

# CASHBOX

October 29, 1983

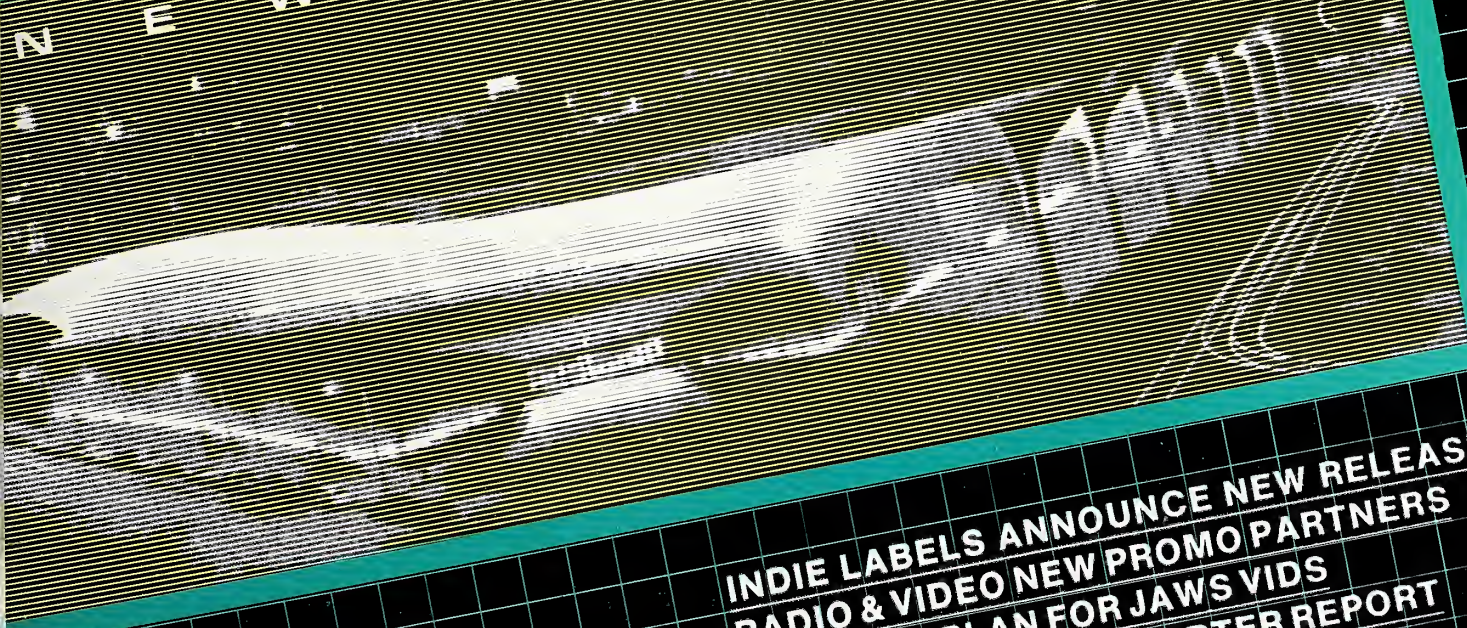
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# CASH BOX

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## EDITORIAL

### Credit Where It's Due

The 1983 AMOA International Exposition is the most specialized and complete coin-op music and games event in the world. This Exposition, with all its new technology, gives us a chance to see where the trade is going. But it also reflects a pride in products and services past and present. The rapid expansion of the arcade business and the booming technology that will before long bring us a complete integration of all forms of entertainment should be celebrated and studied. But despite all the changes technology is bringing us, one thing remains constant: the role of jukebox programmers in providing an unmatched "playing power" to the public and music industry.

Throughout the years, manufacturers and operators have made a contribution to America's music that superceeds development in many other mediums of exposure. No radio station or format can deny the power jukebox programmers have historically played. Music video now holds out a promise to the music industry, but it is just that — a promise. Jukebox programmers are tried and true champions with a proven track record.

So while AMOA explores the future technologies, let's remember the past and present, and be glad that the jukebox will always be with us, no matter how it's modified.

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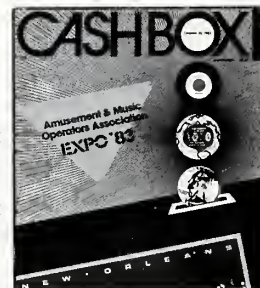
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### ON THE COVER

This week **Cash Box** salutes the Amusement & Music Operators Assn. (AMOA) 1983 International Exposition, the world's biggest showplace for coin-operated video games, laserdiscs, pinball, jukebox and other amusement equipment. Taking place this week for the first time at New Orleans' Rivergate, the convention will showcase exhibitor displays at more than 400 booths and is expected to shatter all previous attendance records.

In addition to unveiling the latest innovations in coin machine technology, this year's AMOA gathering will also host a wide range of seminars and workshops covering virtually every aspect of the trade. With 1983 marking a number of significant changes in the world of coin-op entertainment machines, the Expo should prove to be both an exciting and educational event for attendees.

Extensive **Cash Box** coverage of this important international event begins on page 39.



## TOP POP DEBUTS

### SINGLES

38 SAY IT ISN'T SO — Daryl Hall & John Oates — RCA

### ALBUMS

29 GENESIS — Atlantic

### POP SINGLE

TOTAL ECLIPSE OF THE HEART  
Bonnie Tyler  
Columbia

### B/C SINGLE

STOP DOGGIN' ME AROUND  
Klique  
MCA

### COUNTRY SINGLE

ISLANDS IN THE STREAM  
Kenny Rogers & Dolly Parton  
RCA

### JAZZ

FOXIE  
Bob James  
Tappan Zee/Columbia

## NUMBER ONES



Klique

### POP ALBUM

SYNCHRONICITY  
The Police  
A&M

### B/C ALBUM

COLD BLOODED  
Rick James  
Gordy/Motown

### COUNTRY ALBUM

EYES THAT SEE IN THE DARK  
Kenny Rogers  
RCA

### GOSPEL

FEEL THE SPIRIT  
The Williams Brothers  
Myrrh



# CASH BOX TOP 100 SINGLES

October 29, 1983

	Weeks On Chart	10/22	Chart		Weeks On Chart	10/22	Chart		Weeks On Chart	10/22	Chart
<b>1</b>				<b>33</b>				<b>67</b>			
<b>TOTAL ECLIPSE OF THE HEART</b>				<b>LOVE IS A STRANGER</b>				<b>IN A BIG COUNTRY</b>			
BONNIE TYLER (Columbia 38-03906)	1	16		EURYTHMICS (RCA PB-13618)	39	6		BIG COUNTRY			
<b>2</b>				<b>34</b>				(Mercury/PolyGram 814 467-7)	83	2	
<b>MAKING LOVE OUT OF NOTHING AT ALL</b>				<b>CAN'T SHAKE LOOSE</b>				<b>68</b>			
AIR SUPPLY (Ariste AS1 9056)	2	14		AGNETHA FALTSKOG				<b>TALKING IN YOUR SLEEP</b>			
<b>3</b>				(Polydor/PolyGram 815 230-7)	37	10		THE ROMANTICS			
<b>ISLANDS IN THE STREAM</b>				<b>35</b>				(Nemperor/CBS ZS4 04135)	74	4	
KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)	3	10		<b>MIRACLES</b>				COMMODORES (Motown 1694MF)	72	6	
<b>4</b>				STACY LATTISAW (Cotillion/Atco 799855)	36	12		<b>69</b>			
<b>TRUE</b>				<b>P.Y.T. (PRETTY YOUNG THING)</b>				<b>I NEED YOU</b>			
SPANDAU BALLET (Chrysell/CBS VS4 42720)	4	14		MICHAEL JACKSON (Epic 34-04165)	46	4		POINTER SISTERS (Planet/RCA YB-13639)	78	3	
<b>5</b>				<b>37</b>				<b>71</b>			
<b>KING OF PAIN</b>				<b>DEAD GIVEAWAY</b>				<b>SITTING AT THE WHEEL</b>			
THE POLICE (A&M 2569)	5	10		SHALAMAR (Solar/Elektra 7-69819)	27	18		THE MOODY BLUES			
<b>6</b>				<b>38</b>				(Threshold/PolyGram TR 604)	31	9	
<b>ALL NIGHT LONG (ALL NIGHT)</b>				<b>SAY IT ISN'T SO</b>				<b>72</b>			
LIONEL RICHIE (Motown 1698MF)	7	7		DARYL HALL-JOHN OATES (RCA PB-13654)	—	1		<b>MAMA</b>			
<b>7</b>				<b>39</b>				GENESIS (Atlantic 7-89770)	82	3	
<b>ONE THING LEADS TO ANOTHER</b>				<b>QUEEN OF THE BROKEN HEARTS</b>				<b>73</b>			
THE FIXX (MCA 52264)	9	10		LOVERBOY (Columbia 38-04096)	45	7		<b>ON THE DARK SIDE</b>			
<b>8</b>				<b>40</b>				EDDIE AND THE CRUISERS			
<b>THE SAFETY DANCE</b>				<b>AUTOMATIC MAN</b>				(Scotti Brothers/CBS ZS4 04107)	77	4	
MEN WITHOUT HATS (Backstreet/MCA BSR-52232)	6	19		MICHAEL SEMBELLO (Warner Bros. 7-29485)	44	5		<b>74</b>			
<b>9</b>				<b>41</b>				<b>I AM LOVE</b>			
<b>TELEFONE (LONG DISTANCE LOVE AFFAIR)</b>				<b>EVERYDAY I WRITE THE BOOK</b>				JENNIFER HOLLIDAY (Geffen 7-29525)	81	3	
SHEENA EASTON (EMI America B-8172)	13	11		ELVIS COSTELLO & THE ATTRACTIONS (Columbia 38-04045)	41	10		<b>75</b>			
<b>10</b>				<b>42</b>				<b>SHE WORKS HARD FOR THE MONEY</b>			
<b>BURNING DOWN THE HOUSE</b>				<b>CHURCH OF THE POISON MIND</b>				DONNA SUMMER (Mercury/PolyGram 812 604-7)	52	23	
TALKING HEADS (Sire 7-29565)	11	13		CULTURE CLUB (Epic/Virgin 34-04144)	62	2		<b>76</b>			
<b>11</b>				<b>43</b>				<b>WHEREVER I LAY MY HAT (THAT'S MY HOME)</b>			
<b>DELIRIOUS</b>				<b>SEND HER MY LOVE</b>				PAUL YOUNG (Columbia 38-04071)	80	3	
PRINCE (Warner Bros. 7-29503)	14	9		JOURNEY (Columbia 38-04151)	48	5		<b>77</b>			
<b>12</b>				<b>44</b>				<b>EVERYDAY PEOPLE</b>			
<b>TELL HER ABOUT IT</b>				<b>OLD TIME ROCK &amp; ROLL</b>				JOAN JETT AND THE BLACKHEARTS (Blackheart/MCA 52272)	47	8	
BILLY JOEL (Columbia 38-04012)	10	14		BOB SEGER & THE SILVER BULLET BAND (Capitol B-5276)	51	7		<b>78</b>			
<b>13</b>				<b>45</b>				<b>TIME WILL REVEAL</b>			
<b>SAY SAY SAY</b>				<b>SPICE OF LIFE</b>				DeBARGE (Gordy/Motown 1705GF)	88	2	
PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	19	3		MANHATTAN TRANSFER (Atlantic 7-89786)	49	8		<b>79</b>			
<b>14</b>				<b>46</b>				<b>NEVER SAY DIE (GIVE A LITTLE BIT MORE)</b>			
<b>SUDDENLY LAST SUMMER</b>				<b>BREAK MY STRIDE</b>				CLIFF RICHARD (EMI America B-8180)	86	2	
THE MOTELS (Capitol B-5271)	17	9		MATTHEW WILDER (Private I/CBS ZS4 04113)	50	7		<b>80</b>			
<b>15</b>				<b>47</b>				<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b>			
<b>TONIGHT I CELEBRATE MY LOVE</b>				<b>TENDER IS THE NIGHT</b>				ELTON JOHN (Geffen 7-29460)	—	1	
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	16	17		JACKSON BROWNE (Asylum 7-69791)	54	5		<b>81</b>			
<b>16</b>				<b>48</b>				<b>CAUGHT IN THE GAME</b>			
<b>CUM ON FEEL THE NOIZE</b>				<b>MIRROR MAN</b>				SURVIVOR (Scotti Bros./CBS ZS4 04074)	89	2	
QUIET RIOT (Pasha/CBS ZS4 04005)	26	7		THE HUMAN LEAGUE (Virgin/A&M 2587)	55	4		<b>82</b>			
<b>17</b>				<b>49</b>				<b>LADY, LADY, LADY</b>			
<b>UPTOWN GIRL</b>				<b>MY TOWN</b>				JOE "BEAN" ESPOSITO (Caseablanca/PolyGram 814 430-7)	85	2	
BILLY JOEL (Columbia 38-04149)	21	6		MICHAEL STANLEY BAND (EMI America B-8178)	53	5		<b>83</b>			
<b>18</b>				<b>50</b>				<b>FREAK-A-ZOID</b>			
<b>MODERN LOVE</b>				<b>WHY ME?</b>				MIDNIGHT STAR (Solar/Elektra 7-69828)	75	12	
DAVID BOWIE (EMI America B-8177)	20	7		IRENE CARA (Geffen/Network 7-29464)	59	2		<b>84</b>			
<b>19</b>				<b>51</b>				<b>STAY WITH ME TONIGHT</b>			
<b>(SHE'S) SEXY + 17</b>				<b>HOW MANY TIMES CAN WE SAY GOODBYE</b>				JEFFREY OSBORNE (A&M 2591)	—	1	
STRAY CATS (EMI America B-8168)	8	13		DIONNE WARWICK AND LUTHER VANDROSS (Arista AS1 9073)	56	4		<b>85</b>			
<b>20</b>				<b>52</b>				<b>DON'T CRY</b>			
<b>IF ANYONE FALLS</b>				<b>AIN'T NOBODY</b>				ASIA (Geffen 7-29571)	60	14	
STEVIE NICKS (Modern/Atco 7-99832)	24	8		RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)	57	5		<b>86</b>			
<b>21</b>				<b>53</b>				<b>HUMAN NATURE</b>			
<b>BIG LOG</b>				<b>JUST GOT LUCKY</b>				MICHAEL JACKSON (Epic 34-04026)	70	13	
ROBERT PLANT (Es Paranza/Atlantic 7-99844)	22	12		JoBOXERS (RCA PB-13601)	58	6		<b>87</b>			
<b>22</b>				<b>54</b>				<b>HOLIDAY</b>			
<b>PUTTIN' ON THE RITZ</b>				<b>JUST BE GOOD TO ME</b>				MADONNA (Sire 7-29478)	—	1	
TACO (RCA PB-50727)	15	18		THE S.O.S. BAND (Tebu/CBS ZS4 03955)	42	9		<b>88</b>			
<b>23</b>				<b>55</b>				<b>WHEN THE LIGHTS GO OUT</b>			
<b>LOVE IS A BATTLEFIELD</b>				<b>MAJOR TOM (COMING HOME)</b>				NAKED EYES (EMI America B-8183)	—	1	
PAT BENATAR (Chrysell/CBS VS4 42732)	33	6		PETER SCHILLING (Elektra 7-69811)	61	5		<b>89</b>			
<b>24</b>				<b>56</b>				<b>I WON'T STAND IN YOUR WAY</b>			
<b>PROMISES, PROMISES</b>				<b>THE SMILE HAS LEFT YOUR EYES</b>				STRAY CATS (EMI America B-8185)	—	1	
NAKED EYES (EMI America B-8170)	12	16		ASIA (Geffen 7-29475)	63	3		<b>90</b>			
<b>25</b>				<b>57</b>				<b>FAVORITE WASTE OF TIME</b>			
<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b>				<b>SOULS</b>				BETTE MIDLER (Atlantic 7-89761)	95	2	
LAURA BRANIGAN (Atlantic 7-89805)	18	18		RICK SPRINGFIELD (RCA PB-13650)	65	3		<b>91</b>			
<b>26</b>				<b>58</b>				<b>TAKE ANOTHER PICTURE</b>			
<b>HEART AND SOUL</b>				<b>EVERY BREATH YOU TAKE</b>				QUARTERFLASH (Geffen 7-29523)	64	5	
HUEY LEWIS AND THE NEWS (Chrysell/CBS VS4 42726)	35	8		THE POLICE (A&M 2542)	34	22		<b>92</b>			
<b>27</b>				<b>59</b>				<b>COLD BLOODED</b>			
<b>DR. HECKYLL &amp; MR. JIVE</b>				<b>STOP DOGGIN' ME AROUND</b>				RICK JAMES (Gordy/Motown 1687GF)	69	15	
MEN AT WORK (Columbia 38-04111)	29	7		KLIOUE (MCA-52250)	66	4		<b>93</b>			
<b>28</b>				<b>60</b>				<b>DON'T GIRLS GET LONELY</b>			
<b>FOOLIN'</b>				<b>SWEET DREAMS (ARE MADE OF THIS)</b>				GLENN SHORROCK (Capitol B-5267)	79	4	
DEF LEPPARD (Mercury/PolyGram 814 178-7)	32	8		EURYTHMICS (RCA PB-13533)	28	23		<b>94</b>			
<b>29</b>				<b>61</b>				<b>DON'T FORGET TO DANCE</b>			
<b>THIS TIME</b>				<b>UNCONDITIONAL LOVE</b>				THE KINKS (Ariste AS 1-9075)	84	11	
BRYAN ADAMS (A&M 2574)	30	9		DONNA SUMMER (Mercury/PolyGram 812 677-7)	40	9		<b>95</b>			
<b>30</b>				<b>62</b>				<b>HUMAN TOUCH</b>			
<b>CRUMBLIN' DOWN</b>				<b>WHAT AM I GONNA DO</b>				RICK SPRINGFIELD (RCA PB-13576)	73	17	
JOHN COUGAR MELLENCAMP (Riva/PolyGram R 214)	38	3		ROD STEWART (Warner Bros. 7-29564)	43	10		<b>96</b>			
<b>31</b>				<b>63</b>				<b>IT MUST BE LOVE</b>			
<b>FAR FROM OVER</b>				<b>INVISIBLE HANDS</b>				MADNESS (Geffen 7-29562)	87	11	
FRANK STALLONE (RSO/PolyGram 815 023-7)	23	14		KIM CARNES (EMI America B-8181)	71	3		<b>97</b>			
<b>32</b>				<b>64</b>				<b>KISS THE BRIDE</b>			
<b>MANIAC</b>				<b>ROCKIT</b>				ELTON JOHN (Geffen 7-29588)	90	13	
MICHAEL SEMBELLO (Casablanca/PolyGram 815 515-7)	25	22		HERBIE HANCOCK (Columbia 38-04054)	68	6		<b>98</b>			
				<b>65</b>				<b>I'LL TUMBLE 4 YA</b>			
				<b>THE WAY HE MAKES ME FEEL</b>				CULTURE CLUB (Epic 34-03912)	91	19	
				BARBRA STREISAND (Columbia 38-04177)	76	2		<b>99</b>			
				<b>66</b>				<b>THE MONKEY TIME</b>			
				<b>DON'T TRY TO STOP IT</b>				THE TUBES (Capitol B-5254)	92	5	
				ROMAN HOLLIDAY (Jive/Ariste JS 1-9092)	67	5		<b>100</b>			
								<b>FLASHDANCE... WHAT A FEELING</b>			
								IRENE CARA (Casablanca/PolyGram 811 440-1)	96	31	

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

Ain't Nobody (Overdue — ASCAP) .....	52	Holiday (House Of Fun/Pure Energy — BMI) .....	87	Maniac (Intersong/Famous/Warner Bros. —	32	Stay With Me (Zubaidah — ASCAP) .....	84
All Night Long (Brockman — ASCAP) .....	6	How Am I (April/Is Hot — ASCAP/Blackwood—BMI)25	25	ASCAP) .....	32	Stop Doggin' Me (Lena — SESAC) .....	59
Automatic Man (WB/Gravity Raincoet/Devid Bet-	40	How Many Times Can (Goldrian — ASCAP) .....	51	Miracles (Rare Blue — ASCAP) .....	35	Suddenly Last Summer (Clean Sheets — BMI) .....	14
teau/On Backstreet/No Pain No Gain—ASCAP) .....	40	Human Nature (Porcara/John Bettis — ASCAP) .....	86	Mirror Man (Virgin/Chappell/Sound Diagrams/WB —	48	Sweet Dreams (Sunbury) .....	60
Big Log (Talk Time/Bay — ASCAP) .....	21	Human Touch (Vogue — BMI) .....	95	ASCAP) .....	48	Take Another Picture (Narrow Dude/Bonnie Bee	91
Break My Stride (Streetwise/Big Ears/No Ears—	46	I Am Love (Saggitfire — ASCAP/Adm. by CBS/Foster	74	ASCAP) .....	18	Good/WB — ASCAP) .....	91
ASCAP) .....	46	Frees/Streamline Moderns/Off Backstreet—BMI) .....	74	Modern Love (Jones — ASCAP) .....	18	Talking In Your (Forever Endeavor/Romantics —	68
Burning Down (WB/Blesu Disque/Index — ASCAP)10	10	I Guess That's Why (Intersong — ASCAP) .....	80	My Town (Bema/Michael Stanley — ASCAP) .....	49	ASCAP) .....	68
Can't Shake Loose (April/Russell Ballard—ASCAP)34	34	I Need You (Porchester/Dale Kawashima/Orca/Day/To	70	Never Say Die (Sookloozy — BMI/Chappell —	79	Telephone (Mighty Matheison/Slapshot — BMI) .....	9
Caught In The Game (Holy Moley/Rude —</							



# A PROFILE: LIONEL RICHIE

**BORN:** Tuskegee, Alabama

**HOME:** Southern California

**PROFESSION:** Musician, Performer, Producer, Songwriter, Recording Artist

**CURRENT PROJECT:** His first-ever solo tour. 45 grueling days. He loves it.

**WHY I DO WHAT I DO:** "I believe that the words that were given to me are a gift, and the songs I write are all just whispered in my ear, and all my job is that I just put it down on paper and put it on tape and let it go."

**LATEST ACCOMPLISHMENT:** First solo album, released in 1982, sold more than 4 million copies, putting it among Motown's all-time best sellers.

**PROFILE:** Works well with people. Great motivator of emotion and enthusiasm.

**HIS ALBUM:** *Can't Slow Down*. Better late than never.

**HIS LABEL:** Motown. Where the hits hang their hats and call it home.



KRAGEN  
AND COMPANY



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9th Annual International Record/Video and Music Industry Market

November 1-4, 1983

Acapulco, Mexico

Condesa del Mar/



INTERNATIONAL  
**MUSEXPO '83**

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*(As of September 30, 1983)*

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**BLOW BY BLOW**— Motown songwriting immortals Holland-Dozier-Holland were recently reunited to produce several tracks for Herb Alpert's current LP, "Blow Your Horn." Pictured at A&M studios at work arranging a dance mix are (l-r): Lamont Dozier; Alpert; Edward and Brian Holland.

## Independent Labels Schedule A Wide Range Of Product

by Jim Bessman

NEW YORK — Independent labels are finishing out the year with a wide variety of album product releases. Material being issued ranges from the heaviest heavy metal to classic blues repackagings. Artists represented include some familiar names who haven't been heard from in some time as well as plenty of largely unknown artists who are traditionally the lifeblood of the independents.

Among the older artists reappearing with new product are Iggy Pop, Mary Wells, Spencer Davis, and Brian Eno. For Pop, his "I Got A Right" album on Bomp will include half of the old "Kill City" opus as well as previously unreleased material. Mid-'60s British invader Spencer Davis returns on

Allegiance with a still untitled LP of new material and reworkings of older hits. Allegiance is also the new home of '60s soul songstress Mary Wells, whose "The Old, The New, And The Best Of" package sounds similar to Davis'.

The Editions EG label is issuing a 10-album set of Brian Eno work including "Apollo," "On Land," "Music For Airports," "Music For Film," "Before And After Science," "Discreet Music," "Another Green World," "Taking Tiger Mountain," "Here Come The Warm Jets," and "Music For Films 2" along with a five-track 12-inch, all for \$59.95 list. Other product being released on the Jem group of labels includes a Gap Band set of previously unreleased material on Passport and a new

(continued on page 13)

## Strange Bedfellows: Radio & Video New Promo Partners

by Harry Weinger

NEW YORK — Radio's resistance to the new music video age is lessening, and record labels are trying to coordinate their efforts in both video and radio promotion. These efforts sometimes take the form of seemingly contradictory giveaway of promo video clips via radio, but more often, the cross-promotions take the form of manufacturers' awareness of video action in the marketplace being used as a tool to promote a song to radio.

Chrysalis Records recently put together a promotion with a number of radio stations at the suggestion of WHTZ/New York program director Scott Shannon. Rather than give away the obligatory T-shirts and LPs, the label has given away more than two dozen copies of the promo-only video clip for Billy Idol's "Dancing With Myself." The label has also worked with urban contemporary station WBLS-FM in a similar giveaway promotion for the latest Pat Benatar video.

Shannon's reasons for sparking the unusual cross-promotion were oblivious to whether his listeners owned a VCR or not. "It was an extra strong video, so what if they don't have a machine?" he remarked. "People like video, they're talking about it. The clip will be a collector's item. But the point is, the idea of music video is out there. It's a big factor, and we're dealing with it."

"Airplay is still the name of the game," stated Phil Quartararo, East Coast regional promotion manager for RCA Records, "but video is and will be used more and more as a supplement to our promotions. In markets where MTV is strong, and where there may also be clubs showing music videos, the visual image really helps to sell a group."

Most labels presently service their local promotion managers with videos and actively seek out local cable and club video play. RCA, for example, tracks over 50 music cable outlets as they would radio stations. Some labels, however, are encouraging their field reps to screen the videos for radio programmers.

"Video is becoming increasingly important to win over hesitant program directors and music directors," noted Robin Sloane, Elektra/Asylum's national video promotion director. "There's no question video has helped sell some bands that may not have had a chance at the radio level, and in some areas without cable, like Boston or Chicago, we have our field reps bring a video to a station that has access to viewing equipment. If you can have someone watch

a video, it really strengthens the promotional angle." Sloane pointed to the quick radio acceptance of metal act Motley Crue as an example of her label's combined efforts.

"Getting the radio people to see the Motley Crue video has legitimized the band in their minds," she observed. "It makes the song believable."

Radio programmers are learning to trust their eyes as well as their ears, noted Tara Dennison, director of promotion and marketing for music video promotion company Second Vision. "A lot of radio stations are affiliating themselves with video," said Dennison, "and are becoming more and more flexible with regard to cross-promotions. I've arranged screenings to get DJs and programming staff down to a video club, to focus the attention on these radio people and get them excited about the artist. Video helps create the buzz about an artist who may have been overlooked."

Second Vision is also active in developing another aspect of video's role in radio promotion. "There are many rock stations that have their own local cable music show," she reported, "and we can get that station to play a video that catches their eye — like Yello, for example — for a song that might never make it through traditional promotional channels. These stations sometimes also simulcast the program, which assures a cut getting heard by someone who may not have cable access."

There are efforts under way to nationally syndicate to a combined radio/music cable feature in conjunction with local television and radio outlets. Boston-based Multivision, Inc., recently debuted Radiovision in the New England market. The show combines interviews and music videos with live performances from local bands as well as established acts that are special to a market, and for the recent premiere broadcast Radiovision spotlighted radio station WAAF-FM, which simulcasted the audio.

"The fear of music video is passing," said Josh Ziemann, special projects director for Rockamerica. "Radio can take advantage of the medium. It can better their image." The video pool is coordinating efforts with WLIB-FM in Hempstead, Long Island to premiere a series of rock videos at a local club. "The station jocks will be on hand to introduce the videos of songs that are receiving airplay on the station," said Ziemann. "This is becoming recognized as a great promotional tool for the station as

(continued on page 18)

## MCA Sets Plan For Jaws Vids

LOS ANGELES — MCA Home Video recently announced that it will sell, as a limited promotional campaign, the Jaws trilogy, which includes the original, the sequel and last summer's 3-D effort, for \$39.95 each. In an attempt to market low priced videos, MCA plans to sell the trilogy for that price during the months of December and January after which point, the cost of each unit will return to its original \$79.95 price tag.

It is not only the first time that the video firm has offered a video for that price but also the first time it has made one of its current box office hits available for \$39.95. MCA also plans on spending \$400,000 on consumer advertising in support of the package to make it appealing to Christmas shoppers.

Jaws 3 will not be in 3-D for its video form because the technical process has yet to be perfected.

MCA's promo incentives for dealers includes the following plan: for every Jaws 3 video ordered, one of each of the other two films will be available at a price suggesting the retail tag of \$39.95. After January 25, the price will return to its former level. Promotional aids, including inflatable sharks, posters and window cards,

will also be given to dealers for in-store visibility.

While the three films have made about \$400 million at the box office, in theatrical release the first two releases on videocassette have sold about 75,000 copies. That's considering the fact that when the first Jaws film was released, the number of people owning VCRs was less than a million while now there have been approximately 9.5 million VCRs sold.

Priced between \$100-120, MCA hopes the trilogy will be an ideal Christmas present and compete with the Rocky trilogy from CBS/Fox and the Godfather epic from Paramount, both priced at about the \$150 range. MCA's other competition in the \$39.95 price range will be releases of Raiders of the Lost Ark from Paramount, Disney's Dumbo and Tron and MGM/UA's The Compleat Beatles.

In the video market, considering MCA's other releases range between \$69-79.95, its competitors for the Christmas season will probably be Superman III and National Lampoon's Vacation from Warner Home Video; CBS/Fox's WarGames and Octopussy; Ghandi and Blue Thunder from RCA/Columbia which plans to hold off on the release of Tootsie until early next year.



**CRUSADERS CONGRATS** — The Crusaders, who recently performed at New York City's Beacon Theatre, have just completed their 47th album, *Ghetto Blaster*, which will soon be released on MCA Records. Celebrating backstage after the show are (l-r): Michael Halley, East Coast R&B regional promotion manager/MCA Records; Ndugu, drummer for The Crusaders; Joe Sample and Wilton Felder of The Crusaders; George Greif, co-manager of The Crusaders; Bob Feiden, vice president of A&R and general manager of East Coast operations/MCA Records.



## BUSINESS NOTES



**THE SONG'S THE THING** — Julio Iglesias and Willie Nelson recently premiered "Of All The Girls I Loved Before," written by ASCAP president Hal David and Albert Hammond at the 25th Annual Country Music Association's Awards show. The song will be featured in a soon-to-be released album on CBS Records recorded by Iglesias and Nelson. Pictured here (l-r) are: Iglesias, Nelson and David.

## RCA Posts 3rd Quarter Gain

NEW YORK — RCA Corporation reported earnings of \$63.9 million for the third quarter, which ended September 30, a rise of 34% from the third quarter of 1982. Sales for the quarter rose to a new high of \$2.26 billion from \$1.98 billion a year ago. The report did not reveal division-by-division earnings, saying only that RCA Records posted "higher profits."

Receiving most of the credit were the electronics and broadcasting segments, as well as Hertz and C.I.T. Financial Services. Earnings for the communications group declined from the comparable 1982 period, although revenues rose by 19%. Record sales were reported for electronics, broadcasting, communications and transportation.

In the electronics segment, the continuation of a strong consumer demand for television sets and video cassette recorders helped the division set a new profit record for the third quarter. RCA expanded its video disc player line to five models with the introduction of the first video disc player with programmable capability. The number of "CED" video disc titles crossed the 1,000 mark in September.

NBC's earnings rose sharply on a 16% gain in revenues as all operating divisions improved their year-to-year results.

For the first nine months of '83, RCA's earnings totaled \$162.4 million, equal to \$1.35 per common share, of which \$47.8 million, or 63-cents per share, were nonrecurring gains. Including those gains, profits for the first nine months were 34% above last year's. Sales for the last nine-month period reached a new high of \$6.49 billion, compared with \$5.89 billion a year earlier.

## ASCAP Picks Chappell/Intersong As Country Music Pub. Of Year

NEW YORK — The Chappell/Intersong Nashville Division was named ASCAP Country Music Publisher of the Year for the fourth time in six years. In addition, Chappell writers Charlie Black and Rory Bourke were joint winners of the ASCAP Country Music Writer of the Year Award. This is the third time Bourke has received this award.

At the ASCAP, BMI, and SESAC ceremonies held recently in Nashville, Chappell/Intersong won a total of 14 awards. The ASCAP award-winning songs were "Any Day Now," by Burt Bacharach and Bob Hilliard; "Another Sleepless Night," by Charlie Black and Rory Bourke; "Be There For Me Baby," by Black and Tommy Rocco; "Heartbroke" by Guy Clark; "It's Who You Love," by Black, Bourke and Kiernan Kane; "Key Largo," by Bertie Higgins and Sonny Limbo; "New Cut Road," by Guy Clark; "Round The Clock Lovin'," by Bourke and K.T. Oslin; "Shadows In The Moonlight," by Black and Bourke; and "You Needed Me," by Randy Goodrum.

The BMI award-winning songs were: "Oh Girl," by Eugene Record; and "She's Lying," by Jan Crutchfield. SESAC awards included Best Country Album of the Year for "Bellamy Brothers Greatest Hits," featuring "Do You Love As Good As You Look," by Jerry Gillespie, Black and Bourke. SESAC Award of Merit went to "Lonely But Only For You," by Oslin, Bourke and Black, and Most Recorded Country Song was "She's Ready For Someone To Love Her," by Gillespie, Rocco and Black.

Black and Bourke presently have eight singles on the **Cash Box** Top 100 Country Singles Chart: "A Little Good News," by Ann Murray; "Lonely But Only For You," by Sissy Spacek; "Stranger At My Door," by Juice Newton; "You Look So Good In Love," by George Strait; "Baby I Lied," by Deborah Allen; "Slow Burn," by T.G. Sheppard; and "Movin' Train" by The Kendalls.

## RIAA Names Five New Directors

NEW YORK — Five new directors have been elected to the board of the Recording Industry Assoc. of America (RIAA). The new members, announced by Stanley Gortikov, president, RIAA, are: Irving Azoff, president, MCA Records, Inc.; Stan Cornyn, senior vice president, Warner Communications Record Group; Gil Friesen, president, A&M Records; Dick Griffey, chairman of the board, Solar Records; and

Irwin Steinberg, chairman of the board, Compeat Entertainment Corp. Steinberg has previously served on the RIAA's board; the rest are first-time directors.

"Our new directors give RIAA the benefit of a wide range of experience, diverse music orientation, and varying company structures," Gortikov said in announcing their selection. "We'll depend on their guidance for the future."

## NEW FACES TO WATCH



## Y &amp; T

Heavy metal is alive and well. Such bands as Def Leppard, AC/DC and Quiet Riot can definitely attest to that statement with their LPs reaching the upper echelons of the pop music charts. An occasional glance at MTV will also expose a variety of heavy metal bands, as many receive hot rotation status on the video station.

A&M recording act Y & T is certainly not one of those bands capitalizing on a trend, however. The band has been together for over ten years, paying its dues on the Bay Area club circuit. Leader Dave Meniketti formed the group, then known as Yesterday and Today, a title taken from a Beatles album, with drummer Leonard Haze, in 1972. They played covers until 1974 when, along with bassist Philip Kenmore and guitarist Joey Alves, the band began to perform original material and attracting a following. Meniketti explained the name change, "When we got a new record deal with A&M we felt it was a new start for us and we felt we should signify it with a little bit of a change. At the same time we did have quite a few followers from the Yesterday & Today period and we didn't want to isolate them either, which led to the abbreviation hoping to satisfy both demands."

The band's latest release, "Mean Streak," is intended to increase its commercial following in the United States since the group has already had tremendous success in both Europe and Japan with headlining tours in England as well as a coveted opening slot on a European AC/DC tour. "Mean Streak," the first collaboration between the band and Chris Tsangarides, producer of such well known heavy metal bands as Girlschool and Thin Lizzy, has been both successful and satisfying for the band, "Chris has been our favorite guy," Meniketti said. "He's great to work with and we hope to continue on our partnership."

"One of the things we wanted to do was to try the different ideas that the guys in the band had and were maybe

squelched by previous producers or by time restraints. There were a lot of things we would have liked to have done that we were never given the time or chance to do. Chris was basically thinking along the same lines as we were and on this record we went for everything," he remarked. Meniketti found recording with Tsangarides both daunting and rewarding, giving the band an opportunity to experiment with and expand its sound.

Meniketti claims his influences include "a lot of fusion and r&b and things like that as well as the Beatles, Led Zepelin and Deep Purple."

"Sometimes I think that a lot of heavy metal bands sound the same," he reflected. "They do it well but they stay in one particular type of style. I like to play ballads as well as playing things like that. It's all in our influences. We don't feel like we're a limited band. We like to do everything. We're into melody like the original hard rock bands that came out in the early 70s; they had strong songs regardless of whether they were playing with aggression or not."

Regarding songwriting, Meniketti affirmed the band is "unbelievably democratic" and everyone's input is carefully and seriously considered, "Someone can come in with something almost totally done and if someone else hears something they think is better than a part, we all listen and we'll try it. I think that's why we're not quite like the normal heavy metal band such as Iron Maiden where they'll take one style of music and never change it."

After citing these differences, how does Y & T feel about being categorized in the same genre as the satanic Iron Maiden, Black Sabbath et al? "Well, everybody puts us in that category so I don't mind at this point. They can do what they want."

In his attempt to distinguish the band from the rest of the pack, Meniketti said, "We have an incredible sense of humor and I don't need to be taken seriously to be satisfied. You have to have a sense of humor to stay together for ten years with the same four guys."

Summing up Y & T's character and image Meniketti promulgated, "We're pretty relentless. We've got a ton of energy and emotion in the music and I think it comes through. The main thing is that we play with a vengeance, that's what the idea is, whether it's a ballad or uptempo or whatever. We're not trying to put anything over on anyone, we're just trying to play what we think are good tunes and play them with the style we know."

## KC Forms MECA Label

LOS ANGELES — KC, former leader of KC and the Sunshine Band, recently announced the formation, along with international financier Richard Osias, of the Music Entertainment Corporation of America (MECA), which will be nationally distributed by Alpha Distributing Corp. who will be using an independent distribution network made up of MS Distributing Corp., Picks Distributing Corp., Schwartz Bros., Big State Distributing Corp., All South Distributors and California Records and Tapes.

Presided by Harry Casey (KC) with Osias as chief executive officer, MECA's first domestic release will be KC's U.K. hit single "Give It Up" followed by the release of "KC Ten," the artist's tenth album which also features the hit single garnering heavy sales throughout Europe and Australia.

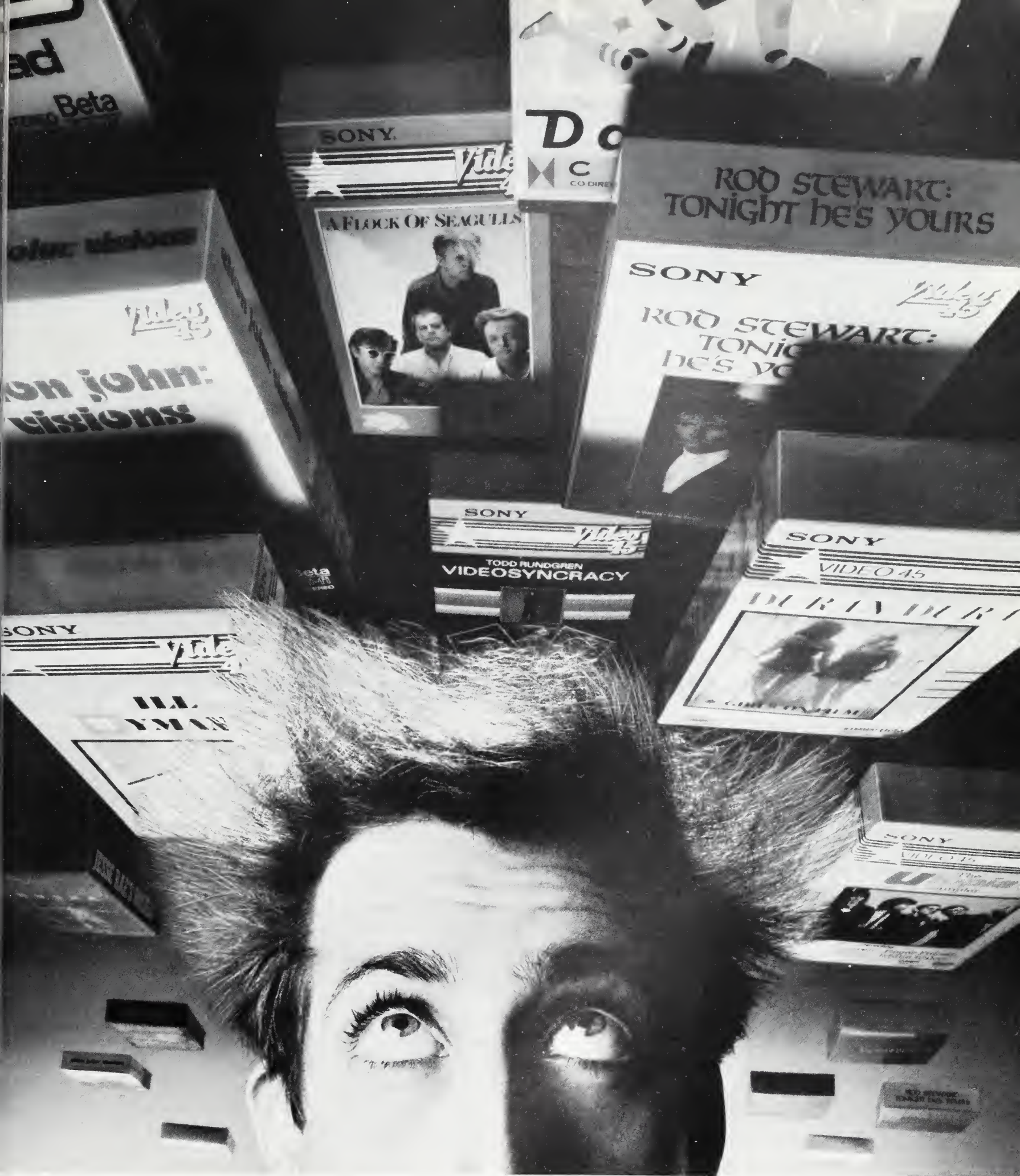
## Holmes Heads ASCAP Workshop

NEW YORK — Songwriter and performer Rupert Holmes will once again head ASCAP's second East Coast Pop Workshop, to begin November 22, 1983 at ASCAP headquarters in New York.

The workshop, sponsored by the ASCAP Foundation, will feature guest panelists from all phases of the music industry, including composers, artists, publishers, arrangers, producers, engineers, music business executives and critics. It will meet once a week for eight consecutive weeks, and is free of charge to accepted applicants.

Applications can be sent to: ASCAP Pop Workshop, One Lincoln Plaza, New York, New York, 10023. Writers are requested to submit a cassette tape with two original songs along with lyric sheets and a resume.





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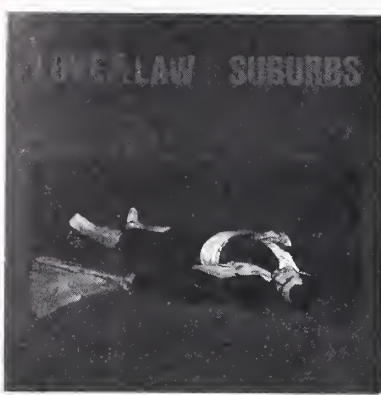
### OUT OF THE BOX



**CAN'T SLOW DOWN** — Lionel Richie — Motown 6059 ML — Producers: Lionel Richie, James Anthony Carmichael, David Foster — List: \$8.98 — Bar Coded

Richie has had no difficulty making the jump from Commodores vocalist to solo artist. "Truly" and his current hit "All Night Long" have proven his continued ability to craft audience-bridging R&B-pop. "Can't Slow Down" is more of what Richie does best — almost every track has singles potential. "Penny Lover" and "The Only One" are polished, yearning love odes. "Can't Slow Down" percolates with an infectious dance feel. There's a few new directions found here as well — "Running With The Night" is a very contemporary-sounding R&B/rock hybrid, complete with fiery guitar work.

### NEW AND DEVELOPING



**LOVE IS THE LAW** — The Suburbs — Mercury/Polygram 814 245M-1 — Producers: Steven Greenberg and Paul Stark — List: 8.98 — Bar Coded

Produced by Lipps Inc. Producer Greenberg, known for that band's hit single "Funky Town," the Suburbs' newest record has an even greater rhythmic emphasis than the band's previous work. As a followup to the hit, "Music For Boys," the new LP has the possibility of expanding upon the audience it attracted with that dance single. Playing a unique blend of rhythm and roll with very composed, cool vocals, the band produces a more dynamically varied sound with the stronger and more effective songs augmented by ambiguous yet captivating lyrics. The band should appeal to new music radio stations, as well as dance oriented stations.

## SINGLES

### OUT OF THE BOX



**MEN WITHOUT HATS** (MCA MCA-52293)

**I Like** (3:22) (Off Backstreet Music/Les Editions Chapeau — BMI) (Ivan) (Producer: Marc Durand)

The follow-up to the chart-topping "The Safety Dance" proves that Canada's Men Without Hats is no one-hit wonder. As in the preceding hit, band co-founder, manager and producer Marc Durand deserves much of the credit. He gives the piece a spatial arrangement that allows the group's distinctive classical and folk-derived, keyboard-based dance mix to emerge with clarity. The net result is a forceful performance, grounded once again on songwriter Ivan Doroschuk's sardonic vocal. The typically enigmatic lyrical content takes second place to the multi-keyboard blend and linear guitar work here.

### NEW AND DEVELOPING



**PAUL RODGERS** (Atlantic 7-89749)  
**Cut Loose** (3:37) (Sundown Kingston Music Inc. — ASCAP) (P. Rodgers) (Producer: P. Rodgers)

Rodgers put together a home-grown studio as a time-killing hobby after the collapse of Bad Co., and here he proves himself his own best instrumentalist/producer. Playing and singing everything himself, Rodgers sounds reenergized and more committed than the last few group projects. This appropriately-titled track finds him rocking and rolling as hot as ever, with a stinging guitar complementing his standard-bearing vocals. No doubt about it, Rodgers is back, and the forthcoming LP should re-establish his stature as one of rock's premier performers.

## FEATURE PICKS

### POP

**ZIGGY STARDUST THE MOTION PICTURE** — David Bowie — RCA CPL 2-4862 — Producers: David Bowie and Mike Moran — List: 11.98 — Bar Coded.

Thanks to the considerable success of "Let's Dance," David Bowie is a more commercially commanding presence on the rock scene than ever. The release of this two-disc soundtrack album, taken from D.A. Pennebaker's forthcoming *Ziggy Stardust* documentary, couldn't be more timely. Recorded live in the early '70s, the set captures Bowie at the height of his glitter rock days, when his theatrical look and nervous, almost sinister sound made him a controversial figure. "Changes," "Hang On To Yourself," "All The Young Dudes," "Space Oddity" and other Bowie classics are included here, along with frenetic covers of "Let's Spend The Night Together" and "White Light/White Heat." Bowie's band, spearheaded by guitar whiz Mick Ronson, plays passionately throughout. A valuable collection for both Bowie followers and those unfamiliar in his earlier works.

**SWEET SOUND** — Simon Townshend — 21/Polydor 815 708 Y-1 — Producer: Pete Townshend — List: 8.98 — Bar Coded

Despite its title, there's little sweet about Simon (brother of Pete) Townshend's debut LP. The disc's feel is punchy and aggressive, even on the more melodic numbers. Townshend has a rough-hewn voice, but employs it effectively on both rockers and ballads. His lyrical concerns run from relationships ("I Am The Answer") to ambition ("On The Scaffolding") and spirituality ("Palace In The Air"). With Pete handling production, comparisons between the brothers is inevitable. Simon, though, comes across as his own artist on "Sweet Sound"

**SELF PORTRAIT** — Caspar — Atlantic 7 80101 — Producers: Various — List: 8.98 — Bar Coded

In step with current trends, Caspar McCloud composes, sings and performs highly danceable, synthesizer-oriented pop-rock. Such cuts as "Mechanical Friend" and "Silent Dreams" capture a modern technology feel with both upbeat and ominous overtones. A cover of Berry Gordy Jr.'s "Do You Love Me" compliments McCloud's sleek-but-moody originals. With flashes of the Police and A Flock Of Seagulls here and there, "Self Portrait" fits neatly into the new music format.

