when he dialed "867-5309," but even then, the gloomy tale about a girl that gets around should please programmers still waiting for the group to return the call. Clenched vocalist Tommy Heath adopts an accusatory tone due to suspected hanky panky between the title girl and his best friend, and wrings out each pained syllable opposite a heavy snare drum beat. Later on, hard rock guitar solo underscores the awful truth.

**STEWART COPELAND AND STANARD RIDGWAY** (A&M AM-2604)

**Don't Box Me In** (4:10) (Reggatta Music/Illegal Songs, inc. — BMI) (Stewart Copeland — Stanard Ridgway) (Producer: Stewart Copeland)

Former Wall of Voodoo lead singer Stan Ridgway combines his ex-band's enigmatic style with Police-man Stewart Copeland's signature drum parts in this unusual soundtrack entry from Francis Ford Coppola's "Rumble Fish." As the song title suggests, the singer is trying to break out of a trapped position, which is illustrated both by his puzzling verse and Copeland's matching production. Ridgway's chromatic harmonica is the key element in the musical psycho-drama, meandering about his sing-song chatter while Copeland kicks up the pace with faster drumrolls and crunching guitar.

**BONNIE TYLER** (Columbia 38-04246)

**Take Me Back** (4:32) (Skoubogade Music — ASCAP) (B. Cross) (Producer: Jim Steinman)

The vocalist/producer team of Tyler/Steinman is on a roll, if this followup to the chart-topping "Total Eclipse Of The Heart" is any indication. Using the Spector-styled, keyboard-heavy wall of sound perfected with Meat Loaf, Steinman offers thick and powerful instrumental support to the forceful singer, instead of the airy, open-ended arrangement of the preceding hit. And unlike that song's melodrama, this is more melodic and dramatic in its overwrought second chance plea, and possibly even more stunning in its performance.

**JENNIFER WARNES/CHRIS THOMPSON** (Casablanca/PolyGram 814 603-7)

**All The Right Moves** (3:43) (Warner-Tamerlane Publ. Corp./Sprocket Music Co., Inc./WB Music Corp./Rewind Music Co., inc. — BMI/ASCAP) (T. Snow/B. Alfonso) (Producers: T. Snow and B. Arthur)

Warnes' biggest, most recent pop success featured similar elements: a male/female duet on a movie soundtrack. Here she shares the lens-light with Thompson and the

(continued on page 26)



## TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
<b>1 BLUE THUNDER</b> RCA/Columbia Pictures Home Video 10026	11/19 3 3	<b>16 MAX DUGAN RETURNS</b> CBS/Fox 1236	11/19 20 2
<b>2 FLASHDANCE</b> Paramount Home Video 1454	1 10	<b>17 THE OUTSIDERS</b> Warner Home Video 11310	12 11
<b>3 GANDHI</b> RCA/Columbia Pictures Home Video 10237	2 6	<b>18 SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE</b> RCA/Columbia Pictures Home Video 10512	— 1
<b>4 48 HRS.</b> Paramount Home Video 1139	4 22	<b>19 BAD BOYS</b> Thorn/EMI 1633	16 11
<b>5 PSYCHO II</b> MCA Home Video 80008	5 4	<b>20 EATING RAUL</b> CBS/Fox 1291	18 5
<b>6 THE YEAR OF LIVING DANGEROUSLY</b> MGM/UA Home Video 00243	6 7	<b>21 THE ENTITY</b> CBS/Fox 1234	19 6
<b>7 PORKY'S</b> CBS/Fox 1149	7 16	<b>22 THE VERDICT</b> CBS/Fox 1188	24 19
<b>8 THE MAN FROM SNOWY RIVER</b> CBS/Fox 1233	8 10	<b>23 POLICE AROUND THE WORLD</b> I.R.S. Video 001	27 3
<b>9 SOMETHING WICKED THIS WAY COMES</b> Walt Disney Home Video 116	9 5	<b>24 WITHOUT A TRACE</b> CBS/Fox 1235	29 6
<b>10 MONTY PYTHON'S THE MEANING OF LIFE</b> MCA Home Video 71016	11 4	<b>25 LIVE AND LET DIE</b> CBS/Fox 4633	26 2
<b>11 DOCTOR DETROIT</b> MCA Home Video 8001	10 9	<b>26 THE BLACK STALLION RETURNS</b> CBS/Fox 4712	17 6
<b>12 STROKER ACE</b> Warner Home Video 11322	13 3	<b>27 SPRING BREAK</b> RCA/Columbia Pictures Home Video 10513	23 7
<b>13 THE MAN WITH TWO BRAINS</b> Warner Home Video 11319	14 4	<b>28 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	25 73
<b>14 LONE WOLF McQUADE</b> Vestron V-6008	21 3	<b>29 AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	28 39
<b>15 TENDER MERCIES</b> Thorn/EMI 1640	15 7	<b>30 HIGH ROAD TO CHINA</b> Warner Home Video 11309	30 22

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodys-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddle-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way; Movies To Go — St. Louis. Video Shack — NYC.

### CBS/Fox To Aid Hearing Impaired

LOS ANGELES — CBS/Fox Video has signed a contract with the National Captioning Institute to offer some 200 hours of home video entertainment to the hearing impaired.

The initial closed caption offering is entitled "Fairie Tale Theatre," and is a five-cassette series produced by Shelley Duvall designed for family audiences. Over the next nine months the company said it will release at least 50 more videocassettes for the hearing impaired including one of the

movie *War Games*, which is set for distribution early next year.

According to CBS/Fox Video's senior vice president Len White, "There are over 14 million hearing-impaired viewers whose only access to movie entertainment is through closed-captioning." Added Jane Edmondson, director of marketing development for the National Captioning Institute, "We are especially pleased that the main focus of CBS/Fox Video's closed captioned releases will be on children's programming and family entertainment."

### MGM/UA To Market Playboy Home Video

NEW YORK — MGM/UA Home Video has become the exclusive home video distributor of Playboy Video Corporation's "Playboy Premiere" feature films in the U.S. and Canada, and will also distribute many titles worldwide. The distribution agreement allows MGM/UA Home Video to release the Playboy adult product on the Playboy Cinema label simultaneously with its debut on the Playboy Channel pay-TV service.

The first release under MGM/UA Home Video distribution will be "Fanny Hill" which will be out in February. Other Playboy Cinema home-video titles to follow include "Black Venus," "Frank And I," "Preppies," and "The Princess And The Call Girl."

In announcing the agreement, Micky Hyman, president of MGM/UA Home Video, noted his company's commitment to the "specialized label" concept in home video product release and said that Playboy Cinema titles would bear Playboy's trademark rabbit-head logo.

"The product on 'Playboy Cinema' is different from anything else now being offered by MGM/UA Home Video or any of the other labels we market and this permits us to maximize our merchandising effort," he added.

### Video Piracy

(continued from page 5)

product, though he did obtain a copy of Bowie's "China Girl" clip for in-store play from someone who had taped it on MTV, only because it hadn't been serviced to the store yet.

One unidentified source who works in a Manhattan commercial production house and who therefore has access to video clips through production circles cited an "almost oversaturation" of video clip availability on regular broadcast and cable channels as a reason for a recent "toning down on collection value" of the clips. He said that he didn't know of anyone who was distributing the clips for profit. "It's just a trade-off," he said, "like trading baseball cards."



**THE HEARTLAND BEAT** — Michael Stanley, who is on tour promoting his new EMI America album entitled "You Can't Fight Fashion," recently made a guest appearance on Detroit's video show, *The Beat*. Pictured are (l-r): Tony Smith, Midwest AOR Director, EMI; Linda Vitale, Promotion Manager, EMI; Michael Stanley and Debra Mims, producer of *The Beat*. (Photos BB) After the L.A. Amphitheatre date Michael (Second from left) visits with Dale White Horn, Local L.A. promotion manager, EMI; Robert Moorhead, Music director for KIQQ; Jack Satter, National Singles Promotion Director, EMI; and Dick Williams, VP of Promotion, EMI.

### U.K. Music Vid War Rages

LONDON — The battle for the U.K. cable supplier continues. It is now down to a straight two-way fight following the merger of two major contenders, Richard Branson's CableMusic and Yorkshire Television's MusicVision.

Their joint strengths are being combined to form a new company, The Music Channel, to provide formidable opposition to Thorn EMI's Music Box.

The Music Channel already has the contract from Rediffusion, and will start broadcasting via that company in March next year. Clive Leach, managing director of Yorkshire Television Enterprises, claims, "The new partnership is unrivaled and will enable us to provide the best possible service to the cable operators from day one."

The new company will be a 50-50 operation and is negotiating to purchase a 24-hour satellite transponder. It claims to be the only complete music channel available to European operators and customers.

They hope that this consolidation is the first of many in the cable industry to prevent fragmentation of what initially will be a small market. They expect to be broadcasting throughout Europe by June 1984.

Virgin and Yorkshire hope to bring other partners into the consortium, including another record company, and involvement with a newspaper, film company and book publisher.

Commenting on the merger Branson said, "There is only room for one music cable channel, as has been proven in the U.S. with MTV. . ."

In an unprecedented collaboration between record companies, EMI and Virgin are planning to spend 500,000 pounds sterling on television and press advertising for a compilation double album called "Now, That's What I Call Music." This package, the creation of Virgin's Richard

Branson and EMI's managing director Peter Jamieson, is being seen as the first step towards upgrading the image of TV-advertised compilation hits albums. It is designed to keep the revenue within the source, record companies, and to prevent the use of tracks on competing compilation albums.

Branson and Jamieson have persuaded a number of other companies and artists to cooperate on this set. They cite strong collaboration from WEA, Stiff and RCA.

The album will be released on November 28 on a joint EMI/Virgin label. It will feature this year's number one singles and those currently climbing the U.K. charts.

It is hoped that when other artists see the quality of the albums they will all want to cooperate on future ventures.

Branson commented, "We want to upgrade the presentation of TV-advertised hits albums, and ensure there is a logical flow, rather than three or four albums released every month with much the same tracks on. We believe that if these albums are released by record companies the profits will be re-invested in new acts rather than new hits albums. . ."

British rock music is to be beamed live around the world from London's Marquee Club. This will be a joint venture between Trillion Video and Satellite Television. Artists are being booked now for the 13 program series, which is due to begin in mid-December. It is expected to be seen throughout Europe and the U.S. Some countries will be taking it for simultaneous cable transmission, others as broadcast programs for a later date.

The program is to be called "Live From London." The hour-long concerts will be transmitted by satellite to Europe and by other means to the U.S. Eventually they will be available as video cassettes. . .

Just released and already on:

**WMMS** and **KROQ**  
Cleveland Los Angeles

**CASPAR**  
"Talk To Me"

(Your Body Speaks My Language)

From the brand new LP, "Self Portrait" Featuring the most popular new sound for today's playlist. Produced by Ahmet Ertegun & Aziz Goksel



## POINTS WEST

**SUM OF THE PARTS** — When the news hit last week that ex-Monkee and video music pioneer Michael Nesmith was going to develop a one-hour television special for NBC, our reaction was kinda like: great, just what the world needs — another rock vid program. But as more details about the show surfaced, it became obvious that Nesmith's project isn't designed to be just "another" promo-clip-oriented affair. Set to preem in early 1984, *Michael Nesmith In Television Parts* expects to offer off-the-wall, Monty Python-like humor with a sprinkling of music videos especially produced for the special. "What we intend to do is go out and make clips," said the artist, who will host the show and co-produce it with personal manager Ken Kragen under the recently-formed United Artworks, Inc. banner. "After we've debuted the clips on the show, the



**DIGITAL DEVOTO** — Howard Devoto, often referred to as "the man with the longest fingers in rock 'n' roll," recently gigged at The Palace in Hollywood. By the way, that's not the full moon on Howard's right; it's just a spotlight offering illuminations for the singer's ruminations.

(Cash Box photo by Debbie Leavitt)

performers will be able to use them. We won't go to record companies and ask them if they have, say a new Billy Joel clip; in order for Joel to appear on the show he'd have to consent to do a clip especially for us. It's a pretty good deal, because it will help record companies. In essence, we'll help subsidize the cost of a video the performer can use later on after it's aired on our program. In some instances we could offset as much as fifty percent of the cost, and depending on the clip it might be the whole cost." One of the original concept men for MTV a few years back and currently chief of Pacific Arts Video, Nesmith said the special — which may evolve into a weekly prime-time series — is budgeted at around three-quarters of a million dollars. The pilot will incorporate some portions of his Grammy-winning vid, *Michael Nesmith in Elephant Parts*, but approximately ninety percent of the show will be comprised of all-new, original material. The music won't be entirely relegated to a specific genre, either. "We're not necessarily interested in just pop or techno-bop music, it just has to lend itself well to the video medium," stressed the show's creator. Country, jazz, avant-garde and other forms could conceivably be utilized. As far as the comedy aspect of the program goes, Nesmith has no plans to employ a repertoire company a la *Saturday Night Live*, opting instead for a stream of various comics such as David Steinberg and an act known as The Funnyboys, among others. "The comedy isn't going to be sketches or sitcom humor. It's more like comedy clips," he emphasized. "It will not be biting satire, parody or slapstick in the usual sense. One of the things that bothers me a lot is mean-spirited humor; I just don't think it's funny." Nesmith has already hired three other writers and is in negotiations for a director. "We have a creative axe to grind with this show. Part of this point of view is giving artists an arena to express their own creativity. If an artist calls me to say they have a great idea for a video based on a song from an older album, we'll consider that too."

**BABY, YOU'RE A RICHMAN** — Or is that "Richman, you're a baby?" In any case, Jonathan Richman and his revamped *Modern Lovers* recently wound down a month of touring and appeared at The Country Club in Reseda. Although he often takes on the persona of a little kid in many of his tunes — such as "Not Yet Three" — just after the show started he made sure the crowd knew his performance was no joke. Following a rendition of "Give Paris One More Chance" from his latest album, "Jonathan Sings," he looked straight into the audience and said, "If you think this act is a parody, I'd just as soon you leave and go home now." Some nervous giggles broke out, but then he vaulted into a batch of songs including "Back In Your Life," "Here Come The Martian Martians," and "Nature's Mosquito." Later he reeled off a series of intentionally dumb but amusing jokes and during "The Way I Dance" went through some fancy footwork which was actually quite impressive. Other highlights were a Venture-type instrumental number displayed his admirable prowess on acoustic guitar, an encore of "The Late Walter Johnson" about the legendary baseball hero, and, of course, what would a Richman gig be without the ritualistic shirt-doffing.

**SHORT CUTS** — Members of Devo and Chaep Trick, along with breakdance combo Chain Reaction, Josie Cotton and a pair of KROQ jocks, showed up recently to help celebrate producer Roy Thomas Baker's birthday at Hollywood's infamous Mongolian Bar-B-Q restaurant . . . Soft Cell members Marc Almond and David Ball jammed at L.A.'s Palace last week, but they didn't really have much to be happy about. Not only did both contract colds prior to the show, but their hotel rooms were robbed of money and jewelry a couple of nights before they went on stage . . . A TV movie about Bobby Fuller called *I Fought The Law* is picking up some steam around town . . . Local combo The Unclaimed just released a new self-titled album, which echos the garage rock feeling of such groups as The Seeds, The Chocolate Watchband and The Standells. Available on the Hysteria indie label, the record features such ditties as "Phunt Walk," "Ugh," "Walk On The Water" and "No Apology." . . . John Collins, president of New Image Public Relations, and his wife Carol have a new baby boy named John Scott, and we send out our heartiest congrats to the couple . . . Krak, a Chicago-based club band now working on its first album, is set to appear in the forthcoming Playboy Video Corporation production, *Hardbodies*, which tells the story of female body-builders . . . Artists and Intersong writer Franne Golde recently won the Yamaha Music Festival's Outstanding Performance Award for her rendition of "For Once In My Life," a song she wrote with the late host of *New Wave Theatre* Peter Ivers. Golde is also responsible for inking Toni Basil's latest single .

jeffrey resner



**PROPERLY PAYOLAS** — Last week in this column, a photo was mismatched with a caption about A&M recording act The Payolas. In this correct picture/caption connection, the group is seen following its opening night at L.A.'s Universal Amphitheatre, where A&M chairman of the board Jerry Moss (r) congratulates Payolas members Chris Taylor (l) and Bob Rock (c) for winning three Canadian Juno Awards this year.

## EXECUTIVES ON THE MOVE



Maitland

Fitzgerald

Gerrity

Tumminello

**Three At W.B. Named** — Mark Maitland, Rich Fitzgerald and George Gerrity have been appointed vice presidents of national promotion at Warner Bros. Records. Maitland who will specialize in the singles, scheduling and product flow aspects of promotion most recently was vice president, national singles sales manager. Gerrity had been a national album promotion director at Warner Bros. for the past five years. Fitzgerald comes to Warner Bros. from Geffen Records where he served as a national promotion director.

**Tumminello Named At CBS** — Carol Tumminello has been appointed manager, branch funds for CBS Records Marketing Services. Since 1981 she has been staff accountant, CBS Records.

**Baron Appointed** — Arista Records has announced the appointment of Peter Baron as manager, video services. Prior to assuming this new position, he worked in Arista's International Department.

**Crafford Appointed** — Diane Crafford, assistant to the chairman of the National Music Publishers' Association, has assumed the duties of director of personnel of NMPA.

**Barkan Named** — Todd Barkan has joined United Entertainment Complex, Ltd. to head up the jazz department. He is the former owner of Keystone Korner, the San Francisco jazz club where some 32 'live' albums were recorded since 1971.

**New Image Adds Amerson** — New Image Public Relations has announced the appointment of Cookie Amerson to its public relations staff where she will head the black music division. She previously hosted a music interview segment on Cable News Network's "People Tonight Show" and was music editor for *Cash Box Magazine*.

## Wolter Is Named New President At Columbia House

**NEW YORK** — Richard C. Wolter has been named president, Columbia House Division of the CBS/Records Group. He will oversee divisional marketing and operations, which include the Columbia Record Club and the Columbia Video Game Club. He will report to Cornelius Keating, senior vice president, direct marketing, CBS/Records Group.

Wolter has served as executive vice president of the Columbia House Division since 1981. After joining the division in 1966 as a part-time financial analyst while still a college student, he went full-time in 1967 and held various positions in the finance department until his appointment as assistant controller in 1972. He was appointed vice president, marketing planning & administration in 1974, and in 1976 became vice president, international operations. In 1979 he was named vice president, finance.

## "Thriller" Vid On MTV

**LOS ANGELES** — The world premiere of "Michael Jackson's Thriller," a 14-minute movie starring Jackson and directed by John Landis will be aired on MTV on Friday, December 2, at 3 pm eastern standard time.

"Michael Jackson's Thriller, based on the title track of the singers phenomenally successful LP by the same name, was written by both Jackson and Landis. Make-up for the film was provided by Academy Award-winner Rick Baker; choreography by Tony winner Michael Peters and Jackson; and photography by Bob Paynter.

On January 19, the network will also be the first to broadcast "The Making Of Michael Jackson's Thriller," a one hour documentary which includes an interview with Jackson, performance footage, and various other clips.

## Golden Triumph

**LOS ANGELES** — RCA recording group Triumph's latest release, "Never Surrender" was certified gold by the Recording Industry Association of America (RIAA), selling in excess of 500,000 copies.

## Al Kooper Now In PolyGram A&R

**LOS ANGELES** — Al Kooper has been appointed director of West Coast A&R for PolyGram Records. Kooper is widely known throughout the music business as a recording artist, producer, session player, song writer, and label executive.

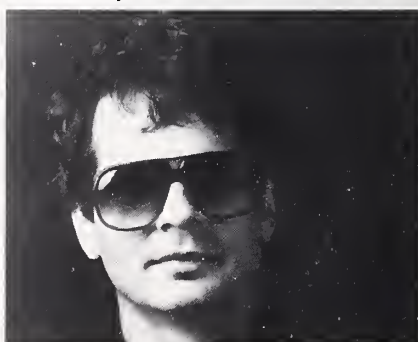
Kooper began his career in contemporary music during 1958, when he formed a group called The Royal Teens which had the hit, "Short Shorts." He also co-wrote "This Diamond Ring" for Gary Lewis & The Playboys. Kooper later joined The Blues Project and then went on to become a founding member of Blood Sweat and Tears, pioneering the "horn-rock" sound.

As a session musician, Kooper has played on such classic rock LPs as Jimi Hendrix's "Electric Ladyland," Bob Dylan's "Blond on Blonde," The Rolling Stones' "Let It Bleed," and "The Who Sell Out."

Kooper has also produced Nils Lofgren, The Tubes, and Lynyrd Skynyrd. Most recently he has worked on Phil Judd's solo LP.

From 1972 to '76, Kooper headed up MCA's Sounds of the South label and signed several major acts.

"Al Kooper's experience covers all areas of the music business. His creative contributions are legendary and his acute sense of the working of the modern business side of things make him a unique asset to PolyGram. We feel he will aid us in acquiring new and exciting artists as well as upgrading our rapport with the existing roster," said Jerry Jaffe, senior vice president of PolyGram's rock division.



Al Kooper

# Records Study Shows AOR Listeners Out-Buy CHR

by Harry Weinger

NEW YORK — Just as the contemporary hit radio format (CHR) streaked upward in the recent Arbitron ratings period, (Cash Box, October 15, 1983), the New York-based Street Pulse Group research firm released a study claiming that while CHR stations could deliver high ratings numbers, the format in general was a second cousin to AOR's power when it comes to influencing record sales.

According to the survey, conducted this past summer among 1200 record buyers at 50 stores in five major cities nationwide, a majority of record buyers considered themselves AOR listeners, and AOR listeners who were heavy record buyers (meaning a yearly purchase of six LPs or more) out-distanced heavy buying CHR listeners by more than three to one.

The findings were an offshoot of regular retail surveys conducted by the Street Pulse Group. The three-year-old firm conducts market research exclusively for the record industry, often acting as consultants in a record company's efforts to target a particular record.

Surveys were placed in major retail outlets in New York, Atlanta, Los Angeles, Dallas and Minneapolis. According to group president Mike Shalett, the research was intended to focus on the record buyer. "We went after the 'most actives' to get an idea of how a record would get started and how it could keep rolling," said Shalett. "Then, in asking these buyers what radio stations they listened to the most — by call letters, not by format — we found that the AOR people represented the heaviest concentration of record buyers."

Cooperative record buyers were asked to fill out a survey card containing a questionnaire on the consumers' sex, age, race, musical preference, record buying habits, radio listening habits, place of purchase, periodicals read and television shows watched. In exchange for returning the postage-paid card, the respondent received a \$2.00 coupon redeemable at the original place of purchase.

The total number of AOR listeners in the stores was almost twice the number of CHR listeners, by a 539-to-303 count. The CHR segment was also younger, with 24 percent under 15 as compared to 16 percent for the AOR group. Males comprised the bulk of the AOR audience (59 percent), while females were the majority of the CHR group (55 percent).

While both audiences were singles buyers — 58 percent of the CHR group and 49 percent of the AOR group — there was a marked difference in their 12-inch single buying. The AOR group emerged as the more frequent purchaser, with 33 percent, compared to only 21 percent of the CHR group.

Only seven percent of CHR listeners noted a liking for hard rock, while the AOR group figure was five times higher at 35 percent. Not surprisingly, soft rock was a favorite with the CHR group (50 percent), compared to only 21 percent of the AOR respondents. In the new music category, 35 percent of the AOR group indicated a liking; the CHR group figure for new music was 25 percent. These numbers indicate a liking for a particular type of music rather than a preference for one specific category.

Both groups overwhelmingly purchased LPs over cassettes when making their selections. The AOR figure stood at 80 percent; the CHR at 73 percent.

MTV alone was not found to be as significant a sales influence as expected. Respondents' access to the video channel was only 33 percent of the total. "We

thought viewership was much greater," noted Shalett. "MTV does not translate into sales. However, MTV combined with AOR does." Of the AOR listeners surveyed who did watch MTV, 14 percent watched six hours or more a week, compared to nine percent of the CHR group.

While industry spokespersons expressed interest in the survey, there is some skepticism regarding the validity of its music-related and radio-related findings. Although specific details of the survey were not available to those questioned, one research expert felt the study lacked proper control.

"There are so many different record stores, each in a different environment," the person stated. "People are predisposed, number one, to a certain purchase before going into a store, and they are further predisposed once they are in the store. Every respondent has a different experience just walking around, and may be influenced by display materials, in-store play and overall product mix. All of these things influence how people answer the questions."

When queried whether AOR listeners were more apt to return a survey card and therefore comprised the majority of the survey, Shalett replied, "I don't know what to say on that," and added, "I can't compare the rate of return."

Methodology aside, Shalett feels the study gives a record label pause. "Radio is cyclical," he noted. "Every few years a format takes over the ratings and becomes the industry's darling. Right now, Top 40 can do no wrong, and therefore product is being created to cater to that. Yet, as we found, AOR reaches twice as many record buyers as CHR."

A record company spokesperson who asked to remain anonymous said that while their in-house research reflected gender and age breakdown, they had yet to delineate among different radio formats and seemed to welcome Street Pulse's efforts. "Anything that would help target a market for our records would be helpful," they said.

Shalett sees AOR as the backbone of the significant chart-makers. "A company's got to concentrate on the AOR side. You may need to market differently to AOR, and differently once again at the CHR level. But," he concluded, "as you work that record at CHR to get it up the charts, do it concurrently with your base. That's where the biggest potential lies."

## Perlman Honored With Humanitarian Award

LOS ANGELES — Violinist Itzhak Perlman will be honored with the Humanitarian Award of the Los Angeles Chapter of the Myasthenia Gravis Foundation at the organization's 13th annual dinner-dance on January 15 at the Century Plaza Hotel. The Myasthenia Gravis Foundation is a non-profit association established to research the causes and find a cure for MG, a chronic neuromuscular disease.

## Chaplin Musical A Hit In The Windy City

LOS ANGELES — "Harry Chaplin: Lies and Legends," a new musical produced by Kragen and Company in association with the Apollo Group, is grossing between \$5,000 and \$6,000 per day at Chicago's Apollo Theatre, according to a statement issued by Kragen and Co.

The musical features 24 of Chaplin's "story songs" performed by a cast of three men and two women.

## EAST COASTINGS

**BLIND DATE** — Although everyone has taken a wait-and-see attitude to CBS's recent announcement that they are seeking a partner for possible Record Group merger, rumors began circulating again last week that the outfit had found a taker in RCA. CBS denied the tales, but comments by Group president **Walter Yetnikoff** at the label's recent analysts meet — at which he slammed the proposed WEA/PolyGram merger and termed it "not good for the industry" and pledged that the proposed marriage "won't close without a fight" — have fueled speculation that CBS is more interested in discouraging a WEA/PolyGram combine than in forming a partnership.

**PRESS POINTS** — *Rolling Stone Magazine* finally puts in its two cents about MTV in this week's issue. Subtitled *The Selling Out Of Rock & Roll*, the cover story slams the cable operation for being too commercial and for electing to minimize black music. Considering all that's been written and said on this subject during the last year, *Rolling Stone* could hardly be accused of going out on a limb. If the publication really wants to get gutsy, they might consider writing an investigative piece on their own editorial policies. Starting with a defense of their recent decision to bump a feature on



**Miles Davis** back an issue rather than run it in an edition that featured **Eddie Murphy** on the cover. The scuttlebutt around town was that the honchos over at *The Stone* were afraid to run two features on black artists in the same issue. How about it, boys? ... Ladies and gentlemen, it's showtime: A few annoying errors aside, we were delighted

by **Ted Fox's** just-published *Showtime At The Apollo* published by Holt Rinehart & Winston. Fox has done an admirable job of outlining the theater's 50-year history and chronicling trends in popular black music. By showing how the theater attempted to cater to the changing tastes of the black community, Fox manages to portray many of the more important events in the history of Harlem, and still find room for sketches of a broad range of artists including **Buck and Bumble**, **James Brown**, **Joe Tex**, **Nancy Wilson**, **Sarah Vaughan**, **Stump & Stumpy**, and **Jackie Wilson**. Loaded with recollections and anecdotes, *Showtime* is almost always entertaining as well as informative, (just be careful whenever Fox departs from his main subject for simplistic generalization), and one segment in which **Screamlin' Jay Hawkins** recalls how **The Bitters** locked him in his coffin during a show is itself worth the cover price.

**NEW KID ON THE BLOCK** — Unbelievable as it seems, New York still has no commercial jazz station. But even when WRVR was on the air, that station was most comfortable with the music's commercial aspects, and listeners had to search if they wanted harder fare. Over the years, Columbia University's WKCR has provided that music through its adventurous programming and open-door policy for the New York community of musicians. And the station has also served another function by producing more than a few newcomers for the music industry from its ranks of deejays and station personnel. WKCR grads have landed at the labels, other radio stations, distributors, theaters and clubs, and now cable television via station jock **Andy Caploe's** jazz program on Manhattan's public access cable channel C.

**THIS 'N THAT** Dance era star **K.C.** and longtime collaborator **Rick Rinal** have finalized a split, with K.C. buying out Rinal's position in **K.C. & The Sunshine Band** ... Drummer **Carmine Appice** has joined **Ozzy Osbourne's** band for a world tour ... New York radio station Z100 has been hyping the 1980 novelty tune "Eugene" by **Crazy Joe & The Variable Speed Band** so much that the tune, written by bandleader **Joe Renda** and **Ref Fredley** and originally released on Casablanca, has again resurfaced on the new Mumon label, distributed by Malverne. The new pressing, a 12-inch with the old R&B hit "Stranded In The Jungle" and a Renda original on the flip, came about only six days after Renda's new manager **Star Bernstein** negotiated rerelease rights ...

Arranger **Duran Pearson, Jr.**, best known for his work with **Mtume**, **The Isley Brothers**, **O'Jays** and **Stephanie Mills** is producing Cleveland vocalist **Zoe** for Spring's Posse label ... PolyGram has inked dance outfit **Hat Box** ... Former Labor label laborer **Susan Martin** has bowed her new p.r. firm at 161 West 54th Street, Suite 1203. The telephone number is (212) 247-3876.