**1ST** — Streets — Atlantic 7 80117-1 — Producer: Nell Kernon — List: 8.98 — Bar Coded

If the vocals on Street's premiere album sound familiar, that's because they belong to former Kansas frontman Steve Walsh. In contrast to his former group's more ornate sound, Walsh's new outfit is a straight-ahead mainstream rock unit, direct and unpretentious in sound. "If Love Should Go," "Everything Is Changing," "One Way Street" and other tracks here have definite AOR potential. Kansas devotees will be pleased to hear Walsh's strong, clear delivery once again on vinyl.

### BLACK CONTEMPORARY

**SOMETHING GOOD** — Tyrone Davis — Oceanfront OF/101 — Producer: Leo Graham — List: 8.98

Tyrone Davis is no newcomer to the R&B scene — his hits date back to the '60s. But, if anything, his mellower vocal tones today are more emotive and assured than his past stylings. "Something Good" is a smoldering, sensual assortment of ballads ("Be Honest With Me") and funk-powered uptempo numbers ("Turning Point," "All Because

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## FEATURE PICKS

### POP

**STRAY CATS** (EMI America P-B-8185)

**I Won't Stand In Your Way** (3:54) (Willesden Music Inc. — BMI) (Brian Setzer) (Producer: Dave Edmunds)

The hip Cats take the doo-wop ballad route with results as impressive as their normal neo-rockabilly fare. Brian Setzer's phrasing is in the Presley croon mode, and with the '50s-style doo-wop group vocal backup, movingly captures the tune's sad note of resignation to the fate of a doomed love affair.

**JUICE NEWTON** (Capitol P-B-5289)

**Dirty Looks** (3:47) (Warner House of Music/WB Gold Music Corp. — BMI/ASCAP) (V. Stephenson — D. Robbins) (Producer: Richard Landis)

Newton is once again poised for pop crossover with a hard-edged pop-rock lacking in her usual country softness. In open confrontation with the guy with the evil eye, she aggressively rises to the challenge, confidently pumped forward by rock guitars and synth figures. While the tough stance should appeal to meatier tastes, The Juice's still sweet tones should carry her A/C following along, too.

**DURAN DURAN** (Capitol P-B-5290)

**Unlon Of The Snake** (4:20) (Tritec Music Ltd.) (Duran Duran) (Producer: Alex Sadkin)

As with "Hungry Like The Wolf," Duran Duran's new single stealthily stalks along on Simon Le Bon's clenched vocals, but more cautiously in the night-time nightmare world depicted in these lyrics. A wary funk instrumental break in the middle, filled with shrill synth whistles and saxophonic animal cries, vividly illustrates the shakey turf being trod.

**NAKED EYES** (EMI America P-B-8183)

**When The Lights Go Out** (3:00) (Rondor Music, London, LTD./Admin. by Almo Music Corp. — ASCAP) (P. Byrne-R. Fisher) (Producer: Tony Manafield)

Synth duos may come and go, but a few are enjoying a surprising life as Top 40's darlings. Naked Eyes look to make it hit number three from their debut LP with this latest release, an affecting mid-tempo track with a hint of drama in the lyrics. Great potential for multi-format acceptance also, given the group's previous singles.

**FIREFALL** (Atlantic 7-89755)

**Runaway Love** (3:54) (Jack Bartley Music — ASCAP, admin. by Don Williams Music/Screen Gems/Fumunda/Big Fat Music — BMI) (J. Bartley/P. Crasta/J. Sambataro) (Producers: R. Albert and H. Albert)

No one would dare say the band is stuck in the L.A. folk-rock mode with this release from their "Mirror Of The World" LP. The re-tooled band sports a new synthesizer sound to go with its uptempo country-flavored effort. Targeted for pop and AOR play.

### BLACK CONTEMPORARY

**SMOKEY ROBINSON** (Tamla 1700TF)

**Don't Play Another Love Song** (3:59) (Chardax Music — BMI) (D. DeLuca — G. Thomas) (Producer: George Tobin)

Smokey's at his heartfelt smoothest in his new single, a delicate "Please, Mr. DJ" plea for cooperation in his lonely hour. Toned-down instrumental backing which includes a muffled steel drum part, permits full appreciation of this master vocalist's bittersweetness in an appropriately lovely vehicle.

(continued on page 36)



## Statler Brothers

WESTBURY MUSIC FAIR, LONG ISLAND, N.Y. — Not even the Statler Brothers could recall for sure how long it had been since they last appeared in New York, but it had been at least a dozen years since they sang at Madison Square Garden as part of The Johnny Cash Show. They've come a long way since then — never changing, yet always staying fresh. At Westbury, they presented all Statler material except for a lively encore of "This Old House." While somewhat hampered by a buzzing P.A. and a slowly revolving stage-in-the-round which cut into the directness of their humor, the Brothers nonetheless easily earned the several standing ovations at the end of a set spanning a richly successful career from first hit "Bed Of Roses" in 1970 to latest hit "Oh Baby Mine."

Of course, during that time there has been a minor change in the Statlers — the addition of "little tenor brother" Jimmy Fortune for Lew DeWitt, who retired last year. DeWitt left a huge hole to be filled, but it was quickly evident that Fortune has done a remarkable job both vocally and instrumentally in fitting into such a seamless act. That's not to mention clowning around, which he did just as well in a play-fight with Harold Reid following the basso's trashing of the "Flowers On The Wall" chorus.

Fortune's musicianship also provided the likely impetus for the inclusion of an older tune, "Clay Kentucky," in which he shifted from acoustic guitar to mandolin and was joined by Harold Reid on dobro and brother Don Reid on acoustic guitar. Acoustic guitarist DeWitt used to be the only Statler to play on stage; the instrumental addition of the others was most welcome on the bluegrass highlight.

Probably everyone in the audience had at least one or two favorites that went un-sung due to time requirements. Impossible to leave out were such classic chronicles of growing up in America and America growing up as "Child Of The '50s," "Class Of '57," and the anti-war masterpiece "Silver Medals And Sweet Memories."

The final portion of the show was typically exhilarating, leading off with a lively spiritual, "Noah Found Grace In The Eyes Of The Lord," in which Don Reid narrated. Phil Baisley played Noah, Harold Reid played the Lord, and Fortune finished with a long-held high note which left the others feigning boredom. They then ended the set with the stirring inspirational song "How Great Thou Art," returning to the stage for another chorus. The first encore was a string of rapid-fire hits: "Do You Know You Are My Sunshine," "Bed Of Roses," and "I'll Go To My Grave Loving You." Final encore "This Old House" nearly brought it down.

Jlm bessman

into the city for recording work or related business. Their beautifully blended voices claim to be pure, unspoiled, vital; hence, "ital."

It is a claim worth repeating. The Itals' recent New York appearance was a joyous musical event. Backed by the stalwart Roots Radics band, the group was mesmerizing in a 90-minute set.

As music business veterans the Itals are keenly aware of their visual impact. This is a band whose publicity photo depicts them shirtless in the woods of the Jamaican hills, and here they strode on stage, smiling and motion-constant, wearing matching double-breasted three-piece suits. With dreadlocks flowing and Roots Radics maintaining the rock-steady groove they laid down in their impressive but short opening set, the Itals were a sight to behold.

The harmonies so seemingly painstakingly rehearsed for the LP came alive on stage, with Porter handling most of the leads. Of particular note was "Brutal Out Deh" and "In A Distant Time," both of which reminded one of the soaring choruses reached by urban a cappella groups; another country, another culture, different turf, but the same musical fervor and power.

Ronnie Davis was appealing as lead vocalist for "Won't You Come Home," and the song may have life in an American cover incarnation. The group was unshy with the mostly white, collegiate SRO crowd as they led a "how're you feelin'" shouting contest and patiently introduced each number.

The vibe was irresistible and undeniable. It may be "brutal out deh," but it was "ital" in there.

harry weinger

## Men At Work

GREEK THEATRE, L.A. — It was the sour expression on Colin Hays' face and the thinly veiled antagonism in his voice that gave it all away: The Men have somewhat of a beef with their audiences. A couple of years ago Men At Work were a journeyman Australian band with loads of promise that were garnering well deserved positive word of mouth. Then it happened — success. Successful success. Men At Success! **Everybody** bought their first album. Pre-schoolers were running amok Success! **Everybody** bought their first album. Pre-schoolers were running amok squealing "Who Can It Beeeene Now?" The track "Down Under" mentioned a brand of hydrolyzed plant protein (Vegemite) and suddenly commodities importers couldn't keep up with the public demand for this brine-flavored, Vaseline-esque brown sandwich spread. The Men simply went from relative obscurity to wide spread acceptance via a series of great hit singles that were accepted by a massive cross-section of the world's population. Looks fine on paper, but what price glory? The end result, it seems, of all this acclaim is a decent band that's become trapped into being a formulized greatest hits machine playing to a grotesquely unweildly multi-demographic audience who show up wanting no more than to hear these said same chartoppers — no mind blowing, please, let's hear that song with that really neat sax part.

Colin Hay senses this as he glares at the mindless adulation before him and his band. The hits would always get 'em to their feet (except for the two old duckies with their canes, but who appeared to be having a good time regardless), LP cuts, however, were politely received at best. Case in point: When Greg Ham coyly stepped out from behind the proscenium with THAT

SAX! in hand the troops went crazy.

An easy to please audience seems to cause bands to let down and coast. The Men were guilty of this and this fact, more than anything else, is probably why Colin Hay counters the applause with jocose sarcasm; this band despises being **forced** to rest on their laurels. In essence, every member of this evening's six-to-sixty audience seemed to be packing a piece that they would periodically discharge at the band's feet shouting "dance, you gold-durn varmint."

Men At Work brought to mind a reported conversation that occurred between Van Morrison and Dexys' Kevin Rowland. Rowland bemoaned the lack of wider spread acceptance. Morrison, however, advised him that it's better to become a get-away-with-murder cult hero with a built in loyal following rather than a redundant greatest hits machine that grinds to a halt the minute the hits that stoke the engine evaporate.

But when all is said and done, it may as well be these guys (currently) on top. Heaven forbid that John and Jane Q. Public make stars of the likes of Mental As Anything, also from Oz, who were second on the bill this evening. With Squeeze-like originality coupled with newcomer hunger, the Mentals bashed out a tight, challenging set that simply went over the heads of the one-concert-a-year ninnies in the beer/wine line bent on tanking up in honor of the headliners. Probably business as usual, actually, but where were the Vegamite sandwiches?

—harald taubenreuther

## Richard Thompson and T-Bone Burnette

THE PALACE, LOS ANGELES — In one of the more intriguing bills to appear here in some time, folk-rockers T-Bone Burnette and Richard Thompson doubled up to deliver a varied and invigorating show. The press has lavished praise on both of them of late, though mass public acceptance hasn't yet followed. Just the same, an enthusiastic crowd was on hand at the Palace to hear these two exceptional artists.

Burnette, leading a four-piece band, opened the concert. A Texan with rockabilly roots, his sound at the Palace was filled out with synthesizer and hard-edged guitar fills. The focal point of his set was his material — Burnette's tunes are thought-provoking modern-day parables with strong moral overtones. Some of their lyrical impact was lost in the excessive volume of the music that night.

A veteran singer/songwriter/guitarist, Thompson has gained increased attention recently from his '82 LP with ex-wife Linda, "Shoot Out The Lights," and his current solo effort, "Hand Of Kindness." He drew on both for material at the Palace, offering particularly strong versions of the buoyant "Wall Of Death" and the ominous "Backstreet Slide." These featured Thompson's unmistakable guitar touch, leaping from melodic to abrasive within a single solo.

Some of the best moments were the most unexpected. Thompson led his sax players through a swing number that set toes tapping. With equal ease he offered 15th Century English jigs and reels. No matter that the styles seemingly clashed — Thompson and his group were expert enough to make them blend.

Burnette joined the Thompson group for the encore, closing with a rousing rock version of the Irish folk classic "O Danny Boy." If the treatment was a bit irreverent, no one minded. It was a festive end to a fine evening.

barry alfonso

## Stevie Wonder

RADIO CITY MUSIC HALL, NEW YORK, NEW YORK — A number of issues were addressed on the opening night of Stevie Wonder's week-long stint at the New York leg of his stop-start "You And Me" concert tour: was the new album ready? (No, with public apologies to Motown). Would the audience sit through a speech on Wonder's concern for creation of a holiday celebrating the birth of Martin Luther King, Jr., however heartfelt? (Yes, quite attentively, and the bill was passed the next day). And more to the musical point, would Wonder be as seemingly uninterested in maintaining a bubbling creative tension, as he has in the last few appearances, or would be as awesomely inspiring and unpredictable as he is known to be? (Decidedly no, and a resounding yes).

For the first part of the set Wonder performed more than half a dozen tunes not considered "hits" while the stage was bathed in an odd, shadowy, purplish tinge. It was in these strange, edgy surroundings that the sell-out crowd was treated to a new opener, the ominous funk-groove "It's Growing;" a bluesy goof probably titled "Nobody Loves Me;" a rousing version of "Did I Hear You Say You Love Me;" the complete "Superwoman;" and a beautifully blended ballad set that included "You And I;" "Too Shy" (with a few lines of revised lyrics); and "Lately," in which Wonder demonstrated a lyrical and vocal power only hinted at in the song's LP version.

After a stirring performance of "Overjoyed" (first previewed on last spring's *Saturday Night Live*) and "Ribbon In The Sky," the dim, dreamy surroundings were brightened by a reminiscence of the early Motown days, and the show was in full flight.

Gritty soul renditions of "Uptight," "For Once In My Life," "My Cherie Amour," "Signed, Sealed, Delivered," "Higher Ground," "You Haven't Done Nothing," and "Living For The City" followed, with the latter's audience sing-along cut off by Wonder for the introduction of a quicker-paced tune that also had its premiere on *Saturday Night Live*. "Go Home" was its name, and for those who have doubted Wonder's funk fever, here was public exhibit number one.

Wonder has 20 years of hits to choose from, and there are reports of sets changing each night. So while it is tempting to be disappointed with the medley mode accorded the performances of "Sir Duke" and "I Wish," among others, Wonder's persona and the band's unrelenting energy erased any nitpicking protests. The fact was and is, Wonder was alive, flowing with good will. He often left his protective bank of keyboards to stand unaided stage left to speak to the audience or sing with an electric soulful bob, as he did on the pre-encore set closer, "Do I Do."

Eddie Murphy and Joe Piscopo put in an appearance along with a dozen members of the audience. Wonder performed a snippet of the obscure "Love's In Need Of Love Today" at Murphy's request, then was joined by the comedian as well as the privileged onstage group for the mushy but well-intentioned "Ebony And Ivory."

The evening's ad-lib feel extended to the encore, in which Wonder, before paying tribute to Martin Luther King, Jr. and performing "Happy Birthday," simply played a tape of labelmate Lionel Richie's current smash, "All Night Long." There Wonder stood, clapping his hands in joy to a song he genuinely adored, much the same way the frenzied crowd had done for him for the previous two and-a-half hours.

harry weinger

## Itals

BOTTOM LINE, NEW YORK, NEW YORK — Critics have been raining superlatives on this group since their first American LP was released a year ago. They've been deserving of the attention, but except for member Ronnie Davis' quick one-time vocal stint in Montreal a few years back, the Itals had yet to set foot in this country until the start of their current tour. In simple terms, the singing trio of Davis, Keith Porter and Lloyd Ricketts are "roots" performers, preferring to remain in the Jamaican countryside and only venture



## POINTS WEST

**PARTAY TRAIN** — A lot of partying went on last week, including a Monday night bash for Epic's Isley Bros. who celebrated 25 years in the music biz, a Tuesday night wing-ding at Beverly Hills Garden Bistro in honor of a new music video by **Dean Martin** and yet another shindig that night hosted by Capitol Records and EMI Music welcoming **Queen** to the fold. Among the guests for the Isley happening at the CBS building were singer **Ava Cherry**, **Karen Salkin** (from cable-TV's fab show *Karen's Restaurant Review*), and old-time crooner **Rudy Vallee**. When asked why Vallee showed up for the event, Epic staffers mumbled something about the singer being associated with megaphones, while the Isleys are renowned for the tune "Shout!". A tenuous connection at best, but . . . Dean Martin's music video, aired continuously during the following



eve's Warner Brothers gala at the Garden Bistro, is a lighthearted look at the flashy promotional clips currently in vogue, and it even features an 80s version of Dino's oh-so-chauvo Goldiggers — new waifs . . . The scene for the Queen gathering was the chi-chi China Club on 3rd Ave., and the guests included a gaggle of robots, **Elton John**, **Peter Max**, **Dale Bozzio**, **Ron & Russell Mael of Sparks**, and various members of **Heart** and **AC/DC**.

**RUMBLE MUMBLE** — Though the movie has been thoroughly panned by critics coast to coast, we couldn't help but catch *Rumblefish* last weekend, the latest flick from director extraordinaire Francis Ford Coppola. Besides stunning photography and surprisingly intense performances from stars **Mickey**

**DOWN BY LAWS** — **Ronnie Laws** recently performed a gig at the Beverly Theatre in support of his newest Capitol album, "Mr. Nice Guy." Pictured here backstage are (l-r): **Laws**, **Patrice Rushen**, and actor **Stack Pierce**.

**Rourke** and **Matt Dillon**, one of the most effective things about the pic was the soundtrack by **Police** drummer **Stewart Copeland** with a vocal assist by former **Wall of Voodoo**-man **Stanard Ridgeway** on the closing tune, "Don't Box Me In." Copeland's instrumental score — a hybrid of jazz, reggae, rock and other non-soundtracky stuff — was an invaluable asset to the quirky tale of adolescent angst, and could be one of the Xmas season's sleeper soundtracks when it's released in early Nov.

**SHUTTERBUGS STRIKE BACK** — Due to the growing restrictions placed upon rock photographers over the last few months, a hardy tribe of the filmfreaks have banded together in an effort to strengthen their cause. Reportedly, the group of photogs agreed they will boycott shooting shows of uncooperative acts like **The Motels**, **Missing Persons** and **Quiet Riot** until some positive changes are made.

**PUBLIC ANNOUNCEMENT** — Although they've left **The English Beat** to begin a new band, **General Public**, **Dave Wakeling** and toaster **Ranking Roger** have lost no time in recruiting new members for their venture. Besides the **Clash's Mick Jones**, Rog and Dave have enlisted **Dexy's Midnight Runners** personnel **Mickey Billingham** and **Stroker** to play keyboards and drums, respectively. So far, General Public has wrapped up recording a rough, four song demo tape that includes the band's "theme," an instrumental called "Dishwasher" and two other ditties entitled "Never You Done That" and "So Hot You're Cool."

**SHORT CUTS** — Last week A&M bowed a high-quality record and tape series dubbed the "Audio Master Plus" line. Using such audiophile features as chromium dioxide tape, virgin vinyl and half-speed mastering, the \$9.98 list set will initially be comprised of nine albums by jazz artists such as **George Benson** and **Wes Montgomery**, with another ten titles released within two months. Over the last year, the label has experimented with audiophile quality LPs and tapes for new long-players from **The Police** and **Supertramp**, and those efforts were duly noted and appreciated by listeners . . . RCA staffers are saying that the new LP from **Rodney Dangerfield**, "Rapin' Rodney," could be the platter that brings them a nice Xmas bonus this year . . . One of the most enjoyable records to come into the office recently was "Rainy Day," which consists solely of covers of such classic '60s songs as **Dylan's** "I'll Keep It With Mine," **The Beach Boys'** "Sloop John B," and **The Velvet Underground's** "I'll Be Your Mirror" performed by members of 1980s L.A. neo-psychedelia bands like **The Dream Syndicate**, **Rain Parade**, **3 O'Clock** and **The Bangles**. The waxing was produced by Rain Parade's **Dave Roback** on his custom label, Llama Records, and is marketed exclusively by Enigma . . .

Singer/guitarist **Sammy Hagar** and **Journey** axesmith **Neil Schon** are teaming up to ink all new compositions for a series of eight special performances to be recorded and video taped in the San Francisco Bay Area during Nov . . . "Barn Burning," and "Blue Shadows" are two **Dave Alvin** songs performed by **The Blasters** in **Walter Hill's** new movie, *Streets of Fire*, said to be a kind of rock and roll *Road Warrior* . . . **Jack Nitzsche**, who started his career working with **Phil Spector** on "Wall of Sound" records and went on to produce a slew of great rockers ranging from **The Rolling Stones** to **Graham Parker**, has been signed to compose the score for **John Byrum's** motion picture remake of *The Razor's Edge*, which'll star **Bill Murray** . . .

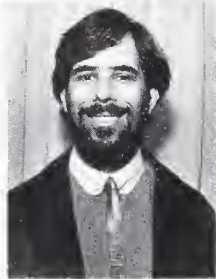
Congrats to 20/20's **Steve Allen** who was married in late summer to **Linda Schultz** . . . A **Laurie Anderson** maxi-EP follow up to "Big Science," expected to be out before year's end, has been bumped until January so as not to get lost in the Xmas shuffle . . . **Echo and the Bunnymen** will release a special mini-LP soon which includes live and studio material.

**jeffrey resner**



**POMERANZ TO ISLAND** — Songwriter **David Pomeranz** recently signed to *Island music* for a worldwide publishing contract. Pictured here celebrating the new partnership are **Pomeranz (l)** and **Lionel Conway**, president of *Island Music*.

## EXECUTIVES ON THE MOVE



Stone



Rhone



Cornelius



Heller

**Stone Promoted** — A&M Records has announced that **Rick Stone** has been promoted to vice president of promotion. He was formerly national singles director at A&M and has been with the company since 1976.

**Changes At Exidy** — Exidy, Inc. has announced a reorganization within its sales and marketing department. **John Barone** and **Mireille Chevalier** have been promoted to sales and marketing managers. **Lila Zinter** has been named director of special projects, having responsibility for all licensing activities and special markets. **Neil Zook** has been promoted to customer service manager.

**Rhone Promoted** — **Sylvia Rhone** has been promoted to national marketing director/special markets for **Elektra/Asylum Records**. In her new position, Rhone will be responsible for marketing and promotion campaigns for all black and dance projects at the label, including liaison to the video, publicity and artist development departments. Rhone has been northeast regional promotion/marketing manager for **Elektra** for the past three and a half years. She's previously held similar posts at **ABC** and **Ariola Records** for two years each, and a promotion position at **Buddha Records**.

**Cornelius Named At RCA** — **Judy Cornelius** has been appointed director, international product management for **RCA Records**. **Cornelius**, based in New York, had been manager, international product management-Europe/Canada since 1982. She joined RCA in 1979 as administrator product management.

**Straight To Vestron** — **Rob Straight** has been appointed vice president at **Vestron Video International**. He comes to Vestron Video after five years with the Canadian Broadcasting Corporation and most recently Head of American Affairs for **CBX Enterprises**.

**Heller Named At MCA** — **Liz Heller** has been appointed manager, video services, for **MCA Records**. Prior to this appointment, she was a member of **Epic Records'** media relations department for three years.

**Nortronics Adds Griffin** — **Nortronics Company, Inc.** has announced the addition of **Edward E. Griffin** as division manager of its Recorder Care Division. Most recently, he was employed as a senior account executive for **Carmichael-Lynch, Inc.**

**Reynolds Named** — **Arista Records** has announced the appointment of **Kenneth Reynolds** to director, r&b management. He comes to Arista from **PolyGram Records**, where he spent the past five years, most recently as the label's director, press/video and artist relations, r&b.

**Changes At Josephson** — **Josephson International Inc.** has announced the appointment of two vice presidents: **Paul J. Forrest** as vice president-finance and **Bettye B. Baldwin** as vice president-personnel. **Forrest** joined the company in March 1981 as treasurer of the company and of its subsidiary **International Creative Management, Inc.** **Baldwin** was most recently vice president Human Resources for **Home Life Insurance Company**.

**Phifer Appointed** — **Nightmare, Inc.** has announced the appointment of **Greg Phifer** as national promotion director of **Nightmare, Inc.** Prior to this appointment, he served as Los Angeles local promotion representative for **Atlantic Records**.

**Rehman Named** — **A. Farooque Rehman** has been named executive director of **M.I.S.**, **PolyGram Records** in the U.S. Prior to his appointment at **PolyGram** in the U.S., he was director of **M.I.S.** for **PolyGram** in Canada.

**Westwood One Names Olson** — **Westwood One** has established an international division, **Westwood One International**, and **Suzanne Olson** has been appointed managing director. She most recently was director of international marketing and administration for **Elektra/Asylum Records**.

### Arnold Promoted At CBS Records

**LOS ANGELES** — **CBS Records Group** has renewed its association with **Larkin Arnold**, and named him senior vice president for the Group. In making the announcement, **Walter R. Yetnikoff**, president, **CBS Records Group** said: "Since joining **CBS Records** almost three years ago, **Larkin** has signed some of our biggest-selling artists. His efforts in strengthening our roster have been instrumental in making **CBS** the #1 black music record company." Since coming to **CBS** in 1981 as vice president, general manager, A&R, black music, **Arnold's** signings have included **Luther Vandross**, **Marvin Gaye**, **Natalie Cole** and **Teena Marie**.

### Maloney Joins Solters/Roskin/Friedman

**LOS ANGELES** — **Lane Maloney**, former *Daily Variety* and *Rona Barrett Report* staffer, joined the public relations firm of **Solters/Roskin/Friedman, Inc.** in the Los Angeles office where he will cover both industry and corporate accounts.

### Gold Promoted At Chappell/Intersong

**LOS ANGELES** — **Chappell/Intersong Music Group** president **Irwin Z. Robinson** has announced the promotion at its New York office of **Bruce Gold** from the firm's general council to vice president, law. **Gold** joined **Chappell/Intersong** in 1978 as an attorney and became head of its legal department in 1980. Previously, he had worked as an administrator for both the **American Society of Authors And Composers** and **Larry Shayne Music**. A resident of **Long Island**, **Gold** is married and has two children.

### Kelly Named V.P. At WROR

**LOS ANGELES** — **Joseph M. Kelly** was appointed vice president and general manager of **RKO** affiliate station, **WROR-FM** in Boston.

**Kelly**, prior to joining **RKO**, was general manager of various stations including the Multimedia-owned **WAKY/WVEZ** in **Louisville, Kentucky** as well as serving as vice president of national sales development for **Broad Street Communications Corporation**.



# Independent Labels Schedule A Wide Range Of Product

(continued from page 7)

Johnny Thunders album on PVC.

Other well-known notables with new product include Tom Peterson, former bass guitarist of Cheap Trick, with an album on Enigma; The Cramps, with a live album also on Enigma; and former PIL bass guitarist Jah Wobble's mini-LP entitled "The Edge," due from Mango. Malcolm McLaren also has a mini-LP, "Do You Like Scratch," forthcoming from Island, which is also offering a U2 live set, "Under A Blood Red Sky."

Reggae is aplenty on the Shanachie and Heartbeat labels, and Chess continues its vintage blues repackagings with new collections of Howlin' Wolf, Little Milton, Bo Diddley, and Etta James.

Rhino is bound to please bubblegum fans with a pair of compilations centering around genre masters The Ohio Express and The 1910 Fruitgum Company. The always interesting label is also putting out an early Phil Spector package, early and current Los Angeles rock sets, and a Dickie Goodman collection featuring the best of his "break-in" question-and-answer titles including "Flying Saucer."

The cassette-only Reachout International Records (ROIR) is putting out a compilation of 20 of the best underground singles of the last few years, as decided by *Trouser Press*. Bands represented include The Suburbs, The Residents, Pylon, and original Blondie bass guitarist Gary Valentine.

A by-label breakdown of many of the forthcoming independent releases follows. **Allegiance:** "The Lonely Lady" (soundtrack); Mary Wells, "The Old, The New, And The Best Of;" Jo Jo Clark, "New Hound In Town;" The Whispers, "excellence;" Conway Twitty, "You Made Me What I Am;" Gladys Knight & The Pips, "Glad To Be;" Carl Perkins, "Heart And Soul Of;" Ray Pillow, "One Too Many Memories;" Andre Previn, "The Genius Of;" Willie Nelson, "Willie Or Won't He;" Quincy Jones, "The 'Q';" Duke Ellington, "Royalty;" Faron Young, "The Sheriff;" Eric Burdon, "Greatest Animal Hits" (LAX); The Wayne Johnson Trio, "Grasshopper" (ITI); David Astri, "Do It Right" (Award); Nick Reynolds and John Stewart, "Revenge Of The Budgie" (Takoma); other releases are untitled and include artists such as Spencer Davis, Lady Killer, Bill Mays/Rod Mitchell (ITI), Thomas Anderson (Takoma), Ron Guccia (Takoma), and Ron Thompson (Takoma).

**Alligator:** Pablo Moses, "In the Future."

**Cachelot:** Leo, self-titled EP; Ja Ja, self-titled EP.

**Chess:** Bo Diddley, "Greatest Sides, Vol. 1;" Howlin' Wolf, "His Greatest Sides, Vol. 1;" Little Milton, "His Greatest Sides, Vol. 1;" Ahmad Jamal, "At The Pershing;" Ramsey Lewis, "His Greatest Sides, Vol. 1;" Etta James, Her Greatest Sides, Vol. 1;" The Moonglows, "Their Greatest Sides."

**Enigma:** Code Blue, "True Story," the "Rainy Day" compilation by various members of Rain Parade, The Bangles, Dream Syndicate, and Three O'Clock; "English As A Second Language" two-record compilation of poetry and music compiled by Harvey Kubernick, 45 Grave, "Sleep In Safety;" Iggy Pop, "I Got A Right" (Bomp); John Trubee, "The Communists Are Coming To Kill Us;" John & The Nightriders, "Charge Of The Nightrider;" Obsession, "Marital Law" (Metal Blade); SSQ, "Playback;" Tsunami, self-titled; Wickkiller, "Rulers Of Doom;" The Volumatix, "Volume I;" Leather Angel, "We Came To Kill;" James Harmon, "Thank You Baby;" Battalion Of Saints, "Second Coming;" "Metal Massacre IV," compilation (Metal Blade);

Rain Parade, "Emergency 3rd Rail Power Trip;" The Red Beret, "First Impression" (Bemisbrain); "Hell Comes To Your House, Vol. 2," compilation (Bemisbrain); other releases are untitled and include product from Primal Dance, Tom Peterson, White Sister, Snowwhite, Pandemonium, Surf Punks, Metal Church (Metal Blade), Circle X, Stryper, The Cramps, Agent Orange, Cathedral Of Tears, The Asylum Kids, and Arthur Brown.

**Europa:** Jim Pepper, "Coming And Going;" and an untitled release from Don Cherry.

**Flying Fish:** Claudia Schmidt, "Old Hellos, New Goodbyes;" Steve Lyon, "There's No Place Like Mars;" Priscilla Herdman, "Seasons Of Change;" Eric Bogle, "Scraps Of Paper;" Sweet Honey In The Rock, "We All... Everyone Of Us;" The San Francisco Mime Troup, "The Album;" Boys Of The Lough, "Open Road;" Jane Sapp, "Take A Look At My People."

**Hannibal:** Bert Jansch, Heartbreak."

**Island:** Malcolm McLaren, "Do You Like Scratch" mini-LP; U2, "Under a Blood Red Sky;" Elements, self-titled (Antilles); Ronald Shannon Jackson, "Barbecue Dog" (Antilles); Steve Kahn, "I Witness" (Antilles); Jah Wobble, "The Edge" mini-LP (Mango).

**Jem:** Brian Eno, "Working Backwards, 1983-1973," (Editions EG); "The Kerrville Festival," live compilation of Texas folk and outlaw music (Adelphi); Invisible Men, self-titled (Passport); White Door, "Windows" (Passport); Johnny Thunders, "Diary Of A Lover" (PVC).

**Mirus:** Storybook Heroes, "Highway Chile;" "Jacki Sorensen's Aerobic Dancing Encore" (Lakeside).

**Ralph:** Snakefinger, "Best Of;" Tuxedo Moon, "Best Of;" Fred Frith, "Cheap At Half The Price;" other releases include two picture discs by The Residents, an LP from The Residents and Renaldo & The Loaf, and a "Subterranean Modern" compilation of material from The Residents, Tuxedo Moon, and other artists.

**Ras:** Eek-A-Mouse, "Assassinator;" Papa Michigan and General Smiley, "Sugar Daddy;" Don Carlos & Gold, "Raving Tonight."

**Relativity:** The Dark, "Don't Feed The Fashion Sharks."

**Rhino:** The Midnighters, "Best Of;" "The East Side Sound, Vol. 1. 1956-1965;" "Los Angelinos" compilation including The Plugz, The Odd Squad, and The Brat; "Best Of The Ohio Express & Other Bubblegum Smashes;" "Best Of The 1910 Fruitgum Co. & Other Bubblegum Smashes;" "The Worst Records Of All Time" compilation; "Building the Wall — The Early Years Of Phil Spector;" Dickie Goodman, "Best Of;" Fred Blässie, "I Bite The Songs" picture disc;

(continued on page 16)

## Maranzana President Now Of First L.A. Bank

LOS ANGELES — Luigi Maranzana has been appointed president and chief executive officer of First Los Angeles Bank.

Maranzana's banking career began when he joined Istituto Bancario San Paolo di Torino (San Paolo Bank) of Turin, Italy in 1981. The following year, he came to Los Angeles to open a San Paolo Bank branch office. His work for the institution also included assignments in Germany and Switzerland. Under Maranzana's leadership, First Los Angeles Bank plans to continue its Entertainment Industries Division, located at its 9595 Wilshire Boulevard branch in Los Angeles.

## EAST COASTINGS

**BIZ BAG 'N OTHER DIRT** — A&R Nancy Jeffries settles into her new digs at A&M this week. Formerly at RCA in New York, Jeffries brought that outfit some of its most adventurous yet sensible signings... Mountains out of molehills. **The Motels** tour has been postponed, probably for a month, because singer **Martha Davis** did enough damage to her knee during a recent show at The Amphitheater to warrant minor surgery. But the rumor floating around was that Davis had cancer(!) and that the tour was completely cancelled. The band's label, Capitol, could only offer a shrug and sigh when asked to comment noting that **Bob Seger** has supposedly been dying of the same malady for years... **Tom Silverman's** long rumored companion label to Tommy Boy, Body Rock Records, will debut this week with "Frankenstein 1984" by **Edgar Winter**.

Other acts signed to the label include **Roman Sandals** featuring former **New York Doll** **Sylvain Sylvain**, and **Jonzun Crew**-chief **Michael Jonzun**... Meanwhile, Silverman's Tommy Boy is in the midst of a national mixing contest centered around their "Play That Beat Mr. D.J." 12-inch by **The G.L.O.B.E. & Whiz Kid**... The recently established, New York-based Rock and Roll Hall of Fame Foundation obviously means business. Just named to the board of directors are **Walter Yetnikoff**, **Seymour Stein**, **Jann Wenner**, **David Braun** and **Alan Grubman**... Despite attempts at reconciliation, the **J. Geils Band** has called it quits... **Foreigner** is in the studio with Trevor Horn producing... Who would have believed it? Didja dig **Elvis Costello** on **Solid Gold** last weekend?... Publicist **David Salidor** has relocated his DIS Company to 850 Seventh Ave., Suite 850, New York. The phone number is (212) 245-5909... Latest band to hit the newly blazed video tour trail is the Metro area's **Blotto**. The indie outfit will be touring the Midwest and Northeast promoting their recently released Sony Video 45, which features "I Quit," "I Wanna Be Your Lifeguard" and the hilarious "Metalhead." Sony Software will be supporting the concert tour with radio spots and contest. Aside from the Blotto clips, other Sony 45's will be screened throughout each show, including the new **Danapac**, **Rod Stewart**, **Elton John** and **Duran Duran's** cheesecake cheesecake, "Girls On Film"...

The AFM has launched a new computerized referral service for its membership. Required data includes instrumentation, musical category and experience, musical specialty, and association with previous groups and training. Participants are also asked if they sight-read, fake, sing, and are willing to travel. Forms are available by writing the president's office, AFM, 1500 Broadway, New York, N.Y. 10036.

**TWO FOR THE BLUES** — Chicago rhythm and blues outfit **Big Twist and the Mellow Fellows** were recently in New York for an appearance at The Lone Star behind their new Alligator disc, "Playing For Keeps." While in town, Twist and guitarist/co-producer **Pete Special** dropped by the *East Coastings* command post to shoot the breeze. "We've been working hard ever since we got together 10-years ago." Twist told us. "We play everywhere, from little places to shows I call the 'high-class chitlin' circuit.'" Special remembered how the two first hooked-up: "I was playing with **Terry Ogolini** (the group's saxophonist), who had once played with Twist," he said. "and he dragged me to Buckner, Illinois — population 150 — to see this big guy playing drums and singing at a bar called Lyin' Sam's. We're talking about a place with chicken wire in front of the band. And here was Twist, with a country guitar player, doing an incredibly wide range of tunes and telling stories all the while. I simply had to play with this guy, and it took us a year to convince him to join up." Twist had been wary: "I hear it from cats all the time, telling me, 'hey, man, dump those guys and join up with us.' After we sat in with each other for awhile, I realized they were serious. Now we're real excited. We're talking about the next album already." Legend has it that a teenaged Twist penned a dance tune for **Hank Ballard** in the fifties, which **Chubby Checker** later took to international fame. The tune, of course, was called "The Twist," and hence the nickname. Does the big man deserve the credit? "I sung it, I shook it, I danced it." Twist boomed with a laugh. "But I never said I wrote it"...



**HIP HOP TONIGHT** — Mixer, producer and deejay John "Jellybean" Benitez (r) was recently interviewed by *Entertainment Tonight's* **Todd Kessler** for a story on remixing. The segment, which was filmed at New York's **Kingdome**, will air next week.

While Twist and his Windy City crew have been looking to expand their turf, another blues-based aggregate on an indie label, Atlanta's **The Heartfixers**, have been getting set for their first Northeastern foray in support of their new Landslide album, "Live At the Moonshadow." Although the band has previously cut a disc on the Southland label, "Live At the Moonshadow" marks their first national release and a bit of a change in direction. "**Michael Rothschild** from Landslide had come to hear the band a couple of times," guitarist **Tinsley Ellis** told us. "When we started discussing a record, we found he was really aware of good material and suggested a lot of tunes, and sort of steered us in a New Orleans direction." Among the tunes covered by the Heartfixers are **Earl King's** "Trick Bag," **Mac Rebennack's** "A Losing Battle," and **Wardell Quezergue's** "It Ain't My Fault." "The new stuff is really going over well," said Ellis, "especially 'Trick Bag,' which I had played in other bands but never considered recording." One of these bands, **The Alley Cats**, was a precursor to The Heartfixers, and also featured group members **Jim Bullard** on bass and **Mike McCauley** on drums. Vocalist "**Chicago**" **Bob Nelson** was playing and recording with **Muddy Waters**, **John Lee Hooker** and **Earl Hooker**.

fred goodman



## TOP 15 VIDEO GAMES

	Weeks On Chart	10/22
1 Q-BERT Parker Brothers 5360	1	9
2 POLE POSITION Atari CX 2694	3	9
3 BURGER TIME Intellivision 4595	5	14
4 JUNGLE HUNT Atari CX 2688	4	13
5 ENDURO Activision AX 026	2	20
6 MS. PAC-MAN Atari CX 2675	7	33
7 DECATHLON Activision AZ030	8	9
8 MR. DO! Coleco 2622	9	4
9 CENTIPEDE Atari CX 2676	6	31
10 RIVER TANK Activision AX 020	10	31
11 ROBOT TANK Activision AX 028	11	15
12 KEYSTONE KAPERS Activision AX 025	12	24
13 BATTLE ZONE Atari AX 2681	—	1
14 PITFALL! Activision AX 108	13	48
15 ZAXXON Coleco 2435	14	48

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	10/22
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1	35
2 LOOK SHARPI Joe Jackson (A&M SP-4919)	4	58
3 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	5	27
4 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	3	11
5 THE DOORS (Elektra EKS 74007)	7	38
6 PRETENDERS (Sire SRK 6083)	11	14
7 WHO'S NEXT The Who (MCA 3141)	2	16
8 LET THERE BE ROCK AC/DC (SD-36151)	9	13
9 AJA Steely Dan (MCA 1006)	6	14
10 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	13	7
11 MORNING DANCE Spyro Gyra (MCA 9004)	8	10
12 PIANO MAN Billy Joel (Columbia PC 32455)	10	13
13 TAPESTRY Carole King (Epic PE 34946)	15	63
14 LIVE AT LEEDS The Who (MCA 3023)	—	1
15 WHO ARE YOU The Who (MCA 3050)	14	19

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 GENESIS               | 9 ALDO NOVA           |
| 2 KISS                  | 10 DIO                |
| 3 HUEY LEWIS & THE NEWS | 11 THE BIG CHILL      |
| 4 BLACK SABBATH         | 12 RAINBOW            |
| 5 EDDIE & THE CRUISERS  | 13 JOHN DENVER        |
| 6 SPANDAU BALLET        | 14 HANK WILLIAMS, JR. |
| 7 MOTLEY CRUE           | 15 SAGA               |
| 8 JENNIFER HOLLIDAY     |                       |

### NORTHEAST 1.

- 1 GENESIS
- 2 SPANDAU BALLET
- 3 JENNIFER HOLLIDAY
- 4 BLACK SABBATH
- 5 EDDIE & THE CRUISERS
- 6 KISS
- 7 THE BIG CHILL
- 8 HUEY LEWIS & THE NEWS
- 9 MANHATTAN TRANSFER
- 10 JOHN DENVER

### SOUTHEAST 2.

- 1 GENESIS
- 2 JENNIFER HOLLIDAY
- 3 KISS
- 4 THE BIG CHILL
- 5 HANK WILLIAMS, JR.
- 6 BLACK SABBATH
- 7 DIONNE WARWICK
- 8 EDDIE & THE CRUISERS
- 9 JOHN ANDERSON
- 10 HUEY LEWIS & THE NEWS

### BALTIMORE/WASHINGTON 3.

- 1 GENESIS
- 2 JENNIFER HOLLIDAY
- 3 DeBARGE
- 4 SPANDAU BALLET
- 5 THE BIG CHILL
- 6 BLACK SABBATH
- 7 HUEY LEWIS & THE NEWS
- 8 JOHN DENVER
- 9 KISS
- 10 MOTLEY CRUE

### WEST 4.

- 1 GENESIS
- 2 SPANDAU BALLET
- 3 HUEY LEWIS & THE NEWS
- 4 JENNIFER HOLLIDAY
- 5 MOTLEY CRUE
- 6 BLACK SABBATH
- 7 KISS
- 8 DIO
- 9 X
- 10 EDDIE & THE CRUISERS

### MIDWEST 5.

- 1 GENESIS
- 2 KISS
- 3 SPANDAU BALLET
- 4 BLACK SABBATH
- 5 HUEY LEWIS & THE NEWS
- 6 ALDO NOVA
- 7 JENNIFER HOLLIDAY
- 8 EDDIE & THE CRUISERS
- 9 MOTLEY CRUE
- 10 SAGA

### NORTH CENTRAL 6.

- 1 SPANDAU BALLET
- 2 KISS
- 3 ALDO NOVA
- 4 EDDIE & THE CRUISERS
- 5 GENESIS
- 6 RAINBOW
- 7 JOHN DENVER
- 8 HUEY LEWIS & THE NEWS
- 9 MOTLEY CRUE
- 10 DIO

### DENVER/PHOENIX 7.

- 1 MOTLEY CRUE
- 2 ALDO NOVA
- 3 HUEY LEWIS & THE NEWS
- 4 DIO
- 5 BLACK SABBATH
- 6 KISS
- 7 GENESIS
- 8 SPANDAU BALLET
- 9 RAINBOW
- 10 EDDIE & THE CRUISERS

### SOUTH CENTRAL 8.

- 1 HUEY LEWIS & THE NEWS
- 2 DIO
- 3 GENESIS
- 4 KISS
- 5 MOTLEY CRUE
- 6 HANK WILLIAMS, JR.
- 7 RAINBOW
- 8 EDDIE & THE CRUISERS
- 9 BLACK SABBATH
- 10 ALDO NOVA



WHAT'S IN-STORE



**STRAWBERRIES OPENS WITH A RIOT** - Strawberries Records & Tapes new Avon, Conn. outlet grandly opened with an in-store appearance by Quiet Riot, who were out supporting their Epic album "Metal Health." Pictured at the event are (l-r): Patrick Daly, district manager, Strawberries Records & Tapes, Kevin Dubrow and Carlos Cavazo, of the group; the WHCN-FM walrus, Frankie Banali, of the group, Mike Caplan, promotion, Epic Records; Saul Marcis, air personality, WHCN-FM, and Rudy Sarzo, of the group.

**SONY SWEEPSTAKES** — Dealers into or getting into carrying portable cassette players as an accessory item are no doubt already aware of Sony's "Super Walkman" Walkman WM-10 shirt-pocket sized cassette player. But just to make sure, Sony has undertaken one of the biggest, most aggressive advertising and sales promotion campaigns in the history of Sony Consumer Audio to let both dealers and consumers know about the latest in littlest. On Oct. 10, Sony kicked off its "The Smaller the Better" sweepstakes, which is a two-phase promotion running through Dec. 31. Phase one, which runs from Oct. 10 through Nov. 12, is based on sports facts and utilizes a "Listen & Win" "mini-fact cassette" which is available at over 8,000 retail floor displays at participating Sony dealers. These displays contain the new Super Walkman units and headphones and give the customers a chance to sample them as well as try to match the sports mini-fact. (Example: "The smallest score for a round in professional women's golf is 62.") contained on the cassette, with one of some 14 million entry forms, each containing four mini-facts, found in magazine pop-up cards. If there is a match, the entrant is eligible for a drawing for the grand prize of \$25,000 ("a small fortune"), first prize of "a small island vacation for two" in The Caribbean, second prize of \$500 worth of Sony equipment, and third prize of "a small collection of cassettes" — \$50 worth of Sony blanks. Customers without the pop-up card entry blanks can participate by writing down the mini-fact on a pad of paper provided in the "Listen & Win" store display and sending it in to the sweepstakes company for a drawing for any un-awarded prizes. The second phase of the campaign runs from Nov. 21 through Dec. 31 and is exactly the same except it uses music mini-facts. The interval between the two phases will be used by dealers in changing their display riser cards and cassettes. The promotion is being further supported by different tv spots and heavy print and radio advertising, as well as in-store posterage. **Chris Davls**, Sony Audio's product communications controller, says that the first-time ever "Listen & Win" campaign is a "natural way to put product in the customers' hands" and expects "literally millions" of impressions of the product upon the consumer during the length of the promotion. The WM-10 cassette player lists for \$99.95. A slightly larger WM-F10 model, equipped with an FM receiver, will be on the market in late November at \$129.95 list.

**McELVENE STARTS RETAIL CONSULTANCY** — Fourteen-year **Harmony Hut** veteran **Clyde McElvene**, who has been that Lanham, Md.-based chain's general merchandise manager since 1974, has just split the company to start up his own McElvene Associates, a three-person service organization specializing in both direct visual merchandise promotion and consultation. "Well over 80 percent of all merchandise on sale in a retail store is seen for the first time after the customer enters the store," says McElvene in noting the importance of product display. "With all the advertising, bagstuffers, and other media used, you only see 20 percent or less of the merchandise a store has to sell. Our company can go into a store and set up displays and promotions ourselves, or we can evaluate a client's needs and give advice as to product presentations, space allocation, lighting, signing, fixturing, bin cards, point of purchase materials, and everything else that can attract the eye of the customer and turn traffic into shoppers." McElvene, who majored in fine arts and has worked extensively in advertising, sees his new venture as "marrying art to sales promotion" and is certain of the need for his service. "Ever since I've been in the business I've been bothered by the fact that manufacturers spend so much money on display material, album jackets, and fixtures, and so much of it is used as wall covering as opposed to a good visibility statement. A store doesn't have to look like Ungepatchket City — things can be done to focus attention on specific objects in-store." McElvene feels that the consumer of 1983 is a "sophisticated shopper, extremely conscious of lifestyle trends and influences" and that record stores that don't cater to this consumer by displaying their wares in an appropriate manner will lose out to other, more savvy retailers. He says that he is ready to serve the small indie retailer who can't afford a merchandising person as well as the big department store which can make use of his services on a seasonal basis. He is also available to non-music retailers, and can be reached at McElvene Associates, 4006 91st Ave., Landover, MD 20785, phone (301) 773-6814. By the way, Ungepatchket City can't be found on the map but is rather a use of the Yiddish word *ungepatchket*, which was defined to *What's In-Store* as meaning "a lot of hodgepodge."

—Jim Bessman

Week of October 29, 1983



Playlist

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

HEAVY

(Maximum Four Plays Per Day)

ARTIST	CLIP	LABEL
John Cougar Mellencamp	Crumbly'n' Down	Riva/PolyGram
Motels	Suddenly Last Summer	Capitol
Herbie Hancock	Rockit	Columbia
Nell Young	Wonderin'	Geffen
Spandau Ballet	True	Chrysalis
Billy Joel	Uptown Girl	Columbia
Pat Benatar	Love Is A Battlefield	Chrysalis
Big Country	In A Big Country	Mercury
Genesis	Mama	Atlantic
Huey Lewis & The News	Heart And Soul	Chrysalis
David Bowie	Modern Love	EMI America
Heart	How Can I Refuse	Epic
Quiet Riot	Cum On Feel The Noize	Pasha/CBS
Bonnie Tyler	Total Eclipse Of The Heart	Columbia
Asia	The Smile Has Left Your Eyes	Geffen
Rainbow	Street Dreams	Polydor
Talking Heads	Burning Down The House	Sire/Warner Bros.
Billy Idol	Dancing With Myself	Chrysalis
Def Leppard	Foolin'	Mercury
Kansas	Fight Fire With Fire	CBS
ZZ Top	Sharp Dressed Man	Warner Bros.
Robert Plant	Big Log	Es Paranza/Atlantic
The Flax	One Thing Leads To Another	MCA
Loverboy	Queen Of The Broken Hearts	Columbia
The Kinks	Don't Forget To Dance	Arista

MEDIUM

(Maximum Three Plays Per Day)

ARTIST	CLIP	LABEL
Stevie Nicks	If Anyone Falls	Modern
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
Culture Club	Church Of The Polson Mind	Epic/Virgin
Stray Cats	I Won't Stand In Your Way	EMI America
Saga	The Filler	Portrait/CBS
Paul Kantner	Planet Earth	RCA
Kiss	Lick It Up	Mercury
Cheap Trick	I Can't Take It	Epic
Translator	"Un-Along"	415/Columbia
Aztec Camera	Oblivious	Sire/Warner Bros.
Joan Jett & The Blackhearts	Everyday People	Blackheart/MCA
Eurythmics	Love Is A Stranger	RCA
Peter Schilling	Major Tom	Elektra/Asylum
The Alarm	The Stand	I.R.S.
Hellx	Heavy Metal Love	Capitol
JoBoxers	Just Got Lucky	RCA
Michael Stanley Band	My Town	EMI America

LIGHT

(Maximum Two Plays Per Day)

ARTIST	CLIP	LABEL
Dokken	Breaking The Chains	Elektra/Asylum
Horizontal Brlan	She Was Only Practicing	Gold Mountain
Queensryche	Queen Of The Reich	EMI America
Cyndi Lauper	Girls Just Want To Have Fun	Portrait/Epic
Real Life	Send Me An Angel	MCA
Midnight Oil	Power And The Passion	Columbia
Quarterflash	Take Another Picture	Geffen
Juluka	Scatterlings Of Africa	Warner Bros.
Kim Carnes	Invisible Hand	EMI America
Y&T	Mean Street	A&M
Elvis Brothers	Fire In The City	Epic
T-Bone Burnett	The Murder Weapon	Warner Bros.
Industry	State Of The Nation	Capitol
Dial M	Modern Day Love	D&D
The Beat	Dance, Dance	Jem
Eddie & The Cruisers	On The Dark Side	Scotti Bros./CBS
Southside Johnny And The Jukes	Trash It Up	Mirage
Nine Ways To Win	Close To You	Atlantic
Taxi!	Gold And Chalks	Fantasy
Oingo Boingo	Nothing Bad Ever Happens To Me	Virgin/A&M
Tim Scott	Swear	Warner Bros.
Human League	Mirror Man	A&M
Mental As Anything	Brain, Brain	Oz/A&M
The Rads	You	EMI America
Madonna	Burning Up	Sire
Zebra	Tell Me What You Want	Atlantic
Payola\$	Where Is The Love?	A&M
Gang Of Four	Is It Love	Warner Bros.

ADDS

ARTIST	CLIP	LABEL
Duran Duran	Unlon Of The Snake	Capitol
Police	Synchronicity II	A&M
Rick Springfield	Souls	RCA
Lionel Richie	All Night Long	Motown
UB40	Red Red Wine	A&M
Hunters And Collectors	Talking To A Stranger	Oz/A&M
Was (Not Was)	Knocked Down, Made Small	Geffen
Icehouse	Hey Little Girl	Chrysalis
X	More Fun In The New World	Elektra/Asylum
Stan Ridgway and Stewart Copeland	Don't Box Me In	Unlversal
Style Council	Speak Like A Child	PolyGram
Motley Crue	Looks that Kill	Elektra/Asylum
Cee Farrow	Should I Love You	Rochire





**MVZebra** — Supporting its successful debut LP on Atlantic Records, Zebra is undergoing an extensive cross-country tour and debuted a new video on MTV entitled "Tell Me What You Want." Pictured here backstage at New Jersey's Byrne Arena are (l-r): Atlantic senior vice president of promotion Vic Faraci with Zebra's Randy Jackson, Guy Gelso and Felix Hanemann.

## ViMart Bows In Los Gatos

LOS ANGELES — ViMart Corporation has been formed in Los Gatos, CA to provide independent software marketing service to retailers of game, educational and recreational software. The president and chief officer of the company is Matthew L. Sarnier, who previously was chief executive officer of Software Depot in Sunnyvale, CA and president of Search Specialists in Cupertino, CA.

The ViMart marketing system consists of an interactive video display unit using a custom laser disk to demonstrate to the consumer, and an information library containing a buyer's guide that identifies the top selling, fastest moving software, a product review catalog and supplier's index with a complete cross reference of available software, machine compatibility, and distributors.

## New Compu-Music Out

LOS ANGELES — An advanced computer software program designed to allow experienced and inexperienced musicians alike to compose and play their own music was released Oct. 10 by Electronic Arts. Called the Music Construction Set, the program allows users to manipulate an on-screen "hand" with a joystick, keyboard or touch pad to position notes, rests, sharps, flats, clef signs and other musical symbols on a formatted staff.

A cut and paste feature enables mixing of rhythms and melodies at different volumes and speeds and with different tone qualities, and the compositions can be stored on disk for review and rework. In addition, the Music Construction Set includes a library of a wide range of musical selections, from classical to rock, that helps the musical novice begin composing.

The set was designed by Will Harvey, an independent software artist under contract to Electronic Arts, and is the company's second software product that lets users expand knowledge at their own pace. The firm's first project was Pinball Construction Set by Bill Budge.

The Music Construction Set is now available on the Apple II, II+ and IIe, and will be available later this fall on the Commodore 64.

It has a suggested price of \$40.

## AC/DC Begins Tour

LOS ANGELES — Coinciding with its new release, "Flick of the Switch," which is nearing platinum sales, AC/DC has embarked on an extensive headlining tour of North America which is scheduled to end before Christmas.

## Embassy Gets Janus Film Library

LOS ANGELES — Embassy Home Entertainment has been granted home video rights to the Janus Films collection, an extensive library of rare films dating back to the early 20th Century. Among the over 100 titles in the collection are The Seven Samurai, La Strada, The Red Balloon, Rules Of The Game and other famous works. These and other films are being made available for the first time in the home video market.

"Classic is entirely inadequate a word to describe this prestigious collection," said Embassy chairman and chief officer Andre Bley. "These films have a timeless ability to touch all who view them. Because their appeal is so wide-ranging, film lovers will want to personally experience these masterpieces at home." Embassy expects to release the titles worldwide in both cassette and disc formats early next year.

## MCA Home Video Sets Nov. Disc Releases

LOS ANGELES — MCA Home Video has announced three titles to be released in November on videodisc. All of the titles have previously been released by MCA on videocassette.

Released in the laser disc format will be *Monty Python's Meaning Of Life* (Stereo, \$34.98 suggested retail), *Endless Love* (\$34.98 suggested retail) and *Conan The Barbarian* (2 disc set, \$44.98 suggested retail). Released in the CED format will be *Nighthawks* (\$29.98 suggested retail), *Woody Woodpecker And His Friends* (Volume I, \$29.98 suggested retail) and *Conan The Barbarian* (2 disc set, \$44.98 suggested retail).

## New Image Now Into Vid

LOS ANGELES — New Image Public Relations recently announced that its Video Division will begin providing total promotion service for all music video and video programming representation. Julie Ball, head of the Video Division will maintain contact with the firm's offices in London, Tokyo and Melbourne as well as pursuing its relationship with 400 music video outlets reaching approximately 100 million homes in the U.S.

## Aero Cites Successes

LOS ANGELES — The four-month-old label Easy Street, a subsidiary of Aero Records, has already placed two of its releases in the Top 20 on the U.K. charts. Both Monyaka's "Go Deh Yaka," which has reached #14, and Hot Streak's "Body Work," #19 on the charts, are also doing well in Europe.

# TOP 30 VIDEOCASSETTES

	Weeks On Chart	10/22	Weeks On Chart	10/22
<b>1 FLASHDANCE</b> Paramount Home Video 1454	1	6	<b>16 HIGH ROAD TO CHINA</b> Warner Home Video 11309	14
<b>2 GANDHI</b> RCA/Columbia Pictures Home Video 10237	26	2	<b>17 WITHOUT A TRACE</b> CBS/Fox 1235	21
<b>3 48 HRS.</b> Paramount Home Video 1139	3	18	<b>18 SPRING BREAK</b> RCA/Columbia Pictures Home Video 10513	27
<b>4 PORKY'S</b> CBS/Fox 1149	2	12	<b>19 SOPHIE'S CHOICE</b> CBS/Fox 9076	11
<b>5 DOCTOR DETROIT</b> MCA Home Video 8001	6	5	<b>20 VALLEY GIRL</b> Vestron V-5016	20
<b>6 THE OUTSIDERS</b> Warner Home Video 11310	4	7	<b>21 FIRST BLOOD</b> Thorn/EMI 1573	15
<b>7 THE YEAR OF LIVING DANGEROUSLY</b> MGM/UA Home Video 00243	7	3	<b>22 SOMETHING WICKED THIS WAY COMES</b> Walt Disney Home Video 116	—
<b>8 THE MAN FROM SNOWY RIVER</b> CBS/Fox 1233	8	6	<b>23 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	25
<b>9 BAD BOYS</b> Thorn/EMI 1633	5	7	<b>24 THE BEASTMASTER</b> MGM/UA Home Video 00226	16
<b>10 TENDER MERCIES</b> Thorn/EMI 1640	10	3	<b>25 EATING RAUL</b> CBS/Fox 1291	—
<b>11 THE ENTITY</b> CBS/Fox 1234	19	2	<b>26 STILL SMOKIN'</b> Paramount Home Video 2315	22
<b>12 THE KING OF COMEDY</b> RCA/Columbia Pictures Home Video 191200	12	5	<b>27 FINAL COUNTDOWN</b> Vestron V-4047	29
<b>13 TABLE FOR FIVE</b> CBS/Fox 2043	13	6	<b>28 WINDWALKER</b> CBS/Fox 6345	—
<b>14 THE VERDICT</b> CBS/Fox 1188	9	15	<b>29 THE TOY</b> RCA/Columbia Pictures Home Video 10538	18
<b>15 THE BLACK STALLION RETURNS</b> CBS/Fox 4712	17	2	<b>30 AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	23

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; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Wherehouse-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.

## Indie Labels

(continued from page 13)

**Rolr:** "Trousers Presents The Best Of America Underground" compilation of underground singles; Glen Branca, "Symphony #1."

**Rouder:** David Grisman/Andy Statman, "Mandolin Abstractions;" Tuts Washington, "New Orleans Piano Professor;" NRBQ, "Tap Dancing Bats;" John Hammond, "Live;" Ewan MacColl with Peggy Seeger, "Freeborn Man;" Rory Block, "Rhinstones And Steel Strings;" Black Uhuru, "Guess Who's Coming To Dinner;" (Heartbeat); Burning Spear, "The Fittest Of The Fittest" (Heartbeat); "WordSoun' Ave. Power" compilation produced by Mutabaruka (Heartbeat); Bare Necessities, self-titled (Varrick).

**Shanachle:** Bunny Wailer, "Roots, Radlcs, Rockers, And Reggae;" John Holt, "Police In Helicopter" (Greensleeves); The Mighty Diamonds, "Right Time;" The Andy Statman Klezmer Orchestra, self-titled; The Raybeats, "Let's Go To The Movie;" The Wailing Souls, "On The Rocks" (Greensleeves); Skara Brae, self-titled; The Chieftains, "The Grey Fox" soundtrack; The Meditations, "The Best Of;" Yabby You, "Rest Of."

**Tommy Boy:** Planet Patrol, self-titled.  
**Twin/Tone:** Curtiss A., "The Damage Is Done."

## Norby Walters Signs Three

LOS ANGELES — Warner Brothers' Chaka Khan, Streetwise Freez and Solar's Midnight Star all recently signed with Norby Walters Associates for agency representation.

## Warners And New York Times Pact

LOS ANGELES — A joint venture between The New York Times and Warner Communications Inc. has been established that will produce and distribute informational programming for domestic and international cable TV markets.

Warner Amex, a subsidiary of Warner Communications, will provide technical personnel, production facilities and distribution capability. The Times Co. through its subsidiary NYT Prod. will provide editorial services and on-camera personnel.

NYT Productions was formed last year to pool the special resources of the New York Times and the company's other operations together to create cable and commercial TV programs and home video attractions.



**AN E FOR 3M** — The National Academy of Television Arts & Sciences recently awarded 3M an Emmy for the company's efforts relating to the development of video tape. Pictured here displaying the Emmys are Mel Slater (l) retired 3M chemist, and Edoardo Pieruzzi, vice president, 3M's Magnetic audio/video products division.



In 1963, Barrie Bergman and his wife Arlene opened up the second Record Bar store in Chapel Hill, N.C., following by three years his parents' acquisition of the chain's first store in Durham from an uncle. The third store opened in 1968 in Raleigh, and two years later, Record Bar began expanding rapidly enough to now number approximately 150 stores strong.

Bergman grew up in the record retail business, having worked for his uncle before his parents bought the store. He has long been one of the industry's prominent merchants, and served as president of the National Assn. of Recording Merchandisers (NARM) in 1979. Thus, the retail world was stunned last January when he removed himself from his company's daily operations by assuming the post of chairman and appointing behavior science/business consultant Ron Cruickshank to the presidency of the chain.

Bergman is currently heavily involved in the launch of his new Napoleon's Grocery mall chain of gourmet food stores, and is planning to teach a course entitled "The Record Business" next spring at the University of North Carolina in Chapel Hill. He recently found the time to talk with Jim Bessman about his new company role and his feeling about the record business in general.

**Cash Box:** So tell us, Barry. As Chairman, just what are you doing now?

**Bergman:** What am I doing now? Sex, drugs and rock 'n roll!

**Cash Box:** Can I print that?

**Bergman:** Yeah, sure. What I'm doing is I'm still very actively involved. Not so much day to day, although I'm still very well informed with what's going on because I'm interested and I still like the business. I can't imagine myself being out of the record business. I just like it too much. But I've been able to sit back and be a lot more creative and do a lot more long term thinking, planning kinds of things, but of course to do that I have to be pretty well informed of what's going on day to day, which Ron does very well for me. So being able to step back a little bit is one of the reasons why I came up with Napoleon's because it gives me a little time to see what kinds of things we should be doing now, what directions we should be heading in, and a diversification was pretty obvious because we needed to be in another business.

**Cash Box:** But why is that?

**Bergman:** First of all, I think that any business of any size needs a smoothing effect. The record business is very cyclical, it's very obvious. So if we can get a business that runs at least a little counter cyclical — and I think the food business may well be that — it would help. So I think diversification into another business would be nice.

We're still retailing. Now I think one of these days it might be nice to diversify into something else that's not retail.

**Cash Box:** Such as.

**Bergman:** I don't know. I have nothing in mind, or I'd tell you. We may be looking at some manufacturing things, even t-shirts. We're already doing some of that. Something that is a little different, diversification from a smoothing standpoint. I think every business that can smooth out the rough spots is better off.

**Cash Box:** Can you describe what you call "the cyclical nature" of the record business?

**Bergman:** What we've seen over the last 15 years or so, contrary to what everybody in this business believed before 1974, is that the business is not recession proof but in fact is obviously very hurt by recession, particularly at the retail level. I guess it



## Barrie Bergman Record Retail Giant

really hurt more at the manufacturing level. At the manufacturing level it's terribly cyclical because of the nature of hits. At the retail level it is somewhat cyclical because when the consumer stops spending money on luxuries, we're the one that gets hurt first because we are definitely a luxury item. Now it doesn't kill us but in a bad recession like the one we've just been through our business can be off five, ten, 15 percent, and when it gets good again we can make that up real fast. So for the last three months our business is up on a store average basis around 20 percent. It's about the best three months in our history on a store average basis. It's extraordinary. Now I can't look at that and view it as anything but cyclical.

Also, on a yearly basis, obviously we're very cyclical because our big months are November and December and then we have some months during the year that are not very good. Any retail business is going to be like that. If we can smooth that a little bit with another business it would help. Now I think the retail food business is going to run fairly the same way because of the nature of malls.

So I think with any medium to large company — and I hope we will become that if we're not already — some diversification, as long as its fairly synergistic, is a good idea. We're not going to become some huge conglomerate, that's just not what we're looking for. The purpose of this company will never be to make money — that will be one of the things we're trying to do because obviously that's the way you play the game. But it will never be the purpose of this company just to make money. And that is the purpose of a conglomerate — that's the only reason it exists, because when you put a bunch of non-allied businesses together, the only thing it can do is to make money. We're just not going to look at things from that point of view.

**Cash Box:** How is the music business now?

**Bergman:** From our point of view, it's great. As I said, we're running up 20 percent and all that stuff. I think certain manufacturers are enjoying spectacular years. I think this is the third or fourth best year that our business has ever experienced. By the media coverage I think you would expect it to be the best. I don't think it's that, or that it in anyway compares to 1978. Now I have an idea that if all things remain somewhat the way they are now, that 1984 will compare with 1978, and we are projecting presently profits 25 percent higher anyway than we did in 1978. Worked out for inflation, maybe that will be similar or a little better than '78. We're projecting our best year by

well over 25 percent for next year.

We already pretty well know what's going to happen in December. We can see the trend, and unless the bottom falls out of the economy or we start a war or something truly material effects the consumer, Christmas is going to be a mother and there's no way around it. We're too close, two months away, which is very exciting.

**Cash Box:** Are there lessons to be learned at all in the last few years?

**Bergman:** The lessons are, when the business is good, run your business tightly. Do not get lax, do not get sloppy. Make money when it's good because there are going to be lean years and you'd better have a few bucks put away. I think that's what happened to our business and I've said it before: we got very sloppy. In fact I'm not sure that we ever ran it from a truly proper perspective, particularly the manufacturing level, and I still think a lot of manufacturers are sloppy and very fat even at this point, even with all the cuts. I think most manufacturers run far more efficiently today, far better than they ran with all those people because when you got duplicity of function the way most manufacturers had, there's a tendency for everybody in jobs to say 'Well, I don't have to because this other person's going to do it' and then nothing got done. It is so much easier for us to work with companies today because at least we know who to talk to. Before you couldn't figure out who to talk to. And my feeling is that manufacturers are much better off.

Now unfortunately, I feel that they've cut many times in the wrong places. They've cut their field force dramatically when I think most cuts should have been the home office. That's one of the things that we are intent on doing right now, is not building any more home office staff or as little as we can. As fast as we're growing, every job that we add on comes under a lot of scrutiny because we're trying to support our field operation with the same staff because that's the way you make money, and with our present growth rate and sales, we're really trying to hold our home office expense down. Because that's when it's easy to get sloppy. You say 'Hey we can use one or two people here,' and all of a sudden you've got 20 more people which costs a lot of money.

**Cash Box:** You've said a few good things about the manufacturers. Are there any problems with them now that need to be addressed at all in terms of their policies?

**Bergman:** Our biggest problem with manufacturers has always been the same one: They do not understand the way

records are sold. Now some manufacturers are starting to learn, but what it requires is for their top people to go out in the field and go out to record stores. Most of their top people have never been to one of our stores in the outlying areas, somewhere in the boondocks, and until they've done that or until they've gone to a Camelot store outside Canton or a Musicland store or whomever, they don't know how records are sold. And as long as they've only gone to Tower on the Strip or the Village or Goody on 49th Street, they really don't understand the way records are sold in the heartland, and that's where all the records are sold. So that's always been our biggest problem. Our problem has been to say to them, 'Look guys. If you can get your field people in our stores and you can get them to promote your records whether they're sales people or promotion people, it doesn't make any difference if you can get them to go in, give our kids a couple promos, give them some tickets to shows, you will do yourself a world of good. And some of the guys do, and some of them don't. Some companies make no effort at all. And that's the important thing. That's our biggest problem with the manufacturers.'

**Cash Box:** Are there any others?

**Bergman:** Well, I think there is a problem in a few companies right now that the only way that I know how to describe it is chicken shit. We've already had a few people, one manufacturer specifically, who has called us up and said, 'We saw your five-year plan and it's obvious you're growing very quickly and we're afraid,' and I cannot tell you how offensive that is. Because we think that our growth is very well planned. I mean, we've been here a long time. We've been doing this for over 20 years, so we know what we're doing. We're well financed, we're well controlled, and we're not going into some wild-assed growth plan without thinking it out, thinking it through.

**Cash Box:** One thing that was said at your recent convention in Durham was that the manufacturers had abdicated their responsibilities as a distributor.

**Bergman:** Yes. What they've done is that they've consolidated plants, factories, shipping areas. Now I don't see anything wrong with that as long as they give good service, as long as they turn stuff around in a day. We've got manufacturers turning around in five and six days. To me, that's abdicating responsibility. If they can't ship it, make us distributors and we'll get it out. Give us the functional discount accorded to distributors. That's why we have a warehouse in the first place. We don't want to be in warehousing, we've got to be so we can get the records to our stores. To me that's an abdication of responsibility. Also, I think that is part of their responsibility as a supplier, as a distributor. See, manufacturers a long time ago set themselves up as distributors, not only as manufacturers but as distributors, and I think if they're going to be distributors that's fine, but let them do what distributors do, which means service accounts.

**Cash Box:** There was also talk of expanding upon your own distribution system.

**Bergman:** Which we may well do.

**Cash Box:** How so?

**Bergman:** It would basically be selling other accounts, like a one-stop or distributor, and we're still talking about that.

**Cash Box:** Would that be sale of primarily record product?

**Bergman:** No. If we would do it we would try to sell anything we could, including record product.



## AIRPLAY

**CUE & REVIEW: FEATURE FILE** — Ever since the growth of network feature programs and the proliferation of independently produced and distributed syndication shows, we've yet to see in print a place where industry readers and listeners could find out what the shows were about, and IF and WHY said programs were worthwhile. Hence, **Cash Box** debuts its own new feature on this page designed to give an overview of who, what, when, where and sometimes how in the myriad of feature programs. In general, let's start out by saying syndie shows are better organized, researched and presented than in the past, and we've noticed a broader commitment from national advertisers to these programs. Here's hoping the content quality continues, but be assured we'll call 'em as we hear 'em. Short features as well as long-form programs are



**PRODUCER'S WORK** — Pat St. John (r), host of ABC Rock Net's Rock Notes, recently chatted with famed record producer George Martin for the feature's airing this week. Martin, in addition to discussing the forthcoming McCartney solo LP and film soundtrack, chatted about his latest tome, *Making Music*. The book is a collection of articles on the music biz by famed musicians with whom Martin has been associated.

intended for review, and previews of upcoming shows will be noted when available. Cue it up!

**BIRCH BARK** — The summer Birch reports are out for selected markets, including New York, Chicago and Boston. Here are a few highlights of numbers reflecting average quarterly hour shares in a July-September sweep: **WOR** tied with **WKTU** for the #1 spot in NYC, as **KTU** dropped 6.5-6.1 from the spring's April-May book, which **WOR** stayed smooth, 6.0-6.1. **WPLJ** dropped 6.0-5.3, a significant difference from their Arbitron measurement in which their format change caused little ratings sufferage. **WAPP** was up 4.2-5.5. The city's two other urban contemporaries remained format bridesmaids. **WRKS-FM** was even at 4.8, while **WBLS-FM** dropped further behind at 4.5-4.3. Another interesting note: In the Birch's August/September monthly trend report, **WHTZ** scored a 4.3. In a separate survey commissioned by the station, the hits outlet had an impressive 7.2. **Shannon's** looking more like **Joe Namath** circa 1969 all the time. . . **WGN** re-solidified its Chicago market lead with a 7.9-8.9, but it was hits station **WBBM-FM** (5.5-7.0) and country **WQAM** (3.8-5.4) that took the biggest jumps. The city's other contemporary hits outlets stayed even (**WLS-AM** at 3.7) or dropped a hit (**WKQX-FM**, 3.9-2.6). Both leading black/urban stations were up. **WGCI-FM** (4.9-5.5) remained the leader in front of **WPMX-FM** (4.7-5.4), although the two stayed close. Progressive AOR **WKRT-FM** was up 3.3-4.9 at the expense of the other rockers. **WLUP-FM** continues to slow down, 3.5-3.2, while **WMET-FM**, after a healthy spring jump, cooled off with a 6.3-5.6 drop. . . Both hits outlets in Boston experienced a ratings leap. **WKKS-FM** took a slim market lead from rocker **WBCN** (10.3-11.0) with a return to the double figures enjoyed by the station last year, 9.4-11.1. **WHTT-FM** went 8.0-9.7, maintaining its steady ratings climb. **WBZ** was down 9.7-9.0, as was AOR's **WCOZ**, 6.3-4.9. Beautiful music stations **WJIB-FM** dropped to a 2.6 from spring's 4.4. . . Urban contemp **WKYS-FM** continued to dominate our nation's capital, although their numbers dropped 11.6-10.4. AOR **WRQX-FM** was up a point, 8.1-9.1, as was beautiful music outlet **WGAY-FM** (4.3-6.3). **WLTT-FM** had a healthy ratings boost over the first half of 1983, but the adult contemp's figures for the summer book were down 5.2-3.8. Format competitor **WMAL** rose slightly, 6.6-6.9. Rocker **WWDC-FM** was up a point, 4.7-5.7. . . Adult contemporary maintained its stronghold in Minneapolis/St. Paul, as the top two similarly formatted stations were in double figures. Market leader **WCCO-AM** was up, 16.6-28.2, while **KSTP-FM** increased 13.1-13.9. Rocker **KDWB-FM** hit double numbers, 8.5-10.0, taking third place in front of hits station **WLOL-FM**, down slightly, 10.9-9.7. AOR competitor **KQRS-FM** was down a bit, 7.1-6.6. Both beautiful music stations, **WAYL-FM** (6.6-4.2) and **KEYY-FM** (7.0-6.4), were down for the summer. . . Rocking **KGB-FM** increased its market lead in sunny San Diego with a 7.2-9.5 Birch jump, while beautiful music station **KJQY** took second, 6.7-8.1. Although **KFMB** was up 7.1-7.8, the adult contemp station dropped to third in the city. AOR's **KPRI** was also up, continuing its steady growth, 5.6-6.9. Country outlet **KSON-FM** stole some thunder from format leader **KCBQ-FM**, which dropped 4.9-3.9. The upstart **KSON** leapt 0.9-2.7, marking a return to the competitive figures it posted last year. . . **KFKE** in Denver increased its format and market share as the AOR station was up, 7.4-10.2. Competitor **KDPI** was also up 7.2-8.3, while **KAZY** (6.8-4.7) and **KBCO** (5.1-3.7) were down. Urban station **KDKO** had a significant 1.9-4.4 leap, while beautiful music outlet **KOSI** increased 5.9-7.5. Two other AORs were down, as both **KAZY** (6.8-4.7) and **KBCO** (5.1-3.7) continued to slip.

**PUT ON YOUR RED SHOES AND . . .** — **David Bowie** has consented to the broadcasting of a recently taped Montreal concert. The feature will air exclusively on the ABC Rock Network on November 5.

**MORE NET NEWS** — **Quarterflash** was broadcast live on The Source web last week from Concord College in Athens, West Virginia. Starfleet Blair which produced The Source special, is offering a **Yes** special this weekend in conjunction with the release of the band's forthcoming "reunion" LP entitled "90125." **Jon Anderson** and **Chris Squire** have reformed the group with **Alan White** and **Trevor Rabin**. **Tony Kaye** is featured on the LP, although U.K. alumnus and professed solo-only artist **Eddie Jobson** will replace him for the planned tour. The two-hour program will preview cuts from the new LP and also feature some rare band-authorized live tracks.

harry weinger

### MOR Becomes "Lite Hits" Says Drake-Chenault

LOS ANGELES — Drake-Chenault Enterprises, Inc. recently announced the change in the name of one of its syndicated formats from Contemporary MOR to Lite Hits. The reason for the change is that the new name, Lite Hits, more accurately reflects the actual sound of the format.

MOR, first introduced in 1978, has evolved through the years to a format which plays soft contemporary hits of the

last 15 years.

Denny Adkins, senior vice president of the company, stressed this is not a change in programming, but merely a change of names. "It is simply that Lite Hits better defines the format," he stated.

Currently, 50 stations throughout the United States air the Lite Hits Drake-Chenault format.



**STOPPED IN FOR A KISS** — Profile recording artists Dr. Jeckyll and Mr. Hyde visited with air personality Mary Thomas of WRKS/New York ("KISS-FM") to rap about their latest release "Gettin' Money," and cut a few station promos while in the studio. Pictured (l-r): Manny Bella, National promotion director, Profile Records, Mr. Hyde Thomas and Dr. Jeckyll.

### Imus Protests Soviet Downing of Korean Jet

LOS ANGELES — WNBC/New York DJ Don Imus has created something of a stir since pulling down a Soviet Flag on a display at Rockefeller Center during his morning program September 8. Imus told listeners that the act was intended as a protest against the USSR's downing of Korean Airlines Flight 007. The DJ's current intention, according to a WNBC press release, is to return the flag to the Soviets covered with signatures of Americans angry over the airliner incident. Listeners have been asked to contribute at least \$25 to New York Senator Alphonse D'Amato's Soviet Massacre Victims Assistance Fund in exchange for their names appearing on the flag. Then the banner will be sent to Soviet leader Yuri Andropov with an accompanying letter. Those wishing to support Imus' efforts are asked to contact him at WNBC's offices, 30 Rockefeller Plaza, New York, NY 10020, (212) 664-4444.

### Strange Bedfellows

(continued from page 7)

well as the club. It's a coordinated effort between radio and video to make people aware of the music."

Getting the music heard by a programmer and subsequently a listening audience remains the goal of a label's promotion team, with video emerging as an increasingly important element in the promotional mix. "We're all working hard to utilize video in our efforts," said RCA's Quartararo, "but the bottom line is still hitting everybody on the head with that song."

### Preston Slapped With Suit

LOS ANGELES — Maxi Music Productions, Inc., has filed suit against Motown recording artist William E. "Billy" Preston, Motown Record Corporation, Bruce Fisher, WEP Music Corp., and Irving Music Inc., charging copyright infringement, unfair competition and tortious interference with prospective business advantage and seeks one million dollars in damages, injunctive relief and an accounting.

## >> Cue & Review <<<

< **SPOTLIGHT SPECIAL: DAN FOGELBERG** — (ABC Contemporary Net) (Disc Format) (90 Minutes) (Sponsors: Levi's, Jensen Car Audio, Local avails: 6 min./show) (Producer: ABC/Watermark) (Air date: Oct. 21)

It's a rare occasion when mountain man Fogelberg gives an interview, and a lengthy one at that. Watermark's "profile style" works particularly well here, as Fogelberg is pretty much left to narrate his own story and give insights to his songs. KGL/Los Angeles jock Jerry Bishop is a likeable host, although the script he's given to read is full of overly clever cliches: Fogelberg the "Greta Garbo of rock?" But the music selection and pacing are topnotch, the subtle sound effects are well-placed, and it's a high-quality package overall. Four custom-ready promos are available at the end of the disc.

< **ROCK QUIZ/THE ROLLING STONES WEEKEND SPECIAL** (MJJ Broadcasting) (Disc format) (Twenty 90-second features) (Sponsor: Miller Brewing) (Producer: MJJ) (Air date: Oct. 14-16)

MJJ's popular syndie feature opens with a 30-second tease by host Richard Neer, cuts to the 60-second spot, then returns with a sometimes tongue-twisting trivia quiz. Hints are provided with clips of songs. This particular weekend special is part of an ongoing series of artist spotlights. Topics range from the myriad of cover versions of the Stones' "Honky Tonk Women," to the controversy surrounding censored album cover art. Answers are not contained within the quiz, making it an easily localized show for stations. Affiliates are often provided with prizes by MJJ.

< **ROCK USA** (Mutual Broadcasting) (Disc format) (Three hours) (Sponsors: Fostex, Hubba Bubba, Hormel, Cal. Raisin. Local avails: 4 min./hour) (Producer: John Platt) (Air date: Oct. 22)

A three-hour weekly "music magazine" feature that's a mix of traditional AOR tracks, old and new; interviews; small news items and music info; movie reviews, and a countdown survey. Ted Cannarozzi of WAPP/New York is the host. **Rock USA** has an appealing, informal approach, but for the time being it's a show in search of a focus. The news items intro in AOR classic form, for example, an odd story about the phenomenon of clergy liability insurance kicks off Santana's "Evil Ways." Tracks are segued together for reasons unexplained, and there's also a too-long report from a hyperactive rock journalist. This particular show featured chats with Ray Davies, John Wetton, The Romantics and author Jerry Hopkins. Overall, though, well-researched and worthy of attention.

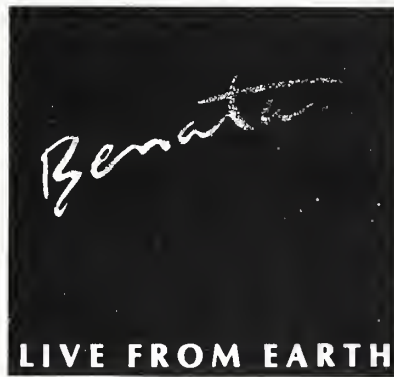
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# CASH BOX ROCK ALBUM RADIO REPORT



— **JOHN COUGAR MELLENCAMP • UH-HUH • RIVA**  
**ADDS:** KSHE, KYYX, WKLS, WCCC, KEZY, WNEW, KMET, WSKS. **HOTS:** WKLS, WCCC, KEZY, WNEW, WMMS, WYFE, WOUR. **MEDIUMS:** KMET, KSJO, KBPI. **PREFERRED TRACKS:** Crumblin'.  
**SALES:** Just shipped.



**14 PAT BENATAR • LIVE FROM EARTH • CHRYSALIS**  
**ADDS:** None. **HOTS:** WMMS, KBPI, WSKS, WYFE, WNEW, WPLR, KEZY, WCCC, WKLS, WOUR, KSHE. **MEDIUMS:** KSJO, KMET, KYYX. **PREFERRED TRACKS:** Battlefield.  
**SALES:** Good in all regions.

## MOST ADDED

## MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

**21 AC/DC • FLICK OF THE SWITCH • ATLANTIC**  
**ADDS:** None. **HOTS:** KMET, KSHE. **MEDIUMS:** KSJO, WPLR, WCCC, WKLS, WOUR. **PREFERRED TRACKS:** Guns, Title.  
**SALES:** Moderate to fair in all regions.

**68 KANSAS • DRASTIC MEASURES • CBS**  
**ADDS:** None. **HOTS:** KBPI, WSKS, KMET, KSHE. **MEDIUMS:** WPLR, WCCC, WKLS. **PREFERRED TRACKS:** Fire.  
**SALES:** Fair in Midwest.

**10 ROBERT PLANT • THE PRINCIPLES OF MOMENTS • ES PARANZA**  
**ADDS:** None. **HOTS:** KSJO, KMET, WKLS, WOUR. **MEDIUMS:** WMMS, KEZY, WCCC. **PREFERRED TRACKS:** Log, Arms.  
**SALES:** Good to moderate in all regions.

**25 ASIA • ALPHA • GEFEN**  
**ADDS:** None. **HOTS:** WMMS, KEZY, WOUR, KSHE. **MEDIUMS:** KSJO, KBPI, WSKS, WYFE, WNEW, WCCC, WKLS. **PREFERRED TRACKS:** Smile, Cry.  
**SALES:** Good to moderate in all regions.

— **PAUL KANTNER • THE PLANET EARTH ROCK AND ROLL BAND • RCA**  
**ADDS:** WOUR, WCCC, WPLR, KMET. **HOTS:** None. **MEDIUMS:** WCCC, KMET, WMMS, KSHE. **PREFERRED TRACKS:** Earth.  
**SALES:** Fair in West and Midwest.

**1 THE POLICE • SYNCHRONICITY • A&M**  
**ADDS:** None. **HOTS:** WSKS, KMET, WYFE, WNEW, WKLS, KYYX, WOUR, KNAC, KSHE. **MEDIUMS:** KSJO, WPLR, WCCC. **PREFERRED TRACKS:** King, Breath, Wrapped.  
**SALES:** Good in all regions.

**18 BIG COUNTRY • THE CROSSING • MERCURY**  
**ADDS:** KEZY. **HOTS:** KMET, WPLR, WCCC, KYYX, WOUR, KNAC, KEZY, KSHE. **MEDIUMS:** WMMS, KBPI, WNEW, WKLS. **PREFERRED TRACKS:** Big, Patrol, Chance, Storm.  
**SALES:** Good to moderate in all regions.

**27 KISS • LICK IT UP • MERCURY**  
**ADDS:** KBPI. **HOTS:** None. **MEDIUMS:** WMMS, KSJO, WSKS, KMET, WPLR, WCCC, WKLS, KSHE. **PREFERRED TRACKS:** Title.  
**SALES:** Good to moderate in all regions.

**5 QUIET RIOT • METAL HEALTH • PASHA**  
**ADDS:** None. **HOTS:** WMMS, KSJO, WSKS, KMET, WCCC, WKLS. **MEDIUMS:** WYFE, WPLR, WOUR, KSHE. **PREFERRED TRACKS:** Noize.  
**SALES:** Good in all regions.

**40 BLACK SABBATH • BORN AGAIN • WARNER BROS.**  
**ADDS:** KMET. **HOTS:** None. **MEDIUMS:** KMET, WPLR, WCCC, WKLS, WOUR, KSHE. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions.

**37 HUEY LEWIS & THE NEWS • SPORTS • CHRYSALIS**  
**ADDS:** None. **HOTS:** WMMS, KSJO, KBPI, WSKS, WYFE, WNEW, WPLR, KEZY, WCCC, WKLS, WOUR. **MEDIUMS:** KMET, KNAC, KSHE. **PREFERRED TRACKS:** Heart, Drug.  
**SALES:** Good to moderate in all regions.

**38 RAINBOW • BENT OUT OF SHAPE • MERCURY**  
**ADDS:** None. **HOTS:** WMMS, KSJO, KMET, WPLR, WCCC, WOUR, KSHE. **MEDIUMS:** KBPI, WYFE, WNEW, KEZY, WKLS. **PREFERRED TRACKS:** Street.  
**SALES:** Good to moderate in all regions.

— **BOY'S BRIGADE • CAPITOL**  
**ADDS:** None. **HOTS:** WMMS. **MEDIUMS:** WPLR, KEZY, WCCC, WOUR, KSHE. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in West and Midwest.

**81 MIKE'S MURDER • SOUNDTRACK • A&M**  
**ADDS:** None. **HOTS:** WMMS, WNEW, KEZY, WCCC, KYYX, WOUR. **MEDIUMS:** WPLR, KNAC. **PREFERRED TRACKS:** Cosmopolitan.  
**SALES:** Fair in all regions.

**163 THE ROMANTICS • THE HEAT • NEMPEROR**  
**ADDS:** KSHE, KMET, KBPI. **HOTS:** WMMS, WNEW, KYXX, WOUR. **MEDIUMS:** KMET, KSJO, WSKS, WPLR, WCCC, KNAC. **PREFERRED TRACKS:** Talking.  
**SALES:** Moderate in all regions.

**26 JACKSON BROWNE • LAWYERS IN LOVE • ASYLUM**  
**ADDS:** None. **HOTS:** WMMS, WSKS, WKLS, WOUR, KSHE. **MEDIUMS:** KMET, WNEW, WPLR, KEZY, WCCC. **PREFERRED TRACKS:** Rocker, Title.  
**SALES:** Good to moderate in all regions.

— **EDDIE MONEY • WHERE'S THE PARTY? • COLUMBIA**  
**ADDS:** KSHE, WOUR, WKLS, WCCC, KMET, WSKS, KSJO, WMMS. **HOTS:** None. **MEDIUMS:** WCCC, KMET. **PREFERRED TRACKS:** Title.  
**SALES:** Just shipped.

**77 SAGA • HEADS OR TAILS • PORTRAIT**  
**ADDS:** KMET, KBPI. **HOTS:** WMMS, KSHE. **MEDIUMS:** KSJO, WPLR, WCCC, WKLS, WOUR. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate in all regions.

— **CS ANGELS • LAND • JIVE**  
**ADDS:** WYFE. **HOTS:** WMMS. **MEDIUMS:** WPLR, KEZY, WCCC, KYYX, WOUR, KNAC. **PREFERRED TRACKS:** Independence.  
**SALES:** Fair in West and East.

**30 THE MOODY BLUES • THE PRESENT • THRESHOLD**  
**ADDS:** KBPI. **HOTS:** KMET, WNEW, WPLR, WCCC, KSHE. **MEDIUMS:** KBPI, WYFE, KEZY, WKLS. **PREFERRED TRACKS:** Blue, Wheel.  
**SALES:** Moderate in all regions.

**104 PETER SCHILLING • ERROR IN THE SYSTEM • ELEKTRA**  
**ADDS:** None. **HOTS:** WCCC, KYYX, WOUR, KNAC. **MEDIUMS:** WNEW, WMMS, WPLR, KEZY, WKLS. **PREFERRED TRACKS:** Major.  
**SALES:** Moderate to fair in all regions.

— **DOKKEN • BREAKING THE CHAINS • ELEKTRA**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WMMS, KSJO, KMET, WPLR, WCCC, WKLS, WOUR, KSHE. **PREFERRED TRACKS:** Title.  
**SALES:** Fair in Midwest.

**20 THE MOTELS • LITTLE ROBBERS • CAPITOL**  
**ADDS:** None. **HOTS:** WMMS, KMET, WYFE, WNEW, WPLR, KEZY, WCCC, KYYX, WOUR, KNAC. **MEDIUMS:** KSJO, WKLS, KSHE. **PREFERRED TRACKS:** Summer.  
**SALES:** Good to moderate in all regions.

**119 THE MICHAEL STANLEY BAND • YOU CAN'T FIGHT FASHION • EMI AMERICA**  
**ADDS:** None. **HOTS:** WMMS, WSKS, WNEW, WCCC, WKLS, KSHE. **MEDIUMS:** KMET, WPLR, KEZY, WOUR. **PREFERRED TRACKS:** Town.  
**SALES:** Fair in Midwest.

— **THE DOORS • ALIVE, SHE CRIED • ELEKTRA**  
**ADDS:** KSHE, WOUR, WCCC, WNEW, KMET, WMMS. **HOTS:** WCCC, WNEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Gloria, Make.  
**SALES:** Just shipped.

**58 MOTLEY CRUE • SHOUT AT THE DEVIL • ELEKTRA**  
**ADDS:** WKLS. **HOTS:** KMET. **MEDIUMS:** KSJO, WMMS, WOUR, KSHE. **PREFERRED TRACKS:** Title.  
**SALES:** Good in West; fair in others.

**113 SURVIVOR • CAUGHT IN THE GAME • SCOTTI BROS.**  
**ADDS:** None. **HOTS:** WOUR, KSHE. **MEDIUMS:** WMMS, KSJO, WNEW, WPLR, WCCC. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate in all regions.

**29 GENESIS • ATLANTIC**  
**ADDS:** None. **HOTS:** WMMS, KMET, WNEW, WPLR, WCCC, WKLS, WOUR, KNAC, KSHE. **MEDIUMS:** KSJO, WYFE, KYYX. **PREFERRED TRACKS:** Mama.  
**SALES:** Good in all regions.

**10 STEVIE NICKS • THE WILD HEART • MODERN**  
**ADDS:** None. **HOTS:** WMMS, KBPI, KMET, WPLR, KEZY, WKLS, WOUR. **MEDIUMS:** WNEW, WCCC. **PREFERRED TRACKS:** Anyone, Stand.  
**SALES:** Good to moderate in all regions.

**12 TALKING HEADS • SPEAKING IN TONGUES • SIRE**  
**ADDS:** None. **HOTS:** KBPI, KMET, WYFE, KYYX, WOUR, KNAC. **MEDIUMS:** WKLS. **PREFERRED TRACKS:** Burning.  
**SALES:** Good in all regions.

**36 HEART • PASSIONWORKS • EPIC**  
**ADDS:** None. **HOTS:** KMET, WCCC, KSHE. **MEDIUMS:** KBPI, WPLR, WOUR. **PREFERRED TRACKS:** Allies, Refuse.  
**SALES:** Moderate in all regions.

**48 ALDO NOVA • SUBJECT... ALDO NOVA • PORTRAIT**  
**ADDS:** None. **HOTS:** WMMS, WPLR, WCCC, WOUR, KSHE. **MEDIUMS:** KSJO, WNEW. **PREFERRED TRACKS:** Monkey.  
**SALES:** Good to moderate in all regions.

— **TOMMY TUTONE • NATIONAL EMOTION • COLUMBIA**  
**ADDS:** None. **HOTS:** KEZY. **MEDIUMS:** WMMS, WPLR, WCCC, WOUR, KNAC. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in West.



## Summer Arbitron Figures Show Downward Country Movement

by Anita M. Wilson

NASHVILLE — When Arbitron released their Summer survey numbers in 11 markets, the Country stations on the most part slipped in the ratings, especially in Houston where stations lost between .3 and 1.6 points. New York was the only city with all stations reporting an increase in numbers and Washington D.C. stations either stayed the same, or reported slight increases.

Gains were also seen in San Diego, Cleveland, while Los Angeles, Chicago and San Francisco split with gains and losses. Philadelphia and Detroit and San Diego all had a majority of the stations losing shares.

Both stations in New York City showed substantial increases in shares in the Summer Arbitron numbers. WHN stayed at the #1 position with a 2.8 rating, up from 2.4 it garnered in the Spring ratings. WKHK also gained .4 shares to raise its numbers from 1.9 to 2.3. The total effort of these two stations made New York the leader in share gains for the Summer Book.

In Los Angeles one station showed a remarkable increase, while the other country station had a slight decrease in their shares. KZLA-FM took over the lead with a 2.4 share after splitting the lead with KLAC in the Spring Book with both stations reporting 2.0 shares. KLAC meanwhile lost its stand and dropped slightly from 2.0 to 1.9.

The two stations in the Bay Area joined Los Angeles in splitting results. KNEW came from behind with a 2.7 share and moved into first place with a 3.1 rating. KSAN reported one of the most dramatic decreases in the Summer Book with a 1.2 loss. As a result of the drop, KSAN went from the lead with a 4.1 a share to 2.9, which placed it in second place.

WMAQ garnered the highest increase of any country station with a 1.0 gain. In the Spring Book it led the Chicago Market with a 3.3 share, and has widened the gap even further with its current 4.3 share. WUSN

also showed an increase, going from 2.1 to 2.5 in the ratings. WJEZ was the only station that reported a decrease in numbers, however they only lost .1 points, which put them at 1.6 in the ratings.

Philadelphia's only country station showed a noticeable drop with a .5 decrease. The loss moved WFIL from a 2.3 share to 1.8.

Detroit shaved off 1.2 shares from the Spring Book when totals were combined on the cities three country stations. WWWW maintained its #1 position despite a .8 drop which lowered its numbers from 3.6 to 2.8. WCXI-AM and WCXI-FM both tied for second place with a 1.9 share. WCXI dropped from 2.4, while the FM station moved up .1 for the tie.

Both stations in Boston reported a decrease in shares. WDLW dropped from .6 to .4 and WBOS showed a slight loss, going from .8 to .7.

In the nation's capital, both country stations stayed about the same in the Summer Book as in the Spring Book. WMZQ stayed in first place with a 4.1 share, while WPKX-FM gained .1 share for a 3.3 rating.