**ON THE ROAD AGAIN** — We recently caught up with veteran rocker **Jim Messina**, who's been on the road promoting his "One More Mile" LP. **The Buffalo Springfield** graduate, who co-founded **Poco** and reached a commercial zenith with **Loggins & Messina**, has been taking a low-key approach to his solo career. But as "One More Mile"

demonstrates, he's still more than ready to make high-energy rock 'n roll. "Basically," Messina has told us, "I've gone back to the old style of doing songs with an energy I can produce on stage. From my point of view, you have to make records for people to listen to at home, and not for radio formats. My last LP was one I wanted to do and it got a lot of airplay. But I just felt I wanted high energy music." On the subject of radio play, Messina is particularly vocal, as he is when queried about rock's recent affinity for synth-pop. "I think that's hurt me from the standpoint that people are trying to follow trends and that's something I don't want to do," he said. "But I feel the response to my new songs has been good. Tastes change and I've been up and down and feel I'll be around for 70 years, I'm always looking for stuff that will last." Although just on the interview circuit at the moment, Messina is hoping to start rehearsing a band in the spring for a tour of clubs and small halls.

fred goodman



**A CHOICE GROUP FOR INDIVIDUAL CHOICE** — Violinist **Jean-Luc Ponty** recently played a sold-out show at the Beacon Theater in New York as part of a tour in support of his latest Atlantic LP, "Individual Choice." Pictured backstage at *The Beacon* are (l-r): **Simo Doe**, director, national publicity, Atlantic; **David Fleischman**, associate director, national publicity, Atlantic; **Ponty**; and **Patti Conte**, associate director, publicity, Atlantic.

## TOP 15 VIDEO GAMES

	Weeks On Chart	11/19
1 Q-BERT Parker Brothers 5360	1	13
2 JUNGLE HUNT Atari CX 2688	2	17
3 MR. DO! Coleco 2622	4	8
4 POLE POSITION Atari CX 2694	3	13
5 MS. PAC-MAN Atari CX 2675	5	37
6 RIVER RAID Activision AX 020	7	35
7 ENDURO Activision AX 026	8	24
8 BURGER TIME Intellivision 4595	6	18
9 CENTIPEDE Atari CX 2676	9	35
10 PITFALLI Activision AX 108	12	52
11 TIME PILOT Coleco 2679	13	4
12 KANGAROO Atari CX 2689	—	1
13 SPACE DUNGEONS Atari CX 5232	14	3
14 DECATHLON Activision AX030	11	13
15 ROBOT TANK Activision AX 028	10	19

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis.

## TOP 15 MIDLINES

	Weeks On Chart	11/19
1 THE PRETENDERS (Sire SRK 6083)	2	18
2 LED ZEPPELIN (IV) (Atlantic SD 19129)	3	39
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	1	31
4 PIANO MAN Billy Joel (Columbia PC 32455)	5	17
5 THE DOORS (Elektra EKS 74007)	6	42
6 WHO'S NEXT The Who (MCA 3141)	7	20
7 LET THERE BE ROCK AC/DC (SD-36151)	11	17
8 LOOK SHARPI Joe Jackson (A&M SP-4919)	4	62
9 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	9	11
10 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	10	15
11 THE ROMANTICS (Nemperor/CBS NJZ 36273)	—	1
12 WHO ARE YOU? The Who (MCA 3050)	12	23
13 HITS! Boz Scaggs (Columbia FC 36841)	8	3
14 TAPESTRY Carole King (Epic PE 34946)	13	67
15 TOM PETTY AND THE HEARTBREAKERS (MCA SR 52006)	—	1

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati, Columbus • Charts — Phoenix • Gary's • Virginia • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati • Tower Records — Sacramento, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                         |                             |
|-------------------------|-----------------------------|
| 1 YENTL                 | 9 NIGHT RANGER              |
| 2 HUEY LEWIS & THE NEWS | 10 EDDIE MONEY              |
| 3 PAUL SIMON            | 11 JAMES INGRAM             |
| 4 THE DOORS             | 12 TEDDY PENDERGRASS        |
| 5 ROMANTICS             | 13 CARPENTERS               |
| 6 KENNY ROGERS          | 14 THE ALAN PARSONS PROJECT |
| 7 EDDIE MURPHY          | 15 ANGELA BOFILL            |
| 8 WILLIE NELSON         |                             |

### NORTHEAST 1.

- 1 THE DOORS
- 2 EDDIE MURPHY
- 3 YENTL
- 4 HUEY LEWIS & THE NEWS
- 5 PAUL SIMON
- 6 RODNEY DANGERFIELD
- 7 KENNY ROGERS
- 8 CARPENTERS
- 9 JAMES INGRAM
- 10 DeBARGE

### SOUTHEAST 2.

- 1 YENTL
- 2 HUEY LEWIS & THE NEWS
- 3 EDDIE MURPHY
- 4 KENNY ROGERS
- 5 JAMES INGRAM
- 6 TEDDY PENDERGRASS
- 7 PAUL SIMON
- 8 ROMANTICS
- 9 EDDIE MONEY
- 10 WILLIE NELSON

### BALTIMORE/WASHINGTON 3.

- 1 YENTL
- 2 EDDIE MURPHY
- 3 ATLANTIC STARR
- 4 TEDDY PENDERGRASS
- 5 ANGELA BOFILL
- 6 THE DOORS
- 7 JAMES INGRAM
- 8 DeBARGE
- 9 RICHARD PRYOR
- 10 MADONNA

### WEST 4.

- 1 THE DOORS
- 2 YENTL
- 3 HUEY LEWIS & THE NEWS
- 4 EDDIE MONEY
- 5 PAUL SIMON
- 6 WILLIE NELSON
- 7 ANGELA BOFILL
- 8 ROMANTICS
- 9 NIGHT RANGER
- 10 TEDDY PENDERGRASS

### MIDWEST 5.

- 1 YENTL
- 2 HUEY LEWIS & THE NEWS
- 3 THE DOORS
- 4 THE ALAN PARSONS PROJECT
- 5 ROMANTICS
- 6 PAUL SIMON
- 7 KENNY ROGERS
- 8 EDDIE MONEY
- 9 NIGHT RANGER
- 10 EDDIE MURPHY

### NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 THE DOORS
- 3 HUEY LEWIS & THE NEWS
- 4 CARPENTERS
- 5 WILLIE NELSON
- 6 ROMANTICS
- 7 OAK RIDGE BOYS
- 8 ANNE MURRAY
- 9 NIGHT RANGER
- 10 PAUL SIMON

### DENVER/PHOENIX 7.

- 1 PAUL SIMON
- 2 NIGHT RANGER
- 3 THE DOORS
- 4 HUEY LEWIS & THE NEWS
- 5 YENTL
- 6 THE ALAN PARSONS PROJECT
- 7 EDDIE MONEY
- 8 WILLIE NELSON
- 9 JAMES INGRAM
- 10 ROMANTICS

### SOUTH CENTRAL 8.

- 1 HUEY LEWIS & THE NEWS
- 2 GEORGE STRAIT
- 3 KENNY ROGERS
- 4 ROMANTICS
- 5 YENTL
- 6 WILLIE NELSON
- 7 PAUL SIMON
- 8 RICHARD PRYOR
- 9 EDDIE MURPHY
- 10 NIGHT RANGER

WHAT'S IN-STORE



**MUTA ARRIVES AT RHINO** — Jamaican dub poet Mutabaruka recently appeared at Rhino Records in Los Angeles for an in-store supporting his current Alligator Records single "Ode To Johnny Drughead/Junk Food." Pictured in front of the store are (l-r): Sam Epstein, of the store; Mutabaruka; John Fitzmorris, store manager; and Diane Gribb and Ted Higashioka, of California Record Distributors.

**IT'S ONLY ROCK 'N' ROLL** — While the new Greenwich Village Tower Records store has been getting a huge amount of attention in New York due to its vaunted "world's largest record store" size and mass merchandising ability, a new store opened up last month but a few blocks away which claims to have the world's largest selection of vintage and new rock records and accessories, with the selective focus on the rock 'n roll collector. When *What's In-Store* toured the 1,800 sq. ft. second story room on 8th St. at MacDougal, we were every bit as floored by the product mix and marketing layout as we are every time we walk past the four-story Tower. "Our slogan is 'Nobody has everything, but we come close,'" said Carlos Parkins, manager of the It's Only Rock 'N' Roll shop, which is owned by Marc Zakarin, Debra Knowles and David Hoffman and contains the **Come & Get It Record Dept.**, which is owned by Keith Siuchansky. A stroll through the premises bears this out: Surrounding the It's Only Rock 'N' Roll register at the front of the store are the old and new boutique/lifestyle items. These include artist and tour T-shirts and hats hanging on the walls and a variety of goods in and on glass cases. These include British import calendars, rare magazines, original Fillmore East program books, Beatles bubble gum cards at \$3 each, '60s Beatles paperbacks, a paperback copy of D.A. Pennebaker's cinema verite script to the Bob Dylan documentary *Don't Look Back* which is now \$25 from the original 95 cents, a Turkish Ramones book, and Eddle Money money. A glass case with revolving trays holds rare rock buttons and jewelry pieces like a Warner Bros. Bugs Bunny holding up a Who logo, which sells for \$15. Across from it begins the book and magazine section containing foreign and domestic product. An example of the unusual print material available is *The John Lennon Family Album*, which is sale-priced for \$22.95 and contains gorgeous color reproductions, all captioned in Japanese. The 30-plus periodical selection stocked is heavily English, with *Kerrang*, *Record Mirror*, *Beatles Monthly*, and *Flexipop* the biggies so far. Past the print begins the main part of the store. The central section is primarily Come & Get It's record department, with some 8,000 new, old, out-of-print and import album titles currently stocked in a 14-ft. bin running along the middle and another one parallel against a side wall. Running up and down that wall are rare and import singles and picture discs and colored vinyls, with the store register up front by the door and next to a new release rack. Backing the central record bin is a similar bin containing cello-wrapped back issues of rock magazines as well as any other kind of magazine that featured a rock artist on the cover. Press kits are also stored here, as are old Fillmore post cards which have been matted for framing. Opposite these bins against the far wall is a 7-ft.-X-6-ft. glass case containing Beatles merchandise, with a boxed set of Beatles "bobbing heads" dolls going for \$225. Other types of dolls are also available, together with authentic wigs, *Yellow Submarine* lunchboxes, Blue Meanie Glove mobiles, purses, board games, light switch covers, even a can of Beatles Talc. Flying above a \$75 Kiss sleeping bag next to the Beatles case is a plastic inflatable Led Zeppelin, which Atlantic put out to honor that group's first album and now costs upwards of \$200. Moving past the case is a wide selection of metal pegboard-displayed tour programs going back to '64 Beatles. Next up is a display of Kiss paraphernalia — plastic drinking cups, model vans, costumes, dolls — which Parkins said has proved highly prized now that the group has unmasked itself. Past Kiss and the record and magazine bins begins the poster section, which currently contains 10 wooden floor bins holding up to 150 matted concert and promotional posters each. Another 110 posters are framed and hanging on the walls, many of them signed by the great psychedelic poster artists like Rick Griffin, whose signed Hendrix Flying Eyeball Fillmore/Winterland 1968 tour poster goes for \$200, small potatoes compared to the \$1,500 ballpark figure asked for a 1976 Grateful Dead Egyptian concert poster signed by the artist Kelley and lacking the English and Egyptian lettering found on the \$850 version. Across from the posters is the video section containing a TV screen and about 30 sale and rental music videocassettes, some, like a Public Image concert, imported from Japan. At the back of the store are more promotional goods, including a display case containing an Elvis Costello "My Aim Is True" dartboard, a Ramones switchblade letter opener, Monkees toys, BeeGees pocket radio, and Gentle Giant "The Missing Piece" jigsaw puzzle containing the missing piece. "You can find these things at antique shows or rock flea markets and collectors conventions, but the general consumer usually doesn't see them," said Parkins. "Compared to these other places, everything we have is at a fair price without any exploitation, with the higher priced stuff being one-of-a-kind items from collections that you won't see again for years." Co-owner Zakarin's own collecting of rock memorabilia, which he's been doing for more than a dozen years, made the store possible. Zakarin has previously conducted some 15 "Rockages Original Flea Market, Concert & Film Festival" events in and out of New York since 1975, and has accumulated so much merchandise that he is now scouting around for museum space.

jim bessman



This report does not include those videos in recurrent or oldie rotation.

Playlist

ADDS

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

HEAVY

(Maximum Four Plays Per Day)

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

MEDIUM

(Maximum Three Plays Per Day)

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

LIGHT

(Maximum Two Plays Per Day)

Edgar Winter	Frankenstein 1984	Tommy Boy
Clarence Clemons	Woman's Got The Power	Columbia
Reflex	The Politics Of Dancing	Capitol
Lords Of The New Church	Dance With Me	I.R.S.
Bonnie Tyler	Faster Than The Speed Of Night	Columbia
Richard Thompson	Wrong Heartbreak	Hannibal
Simon Townshend	I'm The Answer	21/PolyGram
Nena	99 Luftballons	Epic
Men Without Hats	I Like	MCA
Echo & The Bunnymen	Never Stop	Sire
Moody Blues	Blue World	Threshold
Twisted Sister	You Can't Stop Rock 'N' Roll	Atlantic
Nine Ways To Win	Close To You	Atlantic
T-Bone Burnett	The Murder Weapon	Warner Bros.
The Beat	Dance, Dance	Jem

## AIRPLAY

**LITTLE DARLING I NEED YOU** — It's not premature to say the resurgence of hit-oriented radio is this year's big story, but even the most die-hard radio fans have been somewhat skeptical of the industry's latest darling. With *Airplay* offices in the Big Apple, we can't help but be aware of the recent drastic, but significant, changes in the country's biggest market, as a major AOR was "lost" to the gods of Top 40 with another not far behind, while a third scrambles for the fumble. Meanwhile, the town's "WABC-style" hits station came on board screaming, leaving a few with heads scratching, and sore fingers from changing the dial every few minutes. Yet lo and behold, some preliminary numbers are forthcoming and said screamer is kicking tail up and down the dial. So we listened for a while, and damned if it didn't feel like the "old days." Just



**JAYNE JOGS IN** — Compleat Records' Jayne Kennedy (r) stopped in at station KDAY/Los Angeles to chat up her latest single, "Steamroom," as well as her new radio exercise program, "Radio-robics." The five-minute program is produced and distributed by L.A.-based Syndicate It, Inc. Pictured with Kennedy is KDAY music director Greg Mack (l).

as there were good and bad pop records at Top 40's peak in the 1960s (with vicious school bus debates on the merits of one's favorite bands), they're being played with equal enthusiasm today. It's just that the names have changed. And there's something to be said for a radio format that has the freedom (or the nerve) to air a **Quiet Riot** concert welcome spot next to a spin of **Grandmaster Flash's** "White Lines (Don't Do It)." Meanwhile, the "lost" AOR isn't too shabby, either. They've got their hands full overcoming their rep, though; there are lots of folks resentful of the change. But a tip of the pen to Top 40 programmers for remembering there are *people* out there who like songs, regardless of color, and that the music they play isn't just "inches on the reel-to-reel."

**SYNDICATION SHORTS** — Speaking of Top 40 (ahem), a new countdown program recently debuted featuring the **Cash Box** singles chart. Hosted by **KIIS-FM/Los Angeles** personality and industry vet **Rick Dees**, the weekly show incorporates Dees' humor with the nation's top 40 tracks. Dubbed *The Rick Dees' Weekly Top 40*, the program has been picked up for distribution by the United Stations, making it the fifth weekly show for the growing firm. . . . NBC Source fed an exclusive special spotlighting the new **Stones** album, "Undercover," to its affiliates this past Sunday. The program, made available to the net's satellite affiliates only, featured **Mick Jagger** playing guest disc jockey for each of the LPs tracks. Jagger taped the program in Paris at the Georges V Hotel with Source reporter **Alan Lysaght**. The web gave away 1,000 (that's right, three zeros) copies of the album. Listeners were invited to call in for a copy via a special 800 number. . . . Mutual Broadcasting may cancel its *Rock U.S.A.* feature by next year. The show, introduced last year to much fanfare, has not had the expected support at its Doubleday-owned affiliates.

**PEOPLE AROUND THE DIAL** — Belo Broadcasting in Dallas, Texas has elected new vice presidents to its board. They are **Lee Larson**, general manager of **KOA-AM** and **KOAG-FM/Denver**; and **Lee Salzberger**, director of personnel for Belo. . . . **Dave Roberts** begins in his new executive capacity at **RKO Radio Networks** next week (28). Roberts had been manager of market research for the CBS-FM owned stations as well as program director of CBS o&o **KRQR-FM/San Francisco**. He's also the host of **RKO's Hot Ones** series, and will continue as the program's host from behind his new vice president/director of programming desk. . . . Malrite-owned stations **WZUU-FM** and **WLZZ-AM/Milwaukee** has named **Al Moll** general manager. He's upped from the general sales manager helm at **WZUU-FM** as well as the station manager's post at **WLZZ-AM**. . . . ABC/Watermark recently saw the departure of a number of sales staff due to the ABC Network restructuring, and the firm's general sales manager, **Carol Lee Holt**, has joined Drake-Chenault as vice president of the newly-created Radio Special Features division. She will report to division president **Ed Boyd**. . . . Arbitron Ratings Company has upped two: **Ted Shaker**, company president, has been promoted to chairman and chief executive officer; **A.J. "Rick" Aurichio**, executive vice president, has been named president and chief operating officer. He moves up from his executive vice president post. Both changes are effective the first of December. In a regional move at the firm, **Dick Sheppard**, former general manager of **KMJ-AM** and **KNAX-FM/Fresno**, has joined as Pacific Southwest regional manager. . . . Now that **Bernie Kimble's** out as **WSCY/Syracuse**. **Chip Knight** has been named acting P.D. while the parent company considers its next move. . . . Philadelphia's **WMMR** has appointed **Jack Quligley** promotion director.

**MY LITTLE TOWN** — The **Michael Stanley Band** is doing its share to promote its latest EMI single, "My Town." They've cut a slew of special versions of the song for each particular market where the record's got a shot by shouting out the city's name over a pause in the chorus. MSB started the promo ploy as a thank you to its ardent Mid-West radio supporters, but since the idea was a natural for greater airplay. . . .

**STATION STUFF** — OK, you won six million bucks, now whatya do? You've got no one to spend it on? Let **WLUP/Chicago** morning man **Jonathan Brandmeier** take care of it. **Kevin Natzke**, who recently won the Illinois \$6 million Lotto, was called by Brandmeier to offer congratulations. Natzke has become a regular feature on the Loop's morning show since, and Brandmeier created a promotion whereby 25 women will join the two in an extravagant luncheon to help Natzke find someone to share his wealth. The "Six Million Lunch" took place this past Thursday (17) at Chicago's swanky Pump Room restaurant, but the lucky lady, if any, was not known at press time. . . . **WCBS-FM/New York** will air another of its nationally-famous New York Top 500 countdown this Thanksgiving weekend. Launched a decade ago, the list consists entirely of songs chosen by listeners who sent in postcards noting their favorite top five. The first number one was, and still was in the last survey conducted two years ago, the **Five Satins'** "In The Still Of The Night." The legend goes that if one is quiet enough (a difficult enough urban task), the Satins classic can be heard playing *somewhere* in the five boroughs. . . . Minneapolis native and Parachute/PolyGram children's records star **Captain Cookle** recently visited his hometown radio station **WCCO-AM**. The good Captain chatted with station music director **Denny Long** in full chef's costume.

— harry weinger



**COOL CATS** — Brian Setzer of the Stray Cats stopped by the studios of **WGRQ/Buffalo** after the group played a special Halloween show in the area. Pictured following an interview are (l-r): **Larry Norton**, station promotion director; **Setzer**; **Bill Weston**, Music director; and **Alex Maye**, EMI Records.

## Blair Buys Four For \$50 Million, Sells Starfleet Production Unit

**NEW YORK** — John Blair & Company has finalized the acquisition of **KBIL-AM&FM/Dallas** and **WIBC-AM, WNAP-FM/Indianapolis** from Fairbanks Broadcasting Company for a reported \$50 million. The transaction is believed to be one of the industry's largest. In addition, Blair has announced plans to sell its Starfleet radio production back to its original owner, Starfleet president Sam Kopper, by the end of the year.

Blair & Company's broadcast properties now number eight radio stations and four television operations. The doubling of the radio properties has forced a management restructuring at the firm, with **Jim Hilliard**, executive vice president and general manager for Fairbanks, moving over to Blair to head the newly-created owned radio stations division.

The Starfleet Blair Company had been a part of the Blair Entertainment Division

since July, 1980, and its assets and business is reverting back to Kopper under a mutual agreement. "Blair wishes to direct its activities in television programming," noted **Joseph Rosenberg**, vice president/communications for Blair & Company, "with a particular emphasis on growth in the television syndication area."

**Sam Kopper**, who began Starfleet in 1978, said, "It's been a very productive three years with Blair, but we're buying it back to further our production efforts. With Blair focusing on acquisition and distribution of existing material, our decision to resume independent operations was reached mutually with respect to each organizations' needs and future goals."

Kopper plans to continue with Starfleet's present staff. The sale, which is currently under final negotiations, is expected to be completed by the end of the year. A transaction price has not yet been made available.

## >> Cue & Review <<

<< **THE ROCK CHRONICLES** (Westwood One) (Disc Format) (One hour) (Sponsors: Budweiser, Chewels, U.S. Army) (Air date: week of October 19)

The program is a clever spin-off of Westwood's other interview specials, whereby friendly "rock entertainers" reveal their thoughts on specific topics. The show's premise changes from week-to-week; this particular *Chronicle* focused on "Rock & Relaxation." Hence **Paul Dean** of **Loverboy** discussing his tennis mania; **J. Geils** on race car driving; **Elton John** on his soccer team; etc.: all wrapped around a familiar hard AOR music track and/or a cut befitting the subject matter. Well-paced by host **David Perry**, and the interviews provide an entertaining "people" aspect to a star not always heard on the profile specials. Next week, the show will feature a look at "Husbands, Wives and Lovers."

>> **THE CONTINUOUS HISTORY OF ROCK & ROLL** (ABC Rock Network) (Disc Format) (One hour, also avail. as a daily :60 feed) (Sponsors: TBA) (Producer: Jimmy Fink/Rock On Air, Inc. for RS Productions) (Air date: week of January 9)

A blanket title affords the program the ability to delve into a number of topics each week as well as spotlight worthy artists. Past programs have included a look at rock collaborators, music's "hardest party-ers" and artists as producers. **Pat Benatar** and **Flock of Seagulls** have also been profiled. This upcoming segment is a full-length look at **John Cougar Mellencamp**, and while he's been the subject of another net special, it offers enough of a different insight into his career to make for worthwhile listening. Host **Tony Pigg** narrates, intro'ing interview clips which then intro **Cougar's** best-known material. **Pigg** also provides artist background info.

>> **ROCK OVER LONDON** (London Wavelength) (Disc Format) (One hour) (Sponsors: Maxell Tapes, Agree Shampoo) (Producer: Steve Saltzman) (Air date: week of November 20)

Top AOR-oriented tracks culled from various British charts highlight this weekly feature. Host **Graham Dene** acts the part of British moderator, interjecting artist gossip and information around a very up-to-date musical soundtrack. Interview clips, although a bit lengthy, are also part of the show's make-up, with superstar and breaking acts alternating in the spotlight. This week, *Rock* has a chat with members of **UB-40**. Music tracks include a brand-new **Pretenders** cut and a solo effort from former **Kajagoogoo**-er **Limahl**, as well as current **Genesis**, **Style Council**, **The Cure** and **Madness**. Clips of different acts (**Martin Chambers**, for example) saying "hello" add to the show's informed flavor.

>>hw<<

# CASH BOX ROCK ALBUM RADIO REPORT



— Yes • 90125 • ATCO  
**ADDS:** WOUR, WMMS, KMET, WSKS, WKLS, WCCC, KEZY, WBLM, WNEW, WYFE. **HOTS:** WMMS, KMET, WKLS, WCCC, KEZY, WBLM, WNEW, WYFE. **MEDIUMS:** None. **PREFERRED TRACKS:** Owner. **SALES:** Just shipped.



13 JOHN COUGAR MELLENCAMP • UH-HUH • RIVA  
**ADDS:** None. **HOTS:** WYFE, WNEW, WBLM, KEZY, WCCC, WKLS, KYYX, WSKS, KMET, WMMS, WOUR. **MEDIUMS:** KNAC. **PREFERRED TRACKS:** Crumblin', Pink. **SALES:** Good in all regions.

## MOST ADDED

## MOST ACTIVE

- LP Chart Position
- 7 PAT BENATAR • LIVE FROM EARTH • CHRYSALIS  
**ADDS:** None. **HOTS:** WYFE, WBLM, WKLS, KYYX, WSKS, WMMS, WOUR. **MEDIUMS:** KEZY, WCCC. **PREFERRED TRACKS:** Battlefield. **SALES:** Good in all regions.
  - 12 BIG COUNTRY • THE CROSSING • MERCURY  
**ADDS:** None. **HOTS:** WYFE, WLOM, WNEW, WBLM, KEZY, KNAC, WCCC, WKLS, KYYX, KMET. **MEDIUMS:** WMMS. **PREFERRED TRACKS:** Big, Fire, Patrol. **SALES:** Good to moderate in all regions.
  - 156 BLUE OYSTER CULT • THE REVOLUTION BY NIGHT • COLUMBIA  
**ADDS:** WSKS, WYFE. **HOTS:** KEZY, WKLS, KMET, WMMS, WOUR. **MEDIUMS:** WYFE, WNEW, WBLM, WCCC. **PREFERRED TRACKS:** Shark. **SALES:** Good to moderate breakouts in all regions.
  - 11 CULTURE CLUB • COLOUR BY NUMBERS • EPIC  
**ADDS:** None. **HOTS:** WLOM, KNAC, KYYX, WMMS. **MEDIUMS:** WNEW, WBLM, KEZY, WSKS, WOUR. **PREFERRED TRACKS:** Church, Karma. **SALES:** Good in all regions.
  - 23 THE DOORS • ALIVE, SHE CRIED • ELEKTRA  
**ADDS:** None. **HOTS:** WNEW, WCCC. **MEDIUMS:** WBLM, WKLS, KMET, WMMS, WOUR. **PREFERRED TRACKS:** Gloria, Two. **SALES:** Good to moderate in all regions.
  - 15 BOB DYLAN • INFIDELS • COLUMBIA  
**ADDS:** WKLS. **HOTS:** WLOM, WMMS. **MEDIUMS:** WNEW, WBLM, KEZY, WCCC, WOUR. **PREFERRED TRACKS:** Bully. **SALES:** Major breakouts in all regions.
  - 9 GENESIS • ATLANTIC  
**ADDS:** None. **HOTS:** WNEW, WBLM, KNAC, WCCC, WKLS, WSKS, KMET, WMMS, WOUR. **MEDIUMS:** WYFE, KYYX. **PREFERRED TRACKS:** Mama. **SALES:** Good in all regions.
  - 19 KISS • LICK IT UP • MERCURY  
**ADDS:** None. **HOTS:** WCCC, WMMS. **MEDIUMS:** WBLM, WKLS, WSKS, KMET. **PREFERRED TRACKS:** Title. **SALES:** Moderate in all regions.
  - 22 HUEY LEWIS & THE NEWS • SPORTS • CHRYSALIS  
**ADDS:** None. **HOTS:** WYFE, WNEW, WBLM, WCCC, WKLS, KYYX, WSKS, KMET, WMMS, WOUR. **MEDIUMS:** KEZY, KNAC. **PREFERRED TRACKS:** Heart, Drug. **SALES:** Good to moderate in all regions.
  - 49 EDDIE MONEY • WHERE'S THE PARTY • COLUMBIA  
**ADDS:** KEZY. **HOTS:** WNEW, WBLM, WMMS. **MEDIUMS:** WCCC, WKLS, WSKS, WOUR. **PREFERRED TRACKS:** Title, Crash. **SALES:** Moderate in all regions.

- LP Chart Position
- 61 THE MOODY BLUES • THE PRESENT • THRESHOLD  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WBLM, KEZY, WCCC, WKLS, KMET, WPLR. **PREFERRED TRACKS:** Blue, Wheel. **SALES:** Moderate to fair in all regions.
  - 26 THE MOTELS • LITTLE ROBBERS • CAPITOL  
**ADDS:** None. **HOTS:** WYFE, WBLM, KNAC, WCCC, KYYX, KMET. **MEDIUMS:** WNEW, KEZY, WSKS, WOUR. **PREFERRED TRACKS:** Summer. **SALES:** Moderate to fair in all regions.
  - 40 MOTLEY CRUE • SHOUT AT THE DEVIL • ELEKTRA  
**ADDS:** None. **HOTS:** KMET, KSJO. **MEDIUMS:** WCCC, WKLS, WMMS, WOUR. **PREFERRED TRACKS:** Title. **SALES:** Fair in West and Midwest.
  - 97 NIGHT RANGER • MIDNIGHT MADNESS • MCA  
**ADDS:** None. **HOTS:** WMMS. **MEDIUMS:** WYFE, WBLM, WCCC, WKLS, WSKS, KMET, WOUR. **PREFERRED TRACKS:** America. **SALES:** Moderate in all regions.
  - 3 THE POLICE • SYNCHRONICITY • A&M  
**ADDS:** None. **HOTS:** WBLM, KNAC, KYYX, WSKS, KMET, WOUR. **MEDIUMS:** WYFE, KEZY, WCCC. **PREFERRED TRACKS:** II, King, Breath. **SALES:** Good in all regions.
  - 2 QUIET RIOT • METAL HEALTH • PASHA  
**ADDS:** None. **HOTS:** WYFE, KMET, WMMS. **MEDIUMS:** WBLM, WCCC, WKLS. **PREFERRED TRACKS:** Noize. **SALES:** Good in all regions.
  - 46 RAINBOW • BENT OUT OF SHAPE • MERCURY  
**ADDS:** None. **HOTS:** WBLM, WCCC, WSKS, WOUR. **MEDIUMS:** WYFE, WNEW, KEZY, KMET, WMMS. **PREFERRED TRACKS:** Street. **SALES:** Moderate to fair in all regions.
  - 10 ROLLING STONES • UNDERCOVER • ROLLING STONES  
**ADDS:** None. **HOTS:** WYFE, WNEW, KEZY, WCCC, WKLS, KYYX, WSKS, KMET, WMMS, WOUR. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Night. **SALES:** Major breakouts in all regions.
  - 173 PAUL RODGERS • CUT LOOSE • ATLANTIC  
**ADDS:** WYFE. **HOTS:** WMMS, WOUR. **MEDIUMS:** WNEW, WBLM, WCCC, WKLS. **PREFERRED TRACKS:** Open. **SALES:** Moderate in all regions.

- LP Chart Position
- 57 THE ROMANTICS • IN HEAT • NEMPEROR  
**ADDS:** None. **HOTS:** WNEW, WBLM, KYYX, WMMS, WOUR. **MEDIUMS:** WYFE, WLOM, KEZY, KNAC, WCCC, WKLS, WSKS, KMET. **PREFERRED TRACKS:** Talking. **SALES:** Good to moderate in all regions.
  - 63 SAGA • HEADS OR TALES • PORTRAIT  
**ADDS:** None. **HOTS:** WYFE, WBLM, WKLS, WOUR. **MEDIUMS:** WYFE, WBLM, WKLS, WOUR. **PREFERRED TRACKS:** Title. **SALES:** Fir in all regions.
  - 78 PETER SCHILLING • ERROR IN THE SYSTEM • ELEKTRA  
**ADDS:** WSKS. **HOTS:** KNAC, WCCC, WKLS, KYYX. **MEDIUMS:** WYFE, WLOM, WNEW, WBLM, KMET, WOUR. **PREFERRED TRACKS:** Major. **SALES:** Fair in all regions.
  - 106 THE MICHAEL STANLEY BAND • YOU CAN'T FIGHT FASHION • EMI AMERICA  
**ADDS:** None. **HOTS:** WCCC, WSKS, KMET, WMMS. **MEDIUMS:** WBLM, WKLS. **PREFERRED TRACKS:** Town. **SALES:** Fair in Midwest.
  - 180 STREETS • 1ST • ATLANTIC  
**ADDS:** None. **HOTS:** WKLS, WOUR, KSJO. **MEDIUMS:** WBLM, WCCC, WSKS. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest.
  - 98 SURVIVOR • CAUGHT IN THE GAME • SCOTTI BROS.  
**ADDS:** None. **HOTS:** WCCC, WSKS. **MEDIUMS:** WNEW, WBLM, WKLS, WOUR. **PREFERRED TRACKS:** Title. **SALES:** Fair in all regions.
  - .38 SPECIAL • TOUR DE FORCE • A&M  
**ADDS:** WOUR, WMMS, KMET, WSKS, WKLS, KEZY, WBLM, WNEW, WYFE. **HOTS:** WMMS, WKLS, KEZY. **MEDIUMS:** KMET, WNEW, WYFE. **PREFERRED TRACKS:** One. **SALES:** Just shipped.
  - U2 • UNDER A BLOOD RED SKY • ISLAND  
**ADDS:** WOUR, WMMS, WSKS, WKLS, WCCC, KNAC, WBLM, WNEW, WLOM. **HOTS:** KNAC. **MEDIUMS:** WCCC, WLOM. **PREFERRED TRACKS:** 11 O'Clock. **SALES:** Just shipped.
  - 167 WAS (NOT WAS) • BORN TO LAUGH AT TORNADOES • GEFEN  
**ADDS:** WCCC. **HOTS:** None. **MEDIUMS:** WCCC, WLOM, WBLM, KNAC, WKLS. **PREFERRED TRACKS:** Knocked. **SALES:** Fair in all regions.



**GRAMAVISION GRAB-BAG** — A bevy of stars from the Gramavision galaxy recently descended on lower Manhattan's Record Factory outlet for an in-store appearance. Shown behind the counter are (l-r); bassist Jamaaladeen Tacuma, drummer Pheeroan ak Laff, saxophonist Oliver Lake and guitarist Jerome Harris.

## ON JAZZ

**PALO ALTO POURS IT ON** — With Christmas just around the corner, we can expect a rush of last-minute releases. California's Palo Alto Jazz has made an impressive splash in the market with six new titles drawn from a broad spectrum of jazz. Leading the batch are two "dedication" albums, **Teo Macero's** "Impressions of **Charles Mingus**" and "Mad About Tadd," a collection of **Tadd Dameron** compositions performed by **Continuum**, an outfit composed of **Silide Hampton** on trombone, **Jimmy Heath** on saxes, **Kenny Barron** on piano, **Ron Carter** on bass and **Art Taylor** on drums. The Macero album has been one of the composer/arranger/producer's most cherished projects over the last couple of years: aside from producing Mingus for Columbia, Macero was a member of the bassist's **Jazz Workshop** in the 50s, and recorded as a sideman with Mingus for Savoy. On top of that, Macero and Mingus were mates in a rehearsal band that met Sunday mornings for several years in Macero's apartment. Several of the compositions here were heard at a memorial concert Macero conducted at St. Peter's Church in New York just after Mingus died, but they have never been committed to vinyl before. As always, Macero has a fine crew of top players on hand, this time including keyboardists **Mike Nick** and **Jorge Dalto**, guitarist **Larry Coryell**, bassist **Marcus Miller**, saxophonists **Al Cohn**, **Lee Konitz**, **John Stubblefield**, **Dave Liebman**, **Pepper Adams**, **Bill Evans** and **Dick Oates**, trumpeters **Jon Faddis**, **Ted Curson** and **Lou Soloff** and trombonists **Eddie Bert** and **Britt Woodman**. The other "dedication" LP, "Mad About Tadd," is the first piece of vinyl to emerge from the **Tadd Dameron** revival going on around New York. On board for the date are two of jazz's finest arrangers in Heath and Hampton, making the choice of Dameron a natural. The disc culls both familiar material via "The Scene Is Clean" and "Lady Bird," as well as unearthing the previously unrecorded "Nearness." When placed alongside **Roswell Rudd** and **Steve Lacy's** **Thelonious Monk/Herbie Nichols** tribute, "Regeneration" on Soul Note, these records form a nice triumvirate of revisionist jazz history. With little happening in the vanguard of the experimentalists, perhaps the mid-eighties will prove to be a thoughtful period for the children of the bebop generation. And if what they come up with is as invigorating as these three discs, we're in for some very good music . . . Also out of Palo Alto are "Uptown Express" by trombonist **Doug Serfl** featuring trumpeter **Bobby Shew** and baritone tenor **Nick Brignola**; "Ins And Outs" by composer **Lalo Schiffrin** is a small group date with the leader on piano covering his own tunes and two by **Dizzy Gillespie**; **The Generation Band** is pianist/vibraphonist **Victor Feldman** and his drumming son **Trevor Feldman**, and the band's debut disk, "Soft Shoulder" features saxophonists **Tom Scott** and **Ernie Watts** along with bassist **Nathan East** and guitarist **Robben Ford**; and handling this year's Christmas release is "Mistletoe Magic" featuring such odd-ball gems as **Art Pepper** and **Richie Cole** doing "Sleigh Ride" and **Elvin Jones** on "Santa Claus Is Coming to Town." You usually can't find these kinds of Christmas collections two years in a row, so get it while you can.

**LOOKING OVER THE EDGE** — It was about this time two years ago that a strange LP entitled "Coup de Tete" crossed our desk. The album, by a former clerk at JCCA/NMDS in New York named **Klip Hanrahan**, proved to be both a surprise and one of our favorite albums of '81. By combining such experimental jazzers as **Jamaaladeen Tacuma**, **Bill Laswell** and **Carla Bley** with Latin stalwarts **Jerry Gonzalez**, and **Ignacio Berroa** and art rock outlaws **Anton Fler** and **Arto Lindsay**, Hanrahan was able to produce an exciting, romantic fusion music. His own special brand of Soho solipsism gave the LP a fittingly tragic patina. Since that time, Hanrahan has been scrapping up nickels and dimes to keep his American Clave label going, and pursuing several music projects including musical accompaniment for the work of **Ishmael Reed**. He has finally released his second recording as a leader, "Desire Develops An Edge," an album-plus-EP package featuring **Jack Bruce** on vocals, with Hanrahan relegating himself to composing and production duties. "Desire" marks a move towards a more overt Latin feel, but again includes contributions from artists like **John Scofield** and **The Golden Palominos**. This is strong alternative music, although it could stand a bit more editing and would have made a better single album.

**A FEW SURPRISES** — It came as something of a shock to discover a new **Freddie Hubbard** record on Atlantic last week. The label has been very quiet in the jazz market of late, limiting their occasional titles to reissues. But there's nothing dusty about the band on this date, which includes reedman **Lew Tabackin**, pianist **Joanne Brackeen**, bassist **Eddie Gomez** and drummer **Roy Haynes** . . . In another surprising move, we note that pianist **McCoy Tyner** has been recording for WEA International after cutting his last two LPs for Columbia.

— fred goodman

## TOP 30 ALBUMS

	Weeks On Chart	11/19		Weeks On Chart	11/19
<b>1 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	1	14	<b>16 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	18	5
<b>2 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	3	24	<b>17 THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	17	16
<b>3 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	4	13	<b>18 THE CLARKE/DUKE PROJECT II</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	25	2
<b>4 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	2	8	<b>19 MAKE IT LAST</b> HUBERT LAWS (Columbia FC 38850)	19	3
<b>5 TARGET</b> TOM SCOTT (Atlantic 7 80106-1)	5	5	<b>20 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	20	3
<b>6 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	14	2	<b>21 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	23	50
<b>7 STANDARDS, VOL. 1</b> KEITH JARRETT (ECM 23793-1)	7	10	<b>22 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	24	22
<b>8 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	8	6	<b>23 AN EVENING WITH WINDHAM HILL LIVE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1026)	16	8
<b>9 SCENARIO</b> AL DI MEOLA (Columbia FC 38944)	9	6	<b>24 CITY KIDS</b> SPYRO GYRA (MCA 5421)	21	18
<b>10 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	10	8	<b>25 INVITATION</b> JACO PASTORIUS (Warner Bros. 9 23876-1)	22	13
<b>11 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	11	33	<b>26 BLOW YOUR OWN HORN</b> HERB ALPERT (A&M SP-4949)	29	9
<b>12 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	12	24	<b>27 FILL UP THE NIGHT</b> SADAO WATANABE (Musician/Elektra 9 60297)	—	1
<b>13 JARREAU</b> (Warner Bros. 9 23801-1)	13	33	<b>28 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	28	2
<b>14 MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	6	18	<b>29 LES FLEURS</b> RAMSEY LEWIS (Columbia FC 38787)	30	21
<b>15 OREGON</b> (ECM 23796-1)	15	6	<b>30 ISLAND BREEZE</b> ERIC GALE (Musician/Elektra 9 60198-1)	27	15

## FEATURE PICKS

**FILL UP THE NIGHT** — Sadao Watanabe — Elektra/Musician 60297-1 — Producer: Ralph MacDonald — List: 9.98 — Bar Coded

Saxophonist Watanabe has impressive credentials as a fluent jazz hornman. On "Fill Up The Night," he stretches his talents into the R&B realm as well, adding elements of funk judiciously to his trademarked style. Guitarist Eric Gale, keyboardist Richard Tee and drummer Steve Gadd are among the top-flight players contributing their skills to the album's festive tracks. Grady Tate gives the sole vocal performance here on the utopian ode "Fill Up The Night With Music."

**SOFT SHOULDER** — Generation Band — Palo Alto PA 8054 N — Producer: Josh Derek Feldman — List: 8.98

Followers of current jazz/fusion players will recognize the Generation Band's lineup immediately — pianist/percussionist Victor Feldman, reedman Tom Scott, guitarist Robben Ford and bassist Nathan East all have extensive credits as sidemen and solo artists. Here, they combine for a spirited work-out ranging from jazz/rock ("Chasin' The Sunrise") to simmering funk ("Soft Shoulder") and reflective straight-ahead jazz ("Emerald Isle"). Feldman also enlists the talents of sons Jake (on bass) and Trevor (on drums).

**MARVIN AND TIGE** — Original Motion Picture Soundtrack by Earl Klugh and Patrick Williams — Capitol/EMI ST-12307 — Producer: Patrick Williams — List: 8.98 — Bar Coded

The combination of two musicians from very dissimilar musical backgrounds could offer a disjointed piece of work with each player's style and influence surfacing in a constant battle between the two. Such is not the case with the soundtrack for *Marvin and Tige* composed and conducted by Patrick Williams and performed by Earl Klugh. Williams, an established writer of such film scores as *Breaking Away*, *The Toy* and *The Best Little Whorehouse In Texas* plays close attention to moods with each tune on this album perfectly reflecting its title as in the depressing cut "Momma Dies" and the sentimental track "A Kiss." Klugh, who has worked with such jazz virtuosos as Bob James and George Benson, adds the right touch to the music without ever becoming indulgent. His guitar playing and phrasing injects Williams' musical landscapes with dynamic fluctuations and melodic direction.

## Haden Reassembles Liberation Music Orch.

LOS ANGELES — ECM Records recording artist Charlie Haden has reassembled the Liberation Music Orchestra for a series of three special performances in Los Angeles and New York which follow the release of its new album, "The Ballad of the Fallen."

The Liberation Music Orchestra was originally formed in 1969 to record an

album of songs from the Spanish Civil War and other compositions.

Among the selections on "The Ballad of the Fallen" are "Grandola Villa Morena," a song played on Portugese radio to signal young army officers to revolt in the 1974 uprising in that country and "The People United Will Never Be Defeated," the anthem of Chilean resistance.



## Artists Gain Wider Exposure Through TV Commercials

by Anita M. Wilson

NASHVILLE — In recent years country artists have been using a variety of approaches to expand their careers with increased visibility on the consumer level. One new field is the television commercial market, with a large number of country artists now making television commercials representing a variety of products from ketchup to children's shoes.

Most of the artists are approached either directly by the company or by an advertising agency representing the products' company. Steve Gatlin of Larry Gatlin and The Gatlin Brothers explained, "Members Only came to us with a proposal wanting a singing group, specifically a country group, and they wanted us to endorse their clothes. We had already done some album covers with some of the jackets on so we of course were interested, and within ten days we had a deal." Gatlin wears the clothing line almost every night while on tour so it was natural for the group to agree when his booking agent told them Members Only was interested. Charly McClain was notified by an advertising agency that represents Luck's, a company that supplies canned beans and soups. McClain's lawyer John Lentz explained, "One of the largest advertising firms, Cunningham & Walsh in New York, contacted us because of her looks and image and ability to communicate, and thought she would be a good spokesperson for the product." Another of Lentz's clients, Tom T. Hall, has been the spokesman for Tyson chicken for the past three years because of his image and because of his "believability as a spokesman."

The Jim Halsey Company on the other hand, takes another approach in landing artists commercial contracts. Executive vice president Dick Howard and agent Judi Pofsky handle this area primarily and "let advertising agencies and talent brokerages know that our clients are available for commercials." Howard went on to say that "you can't go out and solicit a commercial from a company or agency unless you know they are going after a celebrity. You have to let the industry know that the client is available and is represented by the Halsey Company which has a good degree of success in the commercial area."

Increased exposure is the main reason

artists have been working in commercials, although they also receive a generous salary for the work. Dick Howard stated that "a well produced commercial can have a very positive effect on the artist and product. If the product and artist are presented in a positive or fun way then it benefits the artist to do it." However he also explained that "we would not do a commercial we feel uncomfortable with just because it paid a lot."

Commercials also prove timely when an artist is not able to be on the concert circuit or make guest appearances on television because of illness, as was the case last spring for Loretta Lynn. According to Lynn's manager, David Skepner, Lynn usually goes on the talk show circuit in the spring, but was hospitalized and was out of circulation for over three weeks because of a bleeding ulcer. Luckily Proctor and Gamble had just released her most recent commercials and they were airing so people were still seeing Lynn on the television.

"I think everyone does it for the exposure," Steve Gatlin said. "The amount of press I have received from wearing Members Only clothes has given us the greatest kind of exposure." Gatlin also agrees that the money they make is very good, however, he explained "I am going to spend 25 days in photo sessions and fittings doing TV commercials, but if I took those days and compared them to the amount of money I would make on concerts on those days, it would probably balance out."

### Image Is Important

One of the main points all managers and artists agree on is that the products need to be wholesome and family oriented like ketchup, milk and chicken. Ray Stevens has been a regional spokesman for Flav-O-Rich milk for the past four years. His manager, Don Williams supports this theory and said "Milk is a perfect type of product where you can't go wrong." Others include Barbara Mandrell representing Kinney Shoes and Mel Tillis What-A-Burger.

Another important factor when choosing the product is the company involved and if the product suits the artist's image. Ron Huntsman, vice president of Artist Promotion for Sound Seventy, which manages Charlie Daniels, stated that "one of the



**COPYRIGHTER'S UNITE** — Representatives of the U.S. Copyright Society and Broadcast Music Inc. (BMI) gathered at a dinner Nov. 4 at BMI during the Copyright Society's midyear meeting in Nashville. This was the first time the meeting was held in Nashville and the first time the Jean Geiringer Memorial Lecture was delivered outside New York City. Pictured above before the dinner are (l-r): Attorney Mike Milom, Frances Preston, BMI vice president; Ralph Peer II, president Peer-Southern; Leonard Feist, national Music Publishers Assn. (NMPA) executive director; Alan Hartnick, president U.S. Copyright Society; and attorney Richard Frank. Feist was honored earlier as a "copyright stalwart" for his years of efforts on behalf of America's composers, lyricists and music publishers.

things we looked for in U.S. Tobacco is credibility on its part. U.S. Tobacco to us is an extremely credible company, and that was a key factor for us." Daniels is a spokesman for the company's Skoal tobacco. Other groups are naturally "connected" with a company, such as the Gatlins who wore the Members Only line of clothing before signing on with the company as spokesman.

Once the artist or group signs a deal with a company, they represent them in a variety of ways connected with the commercials and the product. Steve Gatlin

mentioned that the group, especially himself, wears the clothing even when they are not on tour because they like the line and it solidifies the relationship with the company. Huntsman stated that "basically, the contracts for a TV commercial and special projects situation coincides with what an artist is doing such as our concert tour now. They are allowed to hand out product at the show, but in no way can they interfere with the creative aspects of the show."

Most of the artists currently involved with commercials are representing national products, and are seen in national commercials. (continued on page 22)

## CMF Honored For Its Historical Efforts

NASHVILLE — The Country Music Foundation (CMF) has been awarded with a certificate of commendation from the American Assn. for State and Local History for its efforts to preserve the history of recording in Nashville through a multimedia exhibit at RCA's former property, Studio B.

Popular artists such as Dolly Parton, Waylon Jennings, and Chet Atkins recorded their early hits in Studio B, which has been considered the birthplace of the "Nashville Sound." All three artists narrate the exhibit which depicts the history of

Music Row and readies the visitor for the studio tour.

The award was presented at the American Assn.'s annual meeting in British Columbia and was one of 55 certificates to be given.

The CMF drew upon a \$40,000 contribution from RCA Records to create a computer-animated exhibit, which has "met with unmitigated success in its popularity among the thousands of visitors, who come to Nashville desiring to learn about such early history," said Bill Ivey, CMF executive director.

## Emmons Donates Guitar

NASHVILLE — Award winning musician Buddy Emmons has donated his 1957 Sho-Bud guitar and his signature derby hat to the Country Music Foundation in Nashville. Both will be displayed in the Country Music Hall of Fame and Museum.

Emmons' legendary career began in 1957 when Little Jimmy Dickens coaxed him into bringing his talents to Nashville. He has been a regular member in bands fronted by artists such as George Jones, Ernest Tubb, and Ferlin Husky. He co-founded Sho-Bud Guitars with Shot Jackson also in 1957.

Over the years, Emmons has performed on records with entertainers like Ray Charles, Willie Nelson, Linda Ronstadt, and John Conlee, to name a few. He has also been involved in the recording of a movie soundtrack under the direction of Henry Mancini.

Emmons has received five awards from *Guitar Player* magazine and was also nominated seven times for "Instrumentalist of the Year" by the Country Music Association, in addition to being named "Instrumentalist of the Year" by country music publications in Japan and Sweden.

## Lynn On USO Tour

NASHVILLE — Loretta Lynn has taken her stage show to Europe for a 17-day tour of U.S. Army and Air Force bases sponsored by the USO and the Department of Defense. Lynn left Nov. 15 from Nashville on one of the largest USO tours since Bob Hope's tour in 1972.

She will be performing in 12 full shows in Germany, with the last show slated for the independent multi-national peacekeeping forces in the Sinai desert.

Lynn's manager David Skepner said that many appearances will be in the form of meeting servicemen in remote areas. The country superstar will be receiving no compensation for the tour but feels this is just as important as her other performances. This will mark Lynn's first trip to Europe in over a decade and her first tour to be sponsored by the USO/United States Department of Defense.

The Nashville Network (TNN) will produce an exclusive 60-minute cablecast of the USO tour in a holiday special entitled *Loretta Lynn's Christmas Card*, which will document the tour highlighted with footage of her performances. The special cablecast will premiere on TNN Dec. 17.



**OAKS CHECKED BY THE VICE PRESIDENT** — The Oak Ridge Boys recently performed at the White House at the invitation of President Reagan, and during the sound check was visited by vice president George Bush. Pictured with members of the Oak Ridge Boys and their band are Jim Halsey, manager (far left); MCA records Nashville president Jim Foglesong (third from left) and Bush (center).

# TOP 100 COUNTRY SINGLES

November 26, 1983

	Weeks On Chart	11/19
1 HOLDING HER AND LOVING YOU	12	1
2 A LITTLE GOOD NEWS	11	3
3 TENNESSEE WHISKEY	13	4
4 TELL ME A LIE	10	6
5 YOUR LOVE SHINES THROUGH	13	5
6 BABY I LIED	15	7
7 ONE OF A KIND PAIR OF FOOLS	14	2
8 DIXIE DREAMING	14	9
9 THE MAN IN THE MIRROR	15	10
10 HEARTACHE TONIGHT	10	11
11 HOUSTON	10	12
12 YOU LOOK SO GOOD IN LOVE	8	13
13 DON'T COUNT THE RAINY DAYS	12	14
14 BLACK SHEEP	10	15
15 STRONG WEAKNESS	12	16
16 OUTSIDE LOOKIN' IN	13	17
17 MOVIN' TRAIN	14	18
18 EV'RY HEART SHOULD HAVE ONE	7	19
19 OZARK MOUNTAIN JUBILEE	6	20
20 QUEEN OF MY HEART	9	23
21 TAKE IT TO THE LIMIT	8	22
22 SLOW BURN	7	24
23 SOMEBODY'S GONNA LOVE YOU	15	8
24 IN MY EYES	7	27
25 DANCE LITTLE JEAN	9	29
26 THE SOUND OF GOODBYE	5	31
27 I WONDER WHERE WE'D BE TONIGHT	10	28
28 YOU MADE A WANTED MAN OF ME	6	30
29 LONELY BUT ONLY FOR YOU	16	21
30 MY BABY DON'T SLOW DANCE	8	33
31 THE CONVERSATION	6	35
32 LOVING YOU HURTS	11	32
33 YOU'RE A HARD DOG	7	36
34 KISS ME DARLING	11	34

	Weeks On Chart	11/19
35 SHOW HER	3	40
36 DOUBLE SHOT (OF MY BABY'S LOVE)	6	38
37 A MILLION LIGHT BEERS AGO	8	37
38 WOUNDED HEARTS	7	40
39 RUNAWAY HEART	5	41
40 SENTIMENTAL OL' YOU	4	49
41 STREET TALK	8	43
42 ISLANDS IN THE STREAM	13	26
43 THE AIR THAT I BREATHE	8	48
44 SHE MEANT FOREVER WHEN SHE SAID GOODBYE	6	47
45 ANOTHER MOTEL MEMORY	4	54
46 LONESOME 7-7203	8	53
47 YOU'RE GONNA LOSE HER LIKE THAT	4	55
48 I CALL IT LOVE	4	56
49 THIS IS JUST THE FIRST DAY	5	51
50 AFTER ALL	4	58
51 WHEN THE NEW WEARS OFF OF OUR LOVE	12	25
52 BRAVE HEART	6	59
53 MISS UNDERSTANDING	4	60
54 BACK ON HER MIND	3	62
55 YOU WERE A GOOD FRIEND	3	66
56 THAT'S THE WAY LOVE GOES	2	68
57 I'M A SLAVE	4	63
58 DRIVIN' WHEEL	2	73
59 YOU'VE GOT A LOVER	16	42
60 WINDIN' DOWN	7	46
61 THE WIND BENEATH MY WINGS	17	50
62 MIDNIGHT FIRE	16	44
63 BEFORE WE KNEW IT	9	45
64 WE REALLY GOT A HOLD ON LOVE	8	52
65 IF YOUR HEART'S A ROLLIN' STONE	5	67
66 DRINKIN' MY WAY BACK HOME	1	—
67 ONLY THE NAMES HAVE BEEN CHANGED	4	75
68 WALKING WITH MY MEMORIES	4	78

	Weeks On Chart	11/19
69 FAMOUS LAST WORDS OF A FOOL	5	74
70 WHY LADY WHY	1	—
71 SOMEBODY SHOOT THE JUKEBOX	4	76
72 TWO CAR GARAGE	1	—
73 IT'S ANOTHER SILENT NIGHT	2	85
74 YOU REALLY GO FOR THE HEART	2	87
75 UNDER LOVED AND OVER LONELY	3	81
76 I'M DRINKING IT OVER	2	79
77 I'D SAY YES	2	88
78 NO WAY CONWAY	2	80
79 I'VE GOT A LOT OF MISSIN' YOU TO DO	5	82
80 DOES HE EVER MENTION MY NAME	1	—
81 GIVE IT BACK	5	84
82 LOVE ME TONIGHT	3	86
83 DON'T LEAVE ME LONELY LOVING YOU	3	89
84 ONE STEP CLOSER	5	90
85 WEDDING BELLS	1	—
86 HOW'D YOU GET HOME SO SOON	4	93
87 TELL MAMA	1	—
88 AT WAR WITH A MEMORY	1	—
89 HAVE YOU LOVED YOUR WOMAN TODAY	1	—
90 HEART ON THE LINE	1	—
91 JUST ANOTHER LOVE	3	96
92 DON'T TAKE TOO MUCH	1	—
93 THE LOOK OF A LOVIN' LADY	1	—
94 SPELLBOUND	1	—
95 WHATCHA GOT COOKIN' IN YOUR OVEN TONIGHT	1	—
96 DON'T CALL ME, I'LL CALL YOU	1	—
97 HIGH COST OF LEAVING	15	94
98 GUILTY	16	57
99 THE DEVIL IS A WOMAN	7	77
100 THERE'S NOBODY LOVIN' AT HOME	7	83

## ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

A Little Good News (Chappell/Bibo — ASCAP) . . . . .	2
A Million Light (Peso/Wallet — BMI) . . . . .	37
Air That I Breathe (April — ASCAP) . . . . .	43
After All (Gingham Music — ASCAP) . . . . .	50
Another Motel (Chappell/Intersong — ASCAP) . . . . .	45
At War With A Memory (World Label — BMI) . . . . .	88
Baby I Lied (Posey/Chappell — ASCAP/Unichappell/VanHoy) . . . . .	6
Back On Her Mind (Rodriguez — BMI) . . . . .	54
Before We Knew It (Old Friends — BMI) . . . . .	61
Black Sheep (Al Gallico/Algee/Algeron — BMI) . . . . .	13
Brave Heart (DebDave/Briarpatch — BMI) . . . . .	52
Conversation (Bocophus/Richway — BMI) . . . . .	31
Dance Little Jean (Unami — ASCAP) . . . . .	25
Devil Is A Woman (Unichappell — BMI) . . . . .	99
Dixie Dreaming (Texas Tunes — BMI) . . . . .	8
Does He Ever (Refuge — ASCAP/Elektra-Asylum — BMI) . . . . .	80
Don't Call Me (Silver Stirrup — BMI) . . . . .	96
Don't Count The (Tree/Ensign/United Artists/Ideas of March — BMI/ASCAP) . . . . .	13
Don't Leave Me (Gazelle/Frebar — BMI) . . . . .	83
Don't Take Too Much (Scott Tutt — BMI) . . . . .	92
Double Shot (Windsong/Lyresong — BMI) . . . . .	36
Drinkin' My Way Back Home (Vogue/Pertner — BMI) . . . . .	66
Drivin' Wheel (Black Tent — BMI) . . . . .	58
Ev'ry Heart Should (Royalhaven — BMI/Dejemus — ASCAP) . . . . .	18
Famous Last Words (Tree/Forrest Hills — BMI) . . . . .	69
Give It Back (Mamouth Springs — BMI) . . . . .	81
Gully (American Cowboy — BMI) . . . . .	98
Have You Loved (Kent Robbins/Jeck & Bill — BMI/ASCAP) . . . . .	89
Heart On The Line (In Dispute) . . . . .	90
Heartache Tonight (Cass County/Red Cloud/Gear/Ice Age — ASCAP) . . . . .	10
High Cost Of Leaving (Chinnichap — BMI) . . . . .	97
Holding Her (Rick Hall — ASCAP) . . . . .	11
How'd You Get Home (Hallnote — BMI) . . . . .	86
I Call It Love (Hall-Clement — BMI) . . . . .	48
I Wonder Where (Hookit — BMI) . . . . .	27
I'd Say Yes (Tree/Tree Group/BMI/O'lyric — BMI) . . . . .	77
If Your Heart's (G.I.D. — ASCAP/Royalhaven — BMI) . . . . .	65
I'm Drinking It Over (Kennestar — BMI) . . . . .	76
I'm A Slave (Guitar Man — BMI) . . . . .	57
In My Eyes (Intersong-USA — ASCAP) . . . . .	24
Islands In The Stream (Gibb Bros./Unichappell — BMI) . . . . .	42
It's Another Silent Night (Hall-Clement — BMI) . . . . .	73
I've Got A Lot Of (Duchess — BMI) . . . . .	79
Just Another Love (Web IV — BMI) . . . . .	91
Kiss Me Darling (Checkmate — BMI) . . . . .	34
Lonely But Only (Chappell — ASCAP/Tri-Chappell — SESAC) . . . . .	29
Lonesome 7-7203 (Cedarwood — BMI) . . . . .	46
Look Of A Lovin' Lady (G.I.D. — ASCAP) . . . . .	93
Love Me Tonight (Elliot St. Paul — BMI) . . . . .	82
Loving You Hurts (Muscle Shoals Sound — BMI) . . . . .	32
Man In (Grandison/Haclenda — ASCAP) . . . . .	9
Midnight Fire (Old Friends/Silverline — BMI) . . . . .	62
Miss Understanding (G.I.D./Dejemus — ASCAP/Royalhaven — BMI) . . . . .	53
Movin' Train (Bibo/Chappell — ASCAP) . . . . .	17
My Baby Don't (Elektra/Asylum — BMI) . . . . .	30
No Way Conway (Tebbo — ASCAP) . . . . .	78
One Of A Kind (Warner-Tamerlane/Three Ships/Warner Brothers/Sweet Harmony — BMI/ASCAP) . . . . .	7
One Step Closer (April/Swallowfolk — ASCAP) . . . . .	84
Only The Names (Kent Robbins — BMI) . . . . .	67
Outside Lookin' In (Cornelius/Hoosier — ASCAP) . . . . .	16
Ozark Mountain (Blackwood/Magic Castle — BMI) . . . . .	19
Queen Of My Heart (Bocophus Inc. — BMI) . . . . .	20
Runaway Heart (Tamerlane/Writers House — BMI) . . . . .	39
Sentimental Ol' You (Combine — BMI/Music City — ASCAP) . . . . .	40
She Meant Forever (Sabal — ASCAP) . . . . .	44
Show Her (Lodge Hell — ASCAP) . . . . .	35
Slow Burn (Bibo/Chappell — ASCAP) . . . . .	22
Somebody's Gonna (Cross Keys/Unichappell/VenHoy — ASCAP/BMI) . . . . .	23
Somebody Shoot The Jukebox (Guyesute — BMI) . . . . .	71
Sound Of (Parquet/Lawyer's Daughter — BMI) . . . . .	26
Spellbound (New Albany — BMI) . . . . .	94
Street Talk (Criterlor/Space Case — ASCAP) . . . . .	41
Strong Weakness (Bellamy Brothers/Famous — ASCAP) . . . . .	15
Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . .	21
Tell Mama (Fame — BMI) . . . . .	87
Tell Me A Lie (Rick Hall — ASCAP/Fame — BMI) . . . . .	4
Tennessee Whisky (Hell-Clement/Algee — BMI) . . . . .	3
That's The Way (Acuff-Rose — BMI) . . . . .	56
There's Nobody Lovin' (Bibo/Vogue/Chappell — ASCAP/BMI) . . . . .	100
This Is Just (Sandy-Port — ASCAP/Tree Group/Tree Pub. — BMI) . . . . .	49
Two Car Garage (Music Corp./Dick James — BMI) . . . . .	72
Under Love And (ATV — BMI/Bud 'N' Beth — ASCAP) . . . . .	75
Walkin' With (Coal Miners/King Coal — BMI/ASCAP) . . . . .	68
We Really Got A (Silverline — BMI) . . . . .	64
Wedding Bells (Morley — ASCAP) . . . . .	85
Whatcha Got Cookin' (Music City — ASCAP) . . . . .	95
When The New Wears (Bleck Sheep — BMI) . . . . .	51
Why Lady Why (Warner Bros./Gary Morris — ASCAP/Warner-Tamerlane — BMI) . . . . .	70
Wind Beneath (Werner/WB Gold — ASCAP) . . . . .	61
Windin' Down (Algee/Old Friends — BMI) . . . . .	60
Wounded Hearts (Warner-Tamerlane/Daticabo — BMI/WB/Santa Fe — ASCAP) . . . . .	38
You Look So Good (Chappell & Co./MCA/Vogue — ASCAP/BMI) . . . . .	12
You Made A Wanted (Tree — BMI) . . . . .	28
You Were A Good (Almo/Applan/Quilotic — ASCAP) . . . . .	55
Your Love Shines (United Artists/Ideas Of March/Jensong — ASCAP) . . . . .	3
You're A Hard Dog (Tree — BMI/April — ASCAP) . . . . .	53
You're Gonna Lose Her (Bee Naturel — SESAC/Baray — BMI) . . . . .	47
You've Got A Lover (Shake Russell/Bug — BMI) . . . . .	59
You Really Go (Somebody's/Bibo-Welk/Chappell — SESAC/ASCAP) . . . . .	74

⚡ = Exceptionally heavy radio activity this week

⚡ = Exceptionally heavy sales activity this week

# This year's Opry Birthday Celebration Really "Took The Cake"!

On top of our own Little Jimmy Dickens being inducted into the Hall of Fame, there was more national press coverage, more serious business conducted by radio stations, and more participation from the real "movers and shakers"

behind today's billion-dollar country music industry than ever before in our history. Thanks to all of you for helping to make it possible and especially for your continued support of the Opry Trust Fund. See you next year!



**OPRY BIRTHDAY  
CELEBRATION —  
ANNUAL COUNTRY  
MUSIC WEEK AND  
D.J. CONVENTION**

2804 Opryland Dr.  
Nashville, TN 37214



THE COUNTRY MIKE

**THE GREAT AMERICAN DREAM** — KBRQ-AM/FM/Denver, along with Lieberman Homes Corporation, has been sponsoring a contest this Fall where KBRQ listeners register for a chance to win a Remington Townhome. For 10 weeks, listeners have had the opportunity to register at one of four Lieberman Homes developments in the area. Throughout the week, three winners are announced on-air everyday and then they have five minutes to call in. Those 15 winners are then drawn from the weekly pool on Saturday to determine two finalists. Each of the 20 finalists will be given a key to the Townhome on Dec. 17 to try their chances at unlocking the door to the home and becoming the owner of that home.

**THE GREAT ENTERTAINERS** — WHN/New York will air a Mutual Broadcasting special entitled *The Great Entertainers* on Nov. 26. The three-hour special will be hosted by WHN's own midday personality, **Lee Arnold**. Entertainers from the past 15 years who will be featured include such acts as **Johnny Cash, Merle Haggard, Loretta Lynn, John Denver, Willie Nelson, Barbara Mandrell, Ronnie Milsap and Dolly Parton**. The special contains interviews with these artists recorded at the Country Music Awards show last month in Nashville.

**BACK TO SCHOOL** — *The Country Radio Broadcaster, Inc.* awarded scholarships to two Northwestern State University students studying communication arts or broadcasting. Pictured above are (l-r): **Ray Carney**, director of external affairs, Northwestern State; **Bob Burk**, president and general manager, Natchitoches, LA; and the two winners, **Martha Parent and Lucy Brandt**.

Festivities began at 11 a.m. with a moment of silence in observation of Veterans Day, and the activities lasted until about 1:30 p.m. The current world record holder at the time was **Alan Peterson** from Washington, who was flown to Tulsa to help officiate the event. Peterson opted not to openly defend his record which stood at 20¼ hamburgers consumed in 30 minutes. The contestant eating the most hamburgers received a \$500 gift certificate good at the Silver Plow Restaurants. American Airlines and K95FM offered to fly the new world record holder to any city of his or her choice. Pepsi was sold during the event to spectators with the proceeds going to charity.

**NEW WRITER** — Author and country music expert **Michael Bane** has just been announced as the chief writer for Mutual Broadcasting's *Lee Arnold on a Country Road*. The show is heard weekly on nearly 400 radio stations. Bane is the author of several successful books including *Revolution in Country Music, White Boy Singing the Blues* and *Living Proof: The Autobiography of Hank Williams Jr.* He is also working on a book about Willie Nelson at his home in Tampa, Florida.

**ALL-TIME FAVORITES** — WDAF/Kansas City (61 Country) recently asked listeners to send in their favorite five all-time country song titles. Some 15,000 cards were received by the station and when it was all over, "Elvira" by the Oak Ridge Boys topped the list. The group also had four other singles on the Top 61 list. Better late than never, "Elvira" is scheduled for December release in the U.K.

john lentz

PROGRAMMERS PICKS

Dan Hollander	WDXE/Lawrenceburg	Why Lady Why — Gary Morris — Warner Bros.
Brian Jarrett	WBCS/Milwaukee	After All — Ed Bruce — MCA
Tim Rowe	WMNI/Columbus	Show Her — Ronnie Milsap — RCA
Pete Brier	KWKH/Shreveport	Two Car Garage — B.J. Thomas — Cleveland Int'l.
Glen Garrett	WCOS/Columbia	That's The Way Love Goes — Merle Haggard — Epic
Bob Minnich	WHUM/Reading	Show Her — Ronnie Milsap — RCA
Steve Richards	WGNT/Huntington	After All — Ed Bruce — MCA
Jim Stricklan	KBRQ/Denver	That's The Way Love Goes — Merle Haggard — Epic
Bill Berg	WWVA/Wheeling	Does He Ever Mention My Name — Rick & Janis Carnes — Warner Bros.
Jason Kane	WPXK/Washington	Sentimental Ol' You — Charly McClain — Epic
Jay Richards	WPTR/Albany	After All — Ed Bruce — MCA
Gary Hightower	KFDI/Wichita	Woke Up In Love — Exile — Epic
Jessica James	WDAK/Columbus	That's The Way Love Goes — Merle Haggard — Epic
Lynn Waggoner	KEBC/Oklahoma City	Woke Up In Love — Exile — Epic
Brandy Lee	KVOX/Moorhead	Drinkin' My Way Back Home — Gene Watson — MCA
Paula Hooper	WMC/Memphis	Sweet & Easy To Love — Mike Campbell — Columbia

SINGLES REVIEWS

OUT OF THE BOX

**RICKY SKAGGS** (Epic 34-04245)  
**Don't Cheat In Our Hometown** (3:17) (Ft. Knox — BMI) (R. Pennington, R. Marcum) (Producer: R. Skaggs)

This melancholy title track off Skaggs' third album slows down the pace and deals with the problems that arise when a spouse has an affair in a small country town. Skaggs does a nice production job, with fiddle and steel guitar highlighted in this traditional Skaggs sounding song.



FEATURE PICKS

**B.J. THOMAS** (Cleveland Int'l. 38-04237)  
**Two Car Garage** (3:27) (Music Corp./Dick James — BMI) (J.D. Martin, G. Harrison) (Producer: Pete Drake)

**DON WILLIAMS** (MCA-52310)  
**Stay Young** (3:05) (Irving — BMI) (B. Gallagher, G. Lyle) (Producer: Don Williams, Garth Fundis)

**REBA McENTIRE** (Mercury/PolyGram 814 629-7)  
**There Ain't No Future In This** (2:34) (Swallowfork/April — ASCAP) (B. Rice, M.S. Rice) (Producer: Jerry Kennedy)

**RAY PENNINGTON** (EMH-0027)  
**Dark Halred Woman** (3:07) (Almarie — BMI) (R. Pennington) (Producer: Penray Productions)

**BILLY WALKER** (Tall Texas TTR-57)  
**He Sang The Songs About El Paso** (2:42) (Best Way — ASCAP) (B. Walker, R. Cochran, D. Carestia, V. Manakas) (Producer: Ronnie Cochran)

**JACK GRAYSON** (A.M.I. 1318)  
**Lean On Me** (2:34) (Interior — BMI) (B. Withers) (Producer: Michael R. Radford, Jack Grayson)

**JAY T. JACKSON** (Avion AVS 104)  
**Breathin' Eyes** (2:34) (Winwade — BMI) (M. Jackson) (Producer: Not Listed)

**DUSTY MCKENNEY** (Fiera FR 2121)  
**Maglc** (2:28) (Dusty McKenney — BMI) (D. McKenney, E. Vick) (Producer: Eddy Fox)

**LORI ROBIN SMITH** (Universal Artist 1-1020)  
**Glad I Waited** (2:35) (Ma-Ree — ASCAP) (R. Porter, B.E. Jones) (Producer: Bobby Rich)

NEW AND DEVELOPING



**EXILE** (Epic 34-04247)  
**Woke Up In Love** (3:06) (Pacific Island/Careers — BMI) (J.P. Pennington) (Producer: B. Killen)

Exile's follow-up to the Top 40 single "High Cost of Leaving" which was its first single for Epic Records is an up-tempo, toe-tappin' tune. Penned by lead singer J.P. Pennington, it relates to the feelings one has when he first falls in love. A nice electric guitar riff adds to a smooth production which has good cross-over potential.

ALBUM REVIEWS

**MIDNIGHT FIRE** — Steve Warner — RCA AHL14859 — Producer: N. Wilson, T. Brown, T. Collins — List: 8.98 — Bar Coded

Warner's second album for RCA offers a wide variety of tunes including love ballads, breaking-up tunes and everyday life songs. Warner is joined by friend Chet Atkins on "I Can Hear Kentucky Calling Me," (Warner's home state) where each gets his turn at a guitar solo. Barbara Mandrell also has a guest appearance on "Overnight Sensation" which has good cross-over potential, and was produced by former producer Tom Collins. On all the other cuts, with the exception of "Don't Your Mem'ry Ever Sleep At Night" which Collins also did, Norro Wilson and Tony Brown collaborate and the result is a highly polished, finely tuned product.

**BUILDING BRIDGES** — Larry Willoughby — Atlantic America — 90112 — Producer: R. Crowell — List: None — Bar Coded

"Building Bridges" is the first album by artist Larry Willoughby on Atlantic's new country division Atlantic America label which also houses Glen Campbell and Sissy Spacek. Seven of the selections are written or co-written by Willoughby and two are from producer Rodney Crowell. The instrumentation creates a fresh approach highlighted by tasty filler work that is not overdone. This LP is a combination of slow love ballads and chugging rock 'n' rollers.


# TOP 75 ALBUMS

	Weeks On Chart	11/19	Chart		Weeks On Chart	11/19	Chart
1				<b>EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4679)	1	10	
2				<b>THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	2	11	
3				<b>SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA 5408)	3	34	
4				<b>DON'T CHEAT IN OUR HOMETOWN</b> RICKY SKAGGS (Epic FE 38954)	6	4	
5				<b>IN MY EYES</b> JOHN CONLEE (MCA-5434)	7	10	
6				<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL 1-4713)	8	21	
7				<b>THE CLOSER YOU GET ...</b> ALABAMA (RCA AHL 1-4662)	9	37	
8				<b>SPUN GOLD</b> BARBARA MANDRELL (MCA-5377)	5	15	
9				<b>GREATEST HITS, VOLUME II</b> EDDIE RABBITT (Warner Bros. 9 23925-1)	10	12	
10				<b>A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	11	7	
11				<b>PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	4	44	
12				<b>WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9 23738-1)	13	10	
13				<b>CRYSTAL GAYLE'S GREATEST HITS</b> (Columbia FC 38803)	15	10	
14				<b>KEYED UP</b> RONNIE MILSAP (RCA AHL 1-4670)	14	32	
15				<b>T.G. SHEPPARD'S GREATEST HITS</b> (Warner/Curb 9 23841-1)	17	27	
16				<b>MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	22	4	
17				<b>ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9 23912-1)	23	4	
18				<b>THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23967-1)	18	66	
19				<b>WAYLON AND COMPANY</b> WAYLON JENNINGS (RCA AHL 1-4826)	24	2	
20				<b>DIRTY LOOKS</b> JUICE NEWTON (Capitol ST-12294)	20	9	
21				<b>TAKE IT THE LIMIT</b> WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	21	29	
22				<b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	36	2	
23				<b>GREATEST HITS</b> JOHN CONLEE (MCA-5404)	25	31	
24				<b>BURLAP &amp; SATIN</b> DOLLY PARTON (RCA AHL 1-4691)	26	22	
25				<b>HANGIN' UP MY HEART</b> SISSY SPACEK (Atlantic America 7 90100-1)	28	7	
26				<b>HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	12	61	
27				<b>TOO HOT TO SLEEP</b> LOUISE MANDRELL (RCA AHL 1-4820)	16	5	
28				<b>HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 9 60193-1)	19	59	
29				<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	29	90	
30				<b>JONES COUNTRY</b> GEORGE JONES (Epic FE 38978)	—	1	
31				<b>THE HEART NEVER LIES</b> MICHAEL MURPHEY (Liberty LT-51150)	34	3	
32				<b>NEW LOOKS</b> B.J. THOMAS (Cleveland Int'l/Columbia FC38561)	32	31	
33				<b>TODAY</b> THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	33	3	
34				<b>GREATEST HITS</b> DOLLY PARTON (RCA AFL-14422)	44	40	
35				<b>NIGHT GAMES</b> CHARLEY PRIDE (RCA AHL 1-4822)	35	9	
36				<b>DELIVER</b> OAK RIDGE BOYS (MCA-5455)	52	3	
37				<b>CASTLES IN THE SAND</b> DAVID ALLEN COE (Columbia FC 38535)	37	30	
38				<b>IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	38	59	
39				<b>LOVE LIES</b> JANIE FRICKE (Columbia FC-38730)	51	3	
40				<b>FOR EVERY ROSE</b> JOHNNY RODRIGUEZ (Epic FE 38806)	40	9	
41				<b>SLOW BURN</b> T.G. SHEPPARD (Warner/Curb 9 23911-1)	48	3	
42				<b>TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)	—	1	
43				<b>CHEAT THE NIGHT</b> DEBORAH ALLEN (RCA MHL 1-8514)	49	2	
44				<b>WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110)	—	1	
45				<b>GREATEST HITS, VOL. II</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	50	2	
46				<b>GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1070)	46	141	
47				<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	47	29	
48				<b>WHITE SHOES</b> EMMYLOU HARRIS (Warner Bros. 9 23961-1)	—	1	
49				<b>SNAPSHOT</b> SYLVIA (RCA AHL 1-4672)	27	25	
50				<b>A LIFETIME OF SONG</b> MARTY ROBBINS (Columbia KC2 38870)	30	9	
51				<b>OVER EASY</b> TERRI GIBBS (MCA-5443)	31	7	
52				<b>SHINE ON</b> GEORGE JONES (Epic FE 38406)	39	31	
53				<b>AMERICAN MADE</b> OAK RIDGE BOYS (MCA-9390)	42	41	
54				<b>STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	43	40	
55				<b>MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779-1)	55	8	
56				<b>PARADISE</b> CHARLY McCLAIN (Epic FE 38584)	45	27	
57				<b>A DECADE OF HITS</b> THE CHARLIE DANIELS BAND (Epic FE 38795)	56	17	
58				<b>TRUE LOVE</b> CRYSTAL GAYLE (Elektra 60200-1)	57	58	
59				<b>WEST BY WEST</b> SHELLY WEST (Warner/Viva 9 23775-1)	41	36	
60				<b>CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9 23958-1)	—	1	
61				<b>YELLOW MOON</b> DON WILLIAMS (MCA-5407)	53	31	
62				<b>IF YOU'RE GONNA DO ME WRONG</b> VERN GOSDIN (Compleat CPL-1-1004)	62	29	
63				<b>WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 9 23721-1)	54	58	
64				<b>STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	58	12	
65				<b>SOME MEMORIES JUST WON'T DIE</b> MARTY ROBBINS (Columbia FC 38603)	65	30	
66				<b>RED HOT</b> SHELLY WEST (Viva 9 23983-1)	—	1	
67				<b>COUNTRY BOY'S HEART</b> RONNIE McDOWELL (Epic FE 38981)	—	1	
68				<b>GREATEST HITS</b> JOHNNY LEE (Warner Bros. 9 23967-1)	—	1	
69				<b>PERSONALLY</b> RONNIE McDOWELL (Epic FE 38514)	59	35	
70				<b>LOST IN THE FEELING</b> CONWAY TWITTY (Warner Bros. 9 23869-1)	60	41	
71				<b>WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LT-51143)	61	38	
72				<b>TOUGHER THAN LEATHER</b> WILLIE NELSON (Columbia FC 38248)	63	37	
73				<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	64	140	
74				<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	68	57	
75				<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37540)	72	104	



**PLATINUM & MORE PLATINUM** — RCA recording artists Alabama attended a reception in Nashville given by RCA New York executives where the group was presented with assorted platinum records awards. Pictured above kneeling are (l-r): Teddy Gentry, Alabama; George Jackson, RCA branch manager, Atlanta; and Charlie Hall, RCA regional sales director. Pictured standing are (l-r): Don Ellis, RCA division vice president; Bob Heatherly, RCA director of national country promotion; Joe Galante, RCA division vice president; Jeff Cook, Mark Herndon, and Randy Owen of the group; and Dave Wheeler, director national country sales.

## PETE RICHMOND



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**LITTLE GIRL DREAMS** — Nashville's Sandy Croft, 14, recently signed a longterm recording contract with Capitol Records. Capitol executives have high hopes for Croft's latest single, "Little Girl Dreams." Pictured are (l-r): Producer Joe Wilson; Capitol/EMI/Liberty national promotion director, Paul Lovelace; Croft; Nashville director of A&R, Lynn Shults; and Mabel Birdsong, Croft's manager.

## Bullard Honored By Los Angeles Community

NASHVILLE — James Bullard, general manager of the Black Music Division of World Records, was honored by the Los Angeles Urban League and the West Angeles Church of God In Christ on Nov. 19 to note his contributions to the gospel music industry. The theme of the evening was "Giving Thanks."

Actress Ketty Lester was Mistress of Ceremonies, with special musical guests including Al Green, Danniebelle, and the West Angeles Mass Choir. Also in attendance were the president of the Los Angeles Urban League, John M. Mack, Stan Mosier, president of Word Records, and Dr. Charles E. Blake, pastor of the West Angeles church.

Bullard has been responsible for many of the black artists who have recently

joined the World label and has been associated with such prominent artists as Lionel Richie, Natalie Cole, and The Mighty Clouds of Joy.

## Christian Songwriters Luncheon Scheduled

NASHVILLE — The Nashville Christian Songwriters is sponsoring a luncheon meeting Tuesday, November 29, at 11:30 a.m. at Maude's Courtyard. Michael Card, co-writer of the recent Dove Award winning song "El Shaddai," will be the guest speaker.

For more information, contact Jim Thompson at 758-9596, or Scott Roley at 331-8847.

## Artists Gain Wider Exposure Through TV Commercials

(continued from page 17)

commercials including Roy Clark's Hunt's commercial, The Gatlin's Members Only commercial and Loretta Lynn's Crisco commercial. "Our commercials are nationwide in that they are seen in seven major markets including Chicago, Miami, Philadelphia, New York, Los Angeles, Dallas and Atlanta," Steve Gatlin said, "and Members Only is buying time spots on cable so it is difficult to say where else the spots are going because cable is seen nationwide."

Doing a national commercial versus a regional spot has various consequences. Some managers feel that if their clients do a regional commercial the pay should be equal to that of a national commercial. David Skepner's client Loretta Lynn does a national Crisco spot and one of the points he discussed was "if you do a regional spot you take yourself out of contention for a national spot of a similar product. That's why you should be paid the same as for a national spot because you are out of contention."

Several artists do major commercials of one product and also smaller, regional spots for another product. Ray Stevens is one artist, however, who puts all his energies into a regional product, Flav-O-Rich milk. His commercials are seen in the 13 southeastern states where the product is sold.

In some of the commercials the artists either sing or soundtracks are played of the artists' material. Ray Stevens signs on his milk commercials and his manager Don

Williams stated "If you're a singer that's what they want. It's a two-way street, it helps both sides." Other times music is used to help the audience recognize the artist if it is a newer artist, such as Charly McClain. In her first Luck's commercial, a tape of her music played in the background as the commercial opened. However her lawyer, John Lentz, explains that "In the latest commercials, we did not use music because we felt she was already strongly identified. In the beginning they used the music to remind people who she was." The Gatlin Brothers also sing on their commercials, but it is set more in the concert theme. In some upcoming Crisco commercials by Loretta Lynn parts of *The Coal Miner's Daughter* soundtrack will be used under the action in the dialogue.

An increase in record sales cannot be directly related to the commercials, but managers and artists feel that the exposure they are receiving from the commercials has helped to a point where record sales could be indirectly related; however no research has been conducted to find out to what extent if any. Dick Howard of the Jim Halsey Company confirmed that no research has been conducted on their part as to whether commercials increase record sales or not, but he went on to say that "usually, the artists doing commercials are also receiving continual television exposure anyway. It's unlikely that you see an artist who does a commercial who you otherwise don't see on television." Williams agreed that it is still unknown if record sales increase but went on to say that it definitely helps personal appearances.

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	11/19
<b>1 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	3	12
<b>2 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	1	22
<b>3 FEEL THE SPIRIT</b> THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	2	13
<b>4 ROUGH SIDE OF THE MOUNTAIN</b> F. C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	4	28
<b>5 DETERMINED</b> TRAMANE HAWKINS (Light-5821) "I'm Determined"	5	7
<b>6 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	7	6
<b>7 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	6	11
<b>8 THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	9	5
<b>10 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	8	33
<b>10 LONG TIME COMING</b> WINANS (Light 5826) Open	12	8
<b>11 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	10	34
<b>12 LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	13	31
<b>13 MAKE ME AN INSTRUMENT</b> CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	14	17
<b>14 WORDS CAN'T EXPRESS</b> NICOLAS (Message Records MGN-1002) "The Closer I Get"	—	1
<b>15 YOU BROUGHT THE SUNSHINE</b> THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	15	55

### Inspirational

	Weeks On Chart	11/19
<b>1 SIDE BY SIDE</b> IMPERIALS (Dayspring/Word 70141 12015) "Wait Upon The Lord"	2	8
<b>2 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697)	3	83
<b>3 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	5	45
<b>4 MORE THAN WONDERSUL</b> SANDI PATTI (Impact R 3818) Title Cut	4	23
<b>5 WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	1	19
<b>6 LEGACY</b> BENNY HESTER (Myrrh MSB-6704) Open	7	15
<b>7 LEGACY</b> MICHAEL CARD (Milk & Honey MH1045) Open	6	12
<b>8 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	8	24
<b>9 SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	9	4
<b>10 MORE</b> MYLON LEFEVRE & BROKEN HEART (Myrrh MSB 6753) Open	10	18
<b>11 PRESS ON</b> JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	11	9
<b>12 COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	12	16
<b>13 PASSIN' THE FAITH ALONG</b> THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	13	23
<b>14 THE GIFT GOES ON</b> SANDI PATTI (Impact Records-R03874) "O Magnify The Lord"	14	17
<b>15 I PUT AWAY MY IDOLS</b> DION (Dayspring DST 4109) "Day Of The Lord"	15	29

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-stops and radio.



**PLANNING TIME** — Members of the National Gospel Radio Seminar Planning Committee met recently to plan the 1984 Gospel Radio Seminar to be held in Nashville March 4-7 at the Radisson Plaza Hotel. Pictured above seated are (l-r): Joe Battaglia, WWD-J/Hackensack; Jim Black, chairman, NGRS; Jim Burkhardt, WCRM/Chicago; and Brad Brad Burkhardt of Burkhardt/Abrams. Standing are (l-r): Jay Beatty, WAEC/Atlanta, Lloyd Parker, WLIX/Bay Shore, Long Island; Ellen Parker, WLIX; Tana Lonon, Swagart Ministries; John Taylor, Benson Company; and Keith Whipple, WXLN-FM/Louisville.