All four stations in Houston reported a drop in shares over the summer with a total of 2.9 loss. KIKK-FM remained in first place with a 6.9 share, dropping from 7.2. Their AM station KIKK dropped even further into last place, by losing .3 shares to go from 1.4 to 1.1. KILT-FM came in second place with a 4.4, dropping from 6.0, while KILT also lost a noticeable amount of shares, going from 2.9 to 2.2.

In San Diego, the gains almost averaged out the losses, with KCBQ widening the first place gap with a .5 increase to move to 3.2, while KCBQ-FM only lost .1 shares to go to 2.2. KSON-FM reported only major loss, with a .6 drop to move from 2.6 to 2.0 shares.

Two of the three country stations in Cleveland showed upward movement, however WKSX lost the largest amount of

(continued on page 30)



**HALL OF FAMERS** — Irma Louise Handy was presented with an award for her late husband, W.C. Handy during his induction into the Nashville Songwriters Association, International (NSAI) Songwriters Hall of Fame ceremony. Pictured (l-r) Connie Bradley, southern regional executive director, ASCAP; Hal David, president, ASCAP; Handy; Maggie Cavender, executive director, NSAI; Tom Long, president, NSAI.



**BRADLEY ACCEPTS FOR LYNN** — Loretta Lynn's longtime producer, Owen Bradley, accepted Lynn's Manny award for her during the NSAI Songwriters Hall of Fame ceremony. The presentation was made at the annual ceremony on Oct. 9th at the Hyatt Regency Hotel.

## Mandrell Opens New Production Company

NASHVILLE — Irby Mandrell, President of Mandrell Management, recently announced the opening of a new record and tape production company in Nashville. The firm will provide manufacturing services to recording studios, recording artists and independent record labels.

Mandrell will assume duties as president of Mandrell/Gray, Inc. and James E. Gray will act as vice president and chief of operations. Mary Mandrell will be the secretary-treasurer and Phyllis Clark will be the production manager. Linda Averett will take on the duties of marketing and public relations.

The company will offer up-to-date mailing lists, posters, display materials and sales and promotion aids, and is planning a series of seminars in several cities for its customers dealing with record and tape manufacturing and small label promotion, independent record and tape distribution.

## Jerry Gillespie Honored With Four Awards At 19th SESAC Awards

NASHVILLE — Numerous awards were presented at the 19th annual SESAC event held this year at the Hermitage Hotel in Nashville on Thursday evening, October 13. Karen Taylor-Good was honored with the "Vista" Award. Cynthia Rodgers of the Welk Group, received SESAC's first "Service Award." K.T. Oslin was honored as co-writer of the Sissy Spacek hit, "Lonely But Only For You" and Susan Longacre was named "Most Promising Country Writer of the Year." The "Country Song of the Year" trophy went to "Marina del Rey," recorded by George Strait, written by Frank Dycus and Dean Dillon and published by Golden Opportunity Music, Inc., Hall-Clement Publications/Welk Music Group. The "Album Special Achievement Award" for "New Looks" was presented to Ted Harris of Contention Music for "Memory Machine."

Country songwriter Jerry Gillespie captured four of the evening's top ten awards, including the "Country Music Writer of the Year" award. He was presented with trophies for "She's Ready for Someone to Love Her," recorded by Jerry Reed, as well as The Osmond Brothers and David Frizzell, The Bellamy Brothers' "Do You Love As Good As You Look," and "He's Got Religion," by B.J. Thomas.

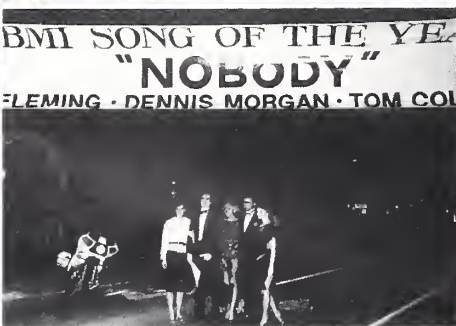
## Dick Blake Dies at 62

NASHVILLE — Dick Blake, president of Dick Blake International died Wednesday, October 12 at a Nashville hospital following a long illness. Blake was known for his talent agency which is one of the largest in the country music industry and has worked with Barbara Mandrell, Louise Mandrell, Ronnie Milsap, the Statler Brothers, Merle Haggard, Ricky Skaggs, and Brenda Lee among others. Blake was also a member of the Board of Directors of the Country Music Association and a former Nashville Association of Talent Directors "Man of the Year."

Dick Blake is survived by his wife, Mrs. Pat Blake, daughter, Mrs. Deborah Blake Kirkby and son, Mr. Michael Blake.

## Curb Pacts With MCA

NASHVILLE — MCA Records has finalized a deal with West Coast-based Curb Records for national distribution of pop and country records effective immediately. Artists to be included on the country roster are the Burrito Brothers, Craig Dillingham, Stephanie Winslow, and Diana Rae.



**ASCAP AND BMI HONOR WINNERS** — The American Society of Composers, Authors & Publishers (ASCAP) and Broadcast Music Inc. (BMI) presented awards to their songwriters and publishers at their annual awards parties on October 11, 12. Pictured in the top row are (l-r): representatives of ASCAP's Country Publishers of the Year winners, Chappell Music and Cross Keys Music: Jody Williams, Celia Hill, Heinz Voight and Irwin Shuster (from Chappell); Hal David, ASCAP president; Irwin Robinson, Henry Hurt (from Chappell); Donna Hilley, Buddy Killen and Roger Sovine (from Cross Keys); Pat Rolfe, (Chappell); and Connie Bradley, ASCAP's southern regional director; Merlin Littlefield, ASCAP associate director; Kenny Rogers; ASCAP's Connie Bradley and Hal David after Rogers won the award as writer of ASCAP's most performed song of the year; (standing) Gloria Messinger,

ASCAP's managing director; Hal David and Connie Bradley with the three-way tie winners of the ASCAP Country Writer of the Year Award: (seated) Rory Bourke, Charlie Black and Wayland Holyfield. Bottom Row — Presenting awards to Kris Kristofferson are Frances Preston, BMI's vice president; Phil Graham, writer-administration, BMI; Joe Moscheo, director affiliate relations, BMI; Rhonda Fleming and Dennis Morgan recipients of the Robert J. Burton Award, Frances Preston; Tom Collins, publishing winner of the Robert J. Burton Award for "Nobody" and recording artist Sylvia; Hal Coleman, Frances Preston, BMI, Chuck Kaye, Warner-Tamerlane Publ. Corp., Mark Rothbaum, Willie Nelson Music Inc., Willie Nelson, Del Bryant, director performing rights relations, BMI. Bobby Braddock, Curly Putnam, Roger Sovine, Tree Publ. Co., and Barry Etris.



# Here's to the best in Country in the country.

**Congratulations to all BMI award winning writers  
for the Most Performed Country Songs of 1982.**

Deborah Allen  
John Anderson  
Brenda Barnett  
Kenneth Bell  
Matraca Berg  
Dwayne Blackwell  
Don Bowman  
Bobby Braddock  
Karen Brooks  
Milton Brown  
Ed Bruce  
Patsy Bruce  
Eddie Burton  
Johnny Bush  
Carl Butler  
Wayne Carson  
Charles Chalmers  
Carl Chambers  
Bruce Channel  
Johnny Christopher  
Michael Clark  
Margaret Cobb  
Hal Coleman  
Roger Cook  
Floyd Cramer  
Steve Cropper  
Rodney Crowell  
Jan Crutchfield  
Lacy J. Dalton  
Tom Dampier  
Lionel Delmore

Dean Dillon  
Philip Donnelly  
Steve Dorff  
Robert Drawdy  
Tom DuBois  
Darrell Edwards  
Bobby Emmons  
Barry Etris  
Donna Farar  
Lester Flatt  
Rhonda J. Fleming  
Snuff Garrett  
Larry Gatlin  
Don Goodman  
Tom Grant  
Mark Gray  
Lee Greenwood  
Merle Haggard  
Ron Hellard  
Sam Hogin  
Dean Holloway  
Harlan Howard  
Jim Hurt  
Mark James  
Waylon Jennings  
George Jones  
Paul Jones  
Paul Kelly  
Mary Ann Kennedy  
Paul Kennerley (PRS)  
Fredric Knipe

Dennis Knutson  
Larry Kolber  
Fred Koller  
Chester Lester  
Sonny Limbo  
David Lindsey  
David Malloy  
Barry Mann  
Amanda McBroom  
Bob McDill  
Jessie Mendenhall  
Dennis Morgan  
Michael Martin Murphey  
Willie Nelson  
Gary P. Nunn  
Paul Overstreet  
Randy Owen  
Marty Panzer  
Dolly Parton  
Leslie Pearl  
James Pennington  
Ben Peters  
Webb Pierce  
Steve Pippin  
Leroy Preston  
Curly Putman  
Eugene Record  
Otis Redding  
Don Reid  
Harold Reid  
Sandra Rhodes

Kent Robbins  
Ronnie Rogers  
Pam Rose  
Ernie Rowell  
Johnny Russell  
Thom Schuyler  
Earl Scruggs  
Joe Seneca  
Eddie Setser  
Randy Shaffer  
Larry Shell  
Billy Sherrill  
John Scott Sherrill  
Mark Sherrill  
George Sherry  
Terry Skinner  
Arthur Q. Smith  
Bobby Springfield  
Stephen Spurgin  
Even Stevens  
Leslie Taylor  
Jerry Taylor  
Sonny Throckmorton  
Conway Twitty  
Rafe Van Hoy  
Cindy Walker  
J.L. Wallace  
Hank Williams  
Hank Williams Jr.  
Bobby Wood



Wherever there's music,  
there's BMI.



# TOP 100 COUNTRY SINGLES

October 29, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1		ISLANDS IN THE STREAM		68	FLAMES
		KENNY ROGERS & DOLLY PARTON (RCA PB-13615)			BRICE HENDERSON (Union Station ST-1003)
2	4	YOU'VE GOT A LOVER	35	69	HOW COULD I LOVE HER SO MUCH
		RICKY SKAGGS (Epic 34-04044)	11		JOHNNY RODRIGUEZ (Epic 34-03972)
3	3	LADY DOWN ON LOVE	36	70	SHE MEANT FOREVER WHEN SHE SAID GOODBYE
		ALABAMA (RCA PB-13590)	7		MEL TILLIS (MCA-52285)
4	1	MIDNIGHT FIRE	37	71	LONESOME 7-7203
		STEVE WARINER (RCA PB-13588)	3		DARRELL CLANTON (Audiograph AG 474)
5	6	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE	38	72	SOMETIMES I GET LUCKY AND FORGET
		REBA McENTIRE (Mercury/PolyGram 812 835-7)	7		GENE WATSON (MCA-52243)
6	5	SOMEBODY'S GONNA LOVE YOU	39	73	STRANGER AT MY DOOR
		LEE GREENWOOD (MCA-52257)	3		JUICE NEWTON (Capitol B-5265)
7	7	ONE OF A KIND PAIR OF FOOLS	40	74	THE SIGN OF THE TIMES
		BARBARA MANDRELL (MCA-52258)	5		DONNA FARGO (Cleveland Int'l/CBS 38-04097)
8	8	TENNESSEE WHISKEY	41	75	NOTHIN' BUT YOU
		GEORGE JONES (Epic 34-04082)	3		STEVE EARLE (Epic AE7 1726)
9	9	THE WIND BENEATH MY WINGS	42	76	A STRANGER IN HER BED
		GARY MORRIS (Warner Bros. 7-29532)	7		RANDY PARTON (RCA PB-13608)
10	13	YOU PUT THE BEAT IN MY HEART	43	77	THIS IS JUST THE FIRST DAY
		EDDIE RABBITT (Warner Bros. 7-29512)	2		RAZZY BAILEY (RCA-PB-13630)
11	12	HOLDING HER AND LOVING YOU	44	78	TELL ME WHEN I'M HOT
		EARL THOMAS CONLEY (RCA PB-13596)	7		BILLY "CRASH" CRADDOCK (Cee Cee CC-5400)
12	15	GUILTY	45	79	THE SOUND OF GOODBYE
		THE STATLER BROS. (Mercury/PolyGram 812 988-7)	5		CRYSTAL GAYLE (Warner Bros. 7-29452)
13	16	A LITTLE GOOD NEWS	46	80	BRAVE HEART
		ANNE MURRAY (Capitol P-B-5264)	16		THOM SCHUYLER (Capitol P-B-5281)
14	14	YOUR LOVE SHINES THROUGH	47	81	RUNAWAY HEART
		MICKEY GILLEY (Epic 34-04018)	3		LOUISE MANDRELL (RCA-PB-13469)
15	7	THE BOY GETS AROUND	48	82	THE DEVIL IS A WOMAN
		SYLVIA (RCA PB-13589)	2		DAVID ROGERS (Mr. Music MM-018)
16	19	BABY I LIED	49	83	OLD FASHIONED LOVIN'
		DEBORAH ALLEN (RCA PB-13600)	8		SIERRA (Cardinal CRS 052)
17	20	TELL ME A LIE	50	84	SHE'S A LOVER
		JANIE FRICKE (Columbia 38-04091)	6		SOUTHERN BREEZE (Fox Trax RJF 1000)
18	22	ANYBODY ELSE'S HEART BUT MINE	51	85	FOOTPRINTS IN THE SAND
		TERRI GIBBS (MCA-52252)	4		CRISTY LANE (Liberty P-B-1508)
19	18	THE MAN IN THE MIRROR	52	86	IF YOUR HEART'S A ROLLIN' STONE
		JIM GLASER (Noble Vision 103)	16		HELEN CORNELIUS (Ameri-Can D11-1011-A)
20	21	DIXIE DREAMING	53	87	SOUTHERN COUNTRY FUN
		ATLANTA (MDJ 4832)	13		JAMIE (Air Int'l. ARG 10050)
21	23	DON'T COUNT THE RAINY DAYS	54	88	I'LL FIND IT WHERE I CAN
		MICHAEL MURPHEY (Liberty P-B-1505)	2		JAMES MONROE (Raintree-NR14961-1)
22	25	YOU LOOK SO GOOD IN LOVE	55	89	MIDNIGHT TENNESSEE WOMAN
		GEORGE STRAIT (MCA-52279)	8		JACK GREENE (EMH-0025)
23	33	HOUSTON	56	90	THERE'S NOBODY LOVIN' AT HOME
		LARRY GATLIN AND THE GATLIN BROTHERS BAND (Columbia 38-04170)	18		RANDY WRIGHT (MCA-52273)
24	29	STRONG WEAKNESS	57	91	BACKSTREET BALLET
		THE BELLAMY BROTHERS (Warner/Curb 7-29514)	2		SAVANNAH (Mercury/PolyGram 814 360-7)
25	26	OUTSIDE LOOKIN' IN	58	92	FAMOUS LAST WORDS OF A FOOL
		BANDANA (Warner Bros. 7-29524)	5		DEAN DILLON (RCA-PB-13628)
26	27	LONELY BUT ONLY FOR YOU	59	93	LET'S SING ABOUT LOVE
		SISSY SPACEK (Atlantic America 7-99847)	3		BIG AL DOWNING (Team-TRS1003AS)
27	28	HEARTACHE TONIGHT	60	94	I'VE GOT A LOT OF MISSIN' YOU TO DO
		CONWAY TWITTY (Warner Bros. 7-29505)	7		JERRY MAX LANE (Stockyard SY-003)
28	30	BLACK SHEEP	61	95	GIVE IT BACK
		JOHN ANDERSON (Warner Bros. 7-29497)	4		BRENDA LIBBY (Comstock COM 1726)
29	32	MOVIN' TRAIN	62	96	ONE STEP CLOSER
		THE KENDALLS (Mercury/PolyGram 814 195-7)	6		THE CANNONS (Compleat-CP-116)
30	31	TAKE IT TO THE LIMIT	63	97	TOO HOT TO SLEEP
		WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131)	7		LOUISE MANDRELL (RCA PB-13567)
31	34	NOBODY BUT YOU	64	98	DIDN'T WE DO IT GOOD
		DON WILLIAMS (MCA 52245)	3		BRENDA LEE (MCA-52268)
32	2	WHEN THE NEW WEARS OFF OF OUR LOVE	65	99	I'M GONNA CATCH HEAVEN
		THE WHITES (Warner/Curb 7-29513)	4		LOIS FRIZZELL (Black Rose 8279)
33	36	I WONDER WHERE WE'D BE TONIGHT	66	100	THE LETTER
		VERN GOSDIN (Compleat CP-115)	7		RONNIE RENO (EMH-0024)
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## ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

After You (Tree/Cross Keys — BMI/ASCAP) . . . . . 63	How Could I Love (Boquillas Canyon/Atlantic — BMI) 69	One Of A Kind (Warner-Tamerlane/Three Ships/Warner Brothers/Sweet Harmony — BMI/ASCAP) . . . . . 7	Tennessee Whiskey (Hall-Clement/Algee — BMI) . . . . . 8
A Little Good News (Chappell/Bibo — ASCAP) . . . . . 13	If It Was Easy (Window — BMI) . . . . . 53	Outside Closer (April/Swallowfolk — ASCAP) . . . . . 96	The Air That I Breathe (April — ASCAP) . . . . . 65
A Million Light (Peso/Wallet — BMI) . . . . . 51	I'll Find It (Cedarwood — BMI) . . . . . 88	Runaway Lookin' In (Stan Cornelious/Hoosier — ASCAP) . . . . . 25	The Boy Gets Around (Tom Collins — BMI) . . . . . 15
Anybody Else's (Rick Hall — ASCAP) . . . . . 18	If Your Heart's (G.I.D. — ASCAP/Royalhaven — BMI) 86	Still In The Ring (Tree — BMI/Cross Keys — ASCAP) 64	The Conversation (Bocephus/Richway — BMI) . . . . . 54
A Stranger In Her Bed (G.I.D. — ASCAP/Royal Haven — BMI) . . . . . 76	In My Eyes (Inerson-USA — ASCAP) . . . . . 42	Street Talk (Criterior/Space Case — ASCAP) . . . . . 73	The Devil Is A Woman (Unichappell — BMI) . . . . . 82
Baby I Lied (Posey — BMI/Chappell — ASCAP/Unichappell/Vanhoy — BMI) . . . . . 16	I'm Gonna Catch Heaven (Dream City — BMI) . . . . . 99	Strong Weakness (Bellamy Brothers/Famous — ASCAP) . . . . . 24	The Letter (Rosebridge — BMI) . . . . . 100
Backstreet Ballet (Lowery/Holly-Bee — BMI) . . . . . 91	Islands In The Stream (Gibb Bros./Unichappell — BMI) . . . . . 1	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	The Man In The Mirror (Grandison/Hacienda — ASCAP) . . . . . 19
Before We Knew It (Old Friends — BMI) . . . . . 57	It's All In The Game (Larry Spier/Major Songs — ASCAP) . . . . . 43	Tell Me A Lie (Rick Hall — ASCAP/Fame — BMI) . . . . . 17	The Sign Of The Times (Prima-Donna — BMI) . . . . . 74
Black Sheep (Al Gallico/Algee/Anderson — BMI) . . . . . 80	I've Got A Lot Of (Duchess — BMI) . . . . . 94	Tell Me When I'm Hot (Music City — ASCAP) . . . . . 70	The Sound Of Goodbye (Parquet/Lawyers Daughter — BMI) . . . . . 79
Brave Heart (Debb/Dave/Briarpatch — BMI) . . . . . 28	I Wonder Where (Hookit — BMI) . . . . . 33	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	The Wind Beneath (Warner/WB Gold — ASCAP) . . . . . 9
Dance Little Jean (Unami — ASCAP) . . . . . 38	Keepin' Power (Roger Cook/Chriswood — BMI) . . . . . 50	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	There's A Nobody Lovin' (Bibo/Vogue/Chappell — ASCAP/BMI) . . . . . 90
Didn't We Do It Good (Swallowfolk/April — ASCAP) 98	Kiss Me Darling (Checkmate — BMI) . . . . . 40	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	This Is Just (Sandy-Port — ASCAP/Tree Group/Tree Pub — BMI) . . . . . 77
Diet Song (Evil Eye — BMI) . . . . . 66	Lady Down On Love (Maypop/Buzzherb — BMI) . . . . . 3	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	Too Hot To Sleep (Warner-Tamerlane/Three Ships — BMI/John Bettis, Adm. by W.B. — ASCAP) . . . . . 97
Dixie Dreaming (Texas Tunes — BMI) . . . . . 20	Let's Sing About Love (Metaphor — BMI) . . . . . 93	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	We Really Got A (Silverline — BMI) . . . . . 61
Don't Count The (Tree/Ensign/United Artists/Ideas of March — BMI/ASCAP) . . . . . 21	Lonely But Only (Chappell — ASCAP/Tri-Chappell — SESAC) . . . . . 26	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	What Am I Gonna Do (Shade Tree — BMI) . . . . . 46
Double Shot (Windsong/Lyresong — BMI) . . . . . 56	Lonesome 7-7203 (Cedarwood — BMI) . . . . . 71	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	When The New Wears (Black Sheep — BMI) . . . . . 32
Ev'ry Heart Should (Royalhaven — BMI/Dejamus — ASCAP) . . . . . 37	Lovers On The Rebound (Old Friends — BMI) . . . . . 44	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	Why Do We Want (King's X/Reba — ASCAP) . . . . . 5
Famous Last Words (Tree Group/Forrest Hills — BMI) . . . . . 92	Loving You Hurts (Muscle Shoals Sound — BMI) . . . . . 36	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	Windin' Down (Algee/Old Friends — BMI) . . . . . 58
Flames (Good Token — ASCAP) . . . . . 68	Midnight Fire (Old Friends/Silverline — BMI) . . . . . 4	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	Wounded Hearts (Warner-Tamerlane/Daticabo — BMI/WB/Sante Fe — ASCAP) . . . . . 59
Footprints In The Sand (Cristy Lane — ASCAP) . . . . . 85	Midnight Tennessee (Screen Gems/EMI — BMI) . . . . . 89	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	You Look So Good (Chappell & Co./MCA/Vogue — ASCAP/BMI) . . . . . 22
Give It Back (Mamouth Springs — BMI) . . . . . 95	Movin' Train (Bibo/Chappell — ASCAP) . . . . . 29	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	You Made A Wanted (Tree — BMI) . . . . . 47
Guilty (American Cowboy — BMI) . . . . . 12	My Angel's Got The (Barnwood — BMI) . . . . . 62	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	You Put The Beat (Mailven/Cottonpatch/Dejamus — ASCAP) . . . . . 10
Have I Got A Heart For You (April — ASCAP/Blackwood — BMI) . . . . . 67	My Baby Don't (Elektra/Asylum — BMI) . . . . . 45	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	Your Love Shines (United Artists/Ideas of March/Jensong — ASCAP) . . . . . 14
Heartache Tonight (Cass County/Red Cloud/Gear/Ice Age — ASCAP) . . . . . 27	New Looks From (Honey Man/Tree — BMI/Petewood — ASCAP) . . . . . 55	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	You're A Hard Dog (Tree — BMI/April — ASCAP) . . . . . 49
High Cost Of Leaving (Chimichap — BMI) . . . . . 34	Nobody But You (Alabama/Music Corp. of America — ASCAP/BMI) . . . . . 31	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	You've Got A Lover (Shake Russell/Bug — BMI) . . . . . 2
Holding Her (Rick Hall — ASCAP) . . . . . 11	Nothin' But You (High Chapparral — ASCAP) . . . . . 75	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	
Houston (Larry Gatlin — BMI) . . . . . 23	Old Fashioned Lovin' (Chyland — BMI) . . . . . 83	Take It To The Limit (Cass County/Red Cloud/Nebradks — ASCAP) . . . . . 30	

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week



A LOT OF

# GOOD NEWS!

## Chappell/Intersong

### ASCAP COUNTRY PUBLISHER OF THE YEAR\* FOR THE 4TH TIME

### CHARLIE BLACK RORY BOURKE (3-TIME WINNER) ASCAP COUNTRY WRITERS OF THE YEAR\*

#### ASCAP

**ANOTHER SLEEPLESS NIGHT**  
Writers: CHARLIE BLACK and RORY BOURKE  
Producer: Jim Ed Norman  
Anne Murray—Capitol

**ANY DAY NOW**  
(2nd award)  
Writers: BURT BACHARACH and BOB HILLIARD  
Producers: Ronnie Milsap and Tom Collins  
Ronnie Milsap—RCA

**BE THERE FOR ME BABY**  
Writers: CHARLIE BLACK and TOMMY ROCCO  
Producer: Jim Ed Norman  
Johnny Lee—Elektra/Asylum

**HEARTBROKE**  
Writer: GUY CLARK  
Producer: Ricky Skaggs  
Ricky Skaggs—Epic

**IT'S WHO YOU LOVE**  
Writers: CHARLIE BLACK, RORY BOURKE  
and KIERNAN KANE  
Producer: Jimmy Bowen  
Kiernan Kane—Elektra/Asylum

**KEY LARGO**  
Writers: BERTIE HIGGINS and SONNY LIMBO  
Producer: Sonny Limbo and Scott MacLellan  
Bertie Higgins—Kat Family/CBS

**NEW CUT ROAD**  
Writer: GUY CLARK  
Producer: Rodney Crowell  
Bobby Bare—Columbia

**'ROUND THE CLOCK LOVIN'**  
Writers: RORY BOURKE and K. T. OSLIN  
Producer: Gail Davies  
Gail Davies—WB

**SHADOWS IN THE MOONLIGHT**  
(3rd Award)  
Writers: CHARLIE BLACK and RORY BOURKE  
Producer: Jim Ed Norman  
Anne Murray—Capitol

**YOU NEEDED ME**  
(4th award)  
Writer: RANDY GOODRUM  
Producer: Jim Ed Norman  
Anne Murray—Capitol

#### BMI

**OH GIRL**  
Writer: EUGENE RECORD  
Producer: Steve Dorf  
Con Hunley—WB

**SHE'S LYING**  
Writer: JAN CRUTCHFIELD  
Producer: Jerry Crutchfield  
Lee Greenwood—MCA

#### SESAC

**SESAC BEST COUNTRY ALBUM OF THE YEAR**  
**BELLAMY BROTHERS GREATEST HITS—WB**  
"DO YOU LOVE AS GOOD AS YOU LOOK"  
Writers: JERRY GILLESPIE, CHARLIE BLACK and RORY BOURKE  
Producers: Michael Lloyd with the Bellamy Brothers

**SESAC AWARD OF MERIT**  
**LONELY BUT ONLY FOR YOU**  
Writers: K. T. OSLIN, RORY BOURKE and CHARLIE BLACK  
Producer: Rodney Crowell  
Sissy Spacek—Atlantic

Congratulations to  
**JERRY GILLESPIE, TOMMY ROCCO and CHARLIE BLACK**  
for  
**SESAC MOST RECORDED COUNTRY SONG**  
"SHE'S READY FOR SOMEONE TO LOVE HER"  
The Osmonds—WB    Jerry Reed—RCA    David Frizzell—WB Viva  
Producer: Jim Ed Norman    Producer: Rick Hall    Producer: Steve Dorf

Congratulations to  
**JERRY GILLESPIE**  
**SESAC COUNTRY WRITER OF THE YEAR**

We are proud to represent:

CHARLIE BLACK    RORY BOURKE    JAN CRUTCHFIELD    LAYNG MARTINE, JR.  
DAN TYLER    RAFE VAN HOY    BARBARA WYRICK



## Chappell/Intersong



Chappell Music (ASCAP), Unichappell Music (BMI), Tri-Chappell Music (SESAC)    Intersong Music (ASCAP), Rightsong Music (BMI)

### music group-usa

Nashville Division:

Henry Hurt, Pat Rolfe, Celia Hill, Jody Williams, Charlene Dobbins, Sharon Percifull, Dale Bobo

NEW YORK

NASHVILLE

LOS ANGELES

TORONTO

PolyGram Companies

Co-winners\*



THE COUNTRY MIKE

**BIRTHDAY CELEBRATION A SUCCESS** — Jamboree U.S.A. is the second oldest live radio broadcast in the United States today. This program officially observed its 50th birthday anniversary Oct. 14-15 after several months of celebration. **Janie Fricke** and **Steve Warlner** served as co-hosts for the anniversary spectacular and were joined by other country music notables such as **Billy "Crash" Craddock**, **Wilma Lee Cooper**, **The Sunshine Boys** (who absolutely stole the show), **Doc Williams** and **The Border Riders**, **Charley Pride** and **Roy Orbison**. Many of these artists actually began their careers at the Jamboree. Fricke was in rare form, really enjoying her stint as co-host. While Pride was performing she grabbed Steve Warlner by the hand and led him to a mike where the two sang backup for Pride. **Dick Curless** was scheduled to perform but



**ANDERSON'S SWINGIN' NOW** — CMA Horizon Award winner **John Anderson** (c) is swingin' now with two awards, including winning single of the year for "Swingin'." Joining him at a party are (l-r) **Larry Rohr**, PD at KXRB/Sioux Falls, S.D. and his fiancée' **Jamie Atkinson**.

was hospitalized the night before after complaining of abdominal pain. The dedication of the Walkway of Stars was also a major part of the weekend revelry. The Walkway is intended to be a lasting tribute to individuals who have made a significant contribution to Jamboree U.S.A. and the ideals of country music and in order to be eligible for inclusion on the Walkway, individuals must have met the criteria as established by the 50th Anniversary Committee, composed of Wheeling Staff Members. Through confidential balloting the following 50 honorees were selected: **Hugh Cross** and **Shug Fisher**, **Buck Owens**, **Cowboy Lovd**, **Johnny Cash**, **Grandpa Jones**, **Elmer Crowe**, **Merle Haggard**, **Silver Yodeling' Bill Jones**, **Glenn Reeves**, **Gertrude Miller** and **Jack Dunigan**, **Mac Wiseman**, **Paul J. Miller**, **Marty Robbins**, **Howard Donahoe**, **Dave Dudley**, **George W. Smith**, **Dick Curless**, **Paul A. Myers**, **The Blue Ridge Quartet**, **Kenny Roberts**, **Stoney Cooper** and **Wilma Lee**, **Tom. T. Hall**, **Big Slim**, **The Lone Cowboy**, **Hawkshaw Hawkins**, **The Statler Brothers**, **Doc and Chickie Williams**, **The Sunshine Boys**, **Loretta Lynn**, **Lee Moore**, **Pete Cassell**, **Reed Dunn**, **Conway Twitty**, **Joe and Shirley Barker**, **Cowboy Phil**, **Crazy Elmer**, **Charley Pride**, **Elton Brltt**, **Gene Johnson**, **Tammy Wynette**, **Abby Neal**, **Lone Pine** and **Betty Cody**, **Billy "Crash" Craddock**, **Dusty Owens**, **Rusty and Doug Kershaw**, **Mel Tillis**, **The Osborne Brothers**, **Roy Scott**, **Barbara Mandrell**, **Monty Blake** and **Ronnie Milsap**. These artists' names will be engraved on bronze stars which in turn will be embedded in the sidewalk in front of the Capitol Music Hall.

**NEW PURCHASE** — Omaha Great Empire Broadcasting has completed the purchase of **WOW/Omaha** (at 590 on the dial) and has retained their **WOW-FM** station (at 94.1 on the dial) which was previously known as **KYNN-FM/Omaha** and has sold **KYNN-AM** (1490 on the dial) to Albimar Communications. **Ken Fearnow** is general manager for WOW, **Brian Kelth** is sales manager, **Chuck Urban** serves as program director, **Bill Corey** is music director, **Bob Grayson** is assistant in music, **Walt Gibbs** is news director, **Jim Morgan** serves as production manager and **Percy Zeigler** is director of engineering. The AM station is 5,000 watts (stereo) and covers 6 states. The station lineup includes **Dale Allen**, Midnight-6; Urban, 6-9; **Roy Coffman**, 9-noon; Corey, noon-3; Grayson, 3-7 and **John David Dixon**, 7-midnight. WOW-FM is 100,000 watts stereo and the lineup is as follows: **Colleen Lynch**, midnight-6; **George Woods**, 6-10; **Jeff Connors**, 10-3; **Bob Kelly**, 3-7 and **Rick Fleming** 7-midnight. The station address is 615 N. 90th, Omaha, NB, 68114 and the phone number is (402) 390-2059.

**STATION CHANGES** — **Gregory Raab** has been named program manager for **WCXI AM & FM/Detroit**. Raab has been with the station for the past four-and-a-half years as advertising and promotion manager. . . **Glenn Schiller** has been promoted to general sales manager and **Douglas P. Wood** and **Doug Aitken** have both been named account executives at **KWEN-FM/Tulsa** . . . **Rocky McCumbee** is now both program director and music director for **WVAM/Altoona** . . . **Gene Wheatley** will be joining **Big Jim McCloud** on the 5-9 a.m. air shift at **KXY/Oklahoma City** (formerly KOCY). The two recently left **KOMA/Oklahoma City** where they shared the morning shift.

PROGRAMMERS PICKS

Dave Wolfe	WHOO/Orlando	You Look So Good In Love — George Strait — MCA
Mark Tudor	WTQR/Winston-Salem	Double Shot — Joe Stampley — Epic
Bill Jones	WKSJ/Mobile	Wounded Hearts — Mark Gray — Columbia
Mark Andrews	KWJJ/Portland	Street Talk — Kathy Mattea — Mercury/PolyGram
Nancy Frumkes	WMZQ/Washington, D.C.	We Really Got A Hold On Love — Family Brown — RCA
Doug Brannon	KNIX/Phoenix	This Is Just The First Day — Razy Bailey — RCA
Randy Hooker	KFRM/Salina	Ev'ry Heart Should Have One — Charley Pride — RCA
Al Twlne	WBXB/Edenton	Double Shot — Joe Stampley — Epic
Barry Mardit	WWWW/Detroit	In My Eyes — John Conlee — MCA
Johnny Steele	KVEG/Las Vegas	Double A Shot — Joe Stampley — Epic
John Austln	KHEY/El Paso	The Air That I Breathe — Rex Allen, Jr. — Moon Shine

SINGLES REVIEWS

OUT OF THE BOX

**JERRY REED** (RCA PB-13663)  
**I'm A Slave** (3:47) (Guitar Man Music, Corp. — BMI) (J.R. Hubbard) (Producer: R. Hall)

Reed's latest collaboration with producer Rick Hall resulted in a typical Jerry Reed single. In "I'm A Slave," Reed delves into the vices of men, including smoking, gambling and womanizing and the results of partaking of too much of these pleasures. When he released a similar single in 1971, "When You're Hot, Your Hot" he ended up with a #1 single, which may also prove true for this one.



FEATURE PICKS

**DAVID WILLS** (RCA PB-13653)  
**Miss Understanding** (2:57) (G.I.D. Music Inc./Dejamus Inc. — ASCAP/Royalhaven Music, Inc. — BMI) (B. Shore, D. Wills, B. Mevis, B. Gallimore) (Producer: B. Mevis)

**MOE BANDY** (Columbia 38-04204)  
**You're Gonna Lose Her Like That** (2:22) (Bee Natural Music, Inc. — SESAC/Baray Music Inc. — BMI) (P. Forman, W. Forman) (Producer: R. Baker)

**CHARLY McCLAIN** (Epic 34-04172)  
**Sentimental Ol' You** (3:30) (Combine Music Corp. — BMI/Music City Music, Inc. — ASCAP) (P. McManus, D. Dipiero) (Producer: Chucko II Productions)

**RONNIE ROGERS** (Epic 34-04205)  
**Modern Day Outlaws** (3:07) (Sister John Music, Inc. — BMI) (R. Rogers) (Producer: T. West)

**SANDY CROFT** (Capitol P-B-5287)  
**Just Another Love** (2:24) (Web IV Music, Inc. — BMI) (P. Davis) (Producer: J.L. Wilson)

**WYVON ALEXANDER** (Gervasi SP 663)  
**The Look Of A Lovin' Lady** (3:03) (G.I.D. Music Inc. — ASCAP) (B. Mevis, B. Anderson) (Producer: N. Larkin, S. Scruggs)

**ED BRUCE** (MCA-52295)  
**After All** (3:34) (Gingham Music — ASCAP) (E. Bruce, P. Bruce) (Producer: T. West)

**NOEL** (Deep South DS-10004)  
**Someone I Used To Know** (4:01) (Hitkit Music — BMI) (N. Haughey) (Producer: A. Cash)

**ROY HEAD** (Avion AVS 105)  
**Where Did He Go Right** (3:39) (Rick Hall Music, Inc. — ASCAP) (W. Aldridge, T. Brasfield) (Producer: D. Gant)

**NAT STUCKEY** (Stargem SG 2218)  
**Fool** (2:59) (Newwriters Music/Stuckey Publ. Co. — BMI) (N. Stuckey) (Producer: W. Hodge, N. Stuckey)

NEW AND DEVELOPING



**BENNY WILSON** (Columbia 38-04197)  
**Lay Down And Lie** (3:02) (Cross Keys Publ. Co., Inc./Tree Group/Sheddhouse Music — ASCAP/Old Friends Music — BMI) (D. Lowery, L. Anderson) (Producer: G. Perry)

Known primarily as one of Janie Fricke's backup singers, Wilson has been afforded solo spots on her recent tour and has recently signed a singles deal with Columbia. His first release was produced by Gregg Perry and has resulted in a tune about a woman leaving that is sure to make any woman want to stick around. "Lay Down And Lie" has good crossover potential and is definitely a solid foundation for a promising musical career.

ALBUM REVIEWS

**R.I.G.H.T. OR W.R.O.N.G.** — **George Strait** — MCA 5450 — Producer: Ray Baker — List Price: 8.98 — Bar Coded

Strait's team effort with producer Ray Baker delivers a package full of the traditional country sound. Straits' thick, deep voice coupled with the electric mandolin and fiddle produce several high quality love ballads. "You Look So Good In Love," "Let's Fall To Pieces Together" and "Right Or Wrong" should receive heavy air play.

**HELLO IN THERE** — **David Allan Coe** — Columbia FC 38926 — Producer: Billy Sherrill — List: None — Bar Coded

On his most recent LP venture, "Hello In There," David Allan Coe offers a wide variety of love songs and story-telling tunes. Coe delivers one of the finest ballads released in a while with "For Lovers Only (Part I)," where he gives the impression he is writing the song as he goes along. "Mister Don't Speak Bad About My Music" and "Drinkin' To Forget" display some fine fiddling. Favorite cuts include "Hello In There" and "He Will Break Your Heart."



*Lee Greenwood*



**Special Thanks To The CMA And Everyone In The Industry For Helping To Make This An Extraordinary Year.**

**Country Music Association  
MALE VOCALIST OF THE YEAR**

**MCA RECORDS**

Personal Management—  
Larry McFaden  
Agency—Jim Halsey Company  
Public Relations—



## TOP 75 ALBUMS

	Weeks On 10/22 Chart		Weeks On 10/22 Chart
<b>1 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4679)	3	<b>39 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	39
<b>2 THE CLOSER YOU GET</b> ALABAMA (RCA AHL 1-4662)	2	<b>40 STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	40
<b>3 PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	1	<b>41 TRUE LOVE</b> CRYSTAL GAYLE (Elektra 60200-1)	49
<b>4 SPUN GOLD</b> BARBARA MANDRELL (MCA-5377)	10	<b>42 HANGIN' UP MY HEART</b> SISSY SPACEK (Atlantic America 7 90100-1)	47
<b>5 T.G. SHEPPARD'S GREATEST HITS</b> (Warner/Curb 9 23841-1)	5	<b>43 TOO HOT TO SLEEP</b> LOUISE MANDRELL (RCA-PB 13649)	1
<b>6 SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA 5408)	6	<b>44 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	32
<b>7 THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	7	<b>45 SOME MEMORIES JUST WON'T DIE</b> MARTY ROBBINS (Columbia FC 38603)	46
<b>8 KEYED UP</b> RONNIE MILSAP (RCA AHL 1-4670)	4	<b>46 HEY BARTENDER</b> JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)	27
<b>9 DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL 1-4713)	8	<b>47 DREAM BABY</b> LACY J. DALTON (Columbia FC 38604)	42
<b>10 IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	9	<b>48 MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779)	45
<b>11 NEW LOOKS</b> B.J. THOMAS (Cleveland Int'l/Columbia FC 38561)	12	<b>49 OVER EASY</b> TERRI GIBBS (MCA-5443)	51
<b>12 TODAY</b> THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	13	<b>50 IF YOU'RE GONNA DO ME WRONG</b> VERN GOSDIN (Compleat CPL-1-1004)	53
<b>13 IN MY EYES</b> JOHN CONLEE (MCA-5434)	16	<b>51 IT'S ONLY ROCK &amp; ROLL</b> WAYLON JENNINGS (RCA AHL 1-4673)	41
<b>14 CASTLES IN THE SAND</b> DAVID ALLEN COE (Columbia FC 38535)	14	<b>52 A DECADE OF HITS</b> THE CHARLIE DANIELS BAND (Epic FE 38795)	52
<b>15 HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 9 60193-1)	15	<b>53 TOUGHER THAN LEATHER</b> WILLIE NELSON (Columbia FC 38248)	44
<b>16 HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	18	<b>54 DEVOTED TO YOUR MEMORY</b> MOE BANDY (Columbia FC 38726)	54
<b>17 BURLAP &amp; SATIN</b> DOLLY PARTON (RCA AHL 1-4691)	19	<b>55 LOST IN THE FEELING</b> CONWAY TWITTY (Warner Bros. 9 23869-1)	55
<b>18 SNAPSHOT</b> SYLVIA (RCA AHL 1-4672)	11	<b>56 WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LT-51143)	56
<b>19 TAKE IT THE LIMIT</b> WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	17	<b>57 OLD FAMILIAR FEELING</b> THE WHITES (Warner/Curb 9 23872-1)	50
<b>20 THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23967-1)	20	<b>58 ON MY OWN AGAIN</b> DAVID FRIZZELL (Viva 9 23868-1)	57
<b>21 DIRTY LOOKS</b> JUICE NEWTON (Capitol ST-12294)	28	<b>59 RADIO ROMANCE</b> EDDIE RABBITT (Warner Bros. 9 23925-1)	64
<b>22 A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	48	<b>60 LET'S GO</b> NITTY GRITTY DIRT BAND (Liberty LT-51146)	58
<b>23 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	23	<b>61 GREATEST HITS</b> DOLLY PARTON (RCA AFL-14422)	59
<b>24 GREATEST HITS, VOLUME II</b> EDDIE RABBITT (Warner Bros. 9 23925-1)	33	<b>62 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	60
<b>25 NIGHT GAMES</b> CHARLEY PRIDE (RCA AHL 1-4822)	35	<b>63 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37540)	61
<b>26 CRYSTAL GAYLE'S GREATEST HITS</b> (Columbia FC 38803)	37	<b>64 GOING WHERE THE LONELY GO</b> MERLE HAGGARD (Epic FE 38092)	62
<b>27 GREATEST HITS</b> JOHN CONLEE (MCA-5404)	21	<b>65 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	63
<b>28 WEST BY WEST</b> SHELLY WEST (Warner/Viva 9 23775-1)	24	<b>66 BETTER DAYS</b> GUY CLARK (Warner Bros. 9 23880-1)	65
<b>29 YELLOW MOON</b> DON WILLIAMS (MCA-5407)	29	<b>67 READY</b> JERRY REED (RCA AHL 1-4692)	66
<b>30 PERSONALLY</b> RONNIE McDOWELL (Epic FE 38514)	30	<b>68 STRONG WEAKNESS</b> THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	67
<b>31 STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	31	<b>69 GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1070)	68
<b>32 SHINE ON</b> GEORGE JONES (Epic FE 38406)	25	<b>70 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	69
<b>33 WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9 23738-1)	43	<b>71 JUST SYLVIA</b> SYLVIA (RCA AHL 1-4312)	70
<b>34 PARADISE</b> CHARLY McCLAIN (Epic FE 38584)	34	<b>72 BACK</b> LYNN ANDERSON (Permian PR 8205)	71
<b>35 WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 9 23721-1)	26	<b>73 CLASSIC CONWAY</b> CONWAY TWITTY (MCA-5424)	73
<b>36 A LIFETIME OF SONG</b> MARTY ROBBINS (Columbia KC2 38870)	36	<b>74 THE NASHVILLE SESSIONS</b> DEAN MARTIN (Warner Bros. 9 23870-1)	74
<b>37 AMERICAN MADE</b> OAK RIDGE BOYS (MCA-9390)	22	<b>75 HEART TO HEART</b> MERLE HAGGARD & LEONA WILLIAMS (Mercury/PolyGram 422 812 183-1 M-1)	75
<b>38 FOR EVERY ROSE</b> JOHNNY RODRIGUEZ (Epic FE 38806)	38		

## TOP 15 ALBUMS

## Spiritual

	Weeks On 10/22 Chart		Weeks On 10/22 Chart
<b>1 FEEL THE SPIRIT</b> THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	2	<b>4 ROUGH SIDE OF THE MOUNTAIN</b> F.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	6
<b>2 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	1	<b>5 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	4
<b>3 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	3	<b>6 YOU BROUGHT THE SUNSHINE</b> THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	5
<b>7 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	8	<b>8 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	7
<b>9 LONG TIME COMING</b> WINANS (Light 5826) Open	10	<b>10 PRAYER AND FAITH</b> KEITH PRINGLE AND THE PENTECOSTAL COMMUNITY CHOIR (Savoy SL-14719) Open	12
<b>11 DETERMINED</b> TRAMAINE HAWKINS (Light-5821) "I'm Determined"	11	<b>12 WE SING PRAISES</b> SANDA CROUCH (Light-5825) Open	13
<b>13 HEAR MY VOICE</b> RANCE ALLEN GROUP (Myrrh 6737) Open	9	<b>14 THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	—
<b>15 LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	14		

## Inspirational

	Weeks On 10/22 Chart		Weeks On 10/22 Chart
<b>1 WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	1	<b>8 SIDE BY SIDE</b> IMPERIALS (Dayspring/Word 7014112015) "Wait Upon The Lord"	10
<b>2 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R 3818) Title Cut	3	<b>9 LEGACY</b> BENNY HESTER (Myrrh MSB-6704) Open	7
<b>3 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) Open	4	<b>10 I PUT AWAY MY IDOLS</b> DION (Dayspring DST 4109) "Day Of The Lord"	9
<b>4 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	2	<b>11 MORE</b> MYLON LEFEVRE & BROKEN HEART (Myrrh MSB 6753) Open	12
<b>5 COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	6	<b>12 PRESS ON</b> JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	13
<b>6 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	5	<b>13 I ONLY WANT TO SEE YOU THERE</b> KEITH GREEN (Sparrow SPR-1066) Open	11
<b>7 LEGACY</b> MICHAEL CARD (Milk & Honey MH1045) Open	8	<b>14 LIVE EXPERIENCE</b> LEON PATILLO (Myrrh MSB-6728) Open	15
		<b>15 PASSIN' THE FAITH ALONG</b> THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	14

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.



**BENSON PROMOTES** — Wayne Erickson, executive vice president of The Benson Company recently announced the appointments of Steve Bock to vice president of marketing and sales and Phil Johnson to vice president of product development. Pictured (l-r) are: Steve Bock, Wayne Erickson, and Phil Johnson.



# 1983 COUNTRY MUSIC WEEK HIGHLIGHTS



**COUNTRY MUSIC FESTIVITIES** — Several awards ceremonies, parties and celebrations were held as part of the Grand Ole Opry Birthday Celebration Oct. 10-15. SESAC honored many people at their awards banquet, including (l-r) top row: Everett Zinn, Golden Opportunity Music, Inc., George Strait, Frank Dycus, and C. Dianne Petty, SESAC, president/country division, after the three men were awarded for the country song of the year. C. Dianne Petty, SESAC, presenting the most recorded song of the year for "She's Ready For Someone to Love Her" to Dean Kay, executive vice president, general manager, Somebody's Music and Bob Kirsch, Nashville division manager, Somebody's Music. C. Dianne Petty watches Jerry Gillespie receiving songwriter of the year award from Vincent Candilora, executive vice president, SESAC. Bottom row: CBS Executives joining Ray Charles backstage after his recent performance at the labels showcase include: Ted Bache, v.p. finance & administration, Seymour Gartenberg, senior v.p., operations, masterworks/administration, Ray Anderson, v.p. national promotion, Rick Blackburn, senior v.p. & general manager, Mar-

vin Cohn, senior v.p. business affairs & administration, Charles, Paul Smith, senior v.p. & general manager, marketing, Al Teller, senior, v.p. & general manager, Bob Sherwood, v.p. marketing, Jack Lameier, director, national columbia promotion, and Arma Andon, v.p. product development; Grand Ole Opry members Roy Acuff, Connie Smith and Hal Durham, Opry general manager are joined by Opry member Grandpa Jones in cutting a cake to celebrate the Opry's 58th birthday; CBS executives with Epic recording artists Exile include **standing** Don Dempsey, senior v.p. & general manager, Sonny Lemaire, Exile, Rich Schwan, national promotion director, Michael Moore, promotion, Denver, Co., Craig Brashear, promotion, Memphis, Marlon Hargis, Exile, Steve Goetzman, Exile, Michael Conway, promotion, Carolinas, Rick Blackburn, senior v.p. and general manager, Les Taylor, Exile, Roy Wunsch, v.p. marketing, J.P. Pennington, Exile, Larry Hamby, director A&R West Coast, Jim Kemp, product manager, **kneeling** Joe Casey, v.p. promotion, Jim Morey, Exile manager, Dan DeNigris, promotion Minneapolis, Ron McCarrell, v.p. marketing



**COUNTRY MUSIC WEEK** — A number of country music artists and music industry personnel were in town last week for the CMA Awards and Grand Ole Opry Birthday Celebration. Pictured **standing** in the top row (l-r) at an RCA party following the awards are: Harold Shedd, Alabama's producer; Bob Heatherly, director of promotion; Teddy Gentry, Alabama; Robert D. Summer, president, RCA; Tim McFadden, promotion, Cleveland; Jeff Cook, Alabama; Randy Owen, Alabama; John MacNamara, promotion, Chicago; Joe Galante, division vice president; Dave Wheeler, director of national country sales; Mark Herndon, Alabama; Randy Goodman, manager of merchandising; **sitting** are Carson Schreiber, promotion, Los Angeles; Gaylen Adams, promotion, Atlanta; Dale Morris, Alabama's manager; Eddie Mascola, pop promotion manager; Rafe Van Hoy; Ronnie Milsap; and Deborah Allen. Polygram executives and artists

gathering at the labels' "A Country Carnival" party include Mel Ilberman, executive v.p.; Butch Baker; Frank Jones, senior v.p.; Tari Hensley; Ray Stevens; and Joe Polidor, country marketing director. Bottom row—Guy Clark and Rodney Crowell chat at a Warner Brothers party; "Little" Jimmy Dickens was named to the Country Music Hall of Fame at the CMA awards by Barbara Mandrell; MCA Records Group executives and artists gathering at the company's party were front row: Danny Flowers; Irving Azoff, president, MCA; Lori Morgan; Terri Gibbs, Mickie Fuhrman; Brenda Lee; Stephanie Winslow; Richard Sterban; Myron Roth, executive v.p.; back row Jim Foglesong, president, MCA/Nashville; Joe Bonsall; Lee Greenwood; Duane Allen; and Wayne Massey.



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- \* Outdoor advertising
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- \* MTV special October 30.
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## High-Priced Concert Tickets: A Case of Need or Greed?

by Barry Alfonso

LOS ANGELES — As any pop music fan will tell you, concert ticket prices have increased noticeably in recent years. Possible reasons for this consumer dilemma come to mind immediately: the rising cost of artists' touring expenses, the overall state of the national economy, greed. The real answer may be a combination of all three.

Just what specifically touched off the current rise in ticket pricing is difficult to pinpoint. What is apparent, though, is that once costs start to spiral up, a drop in price isn't likely to happen. Artists, booking agencies and promoters come to expect a certain dollar amount and find it hard to roll back. The public also seems to "adapt" to escalating prices and manages to scrape together the \$15 or so to see their favorite act.

There's a division of opinion about who is primarily responsible for the continued price jumps. Most industry observers would agree, however, that ticket pricing should begin to stabilize in the coming year.

"Overall, promoters have been gouging the public for \$1 and \$2 more per ticket since last year," said Alex Hodges of the Atlanta-based Empire Agency, which represents such diverse acts as Charlie Daniels, Stevie Ray Vaughan and the Circle Jerks. "It's a tug-of-war between the band and the promoter. The result is that shows you expect to sell out don't because of the ticket price."

John Harrington, who books Los Angeles' Palace club, takes the opposite view. "Bands want more money to do a show than last year," he said. "Tickets have been up \$2 or so and that's because the artists are demanding it."

Among those agents and promoters **Cash Box** contacted, the consensus was that concert attendance was healthy this past summer despite ticket price hikes. While several major acts cancelled tour dates due to disappointing box office sales the market seemed to bear the extra dollar or two. The New York and Los Angeles metropolitan areas saw the largest increases, due to greater competition for audiences.

"Tickets are a lot higher here," noted Michael Lessa of Variety Artists International's Los Angeles booking office. "In L.A., we have a lot more people to draw from — there can be 10 shows on sale at once. In a secondary market, the shows hurt one another."

David Snyder of L.A.'s Regency Artists agency concurs. "It surprises me that acts can get \$22.50 at the Greek Theater, but people pay it. But that only happens in cities like New York or Los Angeles. When the population of an area gets accustomed to paying a higher price for theater and fine arts presentations, they'll pay it for pop music concerts too."

Snyder puts any blame for steep prices on the shoulders of the artists. "Promoters

are often forced into charging that extra buck the artist wants. Sometimes, they want ticket prices to be lower, but that's an exception. I try to tell our clients to ask for less of a guarantee up front. If they sell out a large hall, the guarantee is irrelevant."

Artists who appeal to an older, more affluent audience usually have the highest-priced shows. Such acts as Barry Manilow and Olivia Newton-John tend to sell out the best (and most expensive) seats at their shows no matter what the cost of seats.

"If you have a big enough act, people will pay anything to see them," said New York promoter Ron Delsener. "There'll always be an audience for them. But a lot of the artists are aware that their fans don't have all that much money and try to put a limit on prices. The Stones and Bruce Springsteen keep their tickets at \$15 and hold the line."

One artist publicly dedicated to fighting ticket inflation is Joan Jett. "Joan is concerned that a lot of her fans aren't the rich kids," said her manager/producer, Kenny Laguna. "They can't spring for an evening out that might cost as much as \$60 if you include gas and a meal. So Joan will lower ticket prices on some dates, even if we have to lose money to do it. When she played Detroit recently, we charged four dollars, 'cause it's a depressed area economically. She always tries to knock a couple of dollars off the going ticket rate."

"I think that greed is hurting rock 'n' roll," Laguna remarked. "Somebody's got to try to cut the cost of shows. Considering the kids can see bands on MTV for free, it's just no good to price tickets so high."

Newly-breaking and cult acts don't have the luxury of dictating prices. They can suffer when caught between the expenses of touring and the pricing policies of venues. A few extra dollars can keep the fans away.

"With the Circle Jerks, we've put on shows for as low as three dollars a ticket," said Hodges. "We booked the band into roller rinks and other non-alcohol places that a young audience can get into. It's been effective, and I think the larger acts can learn from this experience."

In booking the Untouchables, a popular Los Angeles-area group, Lessa has also worked to keep admission low. "I don't let tickets sell for more than \$7.50."

Pam Moore of Feyline Productions, a Denver-based concert promotion firm, said their venues did well this summer with relatively inexpensive new music shows. "We did an English Beat/Bow Wow Wow show at Red Rocks with tickets as low as \$9. We like to do it for the kids — it gives them a sampling of new bands."

One way around the pricing bind is the involvement of corporate sponsors in promoting concerts. Miller Beer sponsored a series of New York area concerts in tandem with Delsener this summer, with top prices no higher than twelve dollars. "Without Miller's involvement, we couldn't have kept tickets so low," Delsener said. "When the artist won't give you a break on the guarantee, the only way to cut prices is when a philanthropist picks up the difference. In this case, we were able to pass our savings on to the public."

Whatever the regional variations between top ticket prices, most of the agents and promoters expected increases will not be as great in 1984. To accomplish this will take cooperation, several of them commented.

"The booking agencies don't want to bury the promoter," Lessa said. "All of us have to try to put on concerts as cheaply as possible. If we could communicate better, I don't think anyone has to get murdered out there."

## TOP 30 ALBUMS

	Weeks On Chart	10/22		Weeks On Chart	10/22
<b>1 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	7	4	<b>17 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	19	4
<b>2 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	2	20	<b>18 TARGET</b> TOM SCOTT (Atlantic 7 80106-1)	—	1
<b>3 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	1	10	<b>19 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	18	29
<b>4 CITY KIDS</b> SPYRO GYRA (MCA 5421)	3	14	<b>20 AN EVENING WITH WINDHAM HILL LIVE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1026)	20	4
<b>5 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	5	9	<b>21 ISLAND BREEZE</b> ERIC GALE (Musician/Elektra 9 60198-1)	14	11
<b>6 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	4	20	<b>22 LOW RIDE</b> EARL KLUGH (Capitol ST-12253)	16	27
<b>7 MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	8	14	<b>23 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	—	1
<b>8 SCENARIO</b> AL DI MEOLA (Columbia FC 38944)	23	2	<b>24 JOURNEY TO A RAINBOW</b> CHUCK MANGIONE (Columbia FC 38686)	26	20
<b>9 STANDARDS, VOL. 1</b> KEITH JARRETT (ECM 23793-1)	10	6	<b>25 OREGON</b> (ECM 23796-1)	27	2
<b>10 THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	11	12	<b>26 DREAM OF TOMORROW</b> LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38647)	21	31
<b>11 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	9	18	<b>27 FRIENDS</b> LARRY CARLTON (Warner Bros. 9 23834-1)	24	18
<b>12 INVITATION</b> JACO PASTORIUS (Warner Bros. 9 23876-1)	6	9	<b>28 PASSION, GRACE &amp; FIRE</b> JOHN McLAUGHLIN, AL DI MEOLA, PACO DE LUCCIA (Columbia FC 38645)	17	16
<b>13 JARREAU</b> (Warner Bros. 9 23801-1)	13	29	<b>29 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	29	46
<b>14 LES FLEURS</b> RAMSEY LEWIS (Columbia FC 38787)	12	17	<b>30 MURRAY'S STEPS</b> DAVID MURRAY OCTET (Black Saint/PolyGram BSR 0065)	30	2
<b>15 BLOW YOUR OWN HORN</b> HERB ALPERT (A&M SP-4949)	15	5			
<b>16 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	25	2			

## ON JAZZ

**RECORDS, RECORDS, RECORDS** — After too-long a silence, Island's independent Antilles label has just issued three new titles, with three more scheduled for release prior to Christmas. Out now are: "The **Phil Woods Quartet At The Village Vanguard**," "Bop City" by **Ben Sidran** featuring **Steps Ahead** members **Mike Mainieri**, **Eddie Gomez** and **Peter Erskine** as well as guitarist **Steve Khan** and the aforementioned **Phil Woods** and "Swinggrass '83," the latest in growing genre of bluegrass/jazz fusion music (just check out the Rounder catalog from the last few months if you don't believe us). This one is a meeting of West Coast weirdos **Krystal Kleer & The Buells**, a.k.a. saxophonist **Marty Kystal** and bassist **Buell Neldlinger** with dawg/bluegrass players **Hard Green** and **Fred Tackett**. The fresh sounding disc features covers of compositions by **Duke Ellington** and **Thelonious Monk**, as well as one original and **Peter Ivers**' "Alpha Centauri." Highly recommended . . . Warner Bros. has just hit with something of a rarity: a jazz EP. The release is "Road Games," the label debut of lightning-fast guitarist **Allan Holdsworth** . . . and speaking of frantic, flying fingers, Columbia has just issued "Scenario," **Al Di Meola**. Although most of the LP is done with **Jan Hammer** making like a one-man band, it also features drummers **Phil Collins** and **Bill Bruford** and bassist **Tony Levin** . . . The ever-steady Pablo label has four new titles: "Cool, Cool, Blue" by drummer **Louie Bellson**, featuring pianist **Frank Strazzeri**, bassist **George Duvivier**, and saxophonists **Ted Nash** and **Matt Catlingub**; "Jackson, Johnson, Brown & Company" teams vibraphonist **Milt Jackson**, trombonist **J.J. Johnson** and bassist **Ray Brown** with a rhythm section featuring drummer **Roy McCurdy**; "The Timekeepers" pairs **Count Basie** with **Oscar Peterson** for a mid-seventies session that also features **John Heard** on bass and **Bellson** on drums; and "Suddenly It's Spring," a super quartet date with **Zoot Sims**, **Jimmy Rowles**, **George Mraz** and **Akira Tana** . . . The Moss Music Group-distributed Storyville label's most recent titles cover a lot of ground. "Atlantis," by Swedish composer/keyboardist **Bjorn Jon Lindh** skillfully combines an acoustic Windham Hill-like ambience with an experimental electronic outlook for what is essentially a conceptual song cycle. "Earl Hines at Club Hangover, vol. 5" combines selection from three 1955 performances as the San Francisco club; "Bobby Hackett's Sextet" is culled from two sessions, one in '62, the other '70, featuring the trumpeter with **Urble Green**, **Vic Dickenson**, **Bob Wilber**, **Dave McKenna** and others; and "Johnny Hodges/Charlie Shavers: A Man And His Music," which is an oddly titled and intriguing collection featuring one track by the **John Kirby Sextet** and obscure Shavers and Hodges recorded in Columbus Ohio during the early fifties, including one Hodges big band track with **John Coltrane**, **Lawrence Brown** and **Shorty Baker**. For collectors only . . . Contemporary's reissue series continues with volume 3 of "To Swing or Not to Swing" by guitarist **Barney Kessel** featuring **Harry Edison**, **Georgie Auld**, **Bill Perkins**, **Jimmy Rowles**, **Red Mitchell** and **Shelly Manne**; "The Green Leaves Of Summer" by **Hampton Hawes** with **Monk Montgomery** and **Steve Ellington**; and "This Kid's The Greatest!" by **Kid Ory's Creole Jazz Band** . . . A nice companion-piece to Contemporary's '55 Kessel recording is the just-issued "Solo" by

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## Summer Arbs

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shares in the country Arbitron ratings for the Summer Book with a 1.9 share loss. This moved WKSX from a close running for first place to last place in the city with a 2.6. WWWE had a significant gain of .3 to take over the first place position with a 4.9 share. WHK garnered .4 to bring it out of last place into second place.

All figures quoted represent average quarter-hour shares 12+ Monday-Sunday, 6 a.m.-midnight, June to September.



# INTERNATIONAL

## Argentina

**BUENOS AIRES** — Two international artists are being heavily promoted by CBS these days: U.S. top seller Michael Jackson and Venezuelan chanter Jose Luis Rodriguez, with strong potential results expected for the coming weeks. Jackson is getting extra exposure through video clippings aired on TV by "Musica Total," the successful Saturday noon program on ATC. Norberto Tejero, promotion manager of CBS, told **Cash Box** that the renewed action is expected around Pink Floyd due to the screening of their film *The Wall*, which has been scheduled for this month. On the local hand, chanteuse Marla Martha Oerra Lima is touring the country with SRO appearances in most of the cities.

Mario Kaminsky of Microfon has reported the appointment of Daniel Toledo to the post of promotion manager of the company. Toledo has been with Microfon for 16 years and has been salesman and promotion representative in the interior of the country. The label is preparing the long awaited album by Les Luthiers and is also launching the first album of chanter Yaco Monti for Microfon.

RCA has strong hopes on the career of Marco, a composer and chanter who has always been a well known name in the melodic-pop field but that currently is enjoying strong success with his new album, "Realidad." There is also an album by Maria Jose Demare, daughter of the late movie director, who returned to Argentina after several years of living in Spain.

EMI is preparing the new album by Juan Carlos Baglietto and has started the radio campaign with an EP especially prepared for deejays with four tunes culled from the record. Baglietto's initial recording, released in May, 1982 was a tremendous success but his second album, put in the market later that year, had less impressive sales. Two local artists, Jose Angel Trelles and Gian Franco Pagliaro have signed new contracts to the company.

PolyGram is working strong on *Stayin' Alive* and *Flashdance*. Its two strongest albums in recent times. As we reported before, *Flashdance* has been a strong movie success, and it is expected that the Sylvester Stallone film will also rank high in the boxoffice charts.

Sicamericana hosted a party to unveil the new album by Alberto Luna, who is also a composer and record producer. The gathering was held at the Cinzano Club with plenty of TV and movie stars around. The company has also launched "Piccolo Amore," a compilation of Italian recordings under the CGD, Durium and Baby banners.

**miguel smirnoff**

## Brazil

**RIO DE JANEIRO** — TV Manchete, the country's newest television network, has shown its support for local music with a series called "Bar Academia" that honors top names in Brazilian music. The first to be honored

was Chico Buarque, followed by composer Edu Lobo who is at last getting the recognition he deserves. This year Lobo has found success with the piece "Circo Místico" which he wrote with Chico Buarque, and the ballet "Gabriella" whose score he wrote for the Rio Ballet Company based on the Brazilian classic of the same name. Another interesting program aired by TV Manchete was the first in a series called "International Connection." The first program had Mick Jagger interviewed in New York by Caetano Veloso. After the busy mid year period the record companies are now programming their year end release which will include product from virtually all the big Brazilian names. Already in the shop is the new album from Brazilian pop group Blitz and that will be followed at the end of September for EMI by the new one from Dalto, whose single "Muito Estranho" sold more than one million copies last year. At CBS the big releases are Simone at the start of October and Roberto Carlos in December. Carlos, who generally sells more than three million copies of any album he releases in Brazil, is currently in Los Angeles putting the final touches to the new album.

RCA keeps its faith in samba and will be putting their big end-of-year push behind Beth Carvalho, whose new album "Suor No Rosto" is set for release at the end of October. At PolyGram the honors will be split between Gal Costa and Maria Bethania. Costa gets to the stores first in October with Bethania's album slated for late November release. Ariola has a powerful end of year line up from some of the most important figures in Brazilian music. Chico Buarque will have his first album since "Almanaque" in 1981 in the stores by November while December sees the release of a specially recorded live set from Milton Nascimento to be taped during his November tour. Ney Matogrosso, who had one of the most successful albums and shows in Brazil last year, has his new album "Poise E" released in October which will include a track recorded in Los Angeles with Toto. October will also see the new album on Som Livre from Rita Lee who joined the recording exodus to Los Angeles where she is currently completing her new album.

**christopher pickard**

## Japan

**TOKYO** — Ryoichi Hattori, one of the most famous composers in this country, has been elected as the chairman of JASRAC (Japan's Association of Rights of Authors and Composers) at the meeting of the consultations of the association held on Oct. 6, 1983.

Toshiba-EMI has disclosed a plan to increase sales at the end of this year. This campaign consists of three main points: 1) both catalog and new-media (CD and video) will be the main target in this sales plan. The company is also expecting the sales with 20% up over the previous year by

the catalog only in this fall, 2) the stock at the retailers-level will be activated and enriched, and 3) the company will ask retailer shops to employ each sales plan according to its sales-campaign.

A&M Records of Japan has finalized an agreement with Windham-Hill Records of USA. By this contract, the former has acquired exclusive rights to sell records made by the latter in Japan. By the way, Windham-Hill Records started in 1976, is based in the suburb of San Francisco, and is well known as a manufacturer of acoustic jazz in the U.S.A.

Toshiba-EMI has started regular manufacturing of CDs at the Gotenba plant in Shizuoka-prefecture, a suburb of Tokyo, from Oct. 1, 1983. According to the company, the target of production of CDs at this will be 2 million copies per one month with software of EMI, Angel, Capitol and EMI-America available.

By the reshuffling of Polydor of Japan carried out recently, a video section has been established in the company on Dec. 1, 1983. Teruji Mochimaru has been appointed chief of the section. Through this step, the company is expected to commit to the video field as one of its main businesses.

**kozo otsuka**

## United Kingdom

**LONDON** — The low budget record market is looking better than it has been for some time, according to managing director Monty Lewis at Pickwick Records.

He said cassette sales were also holding up, and new price categories heralded a new era for low priced records.

Pickwick's fall activities center on the new 99p Scoop series, which are six track EPs featuring classics by original artists like Dionne Warwick, The Everly Brothers and The Three Degrees. Scoop marks Pickwick's first series entry into the 7-inch market. They are hopeful of achieving chart entries. Several of the acts, including Leonard Cohen and Harold Melvin and The Blue Notes, have not been featured on Pickwick before.

Spartan Records, the independent distribution company, have introduced their fall campaign under the title "Spartan Warriors." Managing Director Tom McDonnell said: "We are aiming to devise an overall umbrella campaign featuring various discounts and special offers but with a number of different tailored campaigns within."

There will be separate packages on Mute, Safari, Ritz and Spartan catalogues.

The need for independent labels to break new acts was stressed by Safari Records MD John Craig. He presented product from new act English Evenings and South African group Juluka. He also introduced Toyah's final album for the label, entitled "Love Is The Law," which will be the subject of a major advertising campaign.

On the highly successful Mute label,

which boasts Depeche Mode and Yazoo, there are albums from the Throbbing Gristle catalogue and an EP from The Birthday Party. Vince Clarke from Yazoo's new project is The Assembly. His first release as The Assembly will be "Never Never," with former Undertones singer Feargal Sharkey as guest vocalist.

**chrissy iley**

## U.K. CD Market Take Giant Strides

**LONDON** — The Compact Disc will be taking new strides in market penetration in the coming weeks with big name releases, the first CD double albums, and the CD product being made more widely available to dealers throughout the U.K.

EMI's entry into the market will be with the first Beatles CD — "Abbey Road" — which will bring added publicity.

TV merchandising company Starblend issued its "Musical Fantasy" double LP on a TV-supported direct response. It has also issued the album for retail outlets via PRT distribution.

The CD version of the album, which features a non-stop medley of well-loved MOR tracks, will retail at 17.50 pounds (\$25). And according to Starblend managing director Tony Harding, dealers will be able to take advantage of a proven seller with a large profit margin and in time for the Christmas market.

Harding believes that "Musical Fantasy's" market is similar to the average CD owner.

Other double album CDs are being released by Polydor and are also going for the MOR market. Polydor product includes "The Bee Gees Greatest Hits," The Who's "Tommy" and *Saturday Night Fever* soundtrack.

RCA have the first CD albums of Elvis Presley on three compilation albums, as well as The Eurythmics' "Sweet Dreams" and Lou Reed's "Transformer."

A&M will have CD albums by The Police, Joe Jackson and The Carpenters.

The PolyGram group build their repertoire with back catalog CD product ranging from The Moody Blues to Camel, CBS is scheduling albums by ABBA and Men At Work. EMI will debut in early 1984 with David Bowie's "Let's Dance," Olivia Newton-John's "Greatest Hits" alongside the "Abbey Road" album.

## Thomas Named At CBS Songs U.K.

**NEW YORK** — Richard Thomas has been named managing director, CBS Songs limited, the U.K. operating subsidiary of CBS Songs International. He will report directly to James Ware, regional vice president, CBS Songs Europe.

Thomas will oversee the day-to-day operation of CBS Songs Ltd. and control planning for the outfit.

### TOP TEN 45s

### Italy

- 1 **Moonlight Shadow** — Mike Oldfield — Virgin
- 2 **Rocking Rolling** — Scialpi — RCA
- 3 **Every Breath You Take** — Police — CBS — A&M
- 4 **I Like Chopin** — Gazebo — Baby
- 5 **Flashdance ... What a Feeling** — Irene Cara — PolyGram — Casablanca
- 6 **Juliet** — Robin Gibb — PolyGram — Polydor
- 7 **Vamos a La Playa** — M. & J. Rigeira — CGD
- 8 **Tropicana** — Gruppo Italiano — Ricordi
- 9 **Sunshine Reggae** — Laid Back — Atlas
- 10 **Giddy Up A Go Go** — Ad Visser & Daniel Sahuleka — CBS — Epic

### TOP TEN LPs

- 1 **Mixage** — Various Artists — Baby
- 2 **Flashdance** — Original Soundtrack — PolyGram — Casablanca
- 3 **Tropico Dei Nord** — Pooh — CGD
- 4 **Crises** — Mike Oldfield — Virgin
- 5 **Synchronicity** — Police — CBS — A&M
- 6 **Gazebo** — Gazebo — Baby
- 7 **Circo Massimo** — Antonello Venditti — Heinz Music
- 8 **Festivalbar '83** — Various Artists — RCA
- 9 **Bollicine** — Vasco Rossi — Carosello
- 10 **I Grandi Successi Di Riccardo Cocciante** — Riccardo Cocciante — Sigla 4

**—Riccardo Cocciante  
—Musica e Dischi**

## INTERNATIONAL BESTSELLERS

### Japan

- 1 **Cats Eye** — Anri — For Life
  - 2 **Kinku** — Akina Nakamori — Warner Pioneer
  - 3 **Glass No Ringo** — Seiko Matsuda — CBS Sony
  - 4 **Tiny Memory** — Yoshie Kashiwabara — Nippon Phonogram
  - 5 **Bohemian** — Yuki Katsuragi — RCA
  - 6 **U N Balance** — Nahoko Kawai — Nippon Columbia
  - 7 **Flashdance** — Irene Cara — Polystar
  - 8 **Omolde Ga Ippal** — H 2 O — Kitty
  - 9 **Iejl** — Hiromi Iwazaki — Victor
  - 10 **Kolwa Gotabo Moshlagemasu** — Yoshiko Hara
- 1 **Flashdance** — Sound Track — Polystar
  - 2 **J. I.** — Junichi Inagaki — Toshiba EMI
  - 3 **Hatsu Kol Asaki Yumemishi** — Koozoo Murashita — CBS Sony
  - 4 **Innocent Man** — Billy Joel — CBS Sony
  - 5 **Alpha** — Asia — CBS Sony
  - 6 **Akua City** — Kiyotaka Sugiyama & Omega Tribe — Vappu
  - 7 **Cats Eye** — Sound Track — For Life
  - 8 **Magic** — Marine — CBS Sony
  - 9 **Best Kept Secret** — Sheena Easton — Toshiba EMI
  - 10 **Alfee's Law** — Alfee — Canyon

**—Cash Box of Japan**

### United Kingdom

#### TOP TEN 45s

- 1 **Karma Chameleon** — Culture Club — Virgin
- 2 **They Don't Know** — Tracey Ullman — Stiff
- 3 **New Song** — Howard Jones — WEA
- 4 **Dear Prudence** — Siouxsie & The Banshees — Polydor
- 5 **(Hey You) The Rocksteady Crew** — The Rocksteady Crew — Charisma/Virgin
- 6 **In Your Eyes** — George Benson — Warner Bros.
- 7 **Blue Monday** — New Order — Factory
- 8 **Modern Love** — David Bowie — EMI America
- 9 **All Night Long** — Lionel Richie — Motown
- 10 **This Is Not A Love Song** — PIL — Virgin

#### TOP TEN LPs

- 1 **Genesis** — Charisma/Virgin
- 2 **Labour Of Love** — UB40 — DEP int'l
- 3 **No Parlez** — Paul Young — CBS
- 4 **Colour By Numbers** — Culture Club — Virgin
- 5 **The Crossing** — Big Country — Mercury
- 6 **Let's Dance** — David Bowie — EMI America
- 7 **In Your Eyes** — George Benson — Warner Bros.
- 8 **Thriller** — Michael Jackson — Epic
- 9 **Fantastic** — Wham! — Innervision
- 10 **Silver** — Cliff Richard — EMI

**—Melody Maker**



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1	10/22	<b>COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL)	1 9
2		<b>THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-1-3004)	2 7
3		<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	3 45
4		<b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	5 18
5		<b>BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	4 12
6		<b>ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	7 14
7		<b>STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	6 12
8		<b>STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	8 9
9		<b>VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	9 24
10		<b>FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	10 9
11		<b>CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725)	14 8
12		<b>ZAPP III</b> ZAPP (Warner Bros. 9 23875-1)	11 9
13		<b>FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014)	23 2
14		<b>MERCILESS</b> STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	15 10
15		<b>THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239)	16 13
16		<b>TRY IT OUT</b> KLIQUE (MCA-39008)	19 6
16		<b>MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	17 25
18		<b>HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282)	18 8
19		<b>GET IT RIGHT</b> ARETHA FRANKLIN (Arista ALB-8019)	12 15
20		<b>BETWEEN THE SHEETS</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	13 22
21		<b>IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL)	37 2
22		<b>CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	22 16
23		<b>THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	20 17
24		<b>WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	25 25
25		<b>SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	21 16
26		<b>13</b> COMMODORES (Motown 6054ML)	26 5
27		<b>BAD ENUFF</b> SLAVE (Cotillion/Atco 7 90118-1)	27 5
28		<b>LET ME BE YOURS</b> LILLO (Capitol ST-12290)	28 7
29		<b>IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 60216-1)	24 20
30		<b>LOVE FOR LOVE</b> THE WHISPERS (Solar/Elektra 9 60216-1)	29 31
31		<b>WORDS AND MUSIC</b> TAVARES (RCA AFL1-4700)	31 6
32		<b>RISE</b> RENE & ANGELA (Capitol ST-12267)	30 22
33		<b>HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista ALB-8104)	45 2
34		<b>1999</b> PRINCE (Warner Bros. 9 23720-1F)	33 50
35		<b>PRIVATE PARTY</b> BOBBY NUNN (Motown 6051ML)	40 5
36		<b>SHINE ON ME</b> ONE WAY (MCA-5428)	34 15
37		<b>SURVIVIN' IN THE 80'S</b> ANDRE CYMONE (Columbia FC 38902)	46 4
38		<b>SIXTEEN</b> STACY LATTISAW (Cotillion/Atco 7 90108-1)	38 13
39		<b>BLAME IT ON LOVE AND ALL THE GREAT HITS</b> SMOKEY ROBINSON (Tamla/Motown 6064TL)	39 9
40		<b>E.S.P.</b> MILLIE JACKSON (Spring SPR-33-6740)	41 4
41		<b>UNTOUCHABLES</b> LAKESIDE (Solar/Elektra 9 60204-1)	43 25
42		<b>KASHIF</b> (Arista AL 9620)	32 31
43		<b>FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	36 26
44		<b>JUICY FRUIT</b> MTUME (Epic FE 38588)	35 24
45		<b>JARREAU</b> (Warner Bros. 9 23801-1)	47 29
46		<b>ALL THE WAY STRONG</b> THIRD WORLD (Columbia FC 38687)	42 6
47		<b>ROCKIN' RADIO</b> TOM BROWNE (Arista ALB-8107)	60 2
48		<b>BRAND NEW DAY</b> RONNIE DYSON (Cotillion/Atco 7 90119-1)	53 3
49		<b>FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	50 4
50		<b>NIGHTLINE</b> RANDY CRAWFORD (Warner Bros. 9 23976-1)	— 1
51		<b>MADONNA</b> (Sire 9 23867-1)	52 5
52		<b>ON TARGET</b> THE JONES GIRLS (RCA AFL1-4817)	58 2
53		<b>FOREVER BY YOUR SIDE</b> THE MANHATTANS (Columbia FC 38600)	48 14
54		<b>LIONEL RICHIE</b> (Motown 6007ML)	55 55
55		<b>WHEN WILL I SEE YOU AGAIN</b> THE O'JAYS (Philadelphia Int'l/CBS FZ 38518)	44 18
56		<b>I'M READY</b> NATALIE COLE (Epic FE 38280)	54 8
57		<b>BACK WHERE I BELONG</b> FOUR TOPS (Motown 6066ML)	— 1
58		<b>"ROSS"</b> DIANA ROSS (RCA AFL 1-4677)	51 16
59		<b>BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	— 1
60		<b>MEET THE STONE CITY BAND, OUT FROM THE SHADOW</b> STONE CITY BAND (Gordy/Motown 6042GL)	49 11
61		<b>AGE AIN'T NOTHIN' BUT A NUMBER</b> LITTLE MILTON (MCA-5414)	63 6
62		<b>FINIS</b> FINIS HENDERSON (Motown 6036ML)	62 14
63		<b>LET'S DANCE</b> DAVID BOWIE (EMI America SO-17093)	59 24
64		<b>I'VE GOT MY EYES ON YOU</b> EDDIE KENDRICKS (Ms. Dixie MD-50001)	65 3
65		<b>BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	— 1
66		<b>THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	56 47
67		<b>GODDESS OF LOVE</b> PHYLLIS HYMAN (Arista AL 8-8021)	67 21
68		<b>I'M SO PROUD</b> DENIECE WILLIAMS (Columbia FC 38622)	64 22
69		<b>LET THE MUSIC TURN YOU ON</b> CASHMERE (Philly World PWRL2001)	70 3
70		<b>PARTY TIME?</b> KURTIS BLOW (Mercury/PolyGram 812 757-1 M-1)	57 12
71		<b>KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398)	66 35
72		<b>MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	71 13
73		<b>ALL THIS LOVE</b> DeBARGE (Motown 6012G)	68 53
74		<b>THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	61 5
75		<b>BLOW THE HOUSE DOWN</b> JUNIOR WALKER (Motown 6053ML)	69 8



**JUICY FRUIT IS GOLDEN DELICIOUS** — Epic recording artist Mtume was recently presented with gold discs for both his album and single, "Juicy Fruit." The ceremony took place at the CBS Records offices. Pictured here are (l-r): Scott Folks, associate director, East Coast, product management, Epic/Portrait/CBS Associated Labels; T.C. Thompkins, vice president, black music promotion, E/P/A; Al DeMarino, vice president, artist development, E/P/A; Mtume; Ron McCarrell, vice president, marketing, E/P/A; Cecil Holmes, vice president, A&R black music, Columbia Records; and Ron Moseley, local promotion manager, black music, E/P/A.

## THE RHYTHM SECTION

**IT'S TIME** — The awaited debut LP from Quincy Jones protege James Ingram ships this week, and the project includes the expected impressive line-up of L.A. heavies; Greg Phillinganes, David Foster and Michael McDonald are just three of the luminaries. Ingram has hinted at more than a touch of McDonald's influence, and the two share the vocal pic on side two's "Ahmo Be There." Another duet, the recent hit with Patti Austin, "How Do You Keep The Music Playing," is also on the album. Check out "She Loves Me" for lessons in taking a ballad on up. QJ does it again... New Earth, Wind & Fire LP due soon, with the single "Magnetic" out any day now. John Benitez is cooking up the dance re-mix... The Chi-Lites cutting new tracks for an expected album, at Universal Recording in Chicago... Harold Melvin and the Blue Notes, with new lead vocalist Gilbert Saunders, has signed with Philly World Records... Jocelyn Brown completing tracks for a forthcoming single, "Hands Off"...

**WONDERFUL ONE** — Stevie Wonder was greeted and feted by friends and family following the opening night of his sold-out run at New York's Radio City Music Hall. Chaka Khan, Eddie Murphy and Joe Piscopo were among those relaxing with the Wonderman at the Red Parrot Club 'til the wee hours.

**IS THIS THE END?** — Streetwise kiddie quintet New Edition recently flew from Boston to Orlando for a series of appearances, and met fellow teenage sensations Menudo on the flight down. All was not so cozy in the Sunshine State, however, as the Edition was mobbed by 1500 fans at an in-store visit. The mostly female, squealing crowd wouldn't let up in the quest for autographs, and the guys suffered cuts, bruised ribs and were missing a few shoes by the time they escaped. Reports are that all is well and relatively back to normal.

**FATHER FRANKLIN** — Aretha Franklin recently staged the Second Annual Artistes Ball to raise money for her father Rev. G.L. Franklin's staggering medical bills. He's been comatose since surprised burglars shot him in a robbery attempt in 1979. Lady 'Re, the Four Tops and Henny Youngman performed at Detroit's Westin Hotel, and though the event was "fabulous" according to Franklin son/brother Cecil, union costs for staging the affair put them in the red. "We wished it was "economically fabulous," said Cecil Franklin, "but luckily other revenue has come through and we're able to take care of things."

**ROAD SHOW** — The Gap Band planning a back-to-back tour of Europe and Japan for the spring... Deniece Williams recently appeared on the CBS-TV soap (oops, "daytime drama") *As The World Turns*, in which she played herself and sang "I'm So Glad It's You" and "I'm So Proud"... impressive upcoming lineup at L.A.'s Beverly Theatre: Millie Jackson/Manhattans, Oct. 31; Chaka Khan, Nov. 3; and Sarah Vaughan/Count Basie, November 18. Recently appearing were Burning Spear, and at a separate show, the Isley Bros.

**REACH FOR IT** — Jeffrey Osborne starts out on the road this week with Atlantic Starr co-headlining, and although he did a handful of dates with Deniece Williams last year, Osborne told us, "This really is the first tour. I'll be going to 30-40 cities, many places I've never been before." Raymond Jones, ex-Chic keyboardist and author of the single "Stay With Me Tonight," is the tour's musical director. Osborne will also be joined by Johnny McGee on guitar. Both had been long-standing members of L.T.D. until the singer broke away three years ago. "I had a lasting kind of relationship with the guys," noted Osborne. "There was a year of guilt that I went through before leaving, and once it happened it still took me awhile to put my mind into my sole career. I was worried about how well they were going to do, and I didn't really feel good about the whole thing until the success of the first album." Now there's a second LP to rival the first, with Osborne looking to evolve from his mature ballad stance by the addition of Queen's guitarist Brian May on two tracks. "We had met through my manager Jack Nelson, who used to work with Queen," said Osborne. "We got together at the MIDEM festival and again in Los Angeles, and I feel fortunate to have him play on the record." When queried about the comparisons to Michael Jackson's closed-door busting "Beat It" with Eddie Van Halen, Osborne replied, "I had asked Brian to do this long before Michael came out with 'Beat It.' I had no idea he was going in that direction also. Really, I think it's great. It shows that music is boundless. The one common denominator is good music. That's what it comes down to."

**WISH UPON A STARR** — Osborne's touring compatriots Atlantic Starr have just released their fifth A&M LP entitled "Yours Forever," and they too, are making some subtle changes. "I wouldn't call it hard rock or heavy dance music, but there's a new rock 'n' roll and contemporary dance feel to the music," reported group drummer Porter Carroll, Jr. "We've wanted to be able to do things differently, and on this tour, you'll see, we're a better band." The band's current single "Touch A Four Leaf Clover" carries the trademark sweet Atlantic Starr sound, and strikes a transitional balance with the newer sounds. It leaps to #39 on the black contemporary charts this week.

harry weinger



# MOST ADDED SINGLES

- I NEED YOU — POINTER SISTERS — PLANET/RCA**  
OK100, KPRS, WDAO, WPLZ, WLUM, WDAS, KUKQ, WTLC, WGIV, WSOX, WAMO, WGCI
- TOUCH A FOUR LEAF CLOVER — ATLANTIC STARR — A&M**  
OK100, WDAO, WEDR, WPLZ, WATV, WOKB, KUKQ, WTLC, WGIV, KMJQ, WWDM, KSOL
- WET MY WHISTLE — MIDNIGHT STAR — SOLAR/ELEKTRA**  
WKYS, KPRS, WLOU, WRKS, WCIN, WTLC, WBMX, KDIA, WAMO, WRAP, KSOL
- SAY SAY SAY — PAUL McCARTNEY AND MICHAEL JACKSON — COLUMBIA**  
KPRS, WRKS, WATV, KDKO, WGIV, WDMA, KOKA, WAMO, WRAP, WPAL, KSOL
- KEEPIN' MY LOVER SATISFIED — MELBA MOORE — CAPITOL**  
WDAO, WNNHC, WYLD, WEDR, WATV, WILD, WDMA, WLLC, WGCI, WRAP
- TIME WILL REVEAL — DeBARGE — GORDY/MOTOWN**  
OK100, WIGO, WCIN, KDIA, KMJQ, KOKA, KSOL

# MOST ADDED ALBUMS

- IN A SPECIAL WAY — DeBARGE — GORDY/MOTOWN**  
WNNHC, WGPR, WEDR, WDAS, WWDM, WSOX, WTLC, WPLZ, WLOU
- ROCKIN' RADIO — TOM BROWNE — ARISTA**  
WGPR, WWDM, KGFJ, WTLC, WATV
- I'LL DO ANYTHING FOR YOU — LATIMORE — MALACO**  
WEDR, WPAL, WTLC, WATV

# UP AND COMING

- WHY ME? — IRENE CARA — GEFEN**  
**I'LL NEVER, NEVER GIVE UP — PATTI LABELLE — PHILADELPHIA INT'L/CBS**  
**LET THE MUSIC PLAY — SHANNON — EMERGENCY**  
**BODY TALK — DEELE — SOLAR/ELEKTRA**

# BLACK RADIO HIGHLIGHTS

## V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Klique, L. Richie, P. Bryson/R. Flack, Mtume, Lakeside, J. Holliday, Dayton, J. Gill, Gap Band, P. McCartney/M. Jackson, J. Osborne, Prince, J. Ingram, A. Franklin, Manhattans, Four Tops. ADDS: Kool & The Gang, Michael Jackson, Elvis Costello, Con Funk Shun, P. Labelle, Ashford & Simpson, T. Davis, Culture Club, M. Wilder. LP ADDS: Millie Jackson, M. Franks.

## WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — NEW EDITION

HOTS: H. Hancock, Lakeside, Rufus & C. Khan, G. Knight & The Pips, Gap Band, J. Holliday, Prince, R. James, L. Kirton. ADDS: DeBarge, Zapp, Mary Jane Girls, Glass, Major Harris, Starsky.

## WATV — BIRMINGHAM — RON JANUARY, MD — #1 — GAP BAND

HOTS: Rufus & C. Khan, L. Richie, Klique, Jones Girls, A. Cymone, A. Franklin, T. Browne, O. Cheatham, S. Mills, R. Cason, J. Osborne, Slave, Commodores, Prince, G. Knight & The Pips, Millie Jackson, Manhattans, H. Hancock, P. Bailey, S. Clarke & G. Duke. ADDS: Atlantic Starr, P. McCartney/M. Jackson, Con Funk Shun, G. Green, M. Moore. LP ADDS: B. Wright, T. Browne, Latimore, Lillo, R. Crawford, Ashford & Simpson.

## WUFO — BUFFALO — MARK VANN, MD — #1 — RUFUS & C. KHAN

HOTS: P. Bailey, R. Dyson, L. Richie, S. Mills, P. Funk All-Stars, D. Summer, Stone City Band, Tavares, B. Nunn, A. Baker, Slave, Lakeside, Mtume, J. Holliday, Manhattan Transfer, B. Wright, R. Laws, P. Hyman, R. Cason & The Galactic Orchestra, Jones Girls. ADDS: B. Summer, P. Labelle, T. Scott, Bullet, Con Funk Shun, K. Blow, G.M.F. & M. Mel, Maze.

## WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — LAKESIDE

HOTS: D. Summer, L. Richie, J. Holliday, Rufus, Planet Patrol, Midnight Star, Newcleus, Rene & Angela, Gap Band, West Street Mob, Mtume, Tavares, Klique, R. Dyson, L. Kirton, O'Jays, Commodores, Prince, J. Osborne, T. Browne. ADDS: Active Force, P. McCartney/M. Jackson, R. Cason, Brenda Jones, Twilight 22. LP ADDS: Jones Girls, D. Warwick, Latimore.

## WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — GAP BAND

HOTS: O'Jays, A. Franklin, Lakeside, B. Griffin, Tavares, P. Bailey, T. Davis, L. Richie, Klique, G. Knight & The Pips, J. Holliday, J. Osborne. ADDS: J. Taylor, Four Tops, W. Powers, Atlantic Starr, Pointer Sisters, Mary Jane Girls, D. Warwick/L. Vandross, P. Bryson/R. Flack, Michael Jackson, P. McCartney/M. Jackson. LP ADDS: T. Scott.

## WMBX — CHICAGO — LEE MICHAELS, PD — #1 — H. HANCOCK

HOTS: G. Knight & The Pips, Klique, P. Bailey, J. Holliday, Lakeside, L. Kirton, R. Dyson, Planet Patrol, O. Liggitt, A. Baker, Slave, L. Murdock, L. Richie, Stone City Band, A. Franklin, D. Summer, A. Cymone, Mtume, West Street Mob, Tavares, P. Funk All-Stars, M. Brown, Rene & Angela. ADDS: Manhattan Transfer, Midnight Star, S. Redd, B. Griffin, Con Funk Shun.

## WCIN — CINCINNATI — SID KENNEDY, MD — #1 — J. HOLLIDAY

HOTS: Newcleus, Klique, G. Knight & The Pips, L. Richie, A. Baker, D. Summer, Project Future, N. Cole, O'Jays, West Street Mob, Kashif, P. Bailey. ADDS: P. Labelle, I. Cara, Enchantment, R. Banks, Midnight Star, A. Cymone, T. Scott, Lakeside, Temptations, A. Franklin, DeBarge, New Order, J. Ingram, Deele.

## WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — L. RICHIE

HOTS: J. Holliday, Prince, A. Baker, Rufus & C. Khan, Klique, Mtume, D. Summer, Whispers, Lakeside, Gap Band, DeBarge, Spandau Ballet, Commodores, Naked Eyes, A. Franklin, Tavares, Slave, D. Warwick/L. Vandross, Zapp, L. Murdock. ADDS: T. Browne, M. Wycoff, Con Funk Shun, One Way. LP ADDS: Dreamboy.

## WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — MTUME

HOTS: Rene & Angela, L. Richie, J. Holliday, Dayton, Lakeside, A. Baker, Slave, B. Wright, T. Browne. ADDS: Michael Jackson, Zapp, Con Funk Shun, Atlantic Starr, Ashford & Simpson, J. Ingram, M. Moore, Pointer Sisters, N. Hendryx. LP ADDS: Four Tops, D. Warwick, Temptations, Atlantic Starr, Montgomery Express.

## KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — RUFUS & C. KHAN

JUMPS: 13 To 10 — Mtume, 12 To 9 — H. Hancock, 6 To 3 — Slave, 5 To 2 — Ashford & Simpson, 14 To 11 — L. Richie, 21 To 13 — L. Murdock, 28 To 17 — Fatback, 36 To 21 — P. Funk All-Stars, Ex To 25 — P. McCartney/M. Jackson, Ex To 28 — B. Wright, Ex To 36 — J. Ingram, Ex To 39 — T. Browne. ADDS: DeBarge, S.O.S. Band, Deele, Atlantic Starr.

## WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — J. HOLLIDAY

HOTS: L. Richie, R. Crawford, Slave, A. Cymone, Tavares, West Street Mob, D. Summer, Commodores, B. Nunn, Manhattan Transfer, B. Wright, Lakeside, P. Hyman, Circle City Band, P. Funk All-Stars, R. Cason, Skool Boiz, M. Wycoff, T. Marie, T. Browne. ADDS: Midnight Star, Pointer Sisters, P. Labelle, T. Scott, NYC Peech Boys, Deele, New Order, R. McNair, Atlantic Starr. LP ADDS: DeBarge, H. Laws, B.B.&Q. Band, B. Wright, Four Tops, T. Browne, Latimore.

## KPRS — KANSAS CITY — PRIM CARTER, PD — #1 — S.O.S. BAND

JUMPS: 5 To 2 — G. Benson, 7 To 3 — Gap Band, 10 To 4 — Tavares, 11 To 5 — Klique, 12 To 6 — P. Bailey, 13 To 7 — New Edition, 14 To 8 — Rufus, 18 To 9 — General Caine, 19 To 10 — Spandau Ballet, 20 To 12 — Prince, 21 To 11 — L. Richie, 23 To 13 — Jackie & Anita, 25 To 14 — R. Cason, 26 To 16 — The General, 27 To 17 — J. Holliday, 29 To 18 — Lakeside, 30 To 19 — M. Sterling, 30 To 21 — T. Davis, 34 To 22 — Slave, 35 To 23 — West Street Mob, 36 To 24 — S. Christopher, 37 To 26 — A. Jarreau, 38 To 27 — Commodores, 39 To 28 — Manhattan Transfer, 40 To 29 — Toots Hibbert, Ex To 31 — Hot Streak, Ex To 20 — T. Marie, Ex To 33 — R. Crawford, Ex To 34 — Mtume, Ex To 35 — T. Browne, Ex To 36 — Cold Crush Bros., Ex To 37 — M. Wycoff, Ex To 38 — R. Banks, Ex To 39 — Starpoint, Ex To 40 — Sister Sledge. ADDS: Midnight Star, I. Cara, P. Labelle, T. Scott, R.J.'s Latest Arrival, Culture Club, Pointer Sisters, Four Tops, Con Funk Shun, Orbit, Temptations, Deele, Third World, Irving & The Twins, Real To Reel, Rene & Angela, Michael Jackson, Ashford & Simpson, Ronnie & Vickie. LP ADDS: Jones Girls, R. Crawford.

## KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — A. BAKER

HOTS: Sugar Hill Gang, R. Crawford, L. Richie, J. Holliday, P. Funk All-Stars, S. Mills, Rufus & C. Khan, B. Nunn, Mtume. ADDS: J. Osborne, O'Bryan, M. McLaren.

## KGFJ — LOS ANGELES — LEVI BOOKER, PD — #1 — J. HOLLIDAY

HOTS: Tavares, D. Summer, P. Bailey, L. Richie, L. Murdock, Prince, Planet Patrol, West Street Mob, T. Browne, T. Marie, A. Franklin, Midnight Star, B. Griffin, B. Wright, Captain Rap, Rare Silk, Mtume, J. Ingram, J. Osborne, Manhattan Transfer. ADDS: Zapp, Ashford & Simpson, Lillo, Force, Deele, Kraftwerk. LP ADDS: Third World, T. Browne.

## WLOU — LOUISVILLE — BILL PRICE, PD — #1 — D. SUMMER

HOTS: Starpoint, Stone City Band, Dr. Jekyl & Mr. Hyde, New Edition, L. Richie, A. Franklin, Ladies' Choice, Deniece Williams, Tavares, Slave, B. Nunn, B. Wright, T. Davis, Lakeside, M. Sterling, A. Cymone, T. Browne, Royalcash, Commodores, A. Baker. ADDS: J. Ingram, Midnight Star, G. Green, Con Funk Shun. LP ADDS: DeBarge.

## WDIA — MEMPHIS — BOBBY O'DAY, PD

HOTS: Gap Band, A. Franklin, D. Summer, J. Osborne, J. Holliday, Manhattans, Klique, L. Richie, D. Warwick/L. Vandross, Zapp. ADDS: P. McCartney/M. Jackson, Dayton, DeBarge, I. Cara, J. Ingram, M. Moore, NYC Peech Boys, P. Labelle, Royalcash, T. Scott.

## WAWA-AM — MILWAUKEE — JIMMY GOODYME, PD — #1 — KLIQUE

HOTS: Prince, L. Murdock, Zapp, Gap Band, L. Richie, P. McCartney/M. Jackson, Rufus & C. Khan, R. James, S.O.S. Band, New Edition, Zapp, Clark Sisters, J. Holliday, Isley Brothers, Stone City Band, A. Franklin, S. Mills, Skyy, DeBarge, S. Clarke & G. Duke, T. Browne, Mtume, Tavares. ADDS: Lillo, D. Warwick/L. Vandross, Sexual Harassment, Glass, B. Wright.

## WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — RUFUS AND CHAKA KHAN

HOTS: R. James, G. Knight & The Pips, J. Holliday, Klique, L. Richie, Tavares, T. Basil, West Street Mob, TZ, Manhattan Transfer, R. Crawford, D. Summer, Madonna, Gap Band, Radiance, Lime, T. Marie, Spandau Ballet, M. Sembello. ADDS: P. Labelle, S. Thomas, Twilight 22, M. Moore, I. Cara, Jimmy "Bo" Horne. LP ADDS: DeBarge.

## WYLD — NEW ORLEANS — BRUTE BAILEY, PD — #1 — GAP BAND

HOTS: R. James, S. Mills, Rufus & C. Khan, Klique, O'Jays, L. Richie, P. Bailey, Mtume, B.B.&Q. Band, Serge, T. Marie, J. Osborne, Lakeside, New Horizons, Pointer Sisters, Rene & Angela, A. Baker, B. Wright, Millie Jackson. ADDS: H. Alpert, Tom Scott, M. Moore, NYC Peech Boys, O. Cheatham. LP ADDS: A. Baker.

## WRAP — NORFOLK — CHESTER BENTON, PD

HOTS: Tavares, Lakeside, M. Wycoff, D. Warwick/L. Vandross, Grand Master Flash, B. Wright, Gap Band, Rufus, Klique, Lillo, R. Dyson, Planet Patrol, Whispers, J. Holliday, West Street Mob, A. Baker, Slave, L. Kirton, Cybotron, Commodores, Mtume, Ladies' Choice, L. Richie, Klymaxx, T. Browne, D. Summer, Jarreau, Four Tops, M. Scott, DeBarge. ADDS: G. Green, B. Griffin, C. Hairston, P. McCartney/M. Jackson, M. Moore, Midnight Star, Temptations.

## KDIA — OAKLAND — JEFF HARRISON, PD — #1 — KLIQUE

HOTS: Manhattan Transfer, Prince, A. Cymone, J. Osborne, J. Holliday, L. Richie, P. McCartney/M. Jackson, P. Bailey, R. James, Mtume, J. Ingram, Klique. ADDS: Manhattans, DeBarge, Mary Jane Girls, Skyy, Midnight Star.

## WOKB — ORLANDO — BILLIE LOVE, PD — #1 — KLIQUE

JUMPS: 8 To 4 — L. Richie, 19 To 7 — J. Holliday, 18 To 10 — Mtume, 23 To 15 — P. Funk All-Stars, 45 To 17 — T. Browne, 44 To 16 — A. Franklin, 31 To 25 — West Street Mob, 29 To 24 — L. Murdock, 41 To 28 — Rene & Angela, 39 To 29 — G. Green, 49 To 37 — DeBarge, 46 To 38 — M. Scott, 47 To 41 — T. Davis, Ex To 22 — Michael Jackson, Ex To 39 — P. McCartney/M. Jackson. ADDS: Isley Brothers, Mary Jane Girls, Dr. Jekyl & Mr. Hyde, A. Baker, D. Warwick/L. Vandross, S.O.S. Band, One Way, S. Clarke & G. Duke, Manhattans, A. Cymone, Maze, Atlantic Starr, J. Osborne, G.M.F. & M. Mel, Millie Jackson, Michael Jackson.

## WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — L. RICHIE

HOTS: Klique, West Street Mob, J. Holliday, Manhattan Transfer, R. Dyson, Rufus & C. Khan, DeBarge, Slave, Madonna, S. Mills, G. Knight & The Pips, T. Marie, A. Baker, Tavares, G.M.F. & M. Mel, Rene & Angela, P. McCartney/M. Jackson, D. Summer, Commodores, S.O.S. Band. ADDS: Zapp, Pointer Sisters, New Order, NYC Peech Boys, Con Funk Shun, I. Cara, Freeez, Three Million, M. Covington. LP ADDS: DeBarge, D. Warwick, J. Holliday.

## WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — LIONEL RICHIE

JUMPS: 9 To 7 — Mtume, 19 To 8 — J. Osborne, 16 To 9 — DeBarge, 15 To 11 — Junior, 17 To 15 — A. Franklin, 20 To 17 — S.O.S. Band, 26 To 18 — D. Sanborn. ADDS: Midnight Star, Pointer Sisters, P. McCartney/M. Jackson, Commodores, One Way, Royalcash.

## WLLC — RALEIGH — CHESTER DAVIS, PD — #1 — LAKESIDE

HOTS: Gap Band, Klique, L. Richie, L. Kirton, J. Osborne, Commodores, S. Lattisaw, O'Jays, Michael Jackson. ADDS: D. Sandborn, Maze, M. Moore, Royalcash, Millie Jackson, Con Funk Shun, R. James. LP ADDS: S. Lattisaw, J. Holliday.

## WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — RUFUS & C. KHAN

HOTS: L. Richie, R. Crawford, Klique, R. Dyson, Mtume, M. Wycoff, B. Wright, S. Mills, P. Bailey, G. Benson, A. Baker, G. Knight & The Pips, Tavares, Newcleus, Whispers, Rufus & C. Khan, Manhattan Transfer, Deniece Williams, A. Franklin, T. Browne. ADDS: G.M.F. & M. Mel, T. Davis, Ashford & Simpson, Atlantic Starr, S. Clarke & G. Duke, Twilight 22, P. Labelle, Pointer Sisters, Maze, G. Green. LP ADDS: DeBarge.

## KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — GAP BAND

HOTS: R. James, Klique, A. Baker, J. Holliday, D. Summer, R. Crawford, S. Mills, L. Richie. ADDS: S.O.S. Band, Madonna, O'Jays, Midnight Star, P. McCartney/M. Jackson, DeBarge, Atlantic Starr, Shalamar, G.M.F. & M. Mel, Jones Girls, Ashford & Simpson.

## KOKA — SHREVEPORT — SUNROSE RUTLEDGE, PD — #1 — GAP BAND

HOTS: Rufus, L. Richie, J. Holliday, G. Knight & The Pips, H. Hancock, Klique, S. Mills, Prince, One Way, P. Bailey, D. Ross, R. Cason, A. Baker, L. Kirton, Tavares, Hiroshima, Manhattan Transfer, Mtume, Junior, G. Green, S. Clarke & G. Duke, T. Marie. ADDS: DeBarge, Major Harris, D. Sandborn, I. Cara, P. Labelle, T. Scott, P. McCartney/M. Jackson. LP ADDS: Hiroshima, Third World, Tavares.

## WWDM — SUMTER — KEVIN FLEMMING, PD

HOTS: R. James, A. Cymone, Midnight Star, Gap Band, Michael Jackson, M. Wycoff, Mtume, L. Richie, Rufus, Dayton, J. Holliday, A. Baker, Tavares, B. Nunn, P. Funk All-Stars, T. Browne, L. Murdock. ADDS: Maze, D. Sandborn, A. Franklin, Atlantic Starr, G.M.F. & M. Mel, Darnell Williams, Con Funk Shun, C. Lynn, West Street Mob, C. Farrow. LP ADDS: M. Franks, DeBarge, B. Wright, T. Browne.

## WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — L. RICHIE

HOTS: Klique, S.O.S. Band, Rufus & C. Khan, H. Hancock, R. James, J. Osborne, Gap Band, Eurythmics, Mary Jane Girls, G. Knight & The Pips, P. Bailey, J. Holliday, A. Baker, New Edition, P. McCartney/M. Jackson, S.O.S. Band, G. Benson, R. James, Clark Sisters, T. Marie, Tavares, M. Wycoff, DeBarge, D. Warwick/L. Vandross, Culture Club, Atlantic Starr, Zapp. ADDS: Con Funk Shun, Ashford & Simpson, Mtume, Midnight Star, Hall & Oates, Millie Jackson, H. Alpert. LP ADDS: Manhattan Transfer.



# TOP 100 BLACK CONTEMPORARY SINGLES

October 29, 1983

	Weeks On Chart	10/22	Chart		Weeks On Chart	10/22	Chart		Weeks On Chart	10/22	Chart
<b>1 STOP DOGGIN' ME AROUND</b> KLIQUE (MCA-52250)	2	12		<b>35 THIS TIME</b> WHISPERS (Solar/Elektra 7-69809)	32	10		<b>69 RADIO ACTIVITY</b> ROYALCASH (Sutra SUD 016)	76	3	
<b>2 ALL NIGHT LONG (ALL NIGHT)</b> LIONEL RICHIE (Motown 1698MF)	5	6		<b>36 SPICE OF LIFE</b> MANHATTAN TRANSFER (Atlantic 7-89786)	41	8		<b>70 RESPECT</b> BILLY GRIFFIN (Columbia 38-04102)	77	3	
<b>3 AIN'T NOBODY</b> RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)	4	13		<b>37 FREAK-A-ZOID</b> MIDNIGHT STAR (Solar/Elektra 7-69828)	20	21		<b>71 I JUST CAN'T WALK AWAY</b> FOUR TOPS (Motown 1706MF)	83	2	
<b>4 YOU'RE NUMBER ONE (IN MY BOOK)</b> GLADYS KNIGHT & THE PIPS (Columbia 38-04033)	3	14		<b>38 MAKE ME WANNA DANCE</b> ANDRE CYMONE (Columbia 38-04066)	45	6		<b>72 YEAR 2001 BOOGIE</b> RICH CASON & THE GALACTIC ORCHESTRA (LARC LR-81029)	70	7	
<b>5 COLD BLOODED</b> RICK JAMES (Gordy/Motown 1687GF)	6	15		<b>39 TOUCH A FOUR LEAF CLOVER</b> ATLANTIC STARR (A&M2580)	51	2		<b>73 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 370-7)	56	22	
<b>6 I AM LOVE</b> JENNIFER HOLLIDAY (Jeffen 7-29525)	8	9		<b>40 BREAK DANCIN' — ELECTRIC BOOGIE</b> WEST STREET MOB (Sugar Hill SH-460)	44	9		<b>74 UP FRONT</b> DIANA ROSS (RCA PB-13624)	65	4	
<b>7 PARTY TRAIN</b> THE GAP BAND (Total Experience/PolyGram TE 8209)	1	12		<b>41 ROCKIN' RADIO</b> TOM BROWNE (Arista AS 1-9088)	50	5		<b>75 LADY LOVE ME (ONE MORE TIME)</b> GEORGE BENSON (Warner Bros. 7-29563)	48	13	
<b>8 ROCKIT</b> HERBIE HANCOCK (Columbia 38-04054)	7	15		<b>43 HELP YOURSELF TO MY LOVE</b> KASHIF (Arista AS1-9063)	33	13		<b>76 WHITE LINE (DON'T DO IT)</b> GRAND MASTER FLASH AND MELLE MEL (Sugar Hill SH-465)	89	2	
<b>9 I KNOW</b> PHILIP BAILEY (Columbia 38-03968)	10	13		<b>43 IS THIS THE END</b> NEW EDITION (Streetwise SWRL 1111)	18	16		<b>77 PURE SATISFACTION</b> DARNELL WILLIAMS (My Disc/CBS ZS4 04085)	79	3	
<b>10 JUST BE GOOD TO ME</b> THE S.O.S. BAND (Tabu/CBS ZS4 03955)	11	18		<b>44 (YOU'RE A) GOOD GIRL</b> LILLO (Capitol B-5245)	24	15		<b>78 BOYS</b> MARY JANE GIRLS (Gordy/Motown 170GF)	88	2	
<b>11 PILOT ERROR</b> STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)	12	11		<b>45 U BRING THE FREAK OUT</b> RICK JAMES (Gordy/Motown 1703GF)	57	2		<b>79 WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol B-5285)	—	1	
<b>12 UNCONDITIONAL LOVE</b> DONNA SUMMER (Mercury/PolyGram 814 008-7)	15	7		<b>46 FOREVER BY YOUR SIDE</b> THE MANHATTANS (Columbia 38-04110)	52	5		<b>80 FUNKY BEAT</b> BERNARD WRIGHT (Arista AS1-9070)	85	7	
<b>13 TONIGHT I CELEBRATE MY LOVE</b> PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	13	17		<b>47 SUPERSTAR</b> LYDIA MURDOCK (Team TSR 3001)	53	5		<b>81 ON A JOURNEY</b> N.Y.C. PEECH BOYS (Island/Atco 7-99822)	—	1	
<b>14 ANGEL</b> ANITA BAKER (Beverly Glen GB-2010)	16	11		<b>48 PARTY ANIMAL</b> JAMES INGRAM (Qwest/Warner Bros. 7-29493)	54	4		<b>82 HIGH-RISE</b> ASHFORD & SIMPSON (Capitol B-5250)	49	15	
<b>15 DON'T YOU GET SO MAD</b> JEFFREY OSBORNE (A&M 2561)	14	16		<b>49 KEEPIN' MY LOVER SATISFIED</b> MELBA MOORE (Capitol B-5288)	—	1		<b>83 I FEEL LIKE WALKING IN THE RAIN</b> MILLIE JACKSON (Spring SPR-7-3034)	92	3	
<b>16 EVERY GIRL (WANTS MY GUY)</b> ARETHA FRANKLIN (Arista AS 1-9095)	23	6		<b>50 DEAD GIVEAWAY</b> SHALAMAR (Solar/Elektra 7-69819)	43	18		<b>84 MISS BUSY BODY (GET YOUR BODY BUSY)</b> THE TEMPTATIONS (Gordy/Motown 1707GF)	—	1	
<b>17 DELIRIOUS</b> PRINCE (Warner Bros. 7-29503)	25	6		<b>51 WET MY WHISTLE</b> MIDNIGHT STAR (Solar/Elektra 7-69790)	68	3		<b>85 NEITHER ONE OF US</b> DAVID SANBORN (Warner Bros. 7-29473)	—	1	
<b>18 DEEPER IN LOVE</b> TAVARES (RCA PB-13611)	21	9		<b>52 I FOUND MYSELF WHEN I LOST YOU</b> TYRONE DAVIS (Ocean-Front OF 2001)	61	4		<b>86 I.O.U.</b> FREEEZ (Streetwise SWRL 2210)	78	15	
<b>19 ALL OVER YOUR FACE</b> RONNIE DYSON (Cotillion/Arco 7-99841)	19	11		<b>53 IT MUST BE LOVE</b> DAYTON (Capitol B-5269)	55	7		<b>87 HOLIDAY</b> MADONNA (Sire 7-29478)	—	1	
<b>20 WOULD YOU LIKE TO (FOOL AROUND)</b> MTUME (Epic 34-04087)	26	8		<b>54 ON TARGET</b> THE JONES GIRLS (RCA PB-13559)	59	5		<b>88 P.Y.T. (PRETTY YOUNG THING)</b> MICHAEL JACKSON (Epic 34-04165)	—	1	
<b>21 ONLY YOU</b> COMMODORES (Motown 1694MF)	27	7		<b>55 TELL ME IF YOU STILL CARE</b> THE S.O.S. BAND (Tabu/CBS ZS4 04160)	66	2		<b>89 ALL MY LIFE</b> MAJOR HARRIS (Pop Art/Montage 1401)	—	1	
<b>22 ALL NIGHT LONG</b> MARY JANE GIRLS (Gordy/Motown 1690GF)	17	15		<b>56 I NEED YOU</b> POINTER SISTERS (Planet/RCA YB-13639)	67	3		<b>90 ALL SHOOK UP</b> ORBIT (Quality 047)	—	1	
<b>23 I CAN MAKE YOU DANCE (PART 1)</b> ZAPP (Warner Bros. 7-29553)	9	14		<b>57 LET'S GET TOGETHER</b> ONE WAY (MCA-52278)	62	5		<b>91 SO MANY MEN, SO LITTLE TIME</b> MIGUEL BROWN (TSR/TSR-828)	96	2	
<b>24 SAY SAY SAY</b> PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	42	2		<b>58 HEROES</b> STANLEY CLARKE/GEORGE DUKE (Epic 34-04155)	64	3		<b>92 NIGHTLINE</b> RANDY CRAWFORD (Warner Bros. 7-29530)	38	10	
<b>25 FIX IT (PART 1)</b> TEENA MARIE (Epic 34-04124)	31	4		<b>59 DESPERATE</b> MICHAEL STERLING (Success SU-110-26-83)	60	6		<b>93 SHOULD I LOVE YOU</b> CEE FARROW (Rocshire 95032)	93	3	
<b>26 SHAKE IT UP</b> SLAVE (Cotillion/Atco 7-99838)	29	9		<b>60 HUMAN NATURE</b> MICHAEL JACKSON (Epic 34-04026)	34	13		<b>94 CHOOSEY LOVER</b> THE ISLEY BROTHERS (T-Neck/CBS ZS4 03994)	47	17	
<b>27 TALK TO ME</b> LEW KIRTON (Believe In A Dream/CBS ZS4 04058)	28	10		<b>61 LADIES CHOICE</b> STONE CITY BAND (Gordy/Motown 1693GF)	63	4		<b>95 CHEAP THRILLS</b> PLANET PATROL (Tommy Boy TB 835)	58	10	
<b>28 MY FIRST LOVE</b> RENE & ANGELA (Capitol B-5272)	35	5		<b>62 GENERATOR POP</b> P. FUNK ALL-STARS (CBS Associated ZS4 04032)	69	4		<b>96 PUT OUR HEADS TOGETHER</b> THE O'JAYS (Philadelphia Int'l/CBS ZS4 04069)	90	10	
<b>29 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK AND LUTHER VANDROSS (Arista AS1 9073)	36	3		<b>63 YOU BROUGHT THE SUNSHINE (INTO MY LIFE)</b> THE CLARK SISTERS (Westbound/Elektra 7-69810)	30	15		<b>97 CLEAR</b> CYBOTRON (Fantasy 216)	82	4	
<b>30 REAL LOVE</b> LAKESIDE (Solar/Elektra 7-69796)	39	7		<b>64 HEARTBREAKER (PART 1)</b> ZAPP (Warner Bros. 7-29462)	80	2		<b>98 TRULY BAD</b> RON BANKS (CBS Associated ZS4 04142)	74	5	
<b>31 MIRACLES</b> STACY LATTISAW (Cotillion/Atco 7-99855)	22	18		<b>65 SHOW ME THE WAY</b> SKYY (Salsoul/RCA S7 7061)	71	4		<b>99 BUTTER UP (GIMME SOME BREAD)</b> ELEKTRIK DRED (Sounds Of Florida SOF-1001)	84	6	
<b>32 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M 2591)	40	4		<b>66 OVER AND OVER</b> SHALAMAR (Solar/Elektra 7-69787)	72	3		<b>100 I'M SO PROUD</b> DENIECE WILLIAMS (Columbia 38-04037)	87	12	
<b>33 TIME WILL REVEAL</b> DeBARGE (Gordy/Motown 1705GF)	46	3		<b>67 TRYIN' TO HOLD ON</b> GARLAND GREEN (Ocean-Front OF 2000)	75	3					
<b>34 TELL ME LOVE</b> MICHAEL WYCOFF (RCA PB-13585)	37	8		<b>68 PRIVATE PARTY</b> BOBBY NUNN (Motown 1695MF)	73	4					

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

Ain't Nobody (Overdue — ASCAP) . . . . . 3	Heroes (Mycenae — ASCAP) . . . . . 58	My First Love (A la Mode, adm. by Arista — ASCAP) 28	Show Me The Way (One To One — ASCAP) . . . . . 65
All My Life (Pop Art — ASCAP) . . . . . 89	High-Rise (Nick-O-Vai — ASCAP) . . . . . 82	Neither One Of Us (Keca — ASCAP) . . . . . 84	So Many Men (ATV — BMI) . . . . . 91
All Night Long (Brockman — ASCAP) . . . . . 2	Holiday (House Of Fun/Pure Energy — BMI) . . . . . 87	Nightline (MCA — ASCAP/Music Corp. of America — ASCAP) . . . . . 92	Spice Of Life (Rodsongs/DJA/SaMusic/Almo — ASCAP) . . . . . 36
All Night Long (Stone City — ASCAP) . . . . . 22	How Many Times Can (Goldrain — ASCAP) . . . . . 29	On A Journey (Citi Peech — BMI) . . . . . 81	Stay With Me (Zubaidah — ASCAP) . . . . . 32
All Over Your Face (Family Prod./Floopus — BMI) . . . . . 19	Human Nature (Porcara/John Bettis — ASCAP) . . . . . 60	On Target (IPM/Almo, Inc./Fonzworth — ASCAP) . . . . . 54	Stop Doggin' Me (Lena — SESAC) . . . . . 1
All Shook Up (Unart — BMI) . . . . . 90	I.O.U. (Shakin' Baker — BMI) . . . . . 86	Only You (Old Fashion — ASCAP) . . . . . 21	Superstar (Metaphor/Mother's Own Pie — BMI) . . . . . 47
Angel (Beverly Glen/Spaced Hands — BMI) . . . . . 14	I'm So Proud (Warner-Tamerlane — BMI) . . . . . 100	Over And Over (Spectrum VII/L.F.S. III — ASCAP) . . . . . 66	Talk To Me (Lew Kirton/Heaven's Gate — ASCAP) . . . . . 27
Boys (Stone City — ASCAP) . . . . . 78	I Am Love (Sagglire — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Backstreet—BMI) . . . . . 6	P.Y.T. (Eiseman/Hel-AI/Kings Road — BMI/Yellowbrick Road — ASCAP) . . . . . 88	Tell Me If (Flyte Tyme/Avant Garde — ASCAP) . . . . . 55
Break Dancin' (Sugar Hill — BMI) . . . . . 40	I Can Make You (Troutman's — BMI) . . . . . 23	Party Animal (Eiseman/Warner-Tamerlane/Rashida — BMI/Yellowbrick Road — ASCAP) . . . . . 48	Tell Me Love (Webollesman — BMI/Almo/IPM — ASCAP) . . . . . 34
Butter Up (Desio/Buddy Roc — ASCAP) . . . . . 99	I Feel Like (Baby J./Baby Shapiro/Sandbox — ASCAP) . . . . . 83	Party Train (Total Experience — BMI) . . . . . 7	This Time (Yours, Mine & Ours/Spectrum VII — ASCAP) . . . . . 35
Cheap Thrills (Shakin' Baker/T-Boy/Indulgent—BMI) . . . . . 95	I Found Myself (Burton/Tyronza — BMI) . . . . . 52	Pilot Error (Edwin Ellis/Koppelman-Bandler/Nurk Twins — BMI) . . . . . 11	Time Will Reveal (Jobete — ASCAP) . . . . . 33
Choosey Lover (Bovina — ASCAP) . . . . . 94	I Just Can't Walk (Good Life/Beau-DI-O-Do — ASCAP) . . . . . 71	Private Party (Stone Diamond — BMI) . . . . . 68	Tonight I Celebrate (Almo/Prince Street/Screen Gems — BMI/ASCAP) . . . . . 13
Clear (Deep Space — BMI) . . . . . 97	I Know (Back Mac/Ruzam — BMI) . . . . . 9	Pure Satisfaction (STM/Crown Heights Affair/D.W. — BMI) . . . . . 77	Touch A Four (Almo/Jodaway — ASCAP) . . . . . 39
Cold Blooded (Stone City — ASCAP) . . . . . 5	I Need You (Porchester/Dale Kawashima/Orca/Day To Day — ASCAP/Neches River — BMI) . . . . . 56	Put Our Heads (Mighty Three/Jobur — BMI) . . . . . 96	Truly Bad (Ron Banko/Sadie Bee Ray — BMI) . . . . . 98
Dead Giveaway (Spectrum VII/L.F.S. III — ASCAP) 50	Is This The End? (Boston Int'l/Street Sounds—ASCAP) 43	Radio Activity (Amber Pass/Royal & Cash — ASCAP) . . . . . 69	Tryin' To Hold On (Bullet Proof — BMI) . . . . . 67
Deeper In Love (Richer/Chappell — ASCAP) . . . . . 18	It Must Be Love (Vinewood/Screen Gems—EMI — BMI) 53	Real Love (Circle L — ASCAP) . . . . . 30	U Bring The Freak (Stone City — ASCAP) . . . . . 45
Delirious (Controversy — ASCAP) . . . . . 17	Just Be Good (Flyte Tyme/Avant Garde (Almo) — ASCAP) . . . . . 10	Respect (Ramwave — ASCAP) . . . . . 70	Unconditional Love (Sweet Summer Night/See This House — ASCAP) . . . . . 12
Desperate (Mickey/New Songs — BMI) . . . . . 59	Keepin' My Lover (Bush Burnin' — ASCAP) . . . . . 49	Rockin' Radio (Boston Int'l — ASCAP) . . . . . 41	Up Front (Raydiola — ASCAP) . . . . . 74
Don't You Get (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI) . . . . . 15	Ladies Choice (Stone City — ASCAP) . . . . . 61	Rocket (Hancock/OAO — BMI) . . . . . 8	We Are One (Amazement — BMI) . . . . . 79
Every Girl (Uncle Ronnie's/April/Thriller Miller — ASCAP) . . . . . 16	Lady Love Me (Hudmar—ASCAP/Newton House—BMI) . . . . . 75	Say Say Say (MPL Comm./MJJac — ASCAP) . . . . . 24	Wet My Whistle (Hip-Trip/Midstar — BMI) . . . . . 51
Fix It (Midnight Magnet — ASCAP) . . . . . 25	Let's Get Together (Perk's/Duchess (MCA) — BMI) 57	Shake It Up (Slave Songs/Cotillion/Major Toms—BMI) 26	White Line (Sugar Hill — BMI) . . . . . 76
Forever By Your Side (Blatte/Gottlieb — ASCAP) . . . . . 46	Make Me Wanna Dance (Ultrawave — BMI) . . . . . 38	She Works Hard (Sweet Summer Night/See This House — ASCAP) . . . . . 73	Would You Like To (Frozen Buttery — BMI) . . . . . 20
Freak-A-Zoid (Hip-Trip/Midstar — BMI) . . . . . 37	Miracles (Rare Blue — ASCAP) . . . . . 31	Should I Love You (Rockoko — BMI) . . . . . 93	Year 2001 Boogie (Larry-Lou/Child Care — BMI) . . . . . 72
Funky Beat (Ola's Kid/McHoma — BMI) . . . . . 80	Miss Busy Body (Stone Diamond/Golden Touch — BMI) . . . . . 84		You Brought The (Bridgeport — BMI) . . . . . 63
Generator Pop (Bridgeport — BMI) . . . . . 62			You're Number One (Richer/Chappell — ASCAP/Mr. Dapper/Unichappell — BMI) . . . . . 4
Good Girl (Bush Burnin' — ASCAP) . . . . . 44			
Heartbreaker (Troutman's — BMI) . . . . . 64			
Help Yourself (Burnin' Bush — ASCAP) . . . . . 42			



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## FEATURE PICKS ALBUMS

(continued from page 10)

Of Your Love"). Davis has always deserved more attention than he's received to date — he's shown consistent technical skill, heart and class. His latest continues that tradition.

**ROBBERY** — Teena Marie — Epic FE 38882 — Producer: Teena Marie — List: 8.98 — Bar Coded

Working within the urban contemporary r&b/funk context, Teena Marie's powerful and soulful voice captures the songs which she singularly wrote, arranged and produced. It is rare, and the sign of a mature artist, for a singer to create an album without any outside production help and still get a complete and creatively progressing work. Such songs as the upbeat, "Robbery," the spunky "Fix It" and the angry "Ask Your Momma" dedicated to comedian Eddie Murphy, give the deceptively docile artist musical bite.

**GARLAND GREEN** — Garland Green — Oceanfront OF/100 — Producer: Arleen Schesel — List: 8.98

Fans of classic R&B soul will find Garland Green a fine singer in the Marvin Gaye/Percy Sledge tradition. His intense, gospel-tinged delivery make such cuts as "Tryin' To Hold On" and "Don't Tell Me, Let Me Guess" come alive with fire. Of course, it doesn't hurt a bit that Motown songwriting great Lamont Dozier arranged and contributed original material to the LP. With instrumental support by saxman Ernie Watts and other notables, Green proves himself a worthy inheritor of the '60s soul legacy.

### EXERCISE

**THIN THIGHS, HIPS & STOMACH** — Joanie Greggains — Parade Records PA 112 — Producer: Martin Kasen — List: — Bar Coded

Greggains, star of TV's popular Morning Stretch program, leads the listener through aerobic shape-up exercises to the beat of "Flashdance," "Let's Dance," "She Blinded Me With Science" and other current hit songs. The LP package comes complete with a detailed 16-page instruction book illustrating positions and techniques.

### JAZZ

**MAKE IT LAST** — Hubert Laws — Columbia FC 38850 — Producer: Hubert Laws — List: None — Bar Coded

Reedman Laws offers smooth contemporary pop-jazz with funky rhythmic underpinnings on his latest outing. The accent is on light, wistful balladry here, showcasing Laws' distinctive touch on flute and piccolo. Sister Eloise helps out with vocals on several cuts, including the romantic title track. Hubert himself raps his way through the sassy "Gonna Be Happy (TV Soaps)." A delicate instrumental, "Life Cycles," closes this well-crafted LP.

**SHADOWDANCE** — Shadowfax — Windham Hill WH-1029 — Producer: Chuck Greenberg — List: 8.98

A veteran progressive jazz-rock unit, Shadowfax has been making distinctive, emotionally subtle music for over a decade. Its latest disc (the first under A&M distribution) is both exotic and accessible enough to penetrate the mainstream. Traditional Western jazz forms are combined with Third World rhythms and instrumentation, including gamelon gongs and Far Eastern percussion. Impressive cuts include the moody title track, the acoustic-oriented "Watercourse Way" and the folksy "Sistant Voices."

### COMEDY

**RAPPIN' RODNEY** — Rodney Dangerfield — RCA AFL1-4869 — Producer: Estelle Endler — List: 8.98 — Bar Coded

The most common fault that can be found upon listening to live comedy records is that often the performances do not translate well on vinyl. Comedy involves more than speech; body movement and facial expressions are often the catalysts to laughter, hence the record's listener might find the routines quite dry. This LP, however, is an exception, as Dangerfield's performance, recorded at Catch A Rising Star, brings Rodney's self-deprecating humour right into the living room. His raps about his family, sex, drugs and his favorite subject, respect, sets new records for laughter longevity. The added treat is a track containing Dangerfield's satire of rap music backed by a funky rhythm track.

## FEATURE PICKS SINGLES

(continued from page 10)

**MOTIVATION** (De-Lite/PolyGram DE 828)

**Please Don't Say No** (4:15) (Delightful Music Ltd. — BMI) (M. Shaw/J. Bonnefond & E. Toon, Jr.) (Producers: E. Toon, Jr., J. Bonnefond)

From their self-titled debut LP, a jazz-inflected guitar solo highlights the track, a thoroughly professional r&b ballad with eyes toward a/c and pop play. A bit of tightening may help its commercial efforts, but worthwhile for a band gaining in notoriety.

**CON FUNK SHUN** (Mercury 814 581-7)

**Baby, I'm Hooked** (Right Into Your Love) (4:15) (Carollon Music Co./Van Ross Redding Music/Platinum Gold Music — ASCAP/Sky Pilot — BMI) (C. Martin/V. Ross Redding) (Producer: E. Deodato)

A sweet, simply-stated ballad with few gimmicks to win the listener over. The vocals are heart-warming, with Deodato at the helm letting the arrangement flow smoothly. A synth woodblock-like effect is the track's lone percussive effect, and adds a nice touch. Subtle but irresistible.

### Jazz

**GENERATION BAND** (Palo Alto PA 7054-A)

**Leroy** (3:09) (Good Vibes Music — ASCAP) (V. Feldman) (Producer: J. Feldman)

There's quite a core of jazz/pop sessioneers in this band: vet Victor Feldman with sons Trevor and Jake, ably augmented by Tom Scott, Nate East, Ernie Watts and Robben Ford. This track from their "Soft Shoulder" LP is a catchy instrumental with a bright piano bounce that avoids the superslick trappings of the genre's perennial charters. Scott's sax carries the melody, and it's one not to be overlooked by adult contemporary radio.

### 12-Inch Review

**THE KILLER WHALES** (Ripete 1)

**Who Controls The Video Screen** (3:10) (Hazardous Music — BMI) (D. Bethany) (Producers: J. Hoover)

Rockers who've been holding onto their dixie cups will be pleased by The Killer Whales: the Georgia-based group is proof positive that the South will rise again. Lead vocalist David Bethany is a dead ringer for Elvis Costello.

**CURTIS HAIRSTON** (Pretty Pearl PP 510)

**I Want You (All Tonight)** (6:02) (Scorpio-Rose/Wilrad Music — ASCAP) (G. Radford) (Producer: G. Radford)

An instant add on New York radio prior to its commercial release, "I Want You (All Tonight)" has all the earmarks of a bona fide street smash. Hairston's crisp tenor rings like a bell, with chiming back-up vocals and streamlined instrumental support. Outstanding.

**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. Fatts)

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 straight forward despite the tune's meter changes.

## ON JAZZ

(continued from page 30)

the guitarist on Concord Jazz. Also new from that West Coast label is "Yesterday, Today and Forever" by **Shorty Rogers** and **Bud Shank** featuring **George Cables**, **Bob Magnusson** and **Roy McCurdy**; "Stephanova" by **Stephane Grappelli** with guitarist **Marc Fosset**; and "Indian Summer" by saxophonist **Fraser McPherson** and his quartet . . . ECM's latest titles are "Oregon," a digitally recorded studio album by the same-named group and "Such Winters of Memory" by saxophonist **John Surman**, vocalist **Karl Krog** and drummer **Pierre Favre** . . . Complimenting Columbia's new DiMeola album are two other titles: "Look for the Silver Lining" by vocalist **Alberta Hunter**, and "Make It Last" by flutist **Hubert Laws**. And be on the lookout for six new Contemporary Masters releases from Columbia before Christmas.

fred godman



# CASH BOX TOP 100 ALBUMS

October 29, 1983

Title, Artist, Label, Number, Distributor	8.98	10/22	Weeks On Chart
<b>1 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	8.98	1	18
<b>2 THRILLER</b> MICHAEL JACKSON (Epic OE 38112) CBS	—	2	45
<b>3 FASTER THAN THE SPEED OF NIGHT</b> BONNIE TYLER (Columbia BFC 38710) CBS	—	4	12
<b>4 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	3	27
<b>5 METAL HEALTH</b> QUIET RIOT (Pasha VFZ 38442) CBS	—	6	30
<b>6 PYROMANIA</b> DEF LEPPARD (Mercury 810 492-1 M-1) POL	8.98	5	38
<b>7 AN INNOCENT MAN</b> BILLY JOEL (Columbia OC 38873) CBS	—	8	11
<b>8 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60260) WEA	8.98	11	5
<b>9 GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024) RCA	8.98	9	11
<b>10 THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	8.98	7	14
<b>11 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4697) RCA	8.98	15	7
<b>12 SPEAKING IN TONGUES</b> TALKING HEADS (Sira 9 23882-1) WEA	8.98	13	19
<b>13 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98	17	29
<b>14 LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	—	19	3
<b>15 THE WILD HEART</b> STEVIE NICKS (Modern/Arco 90084-1) WEA	8.98	12	18
<b>16 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	14	9
<b>17 REACH THE BEACH</b> THE FIXX (MCA-39001) MCA	6.98	18	24
<b>18 THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	21	6
<b>19 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	8.98	16	27
<b>20 LITTLE ROBBERS</b> THE MOTELS (Capitol ST-12288) CAP	8.98	25	4
<b>21 FLICK THE SWITCH</b> AC/DC (Atlantic 7 80100-1) WEA	8.98	10	8
<b>22 TRUE</b> SPANDAU BALLET (Chrysalis B6V 41403) CBS	—	27	8
<b>23 RHYTHM OF YOUTH</b> MEN WITHOUT HATS (Backstreet BSR 39002) MCA	8.98	23	15
<b>24 KEEP IT UP</b> LOVERBOY (Columbia OC 38701) CBS	—	26	18
<b>25 ALPHA</b> ASIA (Geffan GHS 4008) WEA	8.98	22	10
<b>26 LAWYERS IN LOVE</b> JACKSON BROWNE (Asylum 9 60268-1) WEA	8.98	24	11
<b>27 LICK IT UP</b> KISS (Mercury 422-814 297-1 M-1) POL	8.98	32	4
<b>28 RANT N' RAVE WITH THE STRAY CATS</b> STRAY CATS (EMI America SO-17102) CAP	8.98	20	8
<b>29 GENESIS</b> (Atlantic 7 80116-1) WEA	8.98	—	1
<b>30 THE PRESENT</b> THE MOODY BLUES (Threshold TRL-1-2902) POL	8.98	28	7
<b>31 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Gaffan GHS 4014) WEA	8.98	47	2
<b>32 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	33	17
<b>33 SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL 1-4681) RCA	8.98	31	20

Title, Artist, Label, Number, Distributor	8.98	10/22	Weeks On Chart
<b>34 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience TE-1-3004) POL	8.98	36	7
<b>35 PUNCH THE CLOCK</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS	—	34	12
<b>36 PASSIONWORKS</b> HEART (Epic OE 38800) CBS	—	30	8
<b>37 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FC 41412) CBS	—	52	4
<b>38 BENT OUT OF SHAPE</b> RAINBOW (Mercury 815 305-1 M-1) POL	8.98	45	5
<b>39 ON THE RISE</b> THE S.O.S. BAND (Tabu FZ 38697) CBS	—	40	14
<b>40 BORN AGAIN</b> BLACK SABBATH (Warner Bros. 9 23978-1) WEA	8.98	54	2
<b>41 HOLY DIVER</b> DIO (Warner Bros. 9 23836-1) WEA	8.98	49	19
<b>42 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	42	11
<b>43 1999</b> PRINCE (Warner Bros. 9 23720-1) WEA	10.98	38	50
<b>44 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	—	41	9
<b>45 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	37	16
<b>46 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1) WEA	8.98	44	20
<b>47 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA	11.98	48	9
<b>48 SUBJECT . . . ALDO NOVA</b> ALDO NOVA (Portrait FR 38721) CBS	—	57	4
<b>49 STAYING ALIVE</b> ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	9.98	29	16
<b>50 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA	8.98	58	5
<b>51 FRONTIERS</b> JOURNEY (Columbia QX 38504) CBS	—	39	37
<b>52 EDDIE THE AND CRUISERS</b> ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	78	3
<b>53 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	8.98	56	12
<b>54 BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP	8.98	51	7
<b>55 IT'S ABOUT TIME</b> JOHN DENVER (RCA AFL 1-4683) RCA	8.98	67	4
<b>56 ZAPP III</b> ZAPP (Warner Bros. 9 23875-1) WEA	8.98	50	9
<b>57 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	59	24
<b>58 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	73	3
<b>59 LA CAGE AUX FOLLES</b> ORIGINAL CAST RECORDING (RCA Red Seal HBC1-4824) RCA	8.98	61	7
<b>60 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239) WEA	8.98	60	13
<b>61 CARGO</b> MEN AT WORK (Columbia OC 38680) CBS	—	35	28
<b>62 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL 1-4633) RCA	8.98	65	33
<b>63 AFTER EIGHT</b> TACO (RCA PL28520) RCA	8.98	43	17
<b>64 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398) CBS	—	46	43
<b>65 LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL 1-4660) RCA	8.98	62	22
<b>66 TEXAS FLOOD</b> STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	55	18
<b>67 ONE PARTICULAR HARBOUR</b> JIMMY BUFFETT (MCA-54771) MCA	8.98	69	5

Title, Artist, Label, Number, Distributor	8.98	10/22	Weeks On Chart
<b>68 DRASTIC MEASURES</b> KANSAS (CBS Associated OZ 38733) CBS	—	53	11
<b>69 DURAN DURAN</b> (Capitol ST-12158) CAP	8.98	64	20
<b>70 CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-4919) RCA	8.98	63	37
<b>71 LIONEL RICHIE</b> (Motown 6007ML) MCA	8.98	74	54
<b>72 WAR</b> U2 (Island/Atco 7 90067) WEA	8.98	66	33
<b>73 NO FRILLS</b> BETTE MIDLER (Atlantic 7 80070-1) WEA	8.98	70	10
<b>74 H<sub>2</sub>O</b> DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA	8.98	72	53
<b>75 EVERYBODY'S ROCKIN'/NEIL &amp; THE SHOCKING PINKS</b> NEIL YOUNG (Gaffan GHS 4013) WEA	8.98	71	11
<b>76 STATE OF CONFUSION</b> THE KINKS (Arista AL8-8018) RCA	8.98	68	21
<b>77 HEADS OR TALES</b> SAGA (Portrait FR 38999) CBS	—	98	2
<b>78 FASTWAY</b> Columbia BFC 38662) CBS	—	75	23
<b>79 CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725) CBS	—	81	7
<b>80 MORE FUN IN THE NEW WORLD</b> X (Elektra 9 60283-1) WEA	8.98	89	4
<b>81 MIKE'S MURDER</b> ORIGINAL SOUNDTRACK — Music by Joa Jackson (A&M SP-4931) RCA	8.98	82	6
<b>82 GET IT RIGHT</b> ARETHA FRANKLIN (Arista AL8-8019) RCA	8.98	83	15
<b>83 HELLO BIG MAN</b> CARLY SIMON (Warner Bros. 9 23886-1) WEA	8.98	85	4
<b>84 FOXIE</b> BOB JAMES (Tappan Zaa/Columbia FC 38801) CBS	—	94	4
<b>85 HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282) CAP	8.98	86	7
<b>86 NAKED EYES</b> (EMI America ST-17089) CAP	8.98	87	29
<b>87 JARREAU</b> (Warner Bros. 9 23801-1) WEA	8.98	84	29
<b>88 FASCINATION</b> THE HUMAN LEAGUE (Virgin/A&M SP-12501) RCA	8.98	77	21
<b>89 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37987) CBS	—	79	89
<b>90 ALBUM</b> JOAN JETT & THE BLACKHEARTS (Blackheart 5437) MCA	8.98	76	17
<b>91 PANTHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	—	88	40
<b>92 PIECE OF MIND</b> IRON MAIDEN (Capitol ST-12274) CAP	8.98	80	22
<b>93 THE HURTING</b> TEARS FOR FEARS (Mercury 811 039-1 M-1) POL	8.98	92	25
<b>94 DIRTY LOOKS</b> JUICE NEWTON (Capitol ST-12294) CAP	8.98	91	8
<b>95 ARK</b> THE ANIMALS (I.R.S./A&M SP-70037) RCA	8.98	93	8
<b>96 JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	—	97	32
<b>97 OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	99	57
<b>98 MARY JANE GIRLS</b> (Gordy/Motown 6040GL) MCA	8.98	100	24
<b>99 MERCILESS</b> STEPHANIE MILLS (Casablanca 811 364-1 M-1) POL	8.98	103	9
<b>100 MEAN STREAK</b> Y&T (A&M SP6-4960) RCA	6.98	102	10



# Cash Box Top Albums/101 to 200

October 29, 1983

		8.98	Weeks On 10/22 Chart
<b>101 THE REAL MACAW</b>	GRAHAM PARKER (Arista AL8-8023) RCA	95	10
<b>102 JANE FONDA'S WORKOUT RECORD</b>	(Columbia CX2 38054) CBS	105	75
<b>103 BODY WISHES</b>	ROD STEWART (Warner Bros. 9 23877-1) WEA	101	19
<b>104 ERROR IN THE SYSTEM</b>	PETER SCHILLING (Elektra 9 60265-1) WEA	115	6
<b>105 TOO LOW FOR ZERO</b>	ELTON JOHN (Geffen GHS 4006) WEA	104	21
<b>106 ZEBRA</b>	(Atlantic 7 80054-1) WEA	90	29
<b>107 BRANIGAN 2</b>	LAURA BRANIGAN (Atlantic 7 80052-1) WEA	96	28
<b>108 THE BIG CHILL</b>	ORIGINAL SOUNDTRACK (Motown 8062ML) MCA	177	2
<b>109 13</b>	COMMODORES (Motown 6054ML) MCA	119	5
<b>110 FANTASTIC</b>	WHAM! U.K. (Columbia BFC 38911) CBS	107	10
<b>111 TWANG BAR KING</b>	ADRIAN BELEW (Island/Atco 7 90108-1) WEA	113	7
<b>112 HOW MANY TIMES CAN WE SAY GOODBYE</b>	DIONNE WARWICK (Arista AL8-8104) RCA	141	2
<b>113 CAUGHT IN THE GAME</b>	SURVIVOR (Scotti Bros. QZ 38791) CBS	136	2
<b>114 NEXT POSITION PLEASE</b>	CHEAP TRICK (Epic FE 38794) CBS	111	8
<b>115 WE ARE ONE</b>	MAZE featuring FRANKIE BEVERLY (Capitol ST-12262) CAP	117	25
<b>116 BETWEEN THE SHEETS</b>	THE ISLEY BROTHERS (T-Neck FZ 18674) CBS	106	23
<b>117 ALWAYS ON MY MIND</b>	WILLIE NELSON (Columbia FC 37951) CBS	108	83
<b>118 QUEENSRYCHE</b>	(EMI America DPL-19006) CAP	131	5
<b>119 YOU CAN'T FIGHT FASHION</b>	MICHAEL STANLEY BAND (EMI America ST-17100) CAP	122	5
<b>120 BLOW YOUR HORN</b>	HERB ALPERT (A&M SP-4949) RCA	110	7
<b>121 SECRET MESSAGES</b>	ELO (Jet OZ 38490) CBS	112	16
<b>122 SIXTEEN</b>	STACY LATTISAW (Columbia/Atco 7 90106-1) WEA	121	11
<b>123 CANDY GIRL</b>	NEW EDITION (Streetwise SWRL 3301) IND	125	15
<b>124 IN A SPECIAL WAY</b>	DeBARGE (Gordy/Motown 6061GL)	—	1
<b>125 KILROY WAS HERE</b>	STYX (A&M-3734) RCA	114	33
<b>126 KILLER ON THE RAMPAGE</b>	EDDY GRANT (Ice/Portrait B6R 38554) CBS	123	28
<b>127 WRAP YOUR ARMS AROUND ME</b>	AGNETHA FALTSKOG (Polydor 813 242-1 Y-1) POL	130	5
<b>128 MADONNA</b>	(Sire 9 23867-1) WEA	140	6
<b>129 TAKE ANOTHER PICTURE</b>	QUARTERFLASH (Geffen GHS 4011) WEA	109	17
<b>130 LOVE FOR LOVE</b>	WHISPERS (Soler/Elektra 9 60216-1) WEA	124	29
<b>131 HIGH LAND, HARD RAIN</b>	AZTEC CAMERA (Sire 9 23899-1) WEA	142	6
<b>132 RIO</b>	DURAN DURAN (Harvest ST-12211) CAP	133	55
<b>133 GOOD FOR YOUR SOUL</b>	OINGO BOINGO (A&M SP-4959) RCA	126	10