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	11/19		11/19
<b>1</b> CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	1	<b>39</b> BACK TO BASICS THE TEMPTATIONS (Gordy/Motown 6085GL)	39
<b>2</b> COLD BLOODED RICK JAMES (Gordy/Motown 6043GL)	2	<b>40</b> LET ME BE YOURS LILLO (Capitol ST-12290)	34
<b>3</b> NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	3	<b>41</b> WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	40
<b>4</b> ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	4	<b>42</b> COMEDIAN EDDIE MURPHY (Columbia FC 39005)	57
<b>5</b> THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-1-3004)	5	<b>43</b> BAD ENUFF SLAVE (Cotillion/Atco 7 90118-1)	35
<b>6</b> THRILLER MICHAEL JACKSON (Epic QE 38112)	6	<b>44</b> BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	42
<b>7</b> STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	8	<b>45</b> UNTOUCHABLES LAKESIDE (Solar/Elektra 9 60204-1)	30
<b>8</b> IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL)	9	<b>46</b> MADONNA (Sire 9 23867-1)	49
<b>9</b> STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	10	<b>47</b> NIGHTLINE RANDY CRAWFORD (Warner Bros. 9 23976-1)	37
<b>10</b> FEEL MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014)	7	<b>48</b> LIONEL RICHIE (Motown 6007ML)	50
<b>11</b> BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	11	<b>49</b> WOMAN OUT OF CONTROL RAY PARKER, JR. (Arista AL8-8087)	—
<b>12</b> YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	21	<b>50</b> LOVE FOR LOVE THE WHISPERS (Solar/Elektra 9 60216-1)	45
<b>13</b> TRY IT OUT KLIOUE (MCA-39008)	15	<b>51</b> THE CLARKE/DUKE PROJECT II STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	59
<b>14</b> MARY JANE GIRLS (Gordy/Motown 6040GL)	14	<b>52</b> SURVIVIN' IN THE 80's ANDRE CYMONE (Columbia FC 38902)	52
<b>15</b> MERCILESS STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	16	<b>53</b> WORDS AND MUSIC TAVARES (RCA AFL1-4700)	46
<b>16</b> HOW MANY TIMES CAN WE SAY GOODBYE DIONNE WARWICK (Arista AL8-8104)	18	<b>54</b> PRIVATE PARTY BOBBY NUNN (Motown 6051ML)	58
<b>17</b> FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	12	<b>55</b> BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	—
<b>18</b> IT'S YOUR NIGHT JAMES INGRAM (Owest/Warner Bros. 9 23970-1)	29	<b>56</b> FUNKY BEAT BERNARD WRIGHT (Arista AL8-8103)	51
<b>19</b> THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	20	<b>57</b> ON TARGET THE JONES GIRLS (RCA AFL1-4817)	43
<b>20</b> THE LOOK SHALAMAR (Solar/Elektra 9 60239)	13	<b>58</b> BREAK OUT POINTER SISTERS (Planet/RCA BXL1-4705)	—
<b>21</b> VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	17	<b>59</b> SHINE ON ME ONE WAY (MCA-5428)	47
<b>22</b> ZAPP III ZAPP (Warner Bros. 9 23875-1)	19	<b>60</b> SOMETHING GOOD TYRONE DAVIS (Ocean Front OF/101)	—
<b>23</b> ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	23	<b>61</b> I'LL DO ANYTHING FOR YOU LATIMORE (Malaco 7414)	65
<b>24</b> RISE RENE & ANGELA (Capitol ST-12267)	24	<b>62</b> IN YOUR EYES GEORGE BENSON (Warner Bros. 9 60216-1)	55
<b>25</b> SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	22	<b>63</b> FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	62
<b>26</b> CONTINUATION PHILIP BAILEY (Columbia FC 38725)	25	<b>64</b> PLANET PATROL (Tommy Boy TBLP 1002)	68
<b>27</b> 13 COMMODORES (Motown 6054ML)	28	<b>65</b> FOXIE BCB JAMES (Tappan Zee/Columbia FC 38801)	66
<b>28</b> ROBBERY TEENA MARIE (Epic FC 38882)	31	<b>66</b> JUICY FRUIT MTUME (Epic FC 38588)	63
<b>29</b> GET IT RIGHT ARETHA FRANKLIN (Arista AL 8-8019)	26	<b>67</b> FOREVER BY YOUR SIDE THE MANHATTANS (Columbia FC 38600)	56
<b>30</b> HEAVEN ONLY KNOWS TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38646)	48	<b>68</b> MEET THE STONE CITY BAND, OUT FROM THE SHADOW STONE CITY BAND (Gordy/Motown 6042GL)	64
<b>31</b> HIGH RISE ASHFORD & SIMPSON (Capitol ST-12282)	32	<b>69</b> TALK TO ME LEW KIRTON (Believe In A Dream/CBS FZ 38956)	54
<b>32</b> HERE AND NOW RICHARD PRYOR (Warner Bros. 9 23981-1)	36	<b>70</b> THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML)	60
<b>33</b> CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	27	<b>71</b> ALL THIS LOVE DeBARGE (Motown 6012G)	71
<b>34</b> TEASER ANGELA BOFILL (Arista AL8-8198)	53	<b>72</b> JARREAU (Warner Bros. 9 23801-1)	67
<b>35</b> 1999 PRINCE (Warner Bros. 9 23720-1F)	33	<b>73</b> BLAME IT ON LOVE AND ALL THE GREAT HITS SMOKEY ROBINSON (Tania/Motown 6064TL)	75
<b>36</b> E.S.P. MILLIE JACKSON (Spring SPR-33-6740)	38	<b>74</b> BODIES AND SOULS THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	61
<b>37</b> BACK WHERE I BELONG FOUR TOPS (Motown 6066ML)	41	<b>75</b> THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	73
<b>38</b> FEVER CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	44		



**TRACKING NUMBER ONE** — WABC-TV recently celebrated the ratings success of its Friday night music video program "Hot Tracks" with a party and taping at New York's Studio 54. The event included performances by Darnell Williams, the Manhattans, Gloria Gaynor, New Edition and The Comateens. Pictured at the reception are (l-r): Special program MC's Nick Ashford and Valerie Simpson; Carlos De Jesus, program host; and Kevin Wendle, program producer.

## THE RHYTHM SECTION

**AXE ME NO QUESTIONS** — We've been noticing the increase in major black music groups featuring scorching rock 'n roll guitar solos (not just fills, but LOUD jams) in their recent releases. And, they're appearing with frequency on singles, not just on "special" LP tracks. Check out the latest Lionel Richie, "Running With The Night," Motown's servicing AOR's with a special 12". Listen to "Magnetic" from Earth, Wind & Fire, Jeffrey Osborne's "Stay With Me Tonight," and of course, "Beat It." Certainly Parliament-Funkadelic have never hesitated from inching Eddie Hazel up in the mix; neither have Ernie Isley and his brothers shied from a good dose of Jimi Hendrix chops. Lest we forget: Donna Summer's "Hot Stuff/Bad Girls;" Prince; the Bus Boys; Zapp; Nona Hendryx's Propaganda band, et al. While rock radio mouths the pretense of a need for black rock 'n rollers (race qualification noted), black radio, with a nod to Top 40, appear to be less afraid of the sound. Future collaborations between Grandmaster Flash and the ex-Squeeze songwriting team of Glenn Tilbrook and Chris Difford bode well for artists attempting to leap-frog narrow-minded format restrictions. It certainly makes for interesting times.

**NAMES IN THE NEWS** — On the lighter side, Capitol recording artist Peabo Bryson will make his acting debut on an upcoming Fame episode. The telecast, slated for January '84, will feature Bryson in the lead role as a star athlete who happens to sing two songs... Former Dramatics lead singer Ron Banks has a solo LP out. The set includes some verrrrry contemporary-sounding tracks as well as a sporty update of the Dionne Warwick classic, "Make It Easy On Yourself." Banks also reappears on vinyl via Fantasy Records' re-issue of a Dramatics 1974 recording, "Dramatically Yours," on the Stax label... R&B fans can rejoice over another re-issue, this time from Atlantic. The label has finally made some early classics available again with the just-released "History of Rhythm and Blues Vocal Groups" LP. The disc is on the resurrected Cat label, and includes sides from the Drifters, Chords, Coasters, Clovers, Robins, Cardinals and the Sensations. Now, how about unlocking the sorely-missed Aretha/Otis/Sam & Dave gems from the vault?... Eartha Kitt, currently on tour in Germany, makes her bid for the dance market with a "Billie Jean"-influenced track entitled "Where Is My Man"... Scene-makers Ashford & Simpson will sing on a float in this year's Thanksgiving Day Macy's parade... New album from Steve Arrington due in January... The Pointer Sisters are looking to recapture the healthy chart action they've been accustomed to the past few years with the newest single "I Need You." The LP as well as the single mark a fresher R&B sound for the group than the recent pop-conscious hits. Noted sister June, "The black community has a tendency not to understand the Pointer Sisters music. We want to communicate in a new way, and this is our bridge between pop and R&B. Hey, we miss being on the black charts." The single checks in at #33 bullet this week.

**IF THEY EVER KNEW** — The high-charting appearance of our latest fave, "If You Ever Knew (How Beautiful You Are)" by Al McCall, ought to please the 26-year-old performer. Discovered at the age of 12 at an Elizabeth, New Jersey talent show by producer Jimmy Wisner, the two subsequently cut an obscure Christmas record, then waited over 10 years before going into the studio again. In 1980, he and Wisner put together "Hard Times" for West End, but the label passed on a second track — the up-beat, harmony-drenched ballad "If You Ever Knew." McCall knew he was on to something, but, as he recalled, "Everybody heard it, everybody liked it, but nobody wanted it." Not even a song written by Larry Brown and Irwin Levine, co-authors of "Tie A Yellow Ribbon." But with the sound of his idols Sam Cooke, the Drifters and the Temptations in mind, McCall remained artistically stubborn. "People were always telling me what to do — raps, rolls, everything," he said, "but I wanted to fashion my own style." A tape of the track recently reached the ears at Profile Records, who signed McCall after the singer flatly refused a contract. "I just couldn't believe they were interested," said McCall. "So, after Cory Robbins got back from a business trip, I played him the tape again. He was so sure about it, we signed up right then." The track's been re-mixed and updated by Warren Schatz, with hearty handclaps provided by Robbins, Steve Plotnicki and promo man David Saldor. We're looking forward to hearing more from McCall.

**A FORTHCOMING SAMPLE** — The new Crusaders LP, optimistically expected this month, is still in the finishing stages, and we spoke with Joe Sample after the group's recent and spirited New York performance. "Every now and then there's one album you feel real good about, and this seems that way," noted Sample. "It's kind of the way we felt about 'Free As The Wind' and 'Southern Knights.'" The LP, to be entitled "Ghetto Blaster," will feature Larry Graham as a guest vocalist as well as new 'permanent' member Leon "Ndugu" Chanler. The drummer has enchanted crowds on their tour with his extended, sweaty solos, and was highly praised by Sample and reedman Wilton Felder. Not that the departure of Stix Hooper hasn't hurt. "When Stix left it was really a feeling that I had lost a good friend, in the sense that we could not play in a musical manner anymore," said Sample. But we've had the dedication to go on without taking the short cuts. Ndugu has helped us with that. Now it's three of us against them. We were thinking at one point of hanging it up, and just having some solo trips. But even then, with a band, we'd each have the same problems." **harry weinger**

# TOP 100 BLACK CONTEMPORARY SINGLES

November 26, 1983

	Weeks On Chart	11/19
1 ALL NIGHT LONG (ALL NIGHT)	1	10
2 STOP DOGGIN' ME AROUND	2	16
3 SAY SAY SAY	4	6
4 I AM LOVE	3	13
5 TIME WILL REVEAL	9	7
6 STAY WITH ME TONIGHT	7	8
7 AIN'T NOBODY	5	17
8 ANGEL	8	15
9 UNCONDITIONAL LOVE	10	11
10 TELL ME IF YOU STILL CARE	19	6
11 ROCKIN' RADIO	15	9
12 MY FIRST LOVE	14	9
13 EVERY GIRL (WANTS MY GUY)	11	10
14 HOW MANY TIMES CAN WE SAY GOODBYE	18	7
15 ONLY YOU	16	11
16 YOU'RE NUMBER ONE (IN MY BOOK)	6	18
17 TOUCH A FOUR LEAF CLOVER	23	6
18 U BRING THE FREAK OUT	22	6
19 WOULD YOU LIKE TO (FOOL AROUND)	13	12
20 WET MY WHISTLE	25	7
21 JOANNA	27	3
22 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)	26	4
23 ROCKIT	21	19
24 PARTY TRAIN	17	16
25 KEEPIN' MY LOVER SATISFIED	29	5
26 DELIRIOUS	12	10
27 PARTY ANIMAL	31	8
28 HEARTBREAKER (PART 1)	33	6
29 P.Y.T. (PRETTY YOUNG THING)	32	5
30 MAGNETIC	35	3
31 I'LL LET YOU SLIDE	—	1
32 OVER AND OVER	39	7
33 I NEED YOU	37	7

	Weeks On Chart	11/19
34 FOREVER BY YOUR SIDE	34	9
35 I FOUND MYSELF WHEN I LOST YOU	36	8
36 FIX IT (PART 1)	30	8
37 REAL LOVE	20	11
38 BOYS	54	6
39 HOW COME U DON'T CALL ME ANYMORE?	68	3
40 ELECTRIC KINGDOM	60	4
41 HOLIDAY	53	5
42 I JUST CAN'T WALK AWAY	47	6
43 LET'S GET TOGETHER	43	9
44 WHITE LINE (DON'T DO IT)	51	6
45 RADIO ACTIVITY	49	7
46 SHOW ME THE WAY	46	8
47 HEROES	48	7
48 NUBIAN NUT	55	3
49 I STILL CAN'T GET OVER LOVING YOU	56	3
50 TRYIN' TO HOLD ON	50	7
51 LET THE MUSIC PLAY	63	3
52 WE ARE ONE	57	5
53 IF ONLY YOU KNEW	69	4
54 WHY ME?	59	4
55 IT'S MUCH DEEPER	61	4
56 TONIGHT I CELEBRATE MY LOVE	38	21
57 I FEEL LIKE WALKING IN THE RAIN	62	7
58 JUST BE GOOD TO ME	45	22
59 COLD BLOODED	24	19
60 I KNOW	40	15
61 FRESH IDEA	67	4
62 MAKE ME WANNA DANCE	28	10
63 ALL MY LIFE	64	5
64 MISS BUSY BODY (GET YOUR BODY BUSY)	65	5
65 SAY IT ISN'T SO	74	3
66 MILLION DOLLAR BABE	75	2

	Weeks On Chart	11/19
67 NEITHER ONE OF US	70	5
68 BODY TALK	76	3
69 UNISON	—	1
70 BEFORE YOU GO	77	4
71 DEEPER IN LOVE	41	13
72 SPICE OF LIFE	52	12
73 I'M ON YOUR SIDE	—	1
74 (JUST BECAUSE) YOU'LL BE MINE	82	3
75 HAPPINESS IS JUST AROUND THE BEND	—	1
76 IF YOU EVER KNEW HOW BEAUTIFUL YOU ARE	84	2
77 PLAY THAT BEAT MR. D.J.	81	4
78 I'VE BEEN ROBBED	85	2
79 SOMETHING'S ON YOUR MIND	—	1
80 BREAK MY STRIDE	88	2
81 HERE'S YOUR CHOICE	89	2
82 JAM THE MOTHA' (PARTY MIX)	—	1
83 (YOU'RE A) GOOD GIRL	71	19
84 FUNKY BEAT	73	11
85 ON A JOURNEY	66	5
86 JEALOUS GIRL	—	1
87 SHAKE IT UP	58	13
88 JOYSTICK	—	1
89 BREAK DANCIN' — ELECTRIC BOOGIE	42	13
90 I AM WHAT I AM (FROM "LA CAGE AUX FOLLES")	—	1
91 PILOT ERROR	44	15
92 ON TARGET	87	9
93 PRIVATE PARTY	72	8
94 ALL NIGHT LONG	80	19
95 CONFUSION	79	4
96 ONE MORE TIME	78	4
97 DON'T YOU GET SO MAD	86	20
98 IS THIS THE END	95	20
99 TALK TO ME	94	14
100 SO MANY MEN, SO LITTLE TIME	91	6

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Nobody (Overdue — ASCAP) .....	7
All My Life (Pop Art — ASCAP) .....	63
All Night Long (Brockman — ASCAP) .....	1
All Night Long (Stone City — ASCAP) .....	94
Angel (Beverly Glen/Spaced Hands — BMI) .....	8
Baby, I'm Hooked (Carroll/Van Ross Redding/Platinum Gold — ASCAP) .....	22
Before You Go (Skool Boyz/Tamerlane/Eesley — BMI) .....	70
Body Talk (Deele Reele/Midstar/Hip Trip — BMI) .....	68
Boys (Stone City — ASCAP) .....	38
Break Dancin' (Sugar Hill — BMI) .....	89
Break My Stride (Streetwise/Big Eers/No Eers — ASCAP) .....	80
Cold Blooded (Stone City — ASCAP) .....	59
Confusion (Shakin' Baker/Be — BMI) .....	95
Deeper In Love (Richer/Chappell — ASCAP) .....	71
Delirious (Controversy — ASCAP) .....	26
Don't You Get (Almo/March 9/Gravity Reincant — ASCAP/Haymaker — BMI) .....	97
Electric Kingdom (Jackaroo/Bahary Songs — ASCAP) .....	40
Every Girl (Uncle Ronnie's/April/Thriller Miller — ASCAP) .....	13
Fix It (Midnight Magnet — ASCAP) .....	36
Forever By Your Side (Cadence/Julenn/Southern — ASCAP) .....	34
Fresh Idea (YellowBrick Road — ASCAP) .....	61
Funky Beat (Ola's Kid/McHoma — BMI) .....	84
Good Girl (Bush Burnin' — ASCAP) .....	83
Happiness Is Just (Blackwood — BMI) .....	75
Heartbreaker (Frouman's — BMI) .....	26
Here's Your Chance (Willow Girl/Warner-Tamerlane — BMI) .....	81
Heroes (Mycenae — ASCAP) .....	47
Holiday (House Of Fun/Pure Energy — BMI) .....	41
How Come U Don't (Controversy — ASCAP) .....	39
How Many Times Can (Goldrain — ASCAP) .....	14
I Am Love (Sagfire — ASCAP/Adm. by CBS/FosterFress/Streamline Moderne/Off Backstreet — BMI) .....	4
I Am What I (Jeryco — ASCAP) .....	90
I Feel Like (Baby J./Baby Shapiro/Sandbox — ASCAP) .....	57
I Found Myself (Burton/Tyrone — BMI) .....	35
I Just Can't Walk (Good Life/Beau-Di-O-Do — ASCAP) .....	42
I Know (Back Mac/Ruzam — BMI) .....	60
I Need You (Porchester/Dale Kawashima/Orce/Dey To Day — ASCAP/Neches River — BMI) .....	33
I Still Can't Get (Raydiola — ASCAP) .....	49
If Only You Knew (Mighty Three — BMI) .....	53
If You Ever Knew (Larball/Irvine Levine — BMI) .....	76
I'll Let You (April/Uncle Ronnie's/Thriller Miller (Adm. by MCA) — ASCAP) .....	31
I'm On Your Side (Gratitude Sky — ASCAP/Purple Bull/Polygons — BMI) .....	73
Is This The End? (Boston Int'l/Street Sounds — ASCAP) .....	98
It's Much Deeper (Nick-O-Val — ASCAP) .....	55
I've Been Robbed (Kee-Moth — BMI) .....	78
Jam The Motha' (Total Experience — BMI) .....	82
Jealous Girl (Boston Int'l/Street Sounds — ASCAP) .....	86
Joanna (Delightful — BMI) .....	21
Joystick (Three Go/Jobete — ASCAP) .....	88
Just Be Good (Flyte Tyme/Avant Garde (Almo) — ASCAP) .....	58
Keepin' My Lover (Bush Burnin' — ASCAP) .....	25
Let The Music (Shapiro Bernstein & Co./Emergency — ASCAP) .....	51
Let's Get Together (Perk's/Duchess — MCA — BMI) .....	43
Magnetic (Sagfire/Zomba Ent. — ASCAP) .....	30
Make Me Wanna Dance (Ultrawave — BMI) .....	62
Million Dollar Babe (Gratitude Sky — ASCAP/Bellboy — BMI) .....	66
Miss Busy Body (Stone Diamond/Golden Touch — BMI) .....	64
My First Love (A la Mode, adm. by Ariste — ASCAP) .....	12
Neither One Of Us (Keca — ASCAP) .....	67
Nubian Nut (Bridgeport — BMI) .....	48
On A Journey (Clit Peech — BMI) .....	85
On Target (IPM/Almo, Inc./Fonworth — ASCAP) .....	92
One More Time (3 G's — ASCAP) .....	96
Only You (Old Fashion — ASCAP) .....	15
Over And Over (Spectrum VII/L.F.S. III — ASCAP) .....	32
P.Y.T. (Eiseman/Hel-Al/Kings Road — BMI/Yellowbrick Road — ASCAP) .....	29
Party Animal (Eiseman/Warner-Tamerlane/Reshlide — BMI/Yellowbrick Road — ASCAP) .....	27
Party Train (Total Experience — BMI) .....	24
Pilot Error (Edwin Ellis/Koppelman-Bandler/Nurk Twins — BMI) .....	91
Play That Beat (Tee Girl/T-Boy — BMI) .....	77
Private Party (Stone Diamond — BMI) .....	93
Radio Activity (Amber Pass/Royal & Cesh — ASCAP) .....	45
Real Love (Circle L — ASCAP) .....	37
Rockin' Radio (Boston Int'l — ASCAP) .....	11
Rockit (Hancock/OAO — BMI) .....	23
Say It Isn't So (Hot-Cha/Unichappell — BMI) .....	65
Say Say Say (MPL Comm./Mijac — ASCAP) .....	3
Shake It Up (Slave Songs/Cotillion/Major Toms — BMI) .....	87
Show Me The Way (One To One — ASCAP) .....	46
So Many Men (ATV — BMI) .....	100
Something's On Your Mind (Trumar/Huemar/Diesel — BMI) .....	79
Spice Of Life (Rodsongs/DJA/SaMusic/Almo — ASCAP) .....	72
Stay With Me (Zubaidah — ASCAP) .....	6
Stop Doggin' Me (Lena — SESAC) .....	99
Talk To Me (Low Kirtan/Heaven's Gate — ASCAP) .....	9
Tell Me If (Flyte Tyme/Avant Garde — ASCAP) .....	10
Time Will Reveal (Jobete — ASCAP) .....	5
Tonight I Celebrate (Almo/Prince Street/Screen Gems EMI — BMI/ASCAP) .....	56
Touch A Four (Almo/Jodaway — ASCAP) .....	17
Tryin' To Hold On (Bullet Proof — BMI) .....	50
U Bring The Freak (Stone City — ASCAP) .....	18
Unconditional Love (Sweet Summer Night/See This House — ASCAP) .....	9
Unison (Warner-Tamerlane/Sprocket/WB/Rewind — BMI/ASCAP) .....	69
We Are One (Amazement — BMI) .....	52
Wet My Whistle (Hip-Trip/Midstar — BMI) .....	20
White Line (Sugar Hill — BMI) .....	44
Why Me? (GMPC/Carub/AI Cor — ASCAP) .....	54
Would You Like To (Frozen Butterfly — BMI) .....	19
You'll Be Mine (Lucky Three/Sure Shot — BMI) .....	74
You're Number One (Richer/Chappell — ASCAP/Mr. Dapper/Unichappell — BMI) .....	16



## MOST ADDED SINGLES

- I'LL LET YOU SLIDE — LUTHER VANDROSS — EPIC**  
WOKB, WTLC, WRAP, WWDM, WZAK, KSOL, WPAL, WNHC, WYLD, WILD, WUFO, WEDR, WPLZ, WATV, WAOK, WQKS, V103, WCIN, WDIA, WXYV, WENN, WJLB, WIGO, WGIV, WGPR, KMJQ, WLLE, WNOV, KMJM, WAIL
- I'M ON YOUR SIDE — ANGELA BOFILL — ARISTA**  
WWDM, WZAK, KSOL, WILD, WPLZ, WDMT, WCIN, WJMO, WXYV, WENN, WDRQ, WHRK, WGIV, WGPR, KMJQ, WAIL
- UNISON — JUNIOR — CASABLANCA/POLYGRAM**  
WDAO, WOKB, WYLD-FM, WAOK, WDIA, WXYV, WENN, WJLB, WWIN
- SOMETHING'S ON YOUR MIND — "D" TRAIN — PRELUDE**  
WTLC, WBMX, WWDM, WGCI, WPEG, WDRQ, WHRK, WGPR, WAIL
- HAPPINESS IS JUST AROUND THE BEND — CUBA GOODING — STREETWISE**  
WTLC, WRBD, WWDM, WPAL, KOKA, WDIA, WWIN, WRKS
- HOW COME U DON'T CALL ME ANYMORE? — STEPHANIE MILLS — CASABLANCA/POLYGRAM**  
WLOU, OK100, WAMO, WCIN, WPEG, WEDR, WWDM, WBMX

## MOST ADDED ALBUMS

- WOMAN OUT OF CONTROL — RAY PARKER, JR. — ARISTA**  
WAIL, WDMT, WZAK, WEDR, KDIA, KMJM, WAOK, WATV, WWDM, WBMX, WOKB
- BACKSTREET — DAVID SANBORN — WARNER BROS.**  
WDMT, WZAK, WQKS, WLLE, KDIA, WATV, WWDM
- THE CLARKE/DUKE PROJECT II — STANLEY CLARKE/GEORGE DUKE — EPIC**  
WTLC, WPAL, WXYV, WAMO

## UP AND COMING

- I WANT MONEY — SERGE PONSAR — WARNER BROTHERS**  
**THE TRACKS OF MY TEARS — CASHMERE — PHILLY WORLD**  
**WORDS AND MUSIC — TAVARES — RCA**  
**POP GOES MY LOVE — FREEZ — STREETWISE**

## BLACK RADIO HIGHLIGHTS

### V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: L. Richie, J. Osborne, P. McCartney/M. Jackson, Four Tops, Prince, DeBarge, Kool & The Gang, Hall & Oates, J. Ingram, Michael Jackson, S.O.S. Band, P. Labelle, R. Parker, Jr., Earth, Wind & Fire. ADDS: Deniece Williams, L. Vandross, G. Benson, Tavares, Slave, K.C.

### WAOK — ATLANTA — LARRY TINSLEY, PD — #1 — LIONEL RICHIE

HOTS: DeBarge, D. Warwick/L. Vandross, Klique, S.O.S. Band, J. Osborne, A. Franklin, Con Funk Shun, Madonna, P. McCartney/M. Jackson, M. Moore, Atlantic Starr, I. Cara, Kool & The Gang, G. Clinton, Earth, Wind & Fire, G.L.O.B.E. & The Whiz Kid, Twilight 22, R. James. ADDS: D. Summer, L. Vandross, M. McCoo, New Edition, Rene & Angela, Junior, Tavares, T. Thomas, Front Row, Southside Johnny & The Jukes. LP ADDS: R. Parker, Jr., Atlantic Starr.

### WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — LIONEL RICHIE

HOTS: New Edition, J. Holliday, Mtume, DeBarge, J. Osborne, Glass, A. Franklin, S.O.S. Band, P. Labelle. ADDS: L. Vandross, Twilight 22, Royalcash, Con Funk Shun.

### WWIN-AM — BALTIMORE — CURTIS ANDERSON, PD — #1 WEST STREET MOB

HOTS: New Edition, Royalcash, Rufus, Shannon, Atlantic Starr, G.M.F. & M. Mel, L. Vandross, P. McCartney/M. Jackson, S. Mills, P. Labelle. ADDS: Womack & Womack, Junior, Cuba Gooding, D. Summer, Twilight 22, Warp 9. LP ADDS: R. Ayers.

### WXYV — BALTIMORE — MARK WILLIAMS, MD — #1 — SHALAMAR

HOTS: S. Clarke & G. Duke, S.O.S. Band, J. Osborne, Mary Jane Girls, P. Labelle, D. Warwick/L. Vandross, Shannon, Atlantic Starr, Commodores, T. Marie, DeBarge, Lakeside, P. McCartney/M. Jackson, Four Tops. ADDS: Shango, Womack & Womack, L. Vandross, H. Hancock, I. Cara, A. Bofill, S. Robinson, Junior, J. Cliff, Radiance, Instant Funk, Ashay. LP ADDS: S. Clarke & G. Duke.

### WENN — BIRMINGHAM — MICHAEL STARR, MD — #1 — A. BAKER

HOTS: Prince, L. Richie, Klique, Rene & Angela, J. Holliday, Commodores, D. Summer, Zapp, DeBarge, Jones Girls, Midnight Star, S.O.S. Band, B. Nunn, J. Osborne. ADDS: G. Knight & The Pips, A. Bofill, G. Clinton, P. LaBelle, G. Benson, R. Crawford, Junior, Womack & Womack, L. Vandross.

### WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — J. OSBORNE

HOTS: L. Richie, P. McCartney/M. Jackson, S.O.S. Band, Twilight 22, G.M.F. & M. Mel, Commodores, New Edition, Midnight Star, Prince, Michael Jackson, Royalcash, D. Warwick/L. Vandross, DeBarge, Manhattans, Con Funk Shun, Atlantic Starr, T. Marie, R. James, Extra-T's, Kool & The Gang. ADDS: L. Vandross, Major Lance, Cuba Gooding, J. Blackfoot, Tavares, Instant Funk. LP ADDS: T. Davis, G. Green, S. Clarke & G. Duke.

### WPEG — CHARLOTTE — LES NORMAN, MD — #1 — LIONEL RICHIE

HOTS: J. Holliday, Mtume, Twilight 22, T. Browne, A. Franklin, Lakeside, D. Summer, A. Baker, B. Wright, P. McCartney/M. Jackson, J. Osborne, B. Nunn, S.O.S. Band, Rene & Angela, R. James, M. Moore, Atlantic Starr, Zapp, T. Marie. ADDS: Kool & The Gang, Earth, Wind & Fire, "D" Train, S. Mills, Gap Band, L. Williams, Shannon. LP ADDS: Con Funk Shun.

### WBMX — CHICAGO — LEE MICHAELS, PD — #1 — LIONEL RICHIE

HOTS: D. Summer, Commodores, Rene & Angela, M. Brown, P. Funk All-Stars, Skyy, Four Tops, Shalamar, Major Harris, G.M.F. & M. Mel, Shannon, F. Henderson, D. Warwick/L. Vandross, J. Osborne, Zapp, Russell Brothers, Mary Jane Girls, M. Moore, Millie Jackson, Atlantic Starr, Con Funk Shun, Kool & The Gang, S.O.S. Band, R. James. ADDS: Earth, Wind & Fire, Ashford & Simpson, Twilight 22, S. Mills, R. Parker, Jr., Deelee, Deco, Active Force, D. Ross, "D" Train. LP ADDS: Rene & Angela, R. Parker, Jr., D. Warwick, Jones Girls, Red Holloway, R. Ayers, W. Jackson.

### WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — LIONEL RICHIE

HOTS: Shannon, S.O.S. Band, S. Mills, Midnight Star, M. Brown, Third World, Commodores, Lakeside, Zapp, R. James, Atlantic Starr, Prince, T. Browne, DeBarge, Con Funk Shun, Mary Jane Girls, Mtume, J. Osborne, Lillo, P. McCartney/M. Jackson, W. Jackson, Twilight 22, "D" Train, Kaiya. LP ADDS: P. LaBelle, Enchantment, R. Lewis, ZZ Hill.

### WCIN — CINCINNATI — SID KENNEDY, MD — #1 — P. BRYSON & R. FLACK

HOTS: S.O.S. Band, DeBarge, Earth, Wind & Fire, Shalamar, Jones Girls, D. Warwick/L. Vandross, Zapp, P. McCartney/M. Jackson, Kool & The Gang, Midnight Star, Temptations. ADDS: Tavares, A. Bofill, L. Vandross, M. McCoo, S. Mills, Whodini, Fatback, M. Staples, D. Sanborn, Rene & Angela.

### WDRQ — DETROIT — MIKE STRADFORD, MD

HOTS: A. Baker, DeBarge, Deelee, J. Osborne, J. Holliday, Midnight Star, Shalamar, S.O.S. Band, T. Browne, Twilight 22. ADDS: A. Bofill, "D" Train, G.L.O.B.E. & The Whiz Kid.

### WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — LIONEL RICHIE

HOTS: T. Browne, J. Osborne, Orbit, S.O.S. Band, Skyy, Midnight Star, DeBarge, M. Moore, Twilight 22. ADDS: A. Bofill, The Latest, G. Knight & The Pips, K.C., L. Vandross, Dazz Band, W. Jackson, Deelee, "D" Train. LP ADDS: P. McCartney, Enchantment, T. Pendergrass.

### WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — LIONEL RICHIE

HOTS: T. Browne, Rene & Angela, J. Osborne, S. Clarke/G. Duke, Skool Boyz, S.O.S. Band, Deco, D. Warwick/L. Vandross, J. Ingram, P. McCartney/M. Jackson, Skyy, T. Davis, DeBarge, G. Green, P. Bryson/R. Flack, Zapp, Con Funk Shun, P. LaBelle, Kool & The Gang, Temptations. ADDS: L. Vandross, H. Johnson, Kinky Fox, Tavares, G.L.O.B.E. & The Whiz Kid, "D" Train, Cuba Gooding, G. Gaynor, Motor City Crew, Holt Brothers, Gift Of Dreams. LP ADDS: S. Clarke/G. Duke, J. Cliff, R. Ayers, M. Sembello, S. Watanabe, Dreamboy, Southside Johnny.

### WLOU — LOUISVILLE — BILL PRICE, PD — #1 — MIDNIGHT STAR

HOTS: R. James, J. Ingram, Royalcash, J. Osborne, A. Baker, T. Browne, Con Funk Shun, Lakeside, Temptations, S. Clarke/G. Duke, Dayton, M. Moore, Zapp, Shalamar, DeBarge, Skool Boyz, Deco, G. Clinton, New Order, Ashford & Simpson. ADDS: G. Knight & The Pips, Atlantic Starr, S. Lattisaw, Al McCall, D. Summer, S. Mills. LP ADDS: T. Pendergrass.

### WHRK — MEMPHIS — JIMMY SMITH, MD

HOTS: DeBarge, J. Osborne, R. James, Atlantic Starr, L. Richie, Shannon, P. McCartney/M. Jackson, S.O.S. Band, Con Funk Shun, S. Mills, Twilight 22, Zapp, Pointer Sisters, Kool & The Gang, Hall & Oates, R. Parker, Jr. ADDS: A. Bofill, H. Johnson, Rolling Stones, Captain Rapp, Planet Patrol, "D" Train.

### WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — P. MCCARTNEY/M. JACKSON

HOTS: L. Richie, DeBarge, J. Osborne, G.M.F. & M. Mel, A. Baker, Cybotron, Mary Jane Girls, D. Warwick/L. Vandross, Royalcash, S. Mills, Lakeside, J. Holliday, Hall & Oates, Kool & The Gang, Madonna, Atlantic Starr, T. Browne, Earth, Wind & Fire, R. James, Rene & Angela. ADDS: Edgar Winter, L. Vandross, I. Cara, "D" Train, Rolling Stones, A. Bofill, C. Clinton, Gap Band, M. Moore. LP ADDS: R. Parker, Jr., T. Pendergrass.

### KDIA — OAKLAND — JEFF HARRISON, PD — #1 — RICK JAMES

HOTS: S.O.S. Band, T. Browne, Shalamar, DeBarge, Midnight Star, Rene & Angela, S. Mills, J. Ingram. ADDS: M. McCoo, Pointer Sisters, D. Summer, Lakeside. LP ADDS: D. Sanborn, R. Parker, Jr.

### WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — DeBARGE

HOTS: G.M.F. & M. Mel, P. McCartney/M. Jackson, L. Richie, J. Holliday, S.O.S. Band, Shannon, Madonna, D. Warwick/L. Vandross, R. James, J. Osborne, Atlantic Starr, T. Browne, D. Summer, Midnight Star, J. Ingram, Commodores, Twilight 22, Con Funk Shun, Kool & The Gang, Major Harris. ADDS: New Edition, Starsky, Grand Mixer & D.S.T., Planet Patrol.

### KUKQ — PHOENIX — RICK NUNN, PD — LIONEL RICHIE

HOTS: T. Marie, New Edition, A. Cymone, J. Osborne, Slave, DeBarge, Tavares, J. Ingram, J. Holliday, A. Baker, Lillo, P. McCartney/M. Jackson, M. Wycoff, Stone City Band, B. Wright, T. Browne, S. Clarke/G. Duke, Commodores, D. Warwick/L. Vandross, R. James. ADDS: Deco, New Edition, G. Clinton.

### WLLE — RALEIGH — CHESTER DAVIS, PD — #1 — COMMODORES

HOTS: P. McCartney/M. Jackson, L. Richie, G.M.F. & M. Mel, J. Osborne, Madonna, Midnight Star, DeBarge, Atlantic Starr, Twilight 22. ADDS: L. Vandross, R. Dyson, Fatback, D. Williams. LP ADDS: T. Browne, D. Sanborn, B. Wright.

### KMJM — ST. LOUIS — TONY GRAY, PD — #1 — LIONEL RICHIE

HOTS: S.O.S. Band, Zapp, A. Franklin, J. Osborne, D. Summer, DeBarge, P. McCartney/M. Jackson. ADDS: L. Vandross, A. Bofill, Kool & The Gang, L. Richie, P. Bailey, M. Moore. LP ADDS: R. Parker, Jr.

### KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — LIONEL RICHIE

HOTS: J. Holliday, T. Marie, Klique, A. Franklin, J. Osborne, Pointer Sisters, P. McCartney/M. Jackson, Madonna, Tierra, DeBarge, D. Warwick/L. Vandross, Skyy, Royalcash, Atlantic Starr, S.O.S. Band, Manhattans, Shalamar, J. Ingram, Midnight Star, Kool & The Gang. ADDS: Shannon, D. Summer, S. Clarke/G. Duke, I. Cara, L. Vandross, M. Wilder, A. Bofill, T. Thomas.

### KOKA — SHREVEPORT — SUNROSE RUTLEDGE, PD — #1 — LIONEL RICHIE

HOTS: J. Holliday, P. McCartney/M. Jackson, Klique, A. Baker, A. Franklin, DeBarge, D. Summer, J. Osborne, D. Warwick/L. Vandross, G. Green, S.O.S. Band, T. Davis, T. Marie, Pointer Sisters, I. Cara, P. LaBelle, D. Sanborn, Earth, Wind & Fire, T. Scott, Kool & The Gang. ADDS: Cuba Gooding, Tavares, M. McCoo, New Edition, R. Parker, Jr., Motivation.



# "I'll Let You Slide"

(34-04231)

Cash Box B/C Singles

31

The new smash single from Luther Vandross  
on Epic Records and Tapes

Written and produced by Luther Vandross & Marcus Miller



## FEATURE PICKS

### ALBUMS

(continued from page 8)

uses photos taken from his vid for "Goody Two Shoes" on the jacket of this LP. Here Adam serves up more of his trademarked tribal rhythms along with provocative lyrics urging listeners to hang loose, hang tough, and be well hung. With the disc's first single, "Puss 'N Boots" already a Top Five hit in the U.K., it shouldn't be long before the U.S. new music kids start disco-bopping to the strains of Adam's antsy vocals.

**ELECTRIC UNIVERSE — Earth, Wind & Fire — Columbia QC 38980 — Producer: Maurice White — List: 8.98 — Bar Coded**

Maurice White and Co. write soulful, tearjerking ballads and upbeat funk-a-ramas that keep the listener humming along the hook for the rest of the day. Songs like "Touch" and "Sweet Sassy Lady" make their point with popping bass lines and electronic keyboard riffs very much in vogue with today's music. Still remaining true to its ideals and the Earth Wind and Fire concept and commitment of making spiritually elevating music, there is an undeniable futuristic influence in many of the songs pronouncing the effects of the space/computer age. However, "Could It Be Right" is a romantic ballad for the mellow at heart, with its pure falsetto voices and mellifluous melodies satisfying those who seek the human touch.

**SPEEDING TIME — Carole King — Atlantic 7 80118-1 — Producer: Lou Adler — List: 8.98 — Bar Coded**

Carole King seems to be able to live with the contradiction of recording a song, "Computer Eyes," which essentially rejects the present electronic craze as dehumanizing, and then using the synthesizer as a primary instrument on her album. The challenge is set and King meets it well, blending the synth with primarily acoustic instruments. Songs like the nervous "Standin' On The Borderline" and the single "Crying In The Rain" — an Everly Brothers song which she originally wrote and was a Top 10 hit in 1962 — are exemplary of King's songwriting prowess. Gerry Goffin, King's long-time collaborator, and Lou Adler, who has produced the singer for over 20 years, contribute much here.

**BARK AT THE MOON — Ozzy Osbourne — Jet/Epic QZ 38987 — Producers: Ozzy Osbourne, Max Norman and Bob Dalsley — List: None — Bar coded**

With lyrics like "They think that I worship the devil/They only see through his eyes/I'm just a rock and roll rebel," it's obvious the recent criticism and accusations Osbourne has received for his on-stage antics has affected him to a certain degree. This LP is another demonic rampage through Ozzy's fascination with the darker and mystical aspects of life. From the cover portraying the singer in wolfman attire to songs like the title track, Ozzy continued to delve into black magic and while his past records were marred by a sludgy production with the occasional flashes of that bizarreness he expressed in the old Sabbath days, many of the new tracks sparkle with driving force.

**MIDNIGHT MADNESS — Night Ranger — MCA MCA-5456 — Producer: Pat Glasser — List: 8.98 — Bar Coded**

Following the band's notable Boardwalk debut, hard rocking Night Ranger quickly capitalized on its earlier touring and recording strength with this label bow offering more of the crunching, speedy rockers and even a few moving ballads. Spotting the dual guitar attack of Brad Gillis and Jeff Watson as well as the synth work of Alan "Fitz" Gerald, the band has been getting lots of attention from AOR over the past few weeks, with the platter just nudging its way into the Top 100. ("You Can Still) Rock In America," "Rumours In The Air" and "Passion Play" are the key cuts to cue here.

**JAMES BOND 13 ORIGINAL THEMES — Various Artists — Liberty/MGM/UA LO-51138 — Producers: Various — List: 8.98 — Bar Coded**

Considering the double dose of 007 in 1983 with "Octopussy" and "Never Say Never Again" giving movie audiences their choice of Roger Moore or Sean Connery as the dapper secret agent, it seems like there could be no better time to release this baker's dozen of James Bond themes. Kicking off with the familiar Bond instrumental, the LP sequels into such well-known tunes as Shirley Bassey's "Goldfinger," Tom Jones' "Thunderball," Nancy Sinatra's "You Only Live Twice," Paul McCartney & Wings' "Live and Let Die" and "For Your Eyes Only" by Sheena Easton. Perfect music for playing in your Aston Martin car stereo, on your Walkman while winning at Baccarat in the Bahamas, or as you clean out your Walther PPK.

**BEST OF THEE MIDNITERS — Thee Midniters — Rhino Records RNL 063 — Producers: None Listed — List: 8.98**

One of the first releases under Rhino's new Latino label Zyanya Records, this "greatest hits" collection by East Los Angeles' Thee Midniters is an admirable anthology capturing the "good times" rock/R&B energy of the six-man combo. Besides the band's signature anthem, the instrumental cruising classic "Whittier Blvd.," the LP also features a live cover of "Land of a Thousand Dances," the political single "Chicano Power" and a potent ballad called "Dreaming Casually." The recent re-forming of the band for concert and club gigs, as well as constant radio play on Southern Californian oldies stations like KRLA, should bode well for retail and public acceptance.

**GIRL GROUPS: THE STORY OF A SOUND — Selections from the soundtrack — Motown 5322ML — Producers: Various — List: 5.98 — Bar Coded**

This 16-song album documenting the rise of pop girl groups accompanies both a recent video rockumentary and a book on the subject. Although the record leans a bit too heavily on the contributions of Diana Ross & The Supremes — with about one-third of the platter dedicated to material by the trio — it also includes many classics by the Shangri Las ("Leader of the Pack"), The Shirelles ("Will You Still Love Me Tomorrow"), The Dixie Cups ("Chapel of Love") and other chanteuse combos.

**PLAY DIRTY — Girlschool — Mercury/PolyGram 814 689-1 M-1 — Producers: Jim Lea and Noddy Holder — List: 8.98 — Bar Coded**

Often called the Go-Gos of hard rock, Girlschool stays away from typical heavy metal excesses of long solos and lyrical overindulgence, keeping things simple with catchy songs like the Kink-y "High and Dry" and the scorching "Burning In The Heat." As an added bonus, the group does a glittery cover of T Rex's "20th Century Boy." But underneath all the leather and spandex lies a beating heart and many songs here deal with the pain and anguish of love.

**THE EARLY PRODUCTIONS — Phil Spector — Rhino Records RND 203 — Producers: None Listed — List: 8.98**

Perhaps the most famed record producer of the last quarter century, Phil Spector —

along with a handy crew of engineers, vocalists and musicians — created a number of innovative studio techniques including the monumental "Wall of Sound" effect, and appropriately enough, this anthology of early Spector works is sub-titled "The Building of the Wall." Containing his first hit, "To Know Him Is To Love Him" (sung by Spector and his group The Teddy Bears), this collection of rarities is a fascinating look into the development of an aural auteur who helped change the way we hear music. Other hits on the LP include Curtis Lee's "Pretty Little Angel Eyes" and Gene Pitney's "Every Breath I Take," but even the singles that didn't skyrocket up the charts here are noteworthy. Such songs as Kell Osborne's "That's Alright Baby" and the Spector Three's "Mr. Robin" provide added insight into Spector's early work which gradually affirmed the producer's hot reputation.

### BLACK CONTEMPORARY

**BELIEVER — Chic — Atlantic 7 80107-1 — Producers: Bernard Edwards and Nile Rodgers — List: 8.98 — Bar Coded**

Eagerly awaited, the new Chic album should get everyone dancing the minute the needle hits the vinyl and Bernard Edwards' funky funk bass chops cut it up nice and clean . . . The album's freshness and excitement probably stems from the band's recording hiatus as Edwards and Nile Rodgers, took time off to pursue solo projects including solo LPs from both, and Rodgers' produced David Bowie's summer smash LP "Let's Dance." Such standout tracks as the title cut, "Show Me Your Light" and the "Good Times Part Two" action of "Party Everybody" give the record the funk muscle the band is known for and was sorely missed.

**STRIKE A GROOVE — Gap Band — Passport PB 6026 — Producer: None Listed — List: 8.98**

Comprised of previously unreleased material dating as far back as 1976, "Strike A Groove" sounds surprisingly fresh and relevant with current trends. Lead vocalist Charles Wilson and the band mixes it up with upbeat funk thangs like "Not Guilty" and "Party Down" followed by cooler r&b cuts like "I Can Sing." It's funny that even after seven years the band has not lost its sense of humour and most of these songs reveal lighthearted, sometimes silly lyrics keeping the party down spirit alive.

## FEATURE PICKS

### SINGLES

(continued from page 8)

film's title track effort is more uptempo than "Up Where We Belong." Its loping beat recalls recent Pointer Sisters' hits, but the vocalists' complementary style sets it apart.

**TONGUE TWISTIN' TEN (Earthtone ET-7001-7)**

**Life Is A Rock (But The Radio Rolled Me) (4:20) (Crazy Chords Music/Crushing Music Co. — BMI) (Norman Dolph & Paul de Franco) (Producer: Adam Ippolito)**

A lot of great recording artists have come along since Reunion hit with this novelty number in 1974, and they're all named in a winning update by a bunch of Brooklyn high school kids. Listeners will have fun trying to decipher favorites from the current names jammed together in the speed-rapped verses; meanwhile, the chorus summation still bespeaks the joy of spinning the radio dial. With kid r&b groups like New Edition and Musical Youth leading the way, Tongue Twistin' Ten follows right in stride.

**KC (Meca S-1001)**

**Give It Up (3:50) (Alexandra-Shawn-Chanel, Inc. — BMI) (H.W. Casey — D. Carter) (Producer: H.W. Casey & R. Finch)**

KC's "give up your love" request should prove hard to fight due to its forcefully melodic chorus and especially sunshiny production and arrangement. Following a warm synthesized horn fanfare and swooshing keyboard intro, the tune swings brightly with a breezy partiness on an island-style guitar and percussion undertow.

**THE PARACHUTE CLUB (RCA JK-13675)**

**Rise Up (3:32) (Current Sounds Limited — CAPAC) (B. Bryans — L. Conger — L. Fernie — L. Segato — S. Webster) (Producer: Daniel Lanois)**

Toronto's seven-piece Parachute Club fashions a self proclaimed "new world music" by fusing electronic Afro-Cuban rhythms with other modern touches, including, as in their debut U.S. single, lyrical observations about the world today. The title chorus is chanted as a spiritual command behind the fervent mid-range front vocal of Club co-leader and co-songwriter Lorraine Segato.

### BLACK CONTEMPORARY

**PHILIP BAILEY (Columbia 804241)**

**Trapped (3:49) (Sir & Trini Music/Haynestorm Music/Les Etoile de La Musique/Ivory-Rob Music — ASCAP) (P. Bailey-T. Haynes-R. Brookins) (Producer: G. Duke)**

Earth, Wind and Fire's vocalist checks in with a ballad from his solo LP, "Continuation," going head-to-head with his group's current dance scorcher. Yet the beautifully arranged track is a perfect compliment, rather than competition, to E, W & F's efforts. Since Maurice White also has the female side covered with his production of Jennifer Holiday, this ought to keep the familiar sound on the charts through the end of the year.

**FATBACK AND GERRY BLEDSOE (Spring SPR-7-3035)**

**Please Stay (4:35) (Fired Up Music/Sign Of The Twins — ASCAP) (G. Thomas & G. Bledsoe) (Producer: E. Curtis and G. Thomas)**

The band and Bledsoe hit a groove with their recent "Is This The Future," and this track keeps the rap rock-steady without the doom and gloom. Bledsoe implores his lady love to stick around over a bluesy vamp, while a haunting soprano sax highlights. Maybe a bit unusual for current black radio programmers, but the subject matter keeps it contemporary.

**RACE (Ocean Front OF 2003)**

**What Is Race (4:08) (Open City Music — BMI) (Moda) (Producer: Moda)**

An increasing number of dance/rap tracks are keying into the socially-conscious market opened up by "The Message" and "It's Like That," and this release addresses the black/white issue in an innocent, affecting manner. Lyrically it recalls the "Hair" stage show, with an updated sound provided by the dance back-beat. The group consists of two members both from the Champaign, Illinois area. A potential B/C charter with sights on Top 40.

**GREGORY HUNTE (Acme Music AMC 8302)**

**Somebody Lied (5:01) (West 10/Personality Plus/Kenix Music — ASCAP/BMI) (G. Hunte/K. Nix) (Producers: K. Nix/H. Batts)**

A percolating, chant-like tale of romantic disillusionment, the techno-twists of the single give way to a reggae-inflected bridge before the main theme bubbles its way back up to the surface. Hunte's delivery is sure, and the rhythm is straightforward despite the tune's meter changes.

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — PolyGram hosted a lunch at the Barrillito Restaurant to celebrate the release of a new album by melodic chanteuse Manuela Bravo, with strong attendance by the press and radio. The Bravo LP appears among the product released for the year-end campaign of the label and it is expected to sell strongly.

RCA artist Jairo will appear at the Opera Theatre in a couple of weeks, as part of a new series of appearances in this country. As we have already reported, Jairo lives in Europe and is a well-known artist in Spain and France, although in Argentina he has never turned into a strong seller, despite good reviews at shows and good airplay. The breakthrough, however, is expected at any moment.

CBS is working full steam ahead on Pimpinela, whose new album is expected to sell nearly 200,000 units in a three-month period. The label has also released a new album by Piero, recorded live last August at the Obras Stadium, and another one by tropical music group Cuarteto Imperial, a valuable asset during the Christmas season. For international music fans there is "Cargo," the recent album by Men at Work, the latest LP by the Electric Light Orchestra and a new one by Santana.

EMI artist Luis Miguel will probably visit Argentina next January after the success of his recent sojourns. The label has recently re-released his first LP selling very well, the success of his second album. Meanwhile, there is a third LP in the making. Miguel will appear in Buenos Aires and the main summer resorts.

It was reported that Sicamericana's president Nestor Selasco will attend Midem 84 in Cannes next year. Sicamericana is currently involved in an aggressive international campaign and has inked some European catalogs for representation. The company recently recorded an album by local rock star Miguel Cantilo in New York for licensing in other markets. Sazam label producer Oscar Lopez will also travel with Selasco.

Charly Garcia, who recently returned to the country after recording an album in the States, will appear at the Luna Park December 12 and 13, with a cross-country tour scheduled for the rest of December and dates at summer resorts during January. His LP has been released by Interdisc with strong advance sales; the production was handled by Daniel Grinbank.

miguel smirnoff

### Canada

**TORONTO** — Helix, Canada's latest contribution to the world of heavy metal, is starting to get plenty of attention in England, Europe, and the U.S., as well as at home. The band is currently opening for

KISS in Europe after doing the same for Motorhead and Molly Hatchet. Their first album, "No Rest For The Wicked," is getting plenty of air time on both sides of the Atlantic and the video single 'Heavy Metal Love' is doing well on MTV. Things have moved along very quickly for the band since they signed with Capitol Records — EMI Canada Limited and released the album this past June. However, as with most bands they are not an overnight sensation and have earned their success through hard work. The band has been together for nearly 10 years, criss-crossing Canada, playing the bar circuit from coast to coast. Helix will tour Canada again in December and then the U.S. They'll head back into the studio in February to begin work on their next album. Their latest video "Don't Get Mad Get Even," has just been released . . . Watch for Anne Murray's new video "A Little Good News" . . . Music video shows are making a big go of it in the Toronto area despite plenty of competition. Industry insiders are starting to wonder what the saturation point will be, but so far it hasn't been reached. Judging by the call-in response of one show, fans just can't seem to get enough of their favorite rock 'n' rollers. Video Singles on Toronto's Multicultural TV station has been averaging over 10,000 callers per week, voting to select the top videos. The show, hosted and co-produced by veteran disc jockey John Majhor, took to the air last September and has built a steady following by offering two-and-a-half hours of new programming each week, a half-hour show each week-day. With repeats at various times throughout the week, the program is available 12½ hours each week. The format calls for a total of 25 videos to be shown, with 20 of them new while the top five are held over from the previous week's voting. The current champion "Is There Something I Should Know," by Duran Duran has been running almost from the very first show. 'Video Singles' is sponsored by Atari and produced by Vince Alexander, who has been involved with several video projects in the Toronto area and was previously involved with the ground-breaking *All-Night Show* . . . Look out for new-comer Lisa Price and her upcoming mini-album "Priceless." The 23-year-old from Chatham, New Brunswick has a powerful, tough voice that will impress. Paul Cross, who produced the first three Saga albums, worked on "Priceless" and the strong cut "Can't Hold On Forever," was written by Montrealer Bernie LaBarge. Lisa was first signed to Lakeside Records, of the Mirus Music Group and then the Canadian release followed with her recent signing by PolyGram to the Mercury label. She is currently putting together a new band of Toronto musicians . . . Two new

appointments at Capitol — EMI Canada Limited: David Munns is the new vice president marketing, while Dean Cameron becomes vice president talent acquisitions.

### Italy

**MILAN** — Top Italian female star Mina celebrated her 25 years in the music business with a 2-LP set called "Mina 25," including new songs and many evergreens (as "Only You," "Nature Boy," and "Chattanooga Choo Choo"). The album was released on the PDU label.

Pier Tachini was named head of Panamusic, the music publishing society connected to Panarecord . . . Franco Paradiso left CBS Dischi to join the sales department at the Carisch label . . . Sergio Bartolozzi created a new music publishing company, called Penelope.

Negating previous announcements, Roberto Rossi, managing director of Soedi, said the company will continue its activity in the record business, after a few changes in the staff: Lilliana Beltrami will collaborate as independent producer, while Marinko Rigaldi will head the music publishing department.

Many new releases by Italian top artists have been in the market in view of the Christmas campaign; among them are LPs by Riccardo Cocciante on Virgin, Ornella Vanoni on CGD/Vanilla, Loredana Berté on CBS, Edoardo Bennato on Ricordi, Francesco De Gregori on RCA, Adriano Celentano on CGD/Clan and others.

Mario De Luigi

### United Kingdom

**LONDON** — After a long absence, Visage re-enters the music field with the first of two long-awaited albums — the first is a collection of hits released on Polydor last week. It includes the first demo track ever recorded by Visage — a cover version of "In The Year 2525."

Freur are releasing their first album "Doot Doot" this week. The album, on CBS, contains all the band's singles; "Doot Doot,"

"Matters Of The Heart" and "Runaway."

Videoform Music, a division of the Video-form label, is launching three new video titles this month; they are Meatloaf, a 60-minute video cassette of a live concert, Kid Creole and The Coconuts filmed at the Hammersmith Odeon and the third is a compilation of country tracks from Glen Campbell.

Tracey Ullman releases her debut album on Stiff Records entitled, "You Broke My Heart In 17 Places." It includes her Top Five hits "They Don't Know" and "Breakaway." Her new single is the Doris Day classic "Move Over Darling."

Fresh from his debut U.S. tour, Robert Plant is preparing himself for his first ever UK tour as a solo artist. To coincide with the U.K. dates, he will release a single, "In The Mood," on his own Es Paranza label through Atlantic on November 25.

Alice Cooper has released "I Love America" as a single. It is a tongue-in-cheek look at his homeland.

Culture Club's next single from the "Colour By Numbers" album is "Victims," and will sport a new song on the B-side called "Colour By Numbers." Originally a title track on the album, the song did not ever appear on the LP.

chrissey illey

## Daltry Signs Deal With WEA Int'l

**LOS ANGELES** — Roger Daltry, lead singer of The Who, has signed an exclusive, worldwide recording contract with WEA International. Daltry's debut album with the label, "Parting Should Be Painless," will be released simultaneously around the world in January 1984. It will be distributed in the U.S. by Atlantic Records.

Daltry has recorded three other albums without The Who: "Daltry," "One Of The Boys," and "Ride A Rock Horse."