		8.98	Weeks On 10/22 Chart
<b>134 MOUNTAIN MUSIC</b>	ALABAMA (RCA AFL1-4229) RCA	127	87
<b>135 GREATEST HITS, VOLUME II</b>	EDDIE RABBITT (Warner Bros. 9 23925-1) WEA	132	5
<b>136 BOSSA NOVA HOTEL</b>	MICHAEL SEMBELLO (Warner Bros. 9 23920-1) WEA	168	2
<b>137 HARD</b>	GANG OF 4 (Warner Bros. 9 23936-1) WEA	139	5
<b>138 PASSIONFRUIT</b>	MICHAEL FRANKS (Warner Bros. 9 23962-1) WEA	159	2
<b>139 TRY IT OUT</b>	KLIQUE (MCA-39008) MCA	153	2
<b>140 INDIVIDUAL CHOICE</b>	JEAN-LUC PONTY (Atlantic 7 80098-1) WEA	129	10
<b>141 GREATEST HITS</b>	KENNY ROGERS (Liberty LOO-1072) CAP	145	159
<b>142 SWORDFISHTROMBONES</b>	TOM WAITS (Island/Atco 7 90095-1) WEA	156	3
<b>143 BAD ENUFF</b>	SLAVE (Columbia 7 90118-1) WEA	144	5
<b>144 HEADHUNTER</b>	KROKUS (Arista AL 9623) RCA	116	29
<b>145 MAN OF STEEL</b>	HANK WILLIAMS, JR. (Warner/Curb 9 23924-1) WEA	163	2
<b>146 CLOSE TO THE BONE</b>	TOM TOM CLUB (Sire 9 23916) WEA	118	11
<b>147 SERGIO MENDES</b>	(A&M SP-4937) RCA	128	25
<b>148 WHAMMY!</b>	THE B-52's (Warner Bros. 9 23819-1) WEA	120	24
<b>149 HIGH &amp; DRY</b>	DEF LEPPARD (Mercury SRM-1-4021) POL	132	8
<b>150 YOU AND ME BOTH</b>	YAZ (Sire 9 23903-1) WEA	135	13
<b>151 PLEASURE VICTIM</b>	BERLIN (Geffen GHS 2036) WEA	143	38
<b>152 CITY KIDS</b>	SPYRO GYRA (MCA-5431) MCA	138	13
<b>153 MADNESS</b>	(Geffen GHS 4002) WEA	134	28
<b>154 THE SONGSTRESS</b>	ANITA BAKER (Beverly Glen BG 10002) IND	162	6
<b>155 JUICY FRUIT</b>	MTUME (Epic FE 38588) CBS	152	24
<b>156 THAT'S THE WAY LOVE GOES</b>	MERLE HAGGARD (Epic FE 38815) CBS	150	6
<b>157 ALL THE WAY STRONG</b>	THIRD WORLD (Columbia FC 38687) CBS	149	6
<b>158 IV</b>	TOTO (Columbia FC 37728) CBS	148	81
<b>159 RETURN OF THE JEDI</b>	ORIGINAL SOUNDTRACK (RSO 811 767-1 Y-1) POL	146	21
<b>160 MURMUR</b>	R.E.M. (I.R.S./A&M SP-70604) RCA	154	27
<b>161 PLAYS LIVE</b>	PETER GABRIEL (Geffen 2 GHS 4012F) WEA	151	19
<b>162 NIGHTLINE</b>	RANDY CRAWFORD (Warner Bros. 9 23976-1) WEA	—	1
<b>163 IN HEAT</b>	THE ROMANTICS (Nemperor B6Z 38880) CBS	179	2
<b>164 "ROSS"</b>	DIANA ROSS (RCA AFL1-4677) RCA	147	16
<b>165 MR. NICE GUY</b>	RONNIE LAWS (Capitol ST-12261) CAP	155	14
<b>166 AEROBIC SHAPE-UP III</b>	JOANIE GREGGAINS (Parade/Peter Pan PA 112) IND	—	1
<b>167 WHY LADY WHY</b>	GARY MORRIS (Warner Bros. 9 23738-1) WEA	169	4
<b>168 INTRODUCING:</b>	THE STYLE COUNCIL (Polydor 815 277-1 Y-1) POL	172	3
<b>169 SURVIVIN' IN THE '80s</b>	ANDRE CYMONE (Columbia FC 38902) CBS	171	3

		8.98	Weeks On 10/22 Chart
<b>170 ALL THE PEOPLE ARE TALKIN'</b>	JOHN ANDERSON (Warner Bros. 9 23912-1) WEA	—	1
<b>171 EDDIE MURPHY</b>	(Columbia FC 38180) CBS	157	12
<b>172 YOU CAN'T STOP ROCK 'N' ROLL</b>	TWISTED SISTER (Atlantic 7 80074-1) WEA	161	13
<b>173 DON'T CHEAT IN OUR HOMETOWN</b>	RICKY SKAGGS (Epic FE 38954) CBS	—	1
<b>174 KASHIF</b>	(Arista AL 9620) RCA	167	30
<b>175 ALL THIS LOVE</b>	DeBARGE (Motown 6012G) MCA	164	40
<b>176 COOKIN' ON THE ROOF</b>	ROMAN HOLLIDAY (Jive/Arista IL 8 8101) RCA	178	3
<b>177 A LITTLE GOOD NEWS</b>	ANNE MURRAY (Capitol ST-12301) CAP	182	2
<b>178 AMERICAN FOOL</b>	JOHN COUGAR (Riva RVL 7501) POL	181	78
<b>179 PASSION IN THE DARK</b>	DANNY SPANOS (Epic B5E 38805) CBS	180	3
<b>180 BORN TO LAUGH AT TORNADOES</b>	WAS (NOT WAS) (Geffen GHS 4016) WEA	—	1
<b>181 MEMORIES</b>	BARBRA STREISAND (Columbia TC 37678) CBS	183	41
<b>182 A DECADE OF HITS</b>	THE CHARLIE DANIELS BAND (Epic FE 38795) CBS	160	16
<b>183 GET NERVOUS</b>	PAT BENATAR (Chrysellis FV 41396) CBS	184	50
<b>184 OUTSIDE INSIDE</b>	THE TUBES (Capitol ST-12260) CAP	158	30
<b>185 GET LUCKY</b>	LOVERBOY (Columbia FC 37638) CBS	165	103
<b>186 NEMESIS</b>	AXE (Atco 7 90099-1) WEA	175	6
<b>187 TRASH IT UP</b>	SOUTHSIDE JOHNNY AND THE JUKES (Mirage Atco 7 90113-1) WEA	190	2
<b>188 YOU BOUGHT IT, YOU NAME IT</b>	JOE WALSH (Full Moon 9 23884-1) WEA	166	17
<b>189 BELLA DONNA</b>	STEVIE NICKS (Modern/Atco MR 38 -139) WEA	187	14
<b>190 WE'VE GOT TONIGHT</b>	KENNY ROGERS (Liberty LO-51143) CAP	191	34
<b>191 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b>	WILLIE NELSON (Columbia KC 237542) CBS	192	111
<b>192 THIRD GENERATION</b>	HIROSHIMA (Epic FE 38708) CBS	176	9
<b>193 BLAME IT ON LOVE AND ALL THE GREAT HITS</b>	SMOKEY ROBINSON (Tamla/Motown 6064TL) MCA	188	9
<b>194 THE DISTANCE</b>	BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	188	42
<b>195 OUTA HAND</b>	CONY HATCH (Mercury 812 869-1 M-1) POL	174	9
<b>196 BUILT FOR SPEED</b>	STRAY CATS (EMI America ST-17070) CAP	185	81
<b>197 TAKE IT TO THE LIMIT</b>	WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562) CBS	173	24
<b>198 ON THROUGH THE NIGHT</b>	DEF LEPPARD (Mercury SRM-1-3828) POL	189	9
<b>199 TRAVELS</b>	PAT METHENY GROUP (ECM 23791-1) WEA	194	20
<b>200 SHINE ON ME</b>	ONE WAY (MCA-5428) MCA	195	15

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	21	Culture Club	64	Isley Brothers	116	Moody Blues	30	Romantics	163	Tubes	184
Adams, Bryan	70	Cymone, Andre	169	Jackson, Michael	2	Morris, Gary	167	Ronstadt, Linda	8	Twisted Sister	172
Aerobics (Greggains)	168	Daniels, Charlie	182	James, Bob	84	Motels	20	Ross, Diana	184	Tyler, Bonnie	3
Air Supply	9	DeBarge	124, 175	James, Rick	16	Motley, Crue	58	Rufus & Chaka Khan	77	U2	72
Alabama	62, 134	Def Leppard	6, 149, 198	Jarreau	87	Mtume	155	Saga	47	Vaughan, Stevie Ray	66
Alpert, Herb	120	Denver, John	55	Jett, Joan	90	Murphy, Eddie	171	S.O.S. Band	39	Waits, Tom	142
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# CASH BOX

October 29, 1983

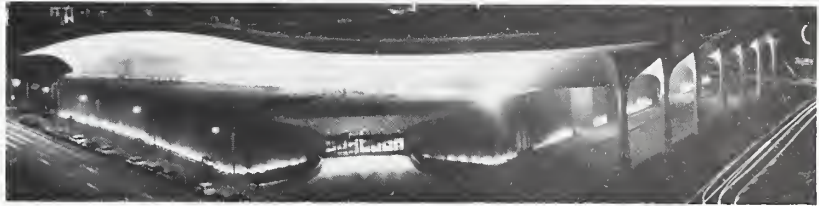
## AROUND THE ROUTE

by Camille Compasio

It's showtime — and while AMOA officials are still being conservative about their projections, present indications are that attendance will exceed their 'guesstimate' of 10,000! As of October 17, the association recorded the largest pre-registration in recent years, a near sell-out for the Saturday night banquet/awards presentation and an unsurpassed number of exhibitors. AMOA Expo '83 should be a blockbuster event!

What to see? Showgoers can look forward to viewing a number of new laser disc games, which will be premiered by various factories (and will remain 'top secret' right up until the exhibits open on Friday). "We look upon this year's AMOA convention as one of the most important trade shows in quite some time, and are presently working on a number of exciting products, not only within the realm of laser disc but in other areas as well," observed Williams veepee **Ron Crouse**. He indicated that the factory has been rigorously testing some pieces but stressed that Williams would not bring in anything that did not measure up to full standards — or "top notch." What is definitely slated for display at Expo is the newly debuted "Firepower II" pin

(continued on page 40)



AMOA ACTION — The New Orleans Stargate, home of the 1983 AMOA Expo.

## Welcome To The AMOA 1983 International Expo ... "Reflecting A Proud Industry" ...

On behalf of the Officers and Directors of AMOA I want to take this opportunity to welcome each and everyone of you to our Annual Exposition. Through the efforts of our officers and directors and the support of the manufacturers, distributors and suppliers we are able to bring to you our largest trade show. It is the combined efforts of our industry that make this possible and for this I am forever grateful. This is only the second time, in the past 35 years, that our trade show has been held out of Chicago. The response has been tremendous. New Orleans is a super city for conventions and I trust you will have the time to explore some of the local culture.

As president of AMOA I have traveled to 21 states this year, making more appearances than any president before me. For this I am grateful and it has been a pleasure for me to represent AMOA across our land. We have a wonderful in-

dustry and I am proud to be a part of it.

I want to thank all of the states that invited me to join with you for your meetings and I trust we were able to bring a message that was helpful. I have made so many good friends through my travels, and I treasure this friendship above all.

AMOA continues to grow and much of it is attributed to our executive vice president, Leo Droste, and his qualified staff. Without their help we would not be as successful as we are today.

I trust you will find the 1983 AMOA Exposition the largest and best we have ever produced. Be sure to shop each booth thoroughly and attend as many seminars as time will allow.

I want to thank you for the privilege and pleasure of serving as your president for the past year. May God bless each one of you.

Wesley S. Lawson  
President

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# COIN MACHINE





## AROUND THE ROUTE

(continued from page 39)

and the new upright video game "Blaster," which will be sample shipped to distributors just prior to the opening of Expo '83 but will make its major debut at the show. Also featured will be the new duramold plastic cabinet (Blaster is the first game to utilize this new concept). Be sure to see it. It has been in the works for some time and has already won awards from the Rotational Molding Assn. This unique cabinet is about 25% lighter in weight than traditional models and as Ron pointed out, "it's practically indestructible!"

Visitors to the Mylstar exhibit will see the firm's new "M.A.C.H. 3" laser disc, along with the "Knull" video and "Ready Aim Fire," the latest Mylstar pinball machine, as we learned from the firm's **John von Lessen**.

Bally Midway has quite a variety of equipment to show, starting with the "Astron Belt" laser disc, which has undergone some changes in cabinetry, artwork, etc. from the Sega prototype, to meet factory standards. Also featured will be "Discs of Tron" (in the environmental cabinet and the new upright version); the "X's and O's" pingame; "Granny and The Gator," a new pin/video (Bally Midway's second in this category and a follow-up to "Baby Pac Man"); "Ten Pin Deluxe," a puck bowler (in combination with a video monitor, for a new twist in this game category) and "Clones." With respect to the latter piece, it's still under wraps and company exec **Jim Jarocki** would only say that it "marks another first for Bally Midway" — so we'll all have to wait until opening day to see it.

Game Plan Inc. will be occupying booths 108-110 at The Rivergate and the featured attractions will be the "Sharpshooter II" pin and an "old fashioned gun game" called "Sharp Shootin'."

**Gus Tartol** of Singer One Stop For Ops, who is a regular at AMOA Expo, will have to miss this year's convention, the reason being he has just opened his second Singer store and is all involved in setting up stock, etc. New digs are located at 2740 Hague S.W. in Wyoming, Michigan. Manager is **John Batka**. Good luck, guys!

## Atari Forms Coin Op Distrib Co. In Chicago

MILPITAS, CA — The Coin Operated Games division of Atari Inc. announced the formation of Atari Distributing, a Chicago-based distributorship for arcade games.

"Our interest in distribution is currently limited to Chicago," said Jerry Marcus, executive vice president of sales for the division. "We feel Chicago offers a unique opportunity to better understand the intricacies of the marketplace." Marcus also commented that the opening of Atari Distributing also reflects the company's confidence in the coin video games marketplace.

Ed Pellegrini, formerly a vice president with Bally Midwest Distributing Co. has been named to head the new Chicago office as vice president and general manager. Also joining the management team are Floyd Babbit, vice president of operations, and Howard Mayo, formerly director of finance for Sega, as financial controller.

Atari Inc. is a leading designer and manufacturer of coin video games, home video games and home computers, programs and peripherals for a variety of applications. The company is a wholly owned subsidiary of Warner Communications Inc.

## Emergency Hotline Set By NCM I

FT. LAUDERDALE, FLA. — The National Coin Machine Institute has established an emergency hot-line to provide assistance to operators in legislative and public relations activities. The number — 1-800-327-7724 — is a toll free number for all states except Florida, Alaska and Hawaii. Calls in those states should be made directly to the NCM I office in Ft. Lauderdale, Florida at 305-561-0886.

"This is the most recent addition to the services that NCM I offers to help operators and their state and local associations in meeting the many problems confronting our industry," Mel Grossberg, President of NCM I said.

"Practically all of our legislative and public relations problems are at the state and local level. They are coming so fast and in such numbers that we can't keep track of them unless operators keep us informed," Grossberg concluded.

NCM I is a national association of street and arcade operators. Since its formation in 1982, NCM I has established a number of programs to provide assistance to coin-operated machine operators.



**M.A.C.H. 3 PROMO** — Vietnam ace fighter pilot Steve Ritchie (r), pictured with John von Lessen, vice president of marketing and new business development for Mylstar Electronics, recently signed a contract to begin promotion of the new Mylstar "M.A.C.H. 3" laser arcade game. Ritchie, who downed five MIG-21s during the Vietnam conflict, will represent Mylstar at the October AMOA convention in New Orleans and will make additional appearances as "M.A.C.H. 3" is introduced in arcades. The promotion was launched on Tuesday, October 4, in the Hyatt Regency Chicago's Ogden Room, when Ritchie appeared during the hours of 10 a.m. until 6 p.m. to help demonstrate the new machine for guests and members of the press corps.

## International Copyright Committee Set By U.S./Japanese Video Makers

CHICAGO — The third International Conference of Video Game Manufacturers was held in Tokyo, Japan in September. It was chaired jointly by Masaya Nakamura, chairman of the Japanese Amusement Machinery Manufacturers Association and Joseph Robbins, president of the Amusement Game Manufacturers Association.

### Joint Statement

At the conclusion of the meeting a joint statement was issued, which reads as follows: "We the members of the Amusement Machine Industry hereby state our intention to make continuing and tireless efforts towards further strengthening our cooperation so that all plagiarism still found throughout the world will be eliminated, so that our rights will be securely protected on a world-wide level and so that the industry will become well-recognized by the public and be worthy of its respect."

Following the adoption of this statement,

the conference agreed to appoint a special committee to serve as liaison on copyright matters between the factory members of the respective associations, and to provide information on the actions and successes of individual company copyright protection activities.

### Committee Members

The committee will be jointly chaired by Karoru Hinami, managing director of JAMMA and Glenn Braswell, executive director of AGMA. The committee will be made up of two members from JAMMA, namely, Masaya Nakamura (Namco) and Michael Kogan (Taito-Japan) or his designee; two members from AGMA, namely, James Rochford (Bally) and Skip Paul (Atari) or his designee; one member from the United Kingdom, namely, Charles Coran (Taitel Ltd.), and one from Europe, namely, Walt Grinke (ENV Vertrieb).

The first meeting of this committee will be held on October 27 in New Orleans.

## Colorado Coin Meets In Denver

LOS ANGELES — The annual general meeting of Colorado Coin, Inc. (CCI) was held recently at the Double Tree Hotel in Denver where a variety of topics were discussed.


Bruce McLelland, attorney for C.C.I., spoke to the group about pending legislation affecting the organization, notably, the regulation sales tax proposed by the city of Littleton. This tax would be levied on the percentage of the money taken from all coin op machines. The membership directed the board of directors to instruct McLelland to take whatever steps necessary to oppose this tax.



**LASER DISC SPECTACULAR!** Betson Pacific's Northern California office recently hosted a special showing, spotlighting the new laser disc games from Mylstar, Data East and Taito, which drew well over 100 operators and manufacturer representatives. Event began at the famous Club Fugazi theater in San Francisco, where guests enjoyed the popular musical variety production "Beach Blanket Babylon," following which they walked down the block to the North Beach Restaurant to partake in a gourmet Italian dinner and then view the equipment lineup. "The response was incredible," enthused Jerry Monday, general manager of the Betson Pacific San Francisco office, who hosted the festivities. "Everyone was very enthusiastic about the new games and the advances in the technology. The orders are still coming

in! The crowds were ten deep around each of the three laser games at the show — Mylstar's "M.A.C.H. 3," Data East's "Bega's Battle" and Taito America's "Lazer Grand Prix." Representatives from each of the factories demonstrated the new products and the application of the laser disc technology. While the emphasis was on laser, a number of other products were also featured at the showing, including Exidy's "Fax," as well as Data East's "Destiny" and "Pro Soccer." Pictured in the accompanying photos are (l-r): Jerry Monday, addressing the assemblage; Data East's Bob Lloyd, who is barely visible among the throng at "Bega's Battle;" Mylstar's Jack Hubka leaning on a "M.A.C.H. 3" and a partial view of the crowd.



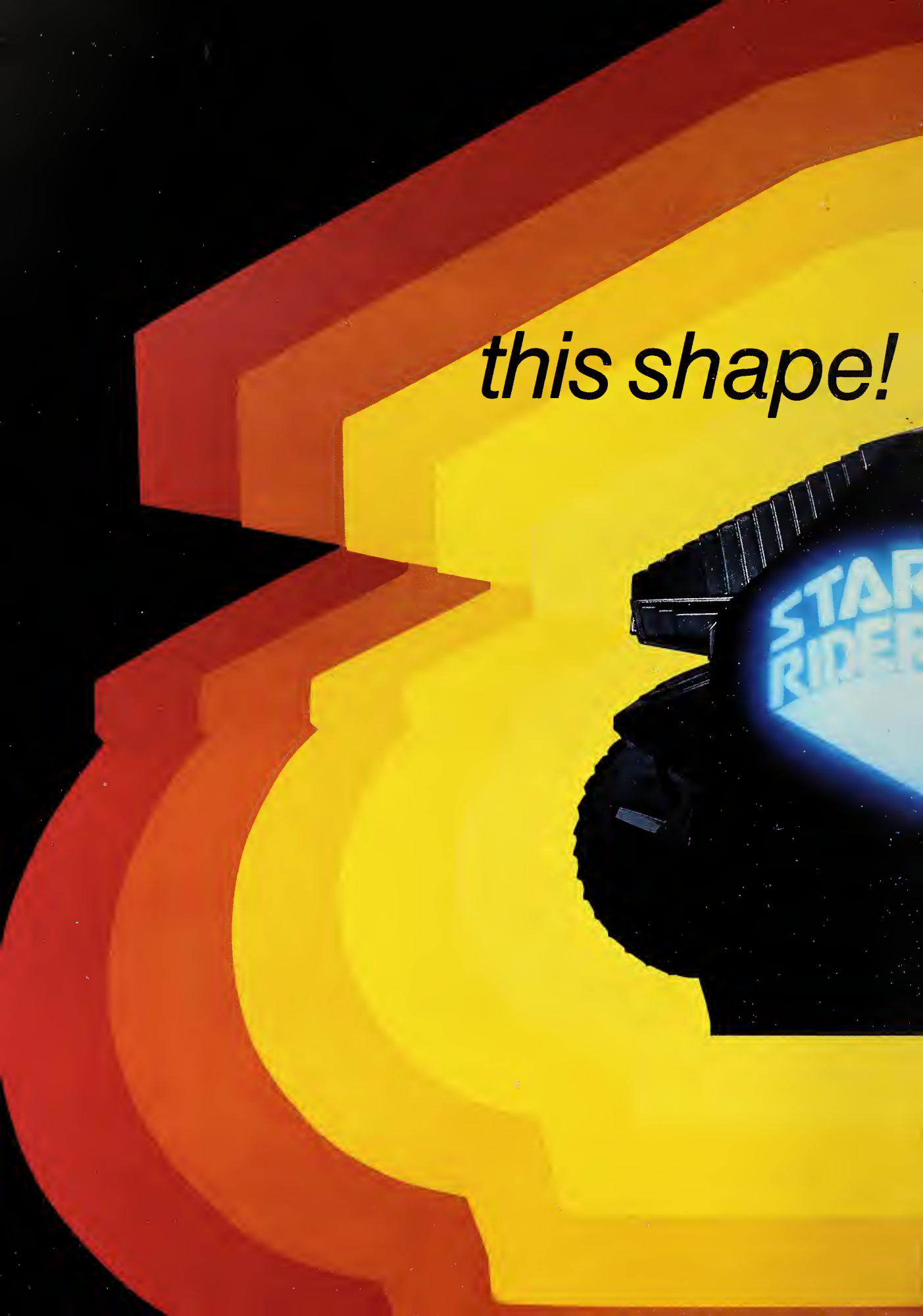
The image features a stylized, layered graphic of a hand holding a controller. The hand and controller are rendered in a white, cutout style, set against a vibrant background of layered, curved bands in shades of red, orange, and yellow. The background is set against a solid black field, which is sparsely dotted with small white specks, suggesting a starry sky or a digital space. The overall composition is dynamic and modern.

the game  
you've been waiting for  
has taken shape



*this shape!*

STAR  
RIDER







*powered by  
the revolutionary*  
**DISCAN<sup>TM</sup>  
SYSTEM**  
*the most advanced  
video disc technology  
in the industry*

and of course it's from

*Williams<sup>®</sup>*   
**ELECTRONICS, INC.**



# STAR RIDER

the all new  
**laser racing machine**  
from the company  
with the best track record

see it at AMOA Booth 414





## On To New Orleans

The 1983 AMOA Exposition of music and games will be held at The Rivergate in New Orleans, during the period of October 27-30, which marks the first time the convention is being held in this area of the country. The surroundings may be a bit unfamiliar to those traders who are accustomed to the Chicago environs for this noted trade function but the content of AMOA Expo '83 plus the appeal of this charming, historic city will make the trip well worthwhile.

This year's convention will see the results of the association's greatly expanded education program and an unsurpassed number of knowledgeable guest speakers, drawn from outside of the industry and from allied fields, who will conduct the numerous seminars and meetings, sharing their expertise with operators on a wide variety of pertinent subjects ranging from laser disc technology to IRS regulations, legislation, security — you name it. Everything you've always wanted to know about operating a successful business, small or large, will be covered in the full schedule of seminars that will take place throughout the day on October 27.

As for the product exhibits — the meat of the show, the main event that 'brings 'em in'

from all over the U.S., Canada and abroad — Expo '83 will run true to form and feature the very latest in technology and equipment, with the new laser disc machines playing a very prominent role. A number of major manufacturers will be premiering their first laser disc products at AMOA Expo '83, to underscore the importance of this trade show.

While the emphasis, as usual, will be on state-of-the-art as well as future technological possibilities, this year's exposition will also reflect the "back to the basics" trend that has been surfacing these past several months. Showgoers should thus see a greater concentration of non-video products and street location oriented equipment than has been in evidence at this convention for a number of years. But then, that's what AMOA Expo is all about — keeping operators abreast of what's happening in the industry.

The show has a lot to offer. It's up to you who attend to observe, absorb, and subsequently apply whatever knowledge gained at AMOA Expo '83 in your own business practices and thus realize the full benefits of attendance.

So, it's on to New Orleans. See you at the show!

# EXPO '83 EXHIBIT HOURS AND EVENTS

### Thursday, October 27

8:00 a.m. - 4:30 p.m. Registration Area Open (Rivergate Concourse)  
 9:00 a.m. - Noon "Technical Seminar" by Taito America (Hilton Hotel - Grand Salon C/Section 3)  
 10:00 a.m. - 11:00 a.m. \* "Pinball Merchandising: An Alternative" (Hilton Hotel - Grand Salon C/Section 5)  
 10:00 a.m. - Noon "Common Sense Security" by Sgt. Donna Shepherd & Sgt. Debbi Chitwood (Hilton Hotel - Grand Salon B/Section 2A)  
 11:00 a.m. - Noon \* "Fun Centers: A Quest For Identity And Style" (Hilton Hotel - Grand Salon C/Section 6)  
 11:00 a.m. - Noon \* "Make The '80s Pay: Reduce Discretionary And Vehicle Costs" (Hilton Hotel - Grand Salon C/Section 8)  
 1:00 p.m. - 2:00 p.m. \* "Benefits" by Russ Stewart of Benefit Consultants, Inc. (Hilton Hotel - Grand Salon C/Section 5)

10:00 a.m. - 6:00 p.m.

10:00 a.m. - 11:00 a.m.

10:00 a.m. - 11:00 a.m.

11:00 a.m. - Noon

11:00 a.m. - Noon

6:45 p.m. - 7:30 p.m.

7:30 p.m. - 11:30 p.m.

author/editor Sandra Pesman (Hilton Hotel - Grand Salon C/Section 8)

Exhibits Open (The Rivergate - Main Concourse)

\* "The How To Of A Pool League" by Chuck Melhem (Valley) and Gary Benson (D & R Novelty) (Hilton Hotel - Grand Salon B/Section 2A)

"Laser-discs: Front & Center/Overview of Optical Video-Disc Technology — A Service Perspective" by John Browne of Pioneer Corp. (Hilton Hotel - Grand Salon A)

\* "Pinball Merchandising: An Alternative" repeat of October 27 session (Hilton Hotel - Grand Salon D/Section 11)

"Risk Taking and Entrepreneurship" by Rep. Andy Ireland (D-FL) - repeated from an earlier session. (Hilton Hotel - Grand Salon D/Section 12)

Cash Bar Reception (Hilton Hotel - Grand Salon D)

AMOA Banquet and Stage Show - 20th Annual AMOA JB Awards Presentation; 2nd Annual AMOA Games Awards Presentation; Stage Show starring Mickey Gilley (Hilton Hotel - Grand Ballroom)

### Sunday, October 30

8:00 a.m. - 6:00 p.m. Registration Area Open (Rivergate Concourse)  
 9:00 a.m. - Noon 35th Anniversary General Session and Annual AMOA Business Meeting (Hilton Hotel - Grand Ballroom)  
 Noon - 6:00 p.m. Exhibits Open - Grand Opening of 1983 AMOA International Exposition (The Rivergate - Main Concourse)  
 Noon - 2:00 p.m. AMOA Ladies Luncheon - "A Touch of Mardi Gras" (room to be announced) by reservation only

8:00 a.m. - 4:00 p.m.

9:00 a.m. - Noon

9:00 a.m. - 10:00 a.m.

9:00 a.m. - 10:00 a.m.

10:00 a.m. - 4:00 p.m.

10:00 a.m. - 11:00 a.m.

11:00 a.m. - Noon

Registration Area Open (Rivergate Concourse)  
 "Technical Seminar" - Repair & Maintenance of Rock-Ola phonographs & preview of new equipment (Hilton Hotel - Grand Salon C/Section 3)

\* "Are You Computerizing For The Right Reason" by Manley Lawson (Hilton Hotel - Grand Salon D/Section 12)

\* "Protect Yourself; Protect Your Business; The Advantage of Contracts" by Dr. Richard Hunter of Notre Dame University (Hilton Hotel - Grand Salon C/Section 7)

Exhibits Open (The Rivergate - Main Concourse)

\* "Strategic Planning For The 80's" - repeat of October 29 session (Hilton Hotel - Grand Salon C/Section 4)

"Protect Yourself; Protect Your Business; The Advantage of Contracts" - repeated from an earlier session (Hilton Hotel - Grand Salon C/Section 7)

\* Cassette tapes of these programs will be available as soon as possible after each session, at the AMOA Information and Services Booth in the Rivergate Concourse.

### Saturday, October 29

8:00 a.m. - 6:00 p.m. Registration Area Open (Rivergate Concourse)  
 9:00 a.m. - Noon "Technical Seminar" by Williams Electronics (Hilton Hotel - Grand Salon C/Section 3)  
 9:00 a.m. - 10:00 a.m. \* "Strategic Planning For The 80's" (Hilton Hotel - Grand Salon C/Section 6)  
 9:00 a.m. - 10:00 a.m. "AMOA Legislative Report" (Hilton Hotel - Grand Salon C/Section 4)  
 9:00 a.m. - 10:00 a.m. "Risk Taking and Entrepreneurship" by Rep. Andy Ireland (D-FL) (Hilton Hotel - Grand Salon D/Section 12)  
 9:00 a.m. - 11:00 a.m. "Public Relations Seminar/Workshop" by



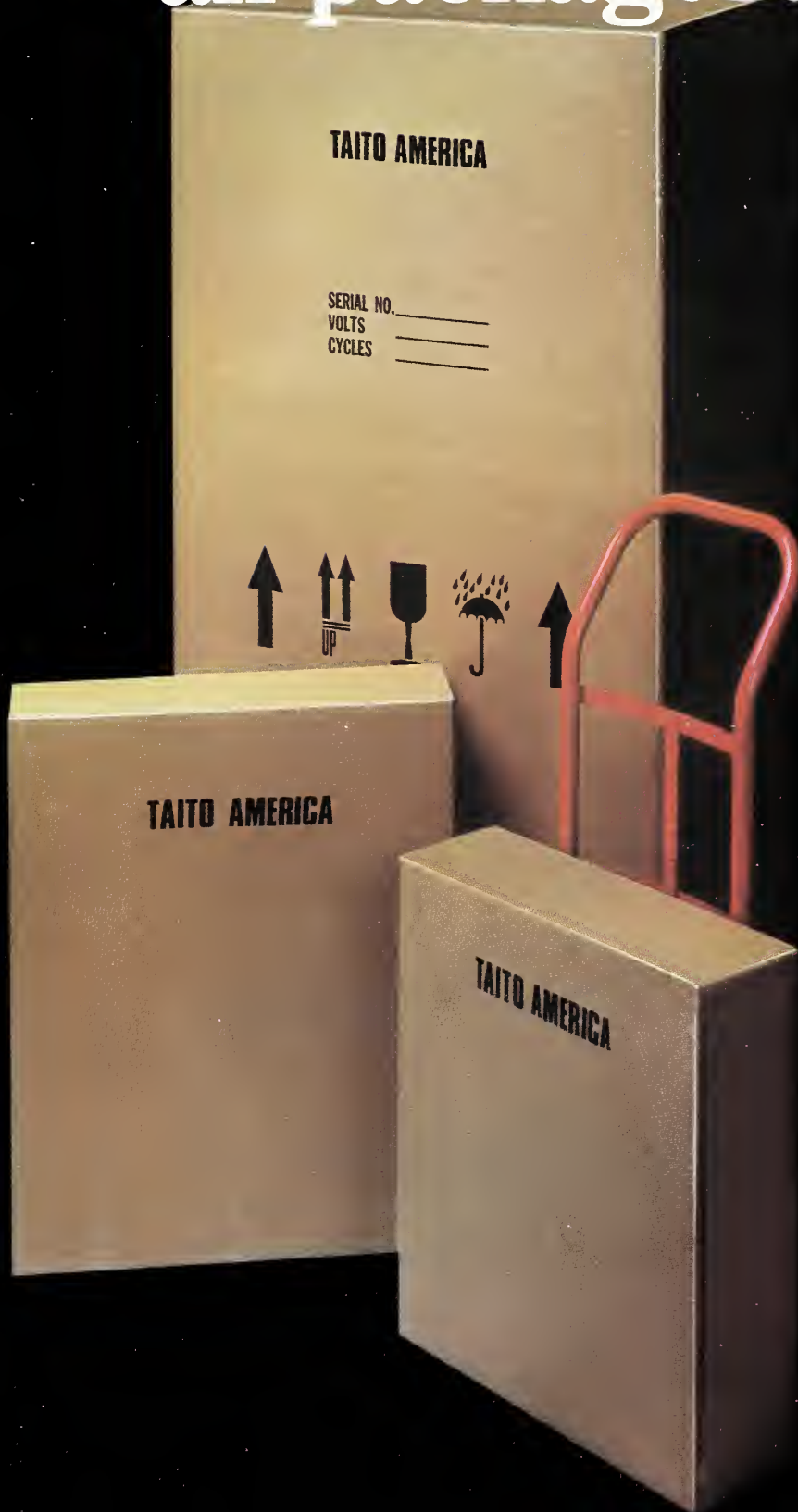
▼ AMUSEMENT & MUSIC ▼  
 OPERATORS ASSOCIATION  
**EXPO '83**

# Exhibitors

Company	Booth Numbers		
<b>A-1 ASH TRAY COMPANY</b> Kinston, NC	338		
<b>ABC WAREHOUSE</b> Austin, TX	1400		
<b>ABLOY SECURITY LOCKS</b> Niles, IL	1229		
<b>ALL-WEATHER AMUSEMENTS</b> Spring Valley, NY	8		
<b>ALTER ENTERPRISES</b> Wharton, NJ	641, 740		
<b>AMERICADE AMUSEMENT</b> Cherry Hill, NJ	539, 541, 638, 640		
<b>AMERICAN COMMUNICATIONS LAB.</b> Dover, DE	533 535		
<b>AMERICAN SHUFFLEBOARD CO., INC.</b> Union City, NJ	405, 407, 409, 411		
<b>AMSTAR ELECTRONICS</b> Phoenix, AZ	111, 210		
<b>AMUSEMENT EMPORIUM, INC.</b> Englewood, CO	105, 107, 109		
<b>ARACHNID, INC.</b> Rockford, IL	1025, 1027		
<b>ARDAC, INC.</b> Eastlake, OH	101, 103		
<b>ATARI, INC.</b> Milpitas, CA	814-826; 811-831; 910-930		
<b>AUTOMATED PRODUCTION EQUIP.</b> Medford, NY	340		
<b>AUTOMATIC PRODUCTS COMPANY</b> St. Paul, MN	401,403		
<b>BALLY; BALLY DISTRIBUTING; BALLY MIDWAY; BALLY GAMING</b> Chicago, IL	500-510; 501-511; 600-610; 601-611 700-710		
<b>R.H. BELAM CO., INC.</b> Lake Success, NY	631-635; 730-734		
<b>BELL-A-MATIC MFG. CORP.</b> Reno, NV	1241		
<b>BHUZAC INTERNATIONAL, INC.</b> Foster City, CA	2002-2010		
<b>BOB'S SPACE RACERS, INC.</b> Daytona Beach, FL	114, 116, 118		
<b>BRANDT, INC.</b> Watertown, WI	21		
<b>BUSINESS BUILDERS</b> Cupertino, CA	937		
<b>CAL OMEGA, INC./CASINO ELECTRONICS</b> Carlsbad, CA	1201-1207		
<b>CAROUSEL INTERNATIONAL CORP.</b> Eldon, MO	711, 810		
<b>CENTURI, INC.</b> Hialeah, FL	1001-1011; 1100-1110		
<b>CHICAGO LOCK CO.</b> Chicago, IL	404		
<b>CINEMATRONICS, INC.</b> El Cajon, CA	13-17; 100-104		
<b>CIO SYSTEMS</b> Long Beach, CA	430		
<b>COIN ACCEPTORS, INC.</b> St. Louis, MO	306, 308		
<b>COIN CONTROLS, INC.</b> Elk Grove, IL	934-940		
<b>COIN MECHANISMS, INC.</b> Elmhurst, IL	1211, 1213		
<b>COMPUNETIC DEVICES</b> Las Vegas, NV	1225, 1227		
<b>COMPUTER KINETICS CORP.</b> Westlake Village, CA	1038		
<b>D &amp; R INDUSTRIES</b> Lincolnwood, IL	301; 303, 400, 402		
<b>D &amp; R STAR/ROSS</b> Rochester, MN	1239		
<b>DATA EAST USA, INC.</b> Santa Clara, CA	1115-1123; 1214-1222		
<b>DEUTSCHE WURLITZER GmbH</b> Huelhorst, West Germany	1, 3, 14, 18		
<b>DIGITAL CONTROLS, INC.</b> Norcross, GA	738, 738		
<b>DON TAYLOR SALES</b> Wilmington, DE	2014, 2018		
<b>DREWS MFG. &amp; DIST. CO., INC.</b> Fairforest, SC	432		
<b>DYNAMO CORPORATION</b> Grand Prairie, TX	307-311; 406-410		
<b>EASTERN MICRO ELECTRONICS, INC./ATW USA, INC.</b> Somerset, NJ	437-441; 534-540		
<b>ELECTRO-SPORT, INC.</b> Costa Mesa, CA	121-127; 220-226		
<b>ENTERTAINMENT ENTERPRISES, LTD.</b> Lynbrook, NY	36-42		
<b>ENTERTAINMENT SCIENCES</b> Huntington Beach, CA	1413, 1415		
<b>ENTER-TECH, LTD.</b> Tempe, AZ	37-39; 122-126		
<b>EUROCOIN, LTD.</b> Barnet, Herts, England	636		
<b>EXIDY, INC.</b> Sunnyvale, CA	215-221; 314-320		
<b>FIDELITY TRADING INC./MASCON</b> South Plainfield, NJ	2012		
<b>J.F. FRANTZ MFG.</b> East Moline, IL	807		
<b>GAME-A-TRON</b> New Britain, CT	431, 433		
<b>THE GAME CONNECTION</b> Columbus, OH	1238		
<b>THE GAME EXCHANGE</b> Columbus, OH	515-614		
<b>GAME PLAN, INC.</b> Addison, IL	108, 110		
<b>GAMETECNIKS CORP.</b> Schiller Park, IL	1231, 1233		
<b>GLOBAL BILLIARD MFT., INC.</b> Gardena, CA	11		
<b>GREEN DUCK CORP.</b> Hernando, MS	106		
<b>GREYHOUND ELECTRONICS, INC.</b> Toms River, NJ	1232-1236		
<b>HAMILTON SCALE CORP.</b> Toledo, OH	932		
<b>HANTAREX USA LTD.</b> Douglasland, NY	637, 839		
<b>HIGH-TECH ENTERTAINMENT, INC.</b> Muncie, IN	1421		
<b>HOLLYWOOD DISTRIBUTORS</b> Evans, GA	119		
<b>HOUSE OF CARDS, INC.</b> Atlanta, GA	839, 841		
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<b>KIDDIE RIDES, USA</b> Davenport, IA	1031-1039; 1130-1138; 1140-1141		
<b>KLOPP INTERNATIONAL, INC.</b> Pinellas Park, FL	34		
<b>KONAMI, INC.</b> Torrance, CA	1101-1105; 1200-1204		
<b>M. KRAMER MANUFACTURING</b> Lakewood, NJ	27-33		
<b>KURZ-KASCH ELECTRONICS</b> Dayton, OH	310		
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<b>LOEWEN AMERICA, INC.</b> Franklin Park, IL	28-32		
<b>MARANTZ PIANO COMPANY</b> Morganton, NC	141, 240		
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<b>MERIT INDUSTRIES, INC.</b> Cheltenham, PA	818-828		
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<b>SNK ELECTRONICS CORP.</b> Torrance, CA	1401, 1403		
<b>SALLY INDUSTRIES, INC.</b> Jacksonville, FL	134-138		
<b>SCAN COIN, INC.</b> Herndon, VA	12		
<b>SEIDEL AMUSEMENT MACHINE CO.</b> Albuquerque, NM	1139		
<b>SENTE TECHNOLOGIES</b> Sunnyvale, CA	1402, 1404, 1408		
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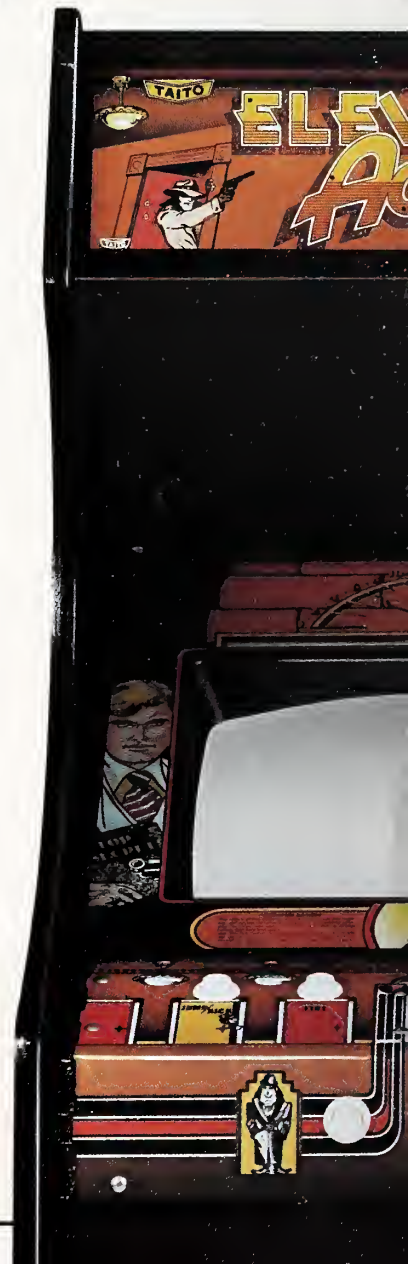
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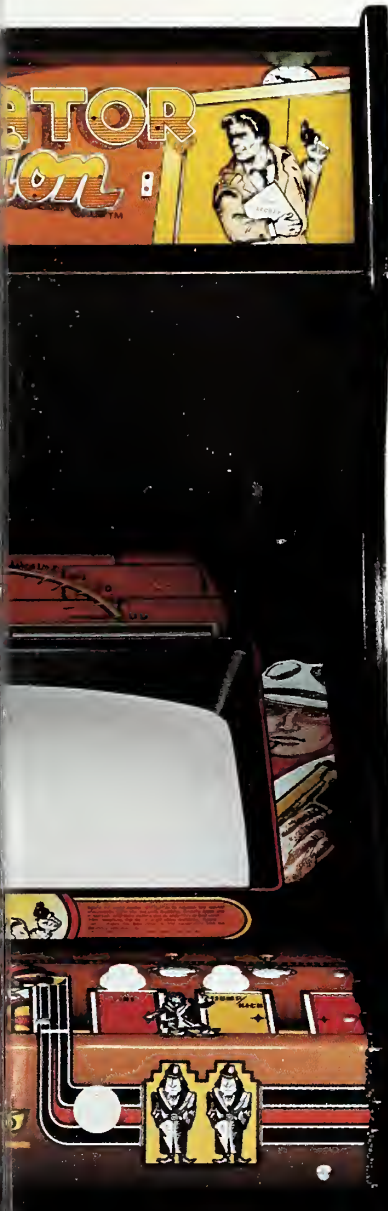
In *ELEVATOR ACTION*, Agent 17, code name "Otto", is on a top-secret mission that'll have everyone coming out from undercover to play!



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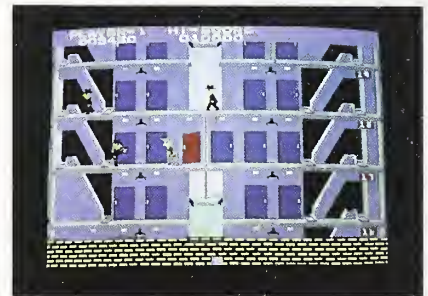
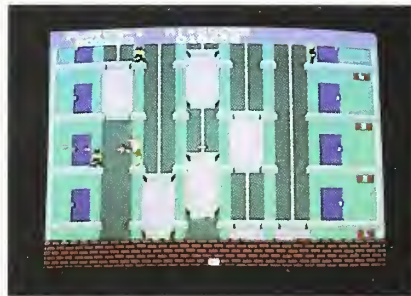
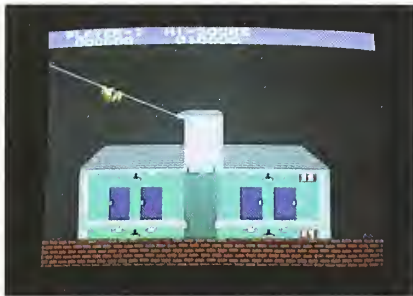
"Otto" must sneak through a heavily guarded, top-security enemy defense building to steal secret government documents hidden within. He must make his way cautiously down through the building by way of elevators and escalators and pick up all the files hidden behind the red doors in order to make it to the getaway car in the garage below.





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# Cash Box 1983 Jukebox/ Games Operator Survey

*(This survey was compiled from questionnaires sent to operating companies coast to coast. It is indicative of operating trends throughout the country but in no way an absolute method of measuring these trends. This feature cannot be reproduced in any way without the expressed permission of the editors of Cash Box.)*

"How do you determine which new games to buy?" was another question we asked. 60% rely on advance test reports; 15% follow the suggestions of their distributors; 15% said they compare notes with fellow ops; 10% said price is a factor (which was not mentioned at all in

last year's survey response) as well as the application of personal judgement and self-test methods, in the selection of new equipment.

The state of the economy, the higher cost of new equipment, lower collections and decreasing player interest have altered

operators' buying habits, according to our survey. A full 98% of the operators "think twice," before they buy, up 13% from last year's survey. The reasons given include: "less demand for new equipment,"

*(continued on page 46)*

**Cash Box** surveyed operators from throughout the nation to assemble the data for this year's survey. Of those who responded 60% operate routes with over 100 locations (ranging from a low of 120 to a high of 500); 25% have between 50-100 locations; and 15% have 50 locations or under. A number of new questions were incorporated into the 1983 survey, in line with the current operating environment and the state of the economy. Following are the results of our survey.

### Earnings

Estimated weekly gross on the following music and games equipment was reported as:

Pool tables	\$49	\$53
Pinball games	31	33
Video games	44	71
Cocktail tables	42	59
Shuffle alleys	32	22
Shuffleboard	25	22
Soccer tables	15	15
Puck hockey tables	30	24
Jukeboxes	42	38
Laser disc	255	—

### 1982

Last year's figures are included for comparison purposes. With respect to phonograph collections for 1983, 65% of the responding operators reported them to be the same as last year, 30% said they were less and 5% reported an increase. On the subject of games collections 90% of the operators queried reported them to be less than last year and 10% said they were the same. No one reported an increase. With respect to the new laser disc games, while only 20% reported operating them, the earnings notated were phenomenal (from a low of \$165 to a high of \$400, on a weekly basis).