Following the release of "Parting Should Be Painless" Daltry will direct a movie based on the Kray Twins, two thugs who rose to prominence in the 1960s and are now serving life sentences for the murder of an underworld rival.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 *Vamos A La Playa* — Rigueira (CBS); Donald (Microfon)
- 2 *Flashdance* — Irene Cara — PolyGram
- 3 *Eterno Amor* — Jose Feliciano — Interdisc
- 4 *She Works Hard* — Donna Summer — PolyGram
- 5 *Olvidame* — Pimpinela — CBS
- 6 *Paralso* — Pomada — RCA
- 7 *Ellas Por Ellas* — Malvaho — Music Hall
- 8 *Y Como Es El* — Jose Luis Rodriguez — CBS
- 9 *Hay Algo En Ella* — Dyango — EMI
- 10 *Fame* — Irene Cara — PolyGram

#### TOP TEN LPs

- 1 *Flashdance* — Soundtrack — PolyGram
- 2 *Me Enamore* — Jose Feliciano — Interdisc
- 3 *Para El Pueblo* . . . — Piero — CBS
- 4 *Escondo Mis Ojos* — Nito Mestre — SG/Interdisc
- 5 *Un Sol* — Luis Miguel — EMI
- 6 *Entre El Agua Y El Fuego* — Jose Luis Perales — Music Hall
- 7 *Stayin' Alive* — Soundtrack — PolyGram
- 8 *Pimpinela* — Pimpinela — CBS
- 9 *Thriller* — Michael Jackson — CBS
- 10 *First Class* — Various Artists — Interdisc

—Prensario

### Italy

#### TOP TEN 45s

- 1 *Flashdance . . . What A Feeling* — Irene Cara — PolyGram/Casablanca
- 2 *Moonlight Shadow* — Mike Oldfield — Virgin
- 3 *Rocking Rolling* — Scialpi — RCA
- 4 *Karma Chameleon* — Culture Club — Virgin
- 5 *Lunatic* — Gazebo — Baby
- 6 *Mama* — Genesis — PolyGram/Vertigo
- 7 *Say, Say, Say* — Paul McCartney & Michael Jackson — EMI/Parlophone
- 8 *Paris Latino* — Bandolero — Virgin
- 9 *Prince Of The Moment* — Cube — PolyGram/Mercury
- 10 *Every Breath You Take* — Police — CBS/A&M

#### TOP TEN LPs

- 1 *Flashdance* — Original Soundtrack — PolyGram/Casablanca
- 2 *Cries* — Mike Oldfield — Virgin
- 3 *Tropic Del Nord* — Pooh — CGD
- 4 *Genesis* — Genesis — PolyGram/Vertigo
- 5 *Synchronicity* — Police — CBS/A&M
- 6 *E'Arrivato Un Bastimento* — Edoardo Bennato — Ricordi
- 7 *Bollicine* — Vasco Rossi — Carosello
- 8 *Jazz* — Loredana Berté — CBS
- 9 *Uomini* — Ornella Vanoni — CGD/Vanilla
- 10 *Gazebo* — Gazebo — Baby

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 *Uptown Girl* — Billy Joel — CBS
- 2 *All Night Long (All Night)* — Lionel Richie — Motown
- 3 *Say, Say, Say* — Paul McCartney & Michael Jackson — Parlophone
- 4 *The Love Cats* — The Cure — Fiction
- 5 *The Sun And The Rain* — Madness — Stiff
- 6 *Cry Just A Little Bit* — Shakin' Stevens — Epic
- 7 *Puss 'N Boots* — Adam Ant — CBS
- 8 *Undercover Of The Night* — Rolling Stones — Rolling Stones
- 9 *The Safety Dance* — Men Without Hats — Statik
- 10 *Never Never* — The Assembly — Mute

#### TOP TEN LPs

- 1 *Colour By Numbers* — Culture Club — VIRGIN
- 2 *Can't Slow Down* — Lionel Richie — Motown
- 3 *Snap!* — The Jam — Polydor
- 4 *Labour Of Love* — UB40 — DEP Int'l/Virgin
- 5 *Inffidels* — Bob Dylan — CBS
- 6 *Plpes Of Peace* — Paul McCartney — Parlophone
- 7 *Ziggy Stardust — The Motion Picture* — David Bowie — RCA
- 8 *Genesis* — Charisma/Virgin
- 9 *No Parlez* — Paul Young — CBS
- 10 *An Innocent Man* — Billy Joel — CBS

—Melody Maker

# CASH BOX TOP 100 ALBUMS

November 26, 1983

Title, Artist, Label, Number, Distributor	Weeks On Chart		11/19	Chart
	11/19	Chart		
<b>1 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	8.98	4	3	
<b>2 METAL HEALTH</b> QUIET RIOT (Pasha VFZ 38442) CBS	—	3	34	
<b>3 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	8.98	1	22	
<b>4 THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	—	2	49	
<b>5 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60280) WEA	8.98	5	9	
<b>6 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4697) RCA	8.98	8	11	
<b>7 LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	—	8	7	
<b>8 AN INNOCENT MAN</b> BILLY JOEL (Columbia QC 38873) CBS	—	7	15	
<b>9 GENESIS</b> (Atlantic 7 80116-1) WEA	8.98	13	5	
<b>10 UNDERCOVER</b> ROLLING STONES (Rolling Stones/Atco 7 90120-1) WEA	8.98	—	1	
<b>11 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic QE 39107) CBS	—	17	4	
<b>12 THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	12	10	
<b>13 UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	8.98	18	4	
<b>14 GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024)	8.98	14	15	
<b>15 INFIDELS</b> BOB DYLAN (Columbia OC 38819) CBS	—	—	1	
<b>16 PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	8.98	9	42	
<b>17 ROCK 'N SOUL PART 1</b> DARYL HALL & JOHN OATES (RCA CPL 1-4858) RCA	9.98	20	3	
<b>18 PIPES OF PEACE</b> PAUL McCARTNEY (Columbia QC 39149) CBS	—	22	2	
<b>19 LICK IT UP</b> KISS (Mercury 422-814 297-1 M-1) POL	8.98	19	8	
<b>20 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	30	6	
<b>21 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98	10	33	
<b>22 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	24	8	
<b>23 ALIVE, SHE CRIED</b> THE DOORS (Elektra 9 80269-1) WEA	8.98	26	4	
<b>24 FASTER THAN THE SPEED OF NIGHT</b> BONNIE TYLER (Columbia BFC 38710) CBS	—	11	16	
<b>25 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	16	31	
<b>26 LITTLE ROBBERS</b> THE MOTELS (Capitol ST-12288)	8.98	15	8	
<b>27 BARBRA STREISAND — YENTL</b> ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS	—	—	1	
<b>28 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	8.98	27	32	
<b>29 THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	8.98	23	17	
<b>30 REACH THE BEACH</b> THE FIXX (MCA39001) MCA	8.98	25	28	
<b>31 SPEAKING IN TONGUES</b> TALKING HEADS (Sira 9 23882-1) WEA	8.98	28	23	
<b>32 THE WILD HEART</b> STEVIE NICKS (Modarn/Atco 90084-1) WEA	8.98	29	22	
<b>33 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Gaffan GHS 4014) WEA	8.98	21	8	
<b>34 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 80241) WEA	8.98	33	21	
<b>35 TRUE</b> SPANDAU BALLET (Chrysalis B6V 41403) CBS	—	31	12	
<b>36 KEEP IT UP</b> LOVERBOY (Columbia OC 38701) CBS	—	34	22	
<b>37 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4633) RCA	8.98	38	37	
<b>38 LAWYERS IN LOVE</b> JACKSON BROWNE (Asylum 9 60268-1) WEA	8.98	35	15	
<b>39 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	32	13	
<b>40 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	41	7	
<b>41 1999</b> PRINCE (Warner Bros. 9 23720-1) WEA	10.98	43	54	
<b>42 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	40	15	
<b>43 EDDIE AND THE CRUISERS</b> ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	37	7	
<b>44 HEARTS AND BONES</b> PAUL SIMON (Warner Bros. 9 23942-1) WEA	8.98	56	2	
<b>45 SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL 1-4681) RCA	8.98	39	24	
<b>46 BENT OUT OF SHAPE</b> RAINBOW (Mercury 815 305-1 M-1) POL	8.98	49	9	
<b>47 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	8.98	48	16	
<b>48 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152) CAP	9.98	92	2	
<b>49 WHERE'S THE PARTY?</b> EDDIE MONEY (Columbia FC 38862) CBS	—	59	4	
<b>50 RANT N' RAVE WITH THE STRAY CATS</b> STRAY CATS (EMI America SO-17102) CAP	8.98	36	12	
<b>51 ALPHA</b> ASIA (Gaffan GHS 4008) WEA	8.98	45	14	
<b>52 SUBJECT . . . ALDO NOVA</b> ALDO NOVA (Portrait FR38721) CBS	—	42	8	
<b>53 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL) MCA	8.98	61	5	
<b>54 RHYTHM OF YOUTH</b> MEN WITHOUT HATS (Backstraat BSR 39002) MCA	8.98	47	19	
<b>55 IT'S ABOUT TIME</b> JOHN DENVER (RCA AFL 1-4683) RCA	8.98	44	8	
<b>56 FLICK OF THE SWITCH</b> AC/DC (Atlantic 7 80100-1) WEA	8.98	46	12	
<b>57 IN HEAT</b> THE ROMANTICS (Namparor B6Z38880) CBS	—	98	6	
<b>58 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398) CBS	—	62	47	
<b>59 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Exparlanca TE-1-3004) POL	8.98	53	11	
<b>60 LIONEL RICHIE</b> (Motown 6007ML) MCA	8.98	63	58	
<b>61 THE PRESENT</b> THE MOODY BLUES (Threshold TRL-1-2902) POL	8.98	51	11	
<b>62 FRONTIERS</b> JOURNEY (Columbia QX 38504) CBS	—	60	41	
<b>63 HEADS OR TALES</b> SAGA (Portrait FR 38999) CBS	—	66	6	
<b>64 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005) CBS	—	118	2	
<b>65 ONE PARTICULAR HARBOUR</b> JIMMY BUFFETT (MCA-5477) MCA	8.98	67	9	
<b>66 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA	11.98	68	13	
<b>67 WITHOUT A SONG</b> WILLIE NELSON (Columbia FC 39110) CBS	—	107	2	
<b>68 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	58	20	
<b>69 CARGO</b> MEN AT WORK (Columbia QC 38660) CBS	—	65	30	
<b>70 STAYING ALIVE</b> ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	9.98	64	20	
<b>71 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA	8.98	82	3	
<b>72 BORN AGAIN</b> BLACK SABBATH (Warner Bros. 9 23978-1) WEA	8.98	50	6	
<b>73 ON THE RISE</b> THE S.O.S. BAND (Tabu FZ 38897) CBS	—	52	18	
<b>74 LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL 1-4660) RCA	8.98	71	26	
<b>75 H<sub>2</sub>O</b> DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA	8.98	77	57	
<b>76 BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP	8.98	54	11	
<b>77 PASSIONWORKS</b> HEART (Epic OE 38800) CBS	—	70	12	
<b>78 ERROR IN THE SYSTEM</b> PETER SCHILLING (Elektra 9 60265-1) WEA	8.98	80	10	
<b>79 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista AL8-8104) RCA	8.98	86	6	
<b>80 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA	8.98	55	9	
<b>81 PUNCH THE CLOCK</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS	—	57	16	
<b>82 HOLY DIVER</b> DIO (Warner Bros. 9 23836-1) WEA	8.98	69	23	
<b>83 AFTER EIGHT</b> TACO (RCA AP28520) RCA	8.98	73	21	
<b>84 CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-4919) RCA	8.98	76	41	
<b>85 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 36814) CB	—	72	13	
<b>86 QUEENSRYCHE</b> (EMI America DPL-19006) CAP	6.98	88	9	
<b>87 TEXAS FLOOD</b> STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	78	22	
<b>88 OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	89	61	
<b>89 MADONNA</b> (Sira 9 23887-1) WEA	8.98	94	10	
<b>90 WAR</b> U2 (Island/Atco 7 90067) WEA	8.98	85	37	
<b>91 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1) WEA	8.98	81	24	
<b>92 ZAPP III</b> ZAPP (Warner Bros. 9 23875-1) WEA	8.98	79	13	
<b>93 VOICE OF THE HEART</b> CARPENTERS (A&M SP-4954) RCA	8.98	122	3	
<b>94 MORE FUN IN THE NEW WORLD</b> X (Elektra 9 60283-1) WEA	8.98	75	8	
<b>95 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239) WEA	8.98	74	17	
<b>96 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37867) CBS	—	91	73	
<b>97 MIDNIGHT MADNESS</b> NIGHT RANGER (MCA-5456) MCA	8.98	127	2	
<b>98 CAUGHT IN THE GAME</b> SURVIVOR (Scotti Bros. OZ 38791) CBS	—	90	8	
<b>99 DURAN DURAN</b> (Capitol ST-12158) CAP	8.98	97	24	
<b>100 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1) WEA	8.98	101	6	



## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

### Classified Ads Close WEDNESDAY

## COIN MACHINES

**DYNAMD POOL TABLES** 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

**WANT** — Seeburgh LS2 and up. For Sale — Belly Dixielands new 6 card bingo \$1,995. Bally Six Card Bingos used Stockmarket, Tickertape Ball, Wellstreet, Blue Chip, Nashville, Hiflyer, Vido Games, Popeye, Pole Position etc. Hi Lo Double Up Pokers brand new \$1,595 Golden Mini Pokers \$1,292. Corona winner Circle 6 Player Horse Game \$2,995. Bally Slot Machines (used for export), contact Hillside Gaming Corporation, 1422 North Broad Street, Hillside, New Jersey 07205 Tele — (201) 926-0700.

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**FOR SALE:** Pole Position Upright \$2350, Star Wars Upright \$2045, Crystal Castle \$1850, Millipede \$995, Centipede \$650, Sinistar Sit-down \$1095, Ms Pec Men \$1195, Mappy \$1095, Baby Pac Men \$1025, Pec Men Plus \$895, Bagman \$825, Champion Baseball \$1475, Krull \$1495, Q-Bert \$1325, Chex \$1595, Whirly Bucket, Ticket Model \$995, Fax Elegante (Floor Sample) \$1845, AMOA Show Model Mopet Videos — Leprecheun, Dessert Race, Tugboat, Noah's Ark \$1225 each. Call or write New Orleans Novelty Co., 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

**MATA HARI**-\$695; Evel Knievel-\$495; Striles & Speres-\$595; Airborne Avenger-\$295; Atariens-\$225; Dolly Parton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Recer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207.

**FOR SALE:** Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold end Drew poker games. Antique slots for legal areas. Cell Wessick Dist. area code 304 - 292-3791. Morgantown, W. Va. 16505.

**FOR SALE:** One penny falls like new \$4,000.00, Used OK Bingo machines, used flippers, end video games. Write for special prices. Also have five AMI Music M-1, end M-11. With dollar bill acceptors. D & P MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717 - 848-1846.

**FOR SALE:** New and used Sircome Drew Pokers, also Status, Omega and Speak Easy, Drew Pokers, like new. Call (717) 248-9611 Guerrini's, 1211 W. 4th St., Lewistown, PA. 17004.

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**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

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## MISCELLANEOUS

**FOR SALE** Shuttle Bag by Portemento. Unique, portable cases for Synthesizers and Drum Machines. Lightweight, yet protective. Write to: Portemento Bags, 3960 Laurel Canyon Blvd., Suite 400, Studio City, CA 91604.



**AFRO PULCO** — Soul Train Records Nigerian recording artist Christy Essien is seen above performing at the Musexpo '83 Artist Showcase at this year's Musexpo held November 1-4 in Acapulco.

## Second Annual World Hunger Media Award Winners Named

LOS ANGELES — Kenny and Marianne Rogers will distribute \$100,000 in prizes at the United Nations November 21 to the winners of the Second Annual World Hunger Media Awards.

In a ceremony emceed by Senator Patrick Leahy (D-Vermont), journalists using five different medias — newspapers, magazines, television, radio, and books — will be honored. In addition, a Special Achievement Award will be presented in memory of the late ambassador to the United Nations from India, Shri Vatsa Purushottam.

The winners of this year's awards are as follows:

**BEST NEWSPAPER COVERAGE:** Adrian Peracchio, Drew Fetherston, Les Payne, Rex Smith, and Sally Bachman, *Newsday*, \$10,000; Walt Bogdanich, Christopher Jensen, and Joe Frolik, *Cleveland Plain Dealer*, \$10,000

**BEST MAGAZINE COVERAGE:** Gloria Emerson, "No Work, No Money, No Food," *McCall's*, \$10,000; Paige Chapel and Thom Clark, *Neighborhood Works*, \$5,000

**BEST BOOK:** Peter Adamson and James P. Grant, *The State Of The World's Children*, Published for UNICEF, Oxford University Press, \$10,000

**BEST TELEVISION COVERAGE:** Diana Buchantz, Ben Moses, and Joan Van Tassel, "Hunger in The Promised Land," *KTLA-TV*, \$10,000; Honorable Mention, Television: Robert H. Goddard Jr. High School, for a student production titled "A Visit With Dennis Hevesi," New York, New York

**BEST RADIO COVERAGE:** Dan Zwerdling, "Agricultural Series," *National Public Radio*, \$10,000; Ira Dreyfuss, "Hunger in America," *Associated Press Broadcast Services*, \$5,000; Eddie Schwartz, "Food Drive," *WGN*, \$5,000

The \$20,000 Special Achievement Award will be used to fund two congressional fellowships focused on hunger issues.

The World Hunger Media Awards were established by Mr. and Mrs. Rogers in March, 1982 to "encourage, honor and reward those members of the media who have made significant contributions in bringing public attention to the critical issues of world hunger." The first awards were presented in a similar ceremony at the United Nations in November, 1982.

The panel of judges for this year's Media Awards was made up of diplomats, publishers, and writers from around the world.

## Changes In "First Sale" Provision Gains Strong Reagan Support

(continued from page 5)

The administration's viewpoint on the proposed legislation was put most forcefully by Robert A. McConnell, assistant attorney general for legislative affairs, who told the Senate Judiciary Committee that the Department of Justice recommends enactment of both bills. McConnell noted the present provision in the copyright law, which permits a retailer to sell, rent, or give away a copyrighted product, "tends to undermine the basic function of the copyright and interferes with the efficient distribution of copyrighted products, all to the detriment of the copyright owner and consumers." He also noted the White House's Office of Management and Budget expressed no objection to the submission of this recommendation.

Gerald J. Mossinghoff, assistant secretary of commerce and commissioner of patents and trademarks, told the House Judiciary Committee that a Cabinet Council on Commerce and Trade (of which he is chairman), endorsed both pieces of legislation. And, he added, "... the Ad-

ministration believes that the strengthened protection for intellectual property embodied in H.R. 1027 and H.R. 1029 will restore the incentives which new audio and video technologies have taken from creators of these works. Such protection," he added, "clearly will be beneficial to the public and should be provided."

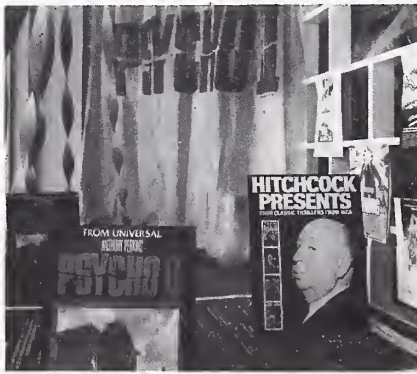
And Frank S.M. Hodsoil, chairman of the National Endowment for the Arts, told the Senate copyright subcommittee that his organization "strongly supports and recommends enactment" of the legislation. "We believe," he said, "(that) such legislation is necessary to foster continued creativity and the production of America's finest performing arts." He noted enthusiastically the proposed legislation involves no government intervention or regulation, adding, "It would be entirely up to the copyright holders to negotiate leasing or rental terms with dealers. After so doing, the free marketplace would operate to determine which products are successful."

Both McConnell and Mossinghoff recommended the pending bills be changed to make them applicable to copyrighted material registered after enactment. At present the bills provide that the new first sale provision would become effective immediately after enactment, thus applying to products already in the pipelines.

Although the correspondence, dated in October and early this month, was addressed to specific judiciary committee chairmen, copies were sent also to other committees having jurisdiction.

## Top Ten Music Expands

LOS ANGELES — Production firm Top Ten Music has announced the establishment of a record company and music publishing division. Top Ten Records and Top Ten Music are set to begin developing a select number of writer/performers. The label's first signing is Terry Strickland, an L.A.-based artist currently completing a debut studio project. The new label/publishing firm may be reached at 7708 Melrose Avenue, Los Angeles, CA 90046, (213) 655-7238.



**VIDEO HORRORS** — MCA Home Video, which has 22 horror titles in its catalog, is making available various promotional material to video retailers. Pictured above are counter cards and eye-catching shower curtains used to promote *Psycho II*. Point-of-purchase material is also available for such other titles as *Dracula*, *Ghost Story* and of course the original *Psycho*.

# CASH BOX

November 26, 1983

## AROUND THE ROUTE

by Camille Compasio

This year's AMOA exposition drew a total attendance of 9,079, as opposed to 12,792 at the '82 convention. The decrease in attendance, however, was not unexpected on the part of AMOA officials, the consensus being that moving the show out of Chicago, its long time 'home', would have a deterring affect on attendance, (with all due respects to The Rivergate, which proved to be an excellent site for Expo '83, and the delightful city of New Orleans). (The temporary relocation of Expo was unavoidable since arrangements were made well in advance as an alternative measure when the proposal for a new Conrad Hilton Hotel in Chicago was shelved). Another contributing factor was the Friday-Saturday-Sunday show period, since the preferred schedule is Thursday-Friday-Saturday, which allows everyone time to fully cover the convention and still get back home to unwind a little before the start of business on Monday. This aside, the convention itself was well received. The seminars drew packed houses, the exhibit floor abounded in all categories of new equipment, operator attendance was high and the banquet drew a record crowd of 1,026! . . . A new event this year was the special reception

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## Options To Pin Merchandising Cited At AMOA Special Seminar

by George Koulermos

LOS ANGELES — "Is there life after video? Can technology leapfrog the pinball? Or can the same technology maximize pinball's entertainment value to the player?" These were some of the questions posed and discussed during "Pinball Merchandising: An Alternative," one of the educational panels held at the 1983 Amusement and Music Operators Association (AMOA) Expo in New Orleans during October.

Moderated by Bally-Midway's vice president, director of marketing, Tom Nieman, the panel of trade experts included Sharon Harris, public relations officer for Stan Harris & Co., Inc., discussing the legislative issues confronting the industry; Bernie Powers, vice president of operations at Bally's Aladdin Castle, presenting the merchandising aspects of the pinball industry; Joe Kaminkow, marketing analyst and game designer for Williams Electronics, elucidating on pinball's public image; and Jack Hubka, marketing services manager for Mylstar-Gottlieb, who discussed the importance of basic care and feeding of a pinball machine.

"With 50 years under its belt, pinball has been known to be the backbone to the industry for many, many years," attested Nieman during his introduction to the panel discussion. "You have to wonder if any product with such a strong and rich tradition as the pinball machine can ever become obsolete after 50 years. Please remember that pinball has survived this long because it has consistently responded to the marketplace." Chronicling its constant evolution from the

bagatelle, through one-ball, flippers and from one player capability to its present four-player capacity, Nieman said he believes that pinball has kept abreast of the technological advances with the present machines offering more accurate bookkeeping and self-diagnostics as a convenience to operators as well as several appealing features for the players. "You must recognize the fact that we're assuredly in a fashion industry and you as the end purchasers must provide the clientele, the player, proper product. We as an industry must respond and supply that demand. As any fashion industry, demand for certain styles comes and goes in cycles. Styles do have a way of coming back.

"In our industry we've just come through a video game cycle and those who probe deep into our marketplace keep getting minor tremors which rumour the resurgence of pinball. Is all this talk about a comeback, wishful thinking or can it in fact become reality?" asked Nieman.

Speaking on the legislative issues and problems facing the amusement game industry, Sharon Harris warned, "Folks face it, we're right in the midst of a legislative, financial and ethical bed of quicksand that will pull us way down unless we go back to our industry history and analyze where and why we were successful or failed and react accordingly."

Harris feels there are many legislative problems to confront which will require hard work and long hours of perseverance before ever seeing an alleviation of the present taxing and licensing ills. She cited an informal survey

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# COIN MACHINE



## Around The Route

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Wednesday evening (Cash Box, 10/26/83) honoring the past presidents of AMOA. As a tribute to those individuals who served in the association's highest office, specially inscribed flags, medallions and lapel pins were presented to each past president, plus the added gift of a pair of cufflinks. Among the past presidents in attendance were **Lew Ptacek, Russ Mawdsley, Garland Garrett, Ted Nichols, Fred Collins, Jr., Don Van Bracket, Norman Pink, Leoma Ballard, Bob Nims**, along with **Ernestine Tolisano**, who represented her late husband **James Tolisano**, and **Bev Hesch**, who attended in behalf of her late husband **Wayne Hesch**. . . . **Cash Box** would like to express congratulations to the winners of this year's AMOA games awards, namely, Atari's "Pole Position", as most played video game of the year; Bally Midway's "Eight Ball Deluxe" as most played pinball game of the year; and Valley pool tables as most played other game of the year! . . . The preferred Thursday-Friday-Saturday format, which was successfully received at previous conventions will be resumed by AMOA in 1984 when the national exposition returns to Chicago's Hyatt Regency during the period of October 25-27, with a full day of seminars scheduled for October 24, 1984.

And speaking of '84, it's going to be quite a busy year for trade shows, starting with ASI, February 17-19 at the Expocenter in Chicago, following which AOE will be held, March 9-11, at O'Hare Expo Center, also in Chicago.

As we learned from AGMA's executive director **Glenn Braswell**, exhibit space for ASI is selling fast, to the point where show officials are drawing new floor plans in order to accommodate the additional demand. They've already had to convert what would have been service areas into exhibit areas! Glenn noted further that a special event has been planned for Wednesday evening, February 16, at the Hyatt. It's a \$100 per plate charity dinner and tribute to the late **Harry Williams**, with proceeds going to a variety of different charitable organizations and the funding of scholarships for young people interested in computer studies. Bill of fare includes entertainment by the **Glenn Miller Orchestra** and a nationally known celebrity as emcee. Further details will be announced as negotiations are completed. . . . In addition to a comprehensive seminar program (Cash Box, 11/19/83), ASI will feature a special "technical room" in the convention area, staffed by technical representatives from the various factories who will be on hand to field technical questions and provide one-on-one service assistance for attending operators.

Wedding bells: **Tom Campbell**, director of marketing for Cinematronics, and **Susan Wolfson** will be married on Saturday, December 3, at the Beverly Wilshire Hotel in Beverly Hills, California. A reception will be held following the afternoon ceremony. **Cash Box** felicitations to the happy couple!

## 'Atari Adventure' Is Off And Running In St. Louis

CHICAGO — "We feel Atari Adventure is unique because it incorporates fun and learning, strengthening the link between play and computer literacy," commented Barrie Sullivan, vice president of Atari Adventure, the new concept in family entertainment centers which was recently launched by Atari. "We feel eminently qualified to bring the traditional game room to a new and higher level as an entertainment and educational form."

The first Atari Adventure debuted in St. Louis, Missouri on November 19 (Cash Box, 11/12/83) and is housed in the city's Northwest Plaza shopping center. It combines a "high tech" video game room, a hands-on computer learning center with a full-time instructor, and a special display area for the latest in video game technology.

The learning center features a number of Atari 800XL computers in a classroom setting where patrons can purchase time segments at the computer work stations to utilize for balancing a check-book, doing homework or any number of other applications. In addition, regular classes are provided for those interested in becoming computer literate.

The technology display area gives patrons a hands-on opportunity to "touch tomorrow" as they view the latest technology advancements, including video game prototypes and other experimental electronic equipment.

The game room is also highly innovative in its use of creative design and futuristic decor, which combine to create a total environment for the player to enjoy.

"Atari Adventure will greatly aid our research efforts relative to determining play preference," said Sullivan. "The additional input will allow us to fine tune our current research process."

Atari first signaled its intention to become involved in operating family entertainment centers in April of this year, when the company acquired MagnaFun, a Philadelphia-based company operating game rooms under the name, "Space Port."

"Of course, Atari Adventure presents the opportunity for increased profitability," Sullivan said, "however, we are not looking to be the largest operating concern in the U.S. Instead, we strive to push the video game business to the next level to insure the industry's long-term success."

## Atari V.P. Named

CHICAGO — John S. Farrand, president of the Coin Video Games Division of Atari, Inc. announced the appointment of Barrie P. Sullivan, 44, to the newly created position of vice president of games operations for the division.

In his new capacity, Sullivan will be responsible for pioneering and development of new markets for Atari's coin video games, including the just announced Atari Adventure entertainment center concept. He will report directly to Farrand.

Sullivan's background in the coin machine business spans 20 years. Prior to joining Atari, he was the operations director of Management Agency Music, an England-based leisure company heavily involved in the coin machine industry. Prior to that, he was a regional manager with Music Hire Group, the second largest private operating company in the world, also based in England.

A graduate of Birmingham University Institute of Education, Saltley College, Sullivan embarked on a teaching career that lasted three years, at which time he joined Automatic Machines Ltd; and from this small coin machine operating firm, subsequently joined Music Hire.

## ASI '84 Program To Feature 'Ask The Experts' Panel

CHICAGO — Representatives of many of the coin-operated amusement industry's leading manufacturers will field questions regarding various facets of the industry during a seminar, "Ask The Experts," which will be part of the association's educational program at the first Amusement Showcase International. The convention is being held at the Expocenter in Chicago, February 17-19, 1984.

This "Ask The Experts" panel discussion will be just one of more than 20 seminars planned for the Showcase, which is being co-sponsored by the Amusement Game Manufacturers Association (AGMA) and the Amusement & Vending Machine Distributors Association (AVMDA).

"The seminars planned for ASI will provide distributors and operators with access to vital information concerning marketing, technical, financial and legislative matters," explained AVMDA executive director Edward Doris. "In addition, it will be at the Showcase that the top manufacturers will unveil their 1984 spring lines, making it an event which should not be missed."

More than 7,000 distributors and operators are expected to visit the Showcase to participate in the educational program and to see and inspect the newest innovations from more than 200 suppliers.

Along with the "Ask The Experts" seminar, the program will include the following sessions:

*Servicing Conventional Video Games*, featuring speakers Floyd Babbitt, manager customer services, Atari, Inc. and Rene Lopez, director of customer services, Taito America Corp. (This session will offer valuable advice covering easy-to-use service techniques.)

*Laser Disc Technology*, by Jim Calore, publisher of *Star Tech Journal*. (In this session, the basics of laser technology will be explored to provide operators, distributors and technicians with a better understanding of the laser disc game.)

*Success Through Contests & Tournaments*, featuring speakers Charles Milhem, president of The Valley Co.; Len Schneller, director of sales, U.S. Billiards, Inc.; Richard Hawkins, D&R/Star; Richard Mellen, Mellen Sales & Services; and Carol Kantor, president of Business Builders. (This session will explore the specifics for organizing and executing these events to achieve maximum benefits.)

*Conversion Kits: Pros & Cons*, featuring speakers Bill Cravens, director-marketing, Universal USA, Inc. and Larry Siegel, executive vice president, Stern Electronics. (The advantages and disadvantages of kits will be covered during this session.)

*Marketing Phonographs*, featuring speakers Jerome Gordon, president/distributor operations, Rowe International; Rus Strahan, president, Loewen America, Inc. and Michael Green, vice president, Video Sound-U.S. Billiards, Inc. (Insights on how to exploit the market potential for phonographs will be explored during this session.)

*Troubleshooting with the Digital Multi-Meter*, by Randy Fromm of Randy Fromm Arcade Schools. (This session will help 'beginner' servicemen to understand the function of the Digital Multi-Meter in diagnosing the most common problems in games.)

*Power Supply Repairs*, by Randy Fromm of Randy Fromm Arcade Schools. (This session will be especially useful for those of little or no repair experience in that it will offer a simple explanation of the critical power supply and detail methods for dealing with the most common failures.)

*Understanding Video Game Monitors*, by Randy Fromm of Randy Fromm Arcade Schools. (Operation, troubleshooting and

repair for "raster scan" and XY monitors will be covered and this session is geared to individuals with some background electronics).

*Top Locations — Top Profits* by Bill Cravens, director/marketing, Universal USA. (This session will focus on finding and keeping good locations and offer advice on how to make a professional presentation).

## Bally Mfg. Appoints Joseph J. Walsh

CHICAGO — Bally Manufacturing Corporation has appointed Joseph J. Walsh director of risk management. In this position he will be responsible for planning, design, implementation and control of corporate-wide risk management programs.

Prior to his association with Bally, Walsh held the position of director of risk management for the Marmon Group. Before that he was manager of benefits planning and control for Trans Union Corporation and the A. C. Smith Corporation.

He is an M.B.A. graduate of Northwestern University and holds a B.S. degree from the University of Illinois.

## CALENDAR

1983

Nov. 23-25; INCOMAT '83 (International Coin-Operated Machines Exhibition and Congress). Vienna Congress Center, Oberlea, Vienna, Austria.

Dec. 13-16; 1983 Forainexpo/Amusexpo 12th International Amusement Industry Exhibition. Exhibition Center at Le Bourget, Paris, France.

1984

Jan. 19-21; IMA '84 (International Amusement and Vending Trade Fair). Hall 1, Frankfurt Exhibition Grounds, Frankfurt, West Germany.

Jan. 31-Feb. 2; 1984 Blackpool Show. Wintergardens, Blackpool, England.

Feb. 17-19; Amusement Showcase International (ASI); Expocenter; Chicago; nat'l. trade show.

Feb. 28-Mar. 22; 1984 Amusement Hall, London, England.

Mar. 9-11; Amusement Operators Expo (AOE). Hyatt Regency O'Hare/O'Hare Expo Center, Chicago.

Mar. 29-Apr. 1; Florida Amusement-Vending Assn. (FAVA); Hyatt Regency Grand Cypress Resort; Orlando; state convention.

May 11-12; North Dakota Coin Machine Operators Assn. Meeting. New Sheraton Hotel, Bismarck.

**CASH BOX**  
The Weekly Trade Journal.



## Options To Pin Merchandising Cited At AMOA Special Seminar

(continued from page 31)

which revealed that there was a tendency for the state legislatures to impose minimal statewide taxes however, these same states appeared to have given free rein to local governments imposing their own laws and fees. Harris feels that the lessons to be learned from the past — which will solve the "current taxing chaos," — are to avoid repeating the underground mentality of old since the industry should be proud that it "offers alternatives for fun."

"A great deal of positive public relations is needed," recommended Harris, and a good image requires constant monitoring and maintenance along with strategic goal setting. Remember, we still have some of the past prejudices to overcome. We're not all fat cats watching the dollars pour in."

Mentioning industry's movement in Pennsylvania as an example, Harris talked about the importance of the legislation introduced into the state's House Finance Committee to put a cap on the local governments' taxing power. If successful, the statewide maximum tax would be \$25 with another \$10 maximum licensing fee by the local governments. These actions plus a massive communications program organized by the state's operators encouraging all industry members to contact either by phone or by mail their respective representatives in order to voice their support of the proposed bill, are an attempt to, as Harris defined it, "try and direct our own fate."

"Results take time," Harris observed, "but the only way to resolve the problems of the 80s is to work within the law and use it rather than attempt to dodge it."

Agreeing with Harris' assertion that pinball machines have a definite entertainment value, Joe Kaminkow also asserted the game's sociological merits by pointing out that as each fad has come and gone, pinball machines have reflected different periods of society. For example, in the 1970s the growth of theatrical rock groups like Kiss yielded a pin machine of the same name and the same thing occurred during the 1980 Olympics.

Discussing today's image of pinball machines, Kaminkow said, "Trends begin from the bottom up. Fads, from the top down. A lot of people three years ago said video games were the definitive fad. But, if we look around to what is happening today, pinball is gaining strength. Video games have become boring. If you've gone to the arcades, the kids don't know where to put their money and they want something besides a program. They're tired of playing a man-made program. They want to do something with gravity."

Kaminkow also emphasized that, like a videogame, a pinball has to have good play action. "You just can't buy any pinball... you have to be selective on the product you buy," he recommended. "Everyone who has operated pinballs knows that if you keep them clean, if you have regular maintenance, if you change the flippers, the game can be out there for five years." Kaminkow noted pinball as well as other novelty games, presents an alternative and a solid base which the industry can always rely on. "Pinball is a trend coming into vogue, not a fad," concluded Kaminkow.

Speaking on the subject of pinball maintenance was Jack Hubka who claimed the way a machine is kept up directly affects revenues. The first factor Hubka discussed regarding the pin's upkeep was the regulation of the angle of the playfield. "We design the pinballs at the factory and the gameplay, the action, and the excitement the game produces is all done on a very narrow range of playfield angle. Mylar-Gottlieb uses approximately a range of one degree of angle on the playfield adjustments that being from 4.5 to 5.5 degrees. Too little

angle is going to result in a slow, boring game while too much angle is going to provide lightning action but will also make it impossible for the players to enjoy the game and thus, have an adverse affect on earnings."

Regarding routine maintenance, Hubka cites the appearance and mechanical condition of the game as the single most important factor affecting revenues aside from the actual design of the game. "A clean, well-maintained game will always out-earn a filthy unmaintained game." Hubka said pointing out cleanliness of the playfield directly affects the action of the game and if it is not gleaming and ready to play the player will simply go to one that is. Hubka recommended that operators give the games a visual inspection during their collection period to make sure everything is clean and in good working order.

Aside from choosing a good game and maintaining it, Bernie Powers feels the piece's position within a location also has a direct effect on its revenues. "When you go through any grocery store and you're walking down through the aisles, as soon as you reach the front part of the aisle you will look down that aisle and there will be a perfect eye focal point. Just like advertising in a newspaper, your advertisements have to be in the proper position."

Quoting research and analysis results for product lifecycles of pinball machines versus video games, the conclusions were encouraging and show an optimistic future for the industry. "During 1982, the high dollar volume of a video game in my location, had an average life of 19.6 months," he claimed. "This year my video games have an average life of 12.4 months. The lowest life cycle I have seen in pinballs was 18 months in 1974. In 1982 we measured the life cycle of a pinball at 20.5. As of 1983 we're measuring 23.5 months on pins which means two years of top earning revenue on location."

### New Equipment

#### Just The 'Fax'

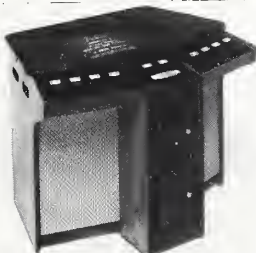
Exidy, Inc. of Sunnyvale, California, is currently shipping a cocktail table version of its highly successful "Fax" question and answer video game.

"Fax" offers 3700 questions in four different subject categories, with three levels of difficulty to further challenge the player and stimulate interest.

With its attractive wood-grain cabinet, this model is a natural for bars and cocktail lounges, according to Exidy, and can "literally replace all worn-out, non-productive cocktail tables on location today."

Additionally, the company has the "Fax 2" update kit which features four new categories of subjects with another 3700 original questions. Both the cocktail table "Fax" and the original upright version are available with either set of questions.

Further information may be obtained through factory distributors or by contacting Exidy at 390 Java Drive, Sunnyvale, California 94086.



**NOWAK NAMED** — Kenneth J. Nowak was recently elected chairman of the board of directors of the National Automatic Merchandising Assn. for 1984, succeeding Ralph Sanese. Pictured here at the NAMA convention are (l-r): Jay B. Moyer, NAMA treasurer; Nowak; James A. Rost, NAMA vice chairman; and G.R. Schreiber, NAMA president.

## Nowak Elected NAMA Board Chairman

CHICAGO — Kenneth J. Nowak, president of Variety Vendors (Warren, MI), was elected chairman of the board of directors of the National Automatic Merchandising Association for 1984 at the October 13-16 NAMA convention, which was held in Chicago's McCormick Place. He succeeds Ralph Sanese of Sanese Services, Inc. (Columbus, OH).

Other NAMA officers elected for 1984 are: John M. Darden III (president of Sands & Co. — Marietta, GA), senior vice chairman; James A. Rose (president of Interstate United Corp. — Chicago), vice chairman; and Jay B. Moyer (president of Moyer Diebel, Limited-Jordan Station, Ontario, Canada), treasurer.

The following were elected to the NAMA board of directors: Theodore Alpert (Maryland Cup Corp. — Chicago); William E. Buckholz (Goodman Vending Service — Reading, PA); R. David Clayton (Automatic Food-service, Inc. — Nashville, TN) and David W. Stoner (Lektro-Vend Corp. — Aurora, IL).

Re-elected to the board were Nowak, Rost, Moyer, Merrill Krakauer (president — Rowe International — Whippany, NJ); William K. Walsh (Continental Vending, Inc. — Orange, CA) and William J. Tobin (Nabisco Brands USA — East Hanover, NJ).

# 73

Good reasons to attend the first Amusement Showcase International

## THE EXHIBITORS

As of November 15, 73 of the coin-operated amusement industry's leading suppliers were committed to exhibiting at the Amusement Showcase International, with more signing up every day. These innovative manufacturers will unveil their 1984 spring lines at the Showcase, introducing you to the new developments which will spell future profits for you.

Watch this space in future issues for more good reasons to visit the coin-operated amusement industry's premier marketplace.



AMUSEMENT  
SHOWCASE  
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4300-L Lincoln Avenue Rolling Meadows, IL 60008  
"the MUST GO Show"

Feb. 17-19, 1984 • Expocenter/Chicago

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## PINBALL MACHINES

### BALLY

Vector (2/82)  
Mr. & Mrs. Pac-Man (5/82)  
Rapid Fire (5/82)  
Spectrum (8/82)  
Speakeasy, 2-pl. (9/82)  
Grand Slam (4/83)  
Goldball (7/83)  
X's and O's (9/83)

### GOTTLIEB (see MYLSTAR)

### GAME PLAN

Sharp Shooter II (10/83)

### MYLSTAR

Haunted House (2/82)  
Devil's Dare (4/82)  
Caveman Pin/Video (5/82)  
Rocky (8/82)  
Spirit (9/82)  
Punk (11/82)  
Q\*bert's Quest (2/83)  
Super Orbit (4/83)  
Royal Flush Deluxe (4/83)  
Amazon Hunt (5/83)  
Rack 'Em Up (7/83)  
Ready, Aim, Fire (8/83)

### STERN

Orbitor I (4/82)

### WILLIAMS

Hyperball Pin/Video (2/82)  
Cosmic Gunfighter (7/82)  
Defender (2/83)  
Warlok (2/83)  
Joust, 2-pl. (3/83)  
Time Fantasy (4/83)  
Firepower II (8/83)

### ZACCARIA

Soccer King

## VIDEO GAMES (upright)

### ATARI

Dig Dug (4/82)  
Dig Dug Cabaret (4/82)  
Kid Kangaroo (6/82)  
Gravitar (8/82)  
Pole Position (12/82)  
Millipede (12/82)  
Liberator (12/82)  
Quantum (12/82)  
Xevious (2/83)  
Food Fight (4/83)  
Star Wars (7/83)

### BALLY/MIDWAY

Kick-Man (1/82)  
Kick-Man Mini-Myte (1/82)  
Ms. Pac-Man (2/82)  
Ms. Pac-Man Mini-Myte (2/82)  
Bosconian (2/82)  
Bosconian Mini-Myte (2/82)  
Tron (8/82)  
Tron Mini-Myte (8/82)  
Solar Fox (8/82)  
Solar Fox Mini-Myte (8/82)  
Satan's Hollow (10/82)  
Blueprint (11/82)  
Blueprint Mini-Myte (11/82)  
Super Pac-Man (11/82)  
Burger Time (11/82)  
Domino Man (12/82)  
Baby Pac-Man, Pin/Vid (12/82)  
Bump 'N Jump (2/83)  
Journey (4/83)  
Mappy (6/83)  
Discs of Tron (9/83)  
Granny & The Gator (10/83)  
Astron Belt, Laserdisc (10/83)

### BHUZAC INT'L

Love Meter (9/83)

### CENTURI

The Pit (3/82)  
Loco-Motion (3/82)  
D-Day (3/82)  
Tunnel Hunt (7/82)  
Swimmer (10/82)  
Time Pilot (12/82)  
Gyruss (5/83)  
Konami/Centuri Track & Field (11/83)

### CINEMATRONICS

Jack The Giantkiller (4/82)  
Naughty Boy (5/82)  
Cosmic Chasm (4/83)  
Dragon's Lair, Laserdisc (7/83)

## MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

### DATA EAST

Explorer (9/82)  
Burger Time (11/82)  
Bump 'N Jump (2/83)  
Destiny, Non-Video Game (9/83)  
Bega's Battle, Laserdisc (9/83)

### EXIDY

Victory (2/82)  
Pepper II (6/82)  
Hardhat (12/82)  
Fax (5/83)  
Crossbow (10/83)

### GAME PLAN

Pot Of Gold (2/82)  
Hold 'Em Poker (3/83)

### GAMETECNIKS

Tri-Pool (1/82)

### GDI

Slither (8/82)

### GOTTLIEB (see MYLSTAR)

### INTERLOGIC, INC.

Roc 'N Rope (6/83)

### INTREPID MARKETING

Beezer (1/83)

### MYLSTAR

Reactor (7/82)  
Q\*bert (12/82)  
Mad Planets (3/83)  
Krull (5-83)  
Juno First (7/83)  
M.A.C.H. 3, Laserdisc (10/83)

### NAMCO AMERICA

Sweet Licks (4/82)

### NICHIBUTSU USA

Frisky Tom (1/82)  
Rug Rats (3/83)  
Crazy Climber ('81)  
Moon Shuttle ('81)

### NINTENDO

Donkey Kong Jr. (8/82)  
Popeye (12/82)  
Mario Bros. (6/83)  
Donkey Kong III (11/83)

### ROCK-OLA

Eyes (7/82)  
Nibbler (11/82)  
Rocket Racer (3/83)

### SEGA/GREMLIN

Turbo (1/82)  
005 (1/82)  
Eliminator 4-player (2/82)  
Zaxxon (4/82)  
Turbo Mini-Upright (5/82)  
Zektor (8/82)  
Subroc 3-D (8/82)  
Pengo (10/82)  
Tac/Scan (10/82)  
Buck Rogers (12/82)  
Super Zaxxon (12/82)  
Monster Bash (12/82)  
Star Trek (2/83)  
Star Trek, Cockpit (2/83)  
Champion Baseball (6/83)

### STERN

Jungler (2/82)  
Frenzy (5/82)  
Tazz-mania (5/82)  
Tutankham (7/82)  
Dark Planet (11/82)  
Lost Tomb (2/83)  
Bag Man (2/8)  
Mazer Blazer (3/83)  
Cliff Hanger, Laserdisc (9/83)

### TAITO AMERICA

Qix (10/81)  
Alpine Ski (3/82)

### Wild Western (5/82)

Electric Yo-Yo (5/82)  
Kram (5/82)  
Space Dungeon (7/82)  
Jungle King (9/82)  
Jungle Hunt (11/82)  
Front Line (12/82)  
Zoo Keeper (4/83)  
Elevator Action (7/83)  
Change Lanes (7/83)  
Ice Cold Beer (11/83)  
Laser Grand Prix, Laserdisc (11/83)

### THOMAS AUTOMATICS

Triple Punch (6/82)  
Oli Boo Chu (7/82)  
Holey Moley (9/82)

### WILLIAMS

Robotron 2084 (3/82)  
Moon Patrol (8/82)  
Joust (10/82)  
Sinistar (3/83)  
Sinistar, Cockpit (3/83)  
Bubbles (3/83)  
Bubbles-Mini-Upright (3/83)  
Motorace USA (7/83)  
Blaster (10/83)  
Star Rider, Laserdisc (11/83)

### ZACCARIA

Money Money (7/83)

## COCKTAIL TABLES

### AMSTAR

Phoenix

### ATARI

Tempest (10/81)  
Dig Dug (4/82)

### BALLY/MIDWAY

Galaga (11/81)  
Kick-Man (1/82)  
Ms. Pac-Man (2/82)  
Bosconian (2/82)  
Tron (8/82)  
Solar Fox (8/82)  
Blueprint (11/82)

### CENTURI

Swimmer (10/82)  
Gyruss (5/83)  
Konami/Centuri Track & Field (11/83)

### ELCON

Diversions booth size (9/81)

### EXIDY

Fax (10/83)

### GAME PLAN

Shark Attack (5/81)

### GAMETECNIKS

Tri-Pool (1/82)

### GDI

The Thief (4/82)  
Slither (8/82)

### GOTTLIEB (see MYLSTAR)

### MYLSTAR

Q\*BERT (6/83)

### SEGA/GREMLIN

Carnival  
Space Firebird  
Astro Blaster (4/81)  
Frogger (11/81)  
Zaxxon (5/82)  
Pengo (1/83)  
Champion (6/83)

### STERN

Berzerk (2/81)  
Scramble (5/81)

### TAITO AMERICA

Crazy Climber (5/81)

Zarzon (5/81)  
Qix (10/81)

### THOMAS AUTOMATICS

Triple Punch (6/82)  
Oli Boo Chu (7/82)

### WILLIAMS

Joust (10/82)  
Bubbles (3/83)  
Motorace USA (7/83)

## PHONOGRAPHS

Lowen-NSM Consul Classic  
Lowen-NSM Prestige ES-2  
Lowen-NSM 240-1  
Lowen-NSM Satellite 200  
Rock-Ola Grand Salon II Console (9/80)  
Rock-Ola 484 (11/80)  
Rock-Ola 481 Max 2 (1/81)  
Rock-Ola Deluxe (10/82)  
Rock-Ola 488 (10/82)  
Rock-Ola 476, Furniture Model  
Rowe R-85 (10/80)  
Rowe Jewel  
Rowe R-87 (10-82)  
Rowe R-88 (9/83)  
Rowe V-MEC (video jukebox) (9/83)  
Seeburg Phoenix (12/80)  
Star Gaze, Video Jukebox  
Stern/Seeburg DaVinci (7/81)  
Stern/Seeburg VMC (11/81)  
VMI Startime Video Jukebox  
Wurlitzer Cabarina  
Wurlitzer Tarock  
Wurlitzer Atlanta  
Wurlitzer Silhouette

## POOL, SHUFFLE, TABLE GAMES, ETC.

Irving Kaye Silver Shadow  
Irving Kaye Lion's Head  
Dynamo Model 37  
Dynamo-The Tournament Foosball (5/82)  
Dynamo Big D Pool Table (9/83)  
Exidy Whirly Bucket (11/82)  
Exidy Tidal Wave (10/83)  
I.C.E., Chexx  
TS Tournament Eight Ball  
U.B.I. Bronco  
Valley Cougar  
Valley Tiger Cat Bumper Pool (6/82)  
Valley Cougar Cheyenne (8/82)  
Williams Big Strike Shuffle Alley  
Williams Triple Strike shuffle alley (11/83)

## CONVERSION KITS

(including interchangeable games & enhancement kits)

Atari Pole Position II (11/83)  
Bally Midway, Pac-Man Plus (12/82)  
Centuri, Guzzler  
Cinematronics, Brix (1/83)  
Computer Kinetics, You-Pick-It  
Intrepid Marketing, Encore Retro-Kit (1/83)  
Data East, Burger Time  
Data East, Bump 'N' Jump (2/83)  
Data East, Multi Conversion Kit  
Data East, Cluster Buster (7/83)  
Data East, Pro Bowling (7/83)  
Data East, Pro Soccer (9/83)  
Exidy Hardhat (2/83)  
Exidy Pepper II (6/82)  
Exidy Retrofit  
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)  
Interlogic Roc 'N Rope (6/83)  
Rock-Ola, Levers (3/83)  
Rock-Ola, Nibbler  
Rock-Ola, Eyes  
Rock-Ola, Survival  
Rock-Ola, Mermald  
Nichibutsu, Fisky Tom (1/82)  
Nichibutsu, Rug Rats (3/83)  
Sega, Tac/Scan (9/82)  
Sega, Monster Bash (11/82)  
Sega, Super Zaxxon (1/83)  
Stern, Lost Tomb (2/83)  
Stern, Pop Flamer (3/83)  
Stern, Super Draw (7/83)  
Stern, Fast Draw (7/83)  
Taito America, Elevator Action (7/83)  
Universal, Lady Bug  
Universal, Mr. Do  
Universal, Mr. Do's Castle (11/83)

# THE JUKEBOX PROGRAMMER

indicates new entry

November 26, 1983

## POP

- 1 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF)
- 2 **UPTOWN GIRL**  
BILLY JOEL (Columbia 38-04149)
- 3 **SAY SAY SAY**  
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 4 **LOVE IS A BATTLEFIELD**  
PAT BENATAR (Chrysalis/CBS VS4 42732)
- 5 **TOTAL ECLIPSE OF THE HEART**  
BONNIE TYLER (Columbia 38-03906)
- 6 **CRUMBLIN' DOWN**  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
- 7 **CUM ON FEEL THE NOIZE**  
OUIET RIOT (Pasha/CBS ZS4 04005)
- 8 **ISLANDS IN THE STREAM**  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 9 **HEART AND SOUL**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)
- 10 **BURNING DOWN THE HOUSE**  
TALKING HEADS (Sire 7-29565)
- 11 **IN A BIG COUNTRY**  
BIG COUNTRY (Mercury/PolyGram 814 467-7)
- 12 **SAY IT ISN'T SO**  
DARYL HALL & JOHN OATES (RCA PB-13654)
- 13 **SUDDENLY LAST SUMMER**  
THE MOTELS (Capitol B-5271)
- 14 **SYNCHRONICITY II**  
THE POLICE (A&M 2571)
- 15 **INVISIBLE HANDS**  
KIM CARNES (EMI America B-8181)
- 16 **KING OF PAIN**  
THE POLICE (A&M 2569)
- 17 **UNION OF THE SNAKE**  
DURAN DURAN (Capitol B-5290)
- 18 **DELIRIOUS**  
PRINCE (Warner Bros. 7-29503)
- 19 **UNDERCOVER OF THE NIGHT**  
ROLLING STONES (Rolling Stones/Atlantic ST-RS-45605)
- 20 **LOVE IS A STRANGER**  
EURYTHMICS (RCA PB-13618)
- 21 **OWNER OF A LONELY HEART**  
YES (Atco 7-99817)
- 22 **TRUE**  
SPANDAU BALLET (Chrysalis/CBS VS4 4270)
- 23 **CHURCH OF THE POISON MIND\***  
CULTURE CLUB (Epic/Virgin 34-04144)
- 24 **PUTTIN' ON THE RITZ**  
TACO (RCA PB-50727)
- 25 **TWIST OF FATE\***  
OLIVIA NEWTON-JOHN (MCA-52284)
- 26 **FOOLIN'**  
DEF LEPPARD (Mercury/PolyGram 814 178-7)
- 27 **TELEPHONE (LONG DISTANCE LOVE AFFAIR)**  
SHEENA EASTON (EMI America B-8172)
- 28 **IF ANYONE FALLS**  
STEVIE NICKS (Modern/Atco 7-99832)
- 29 **DR. HECKYLL & MR. JIVE**  
MEN AT WORK (Columbia 38-0411)
- 30 **TELL HER ABOUT IT**  
BILLY JOEL (Columbia 38-04012)

## COUNTRY

- 1 **TENNESSEE WHISKEY**  
GEORGE JONES (Epic 34-04082)
- 2 **YOUR LOVE SHINES THROUGH**  
MICKEY GILLEY (Epic 34-04018)
- 3 **HOLDING HER AND LOVING YOU**  
EARL THOMAS CONLEY (RCA PB-13596)
- 4 **A LITTLE GOOD NEWS**  
ANNE MURRAY (Capitol PB-5264)
- 5 **TELL ME A LIE**  
JANIE FRICKE (Columbia 38-04091)
- 6 **ONE OF A KIND PAIR OF FOOLS**  
BARBARA MANDRELL (MCA-52258)
- 7 **SOMEBODY'S GONNA LOVE YOU**  
LEE GREENWOOD (MCA-52257)
- 8 **BABY I LIED**  
DEBORAH ALLEN (RCA PB-13600)
- 9 **KISS ME DARLING**  
STEPHANIE WINSLOW (MCA-52291)
- 10 **EV'RY HEART SHOULD HAVE ONE**  
CHARLEY PRIDE (RCA PB-13648)
- 11 **YOU LOOK SO GOOD IN LOVE**  
GEORGE STRAIT (MCA-52279)
- 12 **OZARK MOUNTAIN JUBILEE**  
OAK RIDGE BOYS (MCA-52288)
- 13 **LONELY BUT ONLY FOR YOU**  
SISSY SPACEK (Atlantic America 7-99847)
- 14 **YOU MADE A WANTED MAN OUT OF ME**  
RONNIE McDOWELL (Epic 34-04167)
- 15 **DON'T COUNT THE RAINY DAYS**  
MICHAEL MURPHEY (Liberty PB-1505)
- 16 **THE CONVERSATION**  
WAYLON JENNINGS (RCA PB-13631)
- 17 **ISLANDS IN THE STREAM**  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 18 **THE MAN IN THE MIRROR**  
JIM GLASER (Nobel vision 103)
- 19 **THE BOY GETS AROUND**  
SYLVIA (RCA PB-13589)
- 20 **LADY DOWN ON LOVE**  
ALABAMA (RCA PB-13590)
- 21 **YOU'VE GOT A LOVER**  
RICKY SKAGGS (Epic 34-04044)
- 22 **WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE**  
REBA McENTIRE (Mercury/PolyGram 812 835-7)
- 23 **WHAT AM I GONNA DO**  
MERLE HAGGARD (Epic 34-04006)
- 24 **SHOW HER\***  
RONNIE MILSAP (RCA-PB-13658)
- 25 **YOU PUT THE BEAT IN MY HEART**  
EDDIE RABBITT (Warner Bros. 7-29512)
- 26 **RUNAWAY HEART\***  
LOUISE MANDRELL (RCA-PB-13469)
- 27 **BACK ON HER MIND\***  
JOHNNY RODRIGUEZ (Epic 34-04206)
- 28 **PARADISE TONIGHT**  
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)
- 29 **NOBODY BUT YOU**  
DON WILLIAMS (MCA-52245)
- 30 **DON'T YOU KNOW HOW MUCH I LOVE YOU**  
RONNIE MILSAP (RCA PB-13564)

## BLACK CONTEMPORARY

- 1 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF)
- 2 **SAY SAY SAY**  
PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)
- 3 **I AM LOVE**  
JENNIFER HOLLIDAY (Geffen 7-29525)
- 4 **STAY WITH ME TONIGHT**  
JEFFREY OSBORNE (A&M 2591)
- 5 **STOP DOGGIN' ME AROUND**  
KLIQUE (MCA 52250)
- 6 **U BRING THE FREAK OUT**  
RICK JAMES (Gordy/Motown 1703GF)
- 7 **TIME WILL REVEAL**  
DeBARGE (Motown 1705)
- 8 **MY FIRST LOVE**  
RENE & ANGELA (Capitol B-5272)
- 9 **AIN'T NOBODY**  
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 10 **TELL ME IF YOU STILL CARE**  
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 11 **ROCKIT**  
HERBIE HANCOCK (Columbia 38-04054)
- 12 **WOULD YOU LIKE TO (FOOL AROUND)**  
MTUME (Epic 34-04087)
- 13 **ANGEL**  
ANITA BAKER (Beverly Glen BG-2010)
- 14 **EVERY GIRL (WANTS MY GUY)**  
ARETHA FRANKLIN (Arista AS 1-9095)
- 15 **WET MY WHISTLE**  
MIDNIGHT STAR (Solar/Elektra 7-6970)
- 16 **JOANNA**  
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 17 **DELIRIOUS**  
PRINCE (Warner Bros. 7-29503)
- 18 **BABY, I'M HOOKED**  
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 19 **ONLY YOU**  
COMMODORES (Motown 169MF)
- 20 **TOUCH A FOUR LEAF CLOVER**  
ATLANTIC STARR (A&M 2580)
- 21 **MAGNETIC**  
EARTH, WIND & FIRE (Columbia 38-04110)
- 22 **PARTY TRAIN**  
THE GAP BAND (Total Experience/PolyGram TE8209)
- 23 **KEEPIN' MY LOVER SATISFIED\***  
MELBA MOORE (Capitol B-5288)
- 24 **I FOUND MYSELF WHEN I LOST YOU**  
TYRONE DAVIS (Ocean-Front OF 2001)
- 25 **P.Y.T. (PRETTY YOUNG THING)**  
MICHAEL JACKSON (Epic 34-04165)
- 26 **COLD BLOODED**  
RICK JAMES (Gordy/Motown 1687GF)
- 27 **HOW COME U DON'T CALL ME ANYMORE\***  
STEPHANIE MILLS (Casablanca/PolyGram 814 747-7)
- 28 **YOU'RE NUMBER ONE (IN MY BOOK)**  
GLADYS KNIGHT & THE PIPS (Columbia 38-04033)
- 29 **UNCONDITIONAL LOVE**  
DONNA SUMMER (Mercury/PolyGram 814 008-7)
- 30 **IF ONLY YOU KNEW\***  
PATTI LABELLE (Philadelphia Int'l./CBS ZS4-04176)

## RECORDS TO WATCH

CONFUSION — New Order (Streetwise)  
ELECTRIC KINGDOM — Twilight 22 (Vanguard)  
IT'S MUCH DEEPER — Ashford & Simpson (Capitol)  
ONE MORE TIME — The Tones (Criminal)  
TAKE IT TO THE LIMIT — Willie Nelson/Waylon Jennings (Columbia)  
DANCE LITTLE JEAN — Nitty Gritty Dirt Band (Liberty)

WOUNDED HEARTS — Mark Gray (Columbia)  
SENTIMENTAL OL' YOU — Charly McClain (Epic)  
I CALL IT LOVE — Mel McDaniel (Capitol)  
RUNNING WITH THE NIGHT — Lionel Richie (Motown)  
THAT'S ALL — Genesis (Atlantic)

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# HOT

# NUMBERS FROM THE OPERATORS



## EARL THOMAS CONLEY "Holding Her, Loving You"

PB 13590

(From "DON'T MAKE IT EASY FOR ME" AHL1-4713)

"Holding Her, Loving You" exploded in the Atlanta area. Record is definitely crossing over — we're looking for CHR play next week!"

Judy Bracknell, Buyer  
One Stop Records, Atlanta

"Earl Thomas Conley continues to build into one of our best artists! "Holding Her, Loving You" is the record that will give Earl that total recommendation!"

Pete Bustamonte, manager  
ABC One Stop, San Antonio

**3**  
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R&R 1\*

"Two Great Records! Both are going to be Number One in my market!"

Dean Hogue, President  
Dean's One Stop, Richmond

"Both Deborah Allen and Earl Thomas Conley are huge records for us....particularly in our new location in Grand Rapids. Both getting pop action!"

Gus Tartol, President  
Singer One Stop, Chicago

## DEBORAH ALLEN "Baby, I Lied"

PB 13600

(From "CHEAT THE NIGHT" MHL1-8514)

"Deborah Allen has really started to click for us. We're selling in Pop locations as well as Country!"

Jackie Elgas, Owner  
Smash Records, Phoenix

"After being a Country smash, "Baby, I Lied" now getting the cross-over action it deserves. Big! Big! Record for us!"

Tracy Downing, Buyer  
Scott's One Stop, Indianapolis

**8**  
JUKEBOX  
PROGRAMMER

CB 6\*

BB 4\*

R&R 4\*