### New Equipment Purchases

Selectivity in buying was once again in evidence this year as it was in our 1982 poll, only this time around videos were not the dramatic beneficiary they were last year. 75% of the responding operators said they are still sticking to the "hits" in their new game purchases. A whopping 95% (as opposed to 25% in '82) admitted to buying less video games this year than last year. Because of a wide differential in unit purchases it was difficult to determine an average figure per operating company but it would suffice to say the range ran from a low of 3 units to a high of 161 units purchased individually for the year. Our survey revealed no significant change in the pinball machine market with 80% buying less pins than they did in '82 and 20% buying the same amount as last year. With respect to new jukebox purchases, 60% of the responding operators reported buying a lesser amount than they did last year; 35% bought the same number and 5% said they bought more new jukes this year than in '82, again reflecting no dramatic change. Because of a reported "back to the basics" trend in the trade over the past several months we asked operators about their purchases of non-video or electro-mechanical games and 15% reported purchasing this category of equipment; the most frequently mentioned models being pool tables, shuffle alleys, foosball and "Hi-Ball." What was especially noticeable this year was the reduction in buying and this applied to just about all categories of equipment. Practically no one said they bought "more" of anything in 1983 than they did last year, which serves to underscore the rather depressed state of the industry during most of this year.

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Cash Box Focus

*OMAA — Industry Model*

by Judith A. Martin & Paul A. Corey

There's no magic formula for developing a solid, viable trade association. It takes hard work, ethics, a solid core of involved operators willing to spend time and effort on the association . . . and more hard work by all involved.

In Ohio, the Ohio Music and Amusement Association (OMAA) was organized in 1974 when there was a crisis. After the crisis was over, there were fewer than 30 paid members remaining. Membership in OMAA now represents 90% of the operating equipment (games, cigarette machines, pool tables, juke boxes) in the state. This representation is not clustered in the big cities, but is widespread throughout every part of the state. There is also a solid core of hardworking members who believe in the association in each quadrant of the state who are always out there pitching membership, programs, activities, mutual aims and needs. This truly makes OMAA a viable organization reaching every county in Ohio.

An existing membership is not always necessary; in a start-from-scratch approach, we developed PAMMA, the Pennsylvania association on much the same basis: hardworking members with the widest possible geographic representation.

A strong tenet in the Ohio association is a commitment to regular programs and operations, rather than operating from crisis to

crisis. Regular activities include a monthly newsletter, legislative reports, special reports, and an education program unique in the country among state associations, and far exceeding those of national organizations.

A strong committee system is another strength of OMAA. Each committee has a clear mandate on what it wishes and needs to accomplish, and they work toward those ends. For example, the legislative committee has been extremely diligent in finding bad legislation in our state that needs changing as well as good legislation. As a result of these activities, OMAA now has a system called LICH which serves as a legislative clearing house for new and old ordinances, acts, and any type law touching our activities. Now examples of both good and bad legislation are available to all members through this clearing house in the OMAA office.

The public relations committee has developed a PR kit which can be used to introduce both operators and the organization to local media, officials, or public safety forces. Various information sheets can be added or deleted from the packet to tailor it to the interest of the individual or group receiving it. The public relations committee also recommended that the OMAA staff formulate replies to adverse publicity which local members can forward to the media in their area. This has been quite successful in presenting

(continued on page 47)

**“Survivors Survive” Say Past AMOA Prexys About Coin Biz**

by George Koulermos

LOS ANGELES — “The survivors will always survive and others will fold,” asserted Leoma Ballard, owner of Belle Amusement Co. and 1981-82 president of the Amusement & Music Operators Association (AMOA), upon careful consideration of what is in store for the coin machine business.

The dust is slowly settling as operators across the country begin to see more clearly what decisions must be made to outlast the coin machine industry's current financial woes. Four past AMOA presidents all agreed the bubble of big bucks has burst and the industry has found the need to return back to basics — the bread and butter of pinball machines, pool tables and jukeboxes — as well as some clearheaded financial planning since many ops have very little confidence in new technological wonder games as the laser disc video games.

“The solid part of the industry we know is the phonograph and the pool table. Other things will come and go and be replaced,” Ballard said. “Operators see the facts and they know for real what's happening and don't get into a false sense of security by not overextending themselves.”

Russell Mawdsley, 1973-74 AMOA president and owner of Russell-Hall, Inc., attributed the decrease in popularity of coin operated video games to the proliferation of video games in the home. While he shares the opinion that laser games are not the answer to the industry's ills, he has also found a definite growth of interest in pinball machines. “We've got kids out there who have been playing video games all their lives and are suddenly enjoying the challenge of pinball machines which is often greater than video games,” Ballard explained. He also said owners who owned digital pinball machines and stored them brought them back out and have found them quite profitable (and much less expensive) than buying the newer, costlier video games.

Aside from the resurgence of pinball machines, the convert-a-game concept has also received widespread acceptance as a more economical approach to the video game industry. Fred Collins, Jr., president of Collins Music Co., Inc., and AMOA president for the 1974-75 term, has adopted the concept as a possible answer to the financial crunch. “I think that's the future,” he enthused. “Most equipment will be convertible in the future.” Mawdsley, agreeing on the convert-a-game concept as a possible solution, nevertheless feels it has yet to be fully developed. “If they could come up with good conversions, that would make money,” he explained. It would be a tremendous asset to most operators because most of us are sitting around with a lot of empty cabinets.”

In an attempt to widen the player market, operators have pursued a wider range of locations for the games. “Years ago we wouldn't have thought of using a food market but now small markets are used, motels and even beauty shops. We could still use new ideas on the availability of locations if there were any,” commented Ballard.

“I think more adults are playing the games than ever before,” observed Collins, regarding the new generation of players which has led to a re-evaluation of demographics and a renewed targeting toward more appropriate venues. “We've gone for the adult-oriented locations like motels, hotels, nightclubs and restaurants.”

Mawdsley also confirmed the need for new locations and although he found there was an increase in venues such as convenience stores he pointed out, “I don't see a McDonald's

opening up to video games.”

While video games have been popping up in very unexpected places, with varied results, the places one would most expect to find such games — arcades — have been hurting badly. Mawdsley forecasted, “The street arcades are finding it difficult to meet their expenses today. I think you'll see many of those going out of business.”

Along with the shuttering of arcades, the entrepreneurs — also known as ‘fast buck artists’ — who got into the business to make the quick money and cash in on the booming fad, have slowly left the industry for greener pastures. Many went bankrupt or sold their equipment to the more established, veteran operators who remained faithful to the industry for countless years. Collins remembers, “We had a lot of ‘blue sky operators’ come through this area who sold directly to locations, and the location owners now have those machines in the back rooms. They've replaced the pieces with ones they can get parts for . . . they're non-existent today.”

John Trucano, owner of Black Hills Novelty Co., Inc., and 1971-72 president of AMOA, found that the incoming entrepreneurs ruined the business by saturating it, and because of their inexperience in *modi operandi*, generally accepted credos of the industry were neglected. “They come into the business and cause big problems and don't know how to make a buck at it,” he said. “They give all their money in order to get the location and then the only ones with the money are the locations and these guys go broke.”

Mawdsley agreed, stating the reason many entrepreneurs have left the business is because they were unable to service their mortgages. Equipment was bought on time with the assumption the high rate of collections would immediately pay off their investment yet they did not realize that collections had dropped between 18 and 30 percent, Mawdsley reckoned.

“There's still some of them around,” Ballard said of the fast buck ops, “But a lot of them sold their equipment and left. I think there's a greater number of location-owned machines now than ever before.”

The industry has undergone a constant change and re-evaluation of priorities and economic policies. Another facet of the trade which has gradually evolved and adapted to its current needs is the relationship between the operators, the distributors and the manufacturers. “I think manufacturers have rendered more direct service to the operators,” Ballard noted, “I don't think they're trying to eliminate the distributors, they're just trying to get more information to the operators with Watts lines and having their engineers available to the final consumer.”

“Some manufacturers are beginning to send service bulletins directly to the operators,” Mawdsley concurred. Before, “It was always from the operator to the distributor and then we hoped it would go down to the manufacturer.” However, Mawdsley also pointed out the distributor's role has not decreased, for his interest today is greater due to the slower sales of equipment, (as supply has gone beyond demand) and so he has been more active in courting operators. Trucano has found operators cannot afford to buy from distributors and many tend to buy from factory closeouts where prices are often much lower.

Collins felt operators are more independent today than they have been in the past, “Operators have better techs and some are using engineers themselves. We don't rely on dis-

(continued on page 46)





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# Cash Box Jukebox / Games Survey

(continued from page 43)

"too many warmed over ideas," "home games coming out too soon," "less pressure from locations for the latest games," "lack of player interest . . . decrease in play," "high taxes and license fees," "gross business is down but machine costs are the same or higher."

Our survey revealed the following with respect to how long various types of equipment are kept on the route:

pinball machines —	3-7 years (3-5 in '82)
video games —	2-3 years (1-3 in '82)
cocktail tables —	2-3 years (1-3 in '82)
shuffle alleys —	5-10 years (7-10 in '82)
pool tables —	7-10 years (4-10 in '82)
jukeboxes —	7-10 years (6-10 in '82)

In three of the above classifications, namely, shuffle alleys, pool tables and jukeboxes, a small percentage of operators reported that they keep equipment on the route "indefinitely" or for the "life" of the product.

## Laser Disc Games

With respect to the latest innovation in coin-op equipment, laser disc games, the consensus among responding operators is that the new concept holds promise, is still "developmental," is limited to arcades and large game rooms, and is definitely not for street locations. Of those operators queried, 20% have laser discs on their routes (but not in large quantities, usually 2-4 pieces) while 80% have not purchased any of these new machines, the main reasons given being that they are "too expensive," "not for street locations" and "in need of perfection." As one operator put it, "they look good but appear to be a novelty" and yet another said "I hope they will provide the shot-in-the-arm we need right now!"

## Location Commissions

Our survey revealed that operators are still employing the traditional 50/50 location split, in some cases with rentals, in others with minimums varying according to specific machines. The percentage here is 70% (which is in line with last year's survey), but it is not on an exclusive basis. 40% of the responding operators are using the 60/40 split (operator's favor) on portions of their routes, in some instances with minimums. The current state of the industry has obviously thwarted ops in their attempts to improve the location split, the point being to hold on to what you have regardless of the cost, and hopefully make improvements when things get better.

## PHONOGRAPHS

### Weekly Record Purchases

Our poll revealed that operators purchase new records at the rate of two to three per machine per week (which compares exactly to last year's survey). Depending upon the number of jukeboxes on the route this figure could range from a total of 100 to 3,000 or more on a weekly basis, which serves to emphasize the operator's significance in the singles market.

In programming their jukeboxes 40% of the operators polled said they personally select the singles for their machines (which is a departure from last year's 70%); 25% rely on a routeman for this task and the remaining responses listed such alternatives as "a trained employee," "a route supervisor" and "location input."

We asked operators to list, in order of importance, the sources they consider to be most useful in selecting new records. Here are the findings:

1. Trade Magazines/Location Requests (tie)
2. Personal Selection by Route Personnel
3. One-Stops
4. Local Radio Station Charts

The lineup varies a bit from last year in that location requests jumped up two positions from last year to tie for number one while personal selection by route personnel rose from

fourth place to second.

When asked if they lease jukeboxes to locations, 70% of the operators said they did (as opposed to 30% last year). The financial arrangements noted ranged from a low of \$20 per week to a high of \$60 per week.

With regard to pricing, 75% of the responding operators said they are using straight quarter play, which is on a par with last year's survey results when a noticeable swing to quarter play was observed. 25% are still maintaining 2/25¢ pricing on jukeboxes and among other alternatives mentioned was 3/50¢ and 1-3-7 (1/25¢, 3/50¢, 7/\$1).

## GAMES

### Play Pricing

Straight quarter play seems to be the predominant pricing on pingames as well as video games, according to our survey, with 98% reporting it in use exclusively (up from 85% last year). 50¢ pricing on pool tables was reported by 80% of the responding operators, with 15% reporting straight quarter play and 5% reporting 35¢ play.

When asked the question "Do you operate any games on 50¢ play?," 75% of the operators responded "yes," noting that it was only being utilized on certain games, and the two categories most frequently mentioned were videos and pool tables. 20% replied that they do not use this pricing at all.

### Used Equipment

This year's survey reflected a slight variation from last year's results, with respect to used equipment purchases, in that a small percentage of operators (10%) reported buying more used equipment this year than last, a situation that did not exist in 1982. However, the reduction in purchasing that was evident in '82 and '81, is still prevalent. Here are the percentages: 45% said they made no purchases of used pieces; 25% said they bought the same amount as last year and 20% reported buying less.

"What is your formula for operating profitably in today's business climate?" was another survey question. Here again, operators were very much in tune with each other, their recommendations being "selectivity in buying equipment as well as in choosing locations: improve the commission split to a better arrangement for operators, 50/50 is outdated; apply minimums; rotate equipment and get rid of machines before they lose their usefulness and profitability."

98% of the operators who responded to our survey are members of both AMOA and a state association, which is evidence of the unity that has developed as a result of the adversities of recent years. In citing the advantages of "belonging," many stressed the "unity in strength" aspect but also noted that membership allows operators to get to know each other, to share ideas and to stay informed.

The age-old question "What can factories do to improve equipment & service to operators?" was included in our survey, as usual. Operators, again, were very much in tune with each other, more so this year than in '82. Their suggestions: "lower prices," "stop releasing so many new machines so frequently," "do more testing in street locations," "produce conversion equipment," "put the emphasis on quality control rather than quantity" and a few left-field suggestions like "make a game that will have a higher trade-in value" and "provide security bars and alarms, which should not be costly for manufacturers on a volume basis."

With respect to what distributors can do to improve service to operators, survey respondents made such suggestions as: "extend credit terms beyond sixty days to operators who purchase in volume," "limit your sales to bona fide operators," "be honest about the time element with respect to machine

availability and service," "don't compete with operators," "maintain enough stock of major games to avoid a long wait for operators," "pass along to manufacturers the suggestions of the small street operators," "work closer with operator associations" and "encourage manufacturers to produce games with longer earning life."

This has not exactly been a banner year for operators, which was eloquently revealed in our survey. They are being victimized on the state and local level by increased (and proposed increases in) license fees and taxes, based on exaggerated media reports. Video games, per se, have been rapidly declining in popularity and player interest is not what it used to be so ops are feeling the pinch in their cash boxes. Most of those responding to our survey said collections are down, on an average of 15-35%. Are laser disc games the answer? Some operators are enthusiastic about these pieces, others, particularly street operators, don't feel they hold much promise. Gray area games are another bone of contention. As one operator put it, "either legalize them for everyone or remove them from the market." The 50/50 commission split, while still predominant, must go — according to the majority of operators polled. Even though most are still employing this arrangement, they realize adjustments must be made, for the sake of survival. One thing is for certain, however, operators are not giving up — not by a long shot. They realize that adjustments will have to be made and are approaching the coming year with a positive attitude, in the hope that it will bring stability, improved commissions and accelerated business.

### Conversion Kits

The conversion kit made a significant impact in the trade in the year 1983, as revealed by our survey. 98% of the responding operators bought conversion kits, in varying numbers, from a low of 3 units per route to a high of 50 (or as one operator put it, "a bunch!"). "Cost" and "ease of conversion" were among the reasons most frequently noted. Going a step further, 20% reported that they bought more conversion kits this year than dedicated games!

### General Trade Information

On the sensitive subject of "gray area" games were queried operators as to their legality, merit, etc. 80% of the responding operators reported that the various card games in this category of equipment are illegal in their areas of business and are thus not being utilized on their routes. The consensus seems to be that these games are damaging to the operator's (and the industry's) image. However, 20% reported that where they are legal the games are being installed with a measure of success, in such adult locations as taverns and bars, at 25¢ pricing, but not in large numbers.

When asked to report on new locations added to the route this year, 15% of the operators responded that new additions were "good" (as opposed to 35% last year); 80% reported they were "satisfactory" and 5% said "poor."

It was apparent, by our survey results, that operators are not too elated about the popularity of the home video market. Most feel it has had a "harmful" affect on the operating business in that people are "staying at home," rather than going out to play the coin-op games. "Cassettes are available almost as soon as the coin-op version" pretty much reflects the opinions of the majority of responding operators. The minority (10%) who expressed a positive attitude felt that home videos stimulated player interest, helped to familiarize them with the games and relieved adults of intimidation so that they could go out and play the games in public.

The year's top three "highest earning

pieces," according to our survey, are:

1. Ms. Pac-Man/Pole Position (tie)
2. Dragon's Lair
3. Millipede

Operators were asked to name the top three amusement game manufacturers, based on quality and earning power of the products they produce: following are the rankings:

1. Atari
2. Bally Midway
3. Williams

Operators were asked their choice as "top game of the year" — and the winner is "Ms. Pac-Man" (Which also took this honor in last year's poll!)

"What changes (if any) have you observed in the industry over the past year?" our survey asked. Here is a sampling of the replies: "less 'fly-by-night' competitors . . ." "a decline in creativeness," "the boom is over . . . we are

(continued on page 53)

## "Survivors Survive" Say Past Prexys

(continued from page 44)

tributors for any technical help, only placement parts."

The operators' role has also changed in the political/legislative context. Operators and the AMOA have become more aware of national and state legislative policies directly affecting the industry and in turn have become more organized in lobbying for governmental support. Municipalities, awestruck by glowingly positive reports the vid game business was flourishing, decided to capitalize on the financial possibilities and began raising the license taxes to operate the machines. According to the operators, the fees have always been disproportionate to the actual income they were receiving. "Well, operators are willing to pay their share but when governmental agencies start targeting in on them, the way business has been going, there's no way they can pay those big licenses," Trucano complained. "All the publicity for the industry has been great PR-wise but it has hurt us because the city governments see all those rosy reports and want their share." Trucano also said his son spends 25 percent of his time working with city government, and remains in constant communication with city officials.

"There have been many states and municipalities unreasonable with their licensing fees," Ballard explained. "They believed the reports they read regarding the high amount of profit in the industry was true." However, she stated many places have since reversed their decisions and reduced their rates. "They see now that it's a mistake and the money just isn't there."

Ballard feels that in order to survive in the business, "every operator has to become aware and knowledgeable of the legislation and take a part in it. I know if every operator does his homework and what he's supposed to do, they can defeat this thing and make it profitable."

For ops, the name of the game for the next few years to come seems to rely upon being value-conscious, politically aware, and sticking to the basics which consistently turn a profit even as new technologies come and go. Collins concluded, "I don't think the laser disc equipment is the euphoric answer to our dilemma. I think conversions and operators' development of their own product will be some of the answers. Some of the innovation will come from the larger operators who spend less money on equipment and more money on research and development for themselves."



## Cash Box Focus **OMAA - Model For The Coin-Op Machine Industry**

(continued from page 44)

the operators' side of questions and issues that formerly had no response from our side.

Our MUSIKPAC committee has been extremely active, and 90% of the officials backed by MUSIKPAC were elected last year. In addition, NCMI wants to use our PAC forms as a model to distribute throughout the country. We have a form for determining how well our members know their elected officials. We maintain this information on a crossfile basis, so that when we need to get to a particular city council member, a county commissioner or a state representative or senator, we can quickly find out which of our people know that particular individual. Through this strategy we are helping AMOA overturn the copyright law that would have made the jukebox extinct.

Realizing that even the best board and officers can't be completely attuned to and aware of the specific problems of every area of the state, the association developed eight regional chapters, or mini-OMAs, for the state of Ohio to keep that local affinity. Each regional chapter consists of a chairman, vice chairman, secretary-treasurer, and local OMAA members, and together they deal with problems and situations unique to each area. They also serve as a good membership catalyst for those few operators who are not already members of OMAA. This year the eight regional chairmen met with the Board of Directors at their bi-annual assessment of the organization.

KNOW YOUR LEGISLATOR is another OMAA program we believe to have great worth to the association and its membership.

Through this program members are urged to be involved with their community by becoming personally acquainted with council members, county officials, state legislators and U.S. senators and representatives. It's much easier to get an official that knows you personally to listen to your views.

Members are urged, through the association, to participate in civic affairs in their local communities. For too many years people in our business have been considered not quite legitimate members of the business community. It's time this kind of thinking is put to rest.

Charitable activities are also a part of OMAA members' agendas, through contributions to local charities, sponsorship of local activities, and, in some cases, donation of games to individuals or groups such as the elderly, orphans, hospitalized veterans, or the handicapped. Not only does such activity benefit the community and the recipient(s), but it is a source of excellent positive public relations in the community and the media.

A recent activity is the development of OMAA decals which are placed on all machines and equipment placed by OMAA members in locations. The location owners are the target of a campaign to assure them that when the OMAA decal is on equipment they allow in their locations, it will be first rate equipment, and will be serviced in a first-rate manner. The decals carry the phrase "service, integrity, dependability." This is what they may expect in their equipment and repairs and, more subtly, this is what they may expect when they deal with an OMAA member. We

want to hammer again and again on these three qualities so that our members will not be seen as "outside the mainstream" of the business communities where they are located, but very much a part of the community, from the largest cities to the smallest hamlets.

One of the strongest factors of OMAA is the continuity of a strong board of directors. Each member is elected for a three-year term, and one-third of the board is up for election each year. This leaves two-thirds of the board sitting, and provides needed continuity.

In addition to ten board meetings each year, every other year the board meets to assess the "state of the art" in the coin operation business in Ohio. At these meetings they invite university officials, political figures and civic leaders to determine how our organization can best fit into the economic development of the state. Out of these meetings we can often determine trends, spot trouble situations ahead, and generally develop strategies and directions for the upcoming two-year period.

We do not stand alone in our businesses, therefore we do not stand alone in attempting to address problems of mutual interest. When common problems are being faced, there are strong allies in the organizations attuned to the interests of tavern owners, tobacco distributors, hotel/motel operators, and restaurants. If you assist them in promoting legislation, advertising campaigns, etc., in areas where there is a common interest, then you are in a position to ask for their help on problems that strongly affect your interests. One hand washes the other, and the longer the habit of mutual assistance has been in effect,

the more smoothly it operates.

It is important not only to know our own perceptions of our business, but the perception of others, most especially the public who is both our consumer and our judge. In this respect, we have recently been commissioning studies to determine how we and our business are perceived. Recently completed was a study by the Institute for Policy Research at the University of Cincinnati to see how Ohio citizens (over 1,000 adults polled) perceive the amount of profit a video game owner makes on each quarter after taxes and expenses. As a result of this poll, we have reshaped our informational news releases and public relations campaign material.

This, then, is a brief overview of the workings of a successful state organization. As we can't repeat too often, there is one basic key: **HARD WORK**. Hard work by the staff, by the board of directors, by the committees, and by the membership. There are often disagreements, and even an occasional loud voice, but the bottom line has always been peaceably resolved, because everyone's main object has always been the good of the association and the industry.

*Judith A. Martin is Executive Director, Ohio Music & Amusement Association (OMAA). She attended Park College and formerly served as Personnel Director, City of Newark. In addition, she is a consultant and lecturer on civil service legislation.*

*Paul A. Corey, one of Ohio's most experienced administrators, is a graduate of both the University of Notre Dame and Case Western Reserve University.*

## **WE'RE WATCHING OUT FOR YOUR BOTTOM LINE.**

**It's no secret that this is the most challenging period in the history of the coin-operated amusement industry. The phenomenal growth we have enjoyed over the past several years can no longer be taken for granted. In today's tight market, you need a distributor you can depend on.**

**Let the professionals at C.A. Robinson Co. help get your business back in tip top condition. We've got the experience, the equipment and the parts and service support you need to stay competitive in these tough economic times.**



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## New Equipment

### Card Game

"Super Monte Carlo," a new counter top game from Computer Kinetics, simulates the popular blackjack card game and functions like a Las Vegas dealer. One or two players can match their skill against the computer, which deals, keeps track of scores and amuses players with entertaining phrases and music.

As stressed by Adrienne Podell of Computer Kinetics, "The Super Monte Carlo is its own advertisement. While the game is not being played, a message inviting the customer to play moves across the display. Simultaneously, bright colored lights flash randomly, drawing attention to the game."

Super Monte Carlo is 10 inches in height and 17 inches in width and depth, to easily fit on a bartop and still allow drinks to be served over it. The machine is equipped with a built-in steel security fastener to which a chain can be attached to provide security on location. It has an extra large heavy gauge steel coin box for ease of collection. The unit weighs 25 pounds.

A unique feature of the game is its player score recall capability, which stores the last player's score thus permitting the next player to try to beat it. The non-volatile memory allows the machine to store scores even if it is unplugged. It also announces the last hand before it is dealt.

The game contains a self-test feature which is activated when the power is turned on so that the operator can identify a problem by using the error code shown on the machine display.

With the use of option switches the operator may set the desired number of points to start the game as well as the number of hands per game and the number of coins per play. Promotional aids such as high score cards, tent cards, game posters and coupon books are available from the company to help generate player interest.

Further information may be obtained by contacting Computer Kinetics Corp. at 31129 Via Collins, Bldg. 701, Westlake Village, California 91362 or phoning 213-991-2199.



Super Monte Carlo

### Master Blaster

Blaster is a first-person space flight simulator that takes the player on a breathtaking adventure into the fourth dimension. It's a whole new perspective on an alternate reality with dramatic depth perception, high-fidelity stereo sound and a host of space creatures and configurations. It's "Blaster" and it's Williams' latest video venture.

Once the player takes hold of the uni-

que new 49-way Power Grip flight stick, he begins a magical journey through the outer reaches of space all the way to Paradise. Through 29 waves that get longer and more difficult as play progresses, the player is caught up in space battles, firing his laser blaster against robots, androids, masterminds, Cyborg ducks, saucer squadrons, bombers, vampires, space

cats and other strange and amazing anti-forces that come alive through brilliant 3-D graphics. Ability to dodge and maneuver is critical as the player must avoid colliding with barriers that loom up on the screen, hyperdive to catch run-away ships and rescue stranded spacemen. Charging into the electrifying "E" re-energizes the ship's power pack and warps the player to the

end of the wave. When the player reaches the 30th wave and Paradise, he witnesses a heavenly spectacle and is awarded a video-high 1 million points and 3 more ships.

"Blaster," programmed with a 25¢ buy-in option, is available in cockpit and upright and introduces Williams' brand new duramold cabinet that attracts players with space-age design

# Your fair share.





and keeps play going strong with one tough body that's virtually indestructible and ruggedly secure. And "Blaster" provides a sophisticated game adjustment system in the industry as well as detailed bookkeeping information and a complete series of diagnostic tests.

## Dura-Cabinet



Williams Electronics has long been recognized in the industry for designing and manufacturing games that get a lot of play. From initial game concept to brilliant graphics to actual strategy, their appeal has always been tremendous. Now Williams has gone ahead and designed the cabinet that's as exciting as the game it holds.

The special duramold cabinet at-

tracts players with an award-winning, space-age design, catching the eye and the imagination and offering a unique amusement environment. And the state-of-the-art duramold technology keeps play going strong with one tough body that's virtually indestructible.

The duramold not only meets Williams' high standards for design and durability, but also for quality, reliability

and security. Molded of hi-density polyethylene, the cabinet is approximately 25% lighter than the standard upright, making it easy to maneuver. It's completely serviceable without removing any exterior parts. And its rear door, 3-point locking system and all-new cashbox locking bar coupled with the cabinet's incredible toughness make it ruggedly secure for any location. Its fantastic durability also prevents shipping damage for a game that can go straight from the box to the floor. Even the finish has staying power, holding colorfast so that it can't fade or chip. All these "new and improved" characteristics translate into tremendous benefits for the operator. And location testing is proving the ultra-modern cabinet styling has even stronger earning power.

Tomorrow's coins are the only coins that count. But they won't count for you unless you've got the games and jukeboxes that people want to play.

Choosing the machines that are right for your customers is your business. Making sure you get what you want when you need it—that's ours.

Bally Distributing Corporation is the nation's largest distributor of music and games. We carry virtually *all* manufacturers' products. And we've got tomorrow's high-demand products in today's inventory. So you can have them when they'll do you the most good.

And we're music and game specialists. So we can help you design arcades, track popular trends, and even help you analyze your markets and customers. Our in-house financing arrangements help us respond quickly to your financing needs—at competitive rates.

When you need service, we're nearby with a staff that knows all about the latest solid-state technology. And our computerized parts inventory significantly cuts income lost due to repair downtime.

There are 16 Bally Distributing locations across the country. We'll be glad to show you how our network of branch offices can support your choices. Just phone or visit the location nearest you.

Tomorrow's first quarter will pay for the call.



**Blaster**

### Branch Offices

#### Bally Advance

South San Francisco: (415) 871-4280  
 Sacramento: (916) 362-3294  
 Honolulu: (808) 847-5785

#### Bally Midwest

Chicago: (312) 871-7600  
 Green Bay: (414) 468-5200  
 Indianapolis: (317) 352-0466  
 Detroit: (313) 525-8700  
 St. Louis: (314) 991-1505  
 Grand Rapids: (616) 243-3644

#### Bally Northeast

Boston: (617) 762-9300  
 Buffalo: (716) 668-1991  
 Syracuse: (315) 463-6251

#### Bally Southwest

Phoenix: (602) 233-0196  
 El Paso: (915) 532-6547  
 Houston: (713) 523-7494

#### Central Ohio Sales

(used equipment only)  
 Columbus: (614) 876-0348



**Bally**  
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**Duramold Cabinet Housing A Blaster**

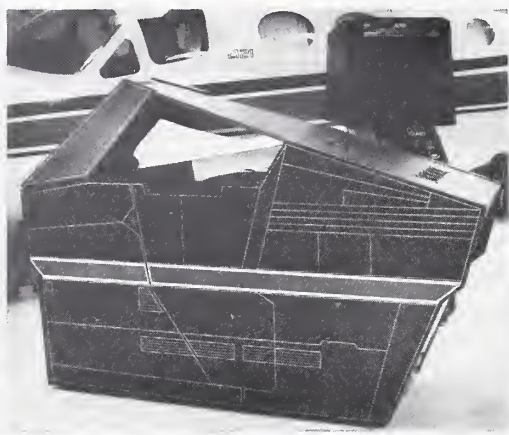
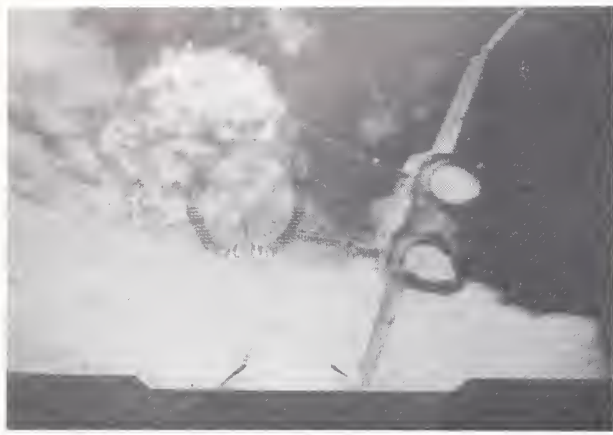
### Hot Locks

LOS ANGELES — Chicago-based Patt Supply Corporation, distributor of American Lock Co. products, is supplying padlocks, camlocks and other security devices for use on video games, coin op machines and doors.

American Padlocks are manufactured from a variety of materials to specifically meet industrial requirements, including hardened steel, special alloy shackles, double locking steel balls, solid brass, Zamac cases, weather resistant 10 blade brass cylinders, and tubular cylinders. Additional features such as special keys, removable rekeyable cylinders and deadlocks and a variety of hasp designs round out the materials Patt can furnish.

For more information, call (800) 621-4418.





LOS ANGELES — In one of its strongest trade exhibit showings in years, Atari Inc. will be debuting its first laser disc video game — “Firefox,” based on the Clint Eastwood action-adventure movie of the same name — in New Orleans Oct. 28-30 at the Amusement and Music Operators Assn. (AMOA) Expo '83. Besides the state-of-the-art laser disc machine, Atari will also introduce several other games at the show, including a space-poop piece dubbed “Major Havoc,” a triple-monitor driving amusement called “TX-1,” and an enhancement kit named “Pole Position II” which adds three new race courses to the present Fuji track in the popular driving coin-op unit. Recently-released Atari games such as “Star Wars” and “Chrystal Castle” comprise the rest of the company’s elaborate display at the Expo.

Obviously, most of the excitement circulating about Atari’s new product line centers around the game concern’s first laser disc-driven coin-op. In the game, players take on the role of the movie’s Clint Eastwood character, an American agent who penetrates a top-secret Russian air base and absconds with a new U.S.S.R. jet-rocket. While trying to fly the craft back to friendly territory, the Firefox pilot must elude a host of adversaries, including Soviet MiG fighter jets, all the while attempting to avoid the Russians’ radar tracking. Once the pilot finds a refueling point, he can land the plane, load up on jetjuice, take off and continue his journey.

The laser game utilizes actual footage from the movie, which was directed by Eastwood and features absolutely mind-blowing special effects courtesy of John (*Star Wars*) Dykstra’s Apogee firm. According to Atari’s vice president of marketing, coin video games division, Don Osborne, “Most of the action footage was shot in Vistavision up in Greenland and other exotic places around the world. It’s very, very spectacular flying footage — over heights, in trenches, through clouds, over mountains, over water, etc. The disc can store 30 minutes of film on it, and the game has at least twelve minutes worth of playing time.”

Osborne said Eastwood was involved with the project from the very beginning, and could very well show up at Atari’s AMOA booth to help demonstrate the game to operators.

## Atari Delves Into Brave New World Of Laser Disc Games With “Firefox”

“We’ve worked with him for years because he’s a real video game enthusiast,” said the marketing exec. “Over the years he’s had just about every Atari video game there is. He’s worked with us fairly closely on this project and he’s very excited about it. He has reviewed everything we’ve done. He’s a super guy, and he even recorded extra dialogue for the game.”

Although Osborne said Eastwood “may have some minor role to play” in promotion of the premiere Atari laser disc machine, the main thrust of the “Firefox” marketing campaign will revolve around a slant “heavy on the public relations side rather than the pure advertising side.”

“We were pretty successful with the approach we took with the ‘Star Wars’ game,” he said. “We felt that from a cost standpoint we were able to get the message out to more people. There’s usually a problem of getting the product into the market, getting the proper penetration, before you start the advertising effort. If you wait for the penetration

with coin-ops, however, by the time you make the advertising plan it’s too late. More than likely we’ll go with an ‘electronic press kit’ like we did on ‘Star Wars.’ We shot video footage that showed a variety of things — arcade locations, game play and so forth, and gave it to a good number of networks and stations around the country so they could add their own dialogue or cut it appropriately for a newsspot. It was very effective, and I think we were able to get in front of about seventy million people at a fraction of what it costs for advertising.”

As far as selling the laser disc amusement to distributors, Atari is confident that the game play alone will be sufficient to grab a lion’s share of the market. Jerry Marcus, executive vice president of sales for the company said the game will be available later this year, probably around December, with production going into full swing in early 1984. The firm plans to have approximately four more discs out by the end of 1984. Marcus said that one problem which has plagued other manufacturers of disc games — the shortage of actual

laser disc players — has been solved by Atari, and that fact alone should help speed production along.

“We think that the laser disc player we’re going to be using is a better one than the others currently being used in laser disc games. We’ll be using one that’s commercially available, but was manufactured with us in mind, spec wise. Other companies have had a hand-up with the players. I think we’ve taken the steps necessary to be sure ours is going to be available. Besides a lot of technical problems in the other manufacturer’s laser-disc machines — like heat buildup, — we learned that everyone had a problem with the availability of laser disc players, and that’s why we went to this other source.”

While Atari’s coin machine division will be dedicating much of its efforts towards production of “Firefox” games for 1983’s fourth quarter, it does not see the laser disc amusement market as the panacea for the industry many ops and distributors believe it is. Said Osborne, “We’ve got a definite involvement with discs as well as other things. We’re not banking on laser discs as being the be-all-end-all. We will definitely have additional products in non-laser . . . We recognize that if this business is going to forge forward and if we’re going to capture the imagination of the public we have to create games that excite people, games that are really exceptional in terms of being able to stretch the player’s imagination. Of course, if we do that successfully, then the game will earn appropriately and the operator will have a strong investment capability.”

“I think the line-up we have at the show has to be the best of any manufacturer because we truly are going to be presenting products for all kinds of requirements,” he concluded. “Not everybody is going to buy laser discs or can afford those games. They’re going to need something else. ‘Star Wars’ will probably be the best buy at the show at its price . . . One of Atari’s primary goals and objectives has always been to be the leader, to set the pace, to do those things that are exciting . . . I think those are the things we’ve tried to strive for — to understand the market and what the possible market segments are, and ways we might be able to provide products for that audience.”



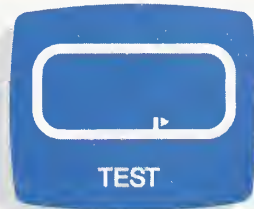
Add new excitement to your number one driving game... get the new!

# POLE POSITION II ENHANCEMENT KIT!



Hang on to a winner! Our Enhancement Kit has been designed specifically for adaptation to both cockpit and upright Pole Position\* games. Three all-new tracks plus the proven appeal of the original bring new driving challenges to even the most experienced player and accelerating profit opportunity for you!

Whatever course is selected, it's still that incredibly realistic test of driving skill. Now there's the thrill of advanced graphic definition and special effects—like the actual "thud" you'll hear as tires break loose after a collision!



So shift into Pole Position II. It's a high-performance package that'll bring both old and new fans racing into any location. Prepare to qualify: see your ATARI distributor or contact us for referral at Atari, Inc., 790 Sycamore Drive, P.O. Box 906, Milpitas, CA 95035.

The Kit includes side panel decals, cabinet panel decals, glass monitor shield, electronics and instruction manual.



**When you play to win, play Atari.**

A Warner Communications Company

\*Pole Position and Pole Position II are engineered and designed by Namco Ltd., manufactured under license by Atari, Inc. Trademark and © Namco 1982, 1983.



LOS ANGELES — Dock Ringo, a respected member of the coin-operated industry and a leading executive with the Amusement Game Manufacturers Association, has been in the business since 1945 when, while still in high school, he had the opportunity to buy a few jukeboxes and open a route in Gordon, Texas. Joining Wallace Distributing Company, in 1953 as a manager for one of its routes while coordinating his own route on an independent basis, he later bought half interest in the company and became president within a year following the investment.

While keeping his interest in Wallace Distributing, he acquired more routes and wound up with offices in Mineral Wells, Clayburn and Steubenville. About a year ago, however, he received an offer to sell 80% of the company. Keeping 'the cream of the crop' — about 200 machines positioned in key locations — the transaction allowed Ringo to get an easier handle on the routes, requiring little outside help aside from his and his partner Jim Ball's families. The sale also gave Ringo the opportunity to invest and speculate in real estate.

A family man, Ringo and his wife, Betty, are the proud parents of six children only one of which, the second eldest, is involved in the business. Apart from real estate, which he considers more of a hobby, Ringo is planning to open a radio station in Granberry, Texas and has just received a grant for the FM outlet.

Considering his lengthy involvement in the coin-op business and his esteemed ranking in the industry's largest trade group, AMOA, **Cash Box** recently spoke to him regarding his opinions and views on the current state of the industry and projections he has for the future.

**Cash Box:** How would you describe the present status of the video game business?

**Ringo:** I know it has reached its peak. If you talk to the operators I've talked to across the nation you hear numbers anywhere from 30% to 50% down on revenues. Frankly, I think the ones that are strictly in the video business have more problems than the ones in full amusement, the ones who really know how to operate the basics. It's really a different kind of operator. To operate videos, anyone could take a board out and have someone else repair it and put it back and get by fairly well. It takes a little more knowledge and a real operator to operate pins and jukeboxes. I think that people that are well into the full amusement business are probably in better shape to go through this valley that we're in right now. I think they can wait and ride it out. I also think technology will bring us another peak, we haven't seen anything yet.

**Cash Box:** What do you think will happen to all those games that are out there now? Will they just wither away and die? Do you think technology will bring us another peak; we haven't seen anything yet.

**Ringo:** A lot of video games hit the market at the same time. In fact, looking back through the last three years, we can stick some of these games back out. They basically looked like they weren't too good at the time they came out, but I've been able to put them back out and find the market was moving so fast that the players just didn't have time to latch on to them. Now that there's not as much equipment flooding the market, we're getting some pretty good play from games that looked like they weren't too good at the time. Of course, when "Pac-Man" came out that took things by storm, we knew the winners. But our "Galaxians" has never reached its full peak. There were just several games that came in the flood of the market. Of course, the conversion kits are working



Industry Profile

# Dock Ringo

by Jeffrey Ressler and George Koulermos

pretty good to keep the players interested.

**Cash Box:** Do you think there will continue to be a popular trend in conversion kits?

**Ringo:** I think it's been survival for some operators this past year.

**Cash Box:** Besides conversion kits there seems to be somewhat of a trend regarding coin-op gambling games such as Video Black Jack and Poker. Although payoffs from these machines are rare, they still retain a dubious legal and moral aura. What are your feelings about these 'gray area' games?

**Ringo:** As far as I know, they're illegal in Texas. I haven't operated any. There's a friend of mine in the business through competition, one of his competitors put a couple of them out, they ran real good and, first thing you know, he had a bank of them sitting in the place. It just caused enough stir that my friend had a choice of either losing the location or buying some of them. This one operator put in a bank in a location, or several of them in a row, and he got the Alcoholic Beverage Commission's at-

tention here in Texas and they put a stop to it. They told him to move them or else . . . So he moved them. I think there are some people who are bolder than others. If there's a market there and it can be done legitimately, that's fine. But I'd be taking steps to get it clear so no one gets hurt. Wherever they operate them, steps should be taken to get the air clear. You can make a large investment in those things and then wind up busted . . . I've been through that with pinballs in Texas.

**Cash Box:** What do you think the appeal is behind coin-op games, not necessarily 'gray area' equipment, but the gamut of electronic amusements such as video games, pinball and shuffle alleys?

**Ringo:** The way I feel about it, and I always have, is that recreation and entertainment are necessary parts of your life. I think the entertainment we provide in the amusement machine business is something that almost anyone can afford. In this day and time, with the pressures of day to day living that people have, I think you need a little bit

of relaxation on a daily basis. Certainly, our games provide a little recreation, a little relaxation, that you can't get any other way and certainly nothing goes in or out of your body that's going to affect you. It's just a matter of entertainment, a release I suppose.

**Cash Box:** Have you noticed any resurgence in the area of pinball machines?

**Ringo:** I think the video boom took some attention away from pinball but I have some very dedicated pinball players back on my route now. I know some locations where I can go in and some guys after lunch will come by and play for 30 minutes. Every work day I can take you and show you those guys. They come back and they're regular customers. There's a video game sitting right there but they choose the pinball machine. My revenue with the pinball machines has come back up to where it ought to be, really.

**Cash Box:** How about jukeboxes?

**Ringo:** Jukeboxes are pretty tough. Your overhead of running jukeboxes is higher than any game you have. You have to buy the records and the maintenance, so when I look at my ROI on jukeboxes the overhead is just higher. The revenue is not counting up that much. I operate on a rural area and I'm still on two for a quarter. Someday I think we can go to a quarter but right now there's just not enough competition in this area. Everyone is on two for a quarter. In Dallas, Ft. Worth, and Houston clubs they're on to a quarter a play. That might or might not help. I imagine it might help a little. I think if it wasn't for the jukeboxes being a kind of an anchor in a location, there's not enough profit to really justify fooling with them. On the other hand, I guess they provide some entertainment and kinda help lock in the location.

**Cash Box:** The coin op industry seems to have as many facets — jukes, pins, vids, vending equipment — as it does different associations to protect its interests. Do you feel the four trade associations — AMOA, AGMA, AVMDA, and NCMI — can do anything to integrate its assets?

**Ringo:** We ought to strengthen the industry. I believe everyone has an honest intention of doing just that. One thing that concerns me is the fragmentation of our energies. I just feel if the energy was coming from one source or one representative, it might just be more effective. That may not be, I don't know.

**Cash Box:** What do you think is the special nature of AMOA that sets it apart from other trade organization?

**Ringo:** Ever since I've been associated with AMOA, they've always gone the extra mile to try to organize any state organization that needed help. I know Texas didn't have an organization. If it hadn't been for the help, guidance and support from the AMOA, I'm not sure they would have as strong an organization as they have right now. Texas has a very effective association and the AMOA helped us from the very start. Not only that, they've sent a representative to our association every year. Every time we've invited them they've always sent a representative. They've been doing that for 30 years but if there's a better way to do it I'm all for it. I don't know of any better way because it certainly is a not-for-profit organization. Every dime that goes into it is either still there or goes right back into helping our industry in some way or another. It's all volunteers, except our staff. They're a good staff, I think. I think AMOA is set up to serve the industry because of the nature of the committees and the board, a very dedicated board. I've never seen more dedicated people than on the AMOA board. It's been that way since I've known them.





## Soccer Game Bows

LOS ANGELES — Data East USA is introducing a game entitled Pro Soccer, where the player has total control of all 11 teammates — and can perform lateral shots, long, short, and centering passes, sliding tackles, dribbling and goal shots.

The game was first introduced in Japan two months ago, and has topped the charts as the best earner of the summer. Based on the same field rules as soccer, the game should enjoy universal appeal as soccer continues to expand as the fastest growing spectator sport in this country.

Featuring a 3-dimensional view of the playing field, the player uses the joystick to control the "Blue Team" members in 8 directions as they dribble, pass, tackle and kick the ball with graphic detail. Lateral passes are accomplished by pressing the "Short Pass" button, forward passes and goal kicks are achieved by pressing the "Shoot-Long Pass" button. An inset at the top of the screen displays an arrow to denote the pass receiver.

## AMOA Sponsors Tax Session

LOS ANGELES — AMOA, by special arrangement with Blackman Kallick and Co., Ltd., will hold a special tax consulting session for AMOA members at this year's Expo. James Harfield will conduct a one hour presentation on Oct. 27th at 2 p.m. and follow it with a two hour session of one-on-one tax consultation. For further information visit the AMOA registration area in the Rivergate Concourse.

## New Videodisc Juke

LOS ANGELES — Videodisc Jukebox Inc. (VJI) of Los Angeles will unveil its new Laser View 2000 video player at the Amusement and Music Operators Association Expo '83, held in New Orleans October 27-30.

Containing 60 selections of rock, country and comedy video clips, the Laser View 2000 model will feature a large screen TV and digital sound. VJI hopes to place the machine in arcades, taverns and other locations nationally, where customers can play a selection for 50¢.

## Op Survey

(continued from page 46)

becoming stagnant!" "a decrease in revenues — lack of help from the manufacturers," "equipment saturation, rising costs, increased licenses and taxes," "a decline in player interest," "more greed on the part of manufacturers," "fewer competitors," "increased attention from state legislatures for additional taxation (on operators) due to grossly inaccurate media reports" and one encouraging comment from a midwest operator who observed, "prices on games have dropped!"

When queried as to what they feel are the most irritating things about the operating business respondents had some choice comments to make. Because of so much similarity of opinion on this subject, following are just a few sample comments which reflect the majority's sentiments: "a lack of appreciation by locations of services rendered," "fly by night operators who don't know what they are doing," "you can't get a piece paid for before the next piece is out," "the 50/50 split," "imposed licenses and taxes," "unreasonable location demands," "the misconceptions conveyed by the media to the public!"

# CALENDAR

1983

Nov. 3-6: National Home Electronics Show; Arlington Park Exposition Hall; Arlington Heights, Ill. (Chicago Suburb).

Nov. 18-20: IAAPA national convention; The Rivergate; New Orleans.

1984

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

Mar. 9-11: AOE '84; O'Hare Expo Center; Chicago; nat'l. trade show.

# A better way to go.



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# THE JUKEBOX PROGRAMMER

October 29, 1982

\* indicates new entry

## POP

- 1 TELL HER ABOUT IT  
BILLY JOEL (Columbia 38-04012)
- 2 THE SAFETY DANCE  
MEN WITHOUT HATS (Backstreet/MCA BSR-52232)
- 3 PUTTIN' ON THE RITZ  
TACO (RCA PB-50727)
- 4 (SHE'S) SEXY + 17  
STRAY CATS (EMI America B-8168)
- 5 TOTAL ECLIPSE OF THE HEART  
BONNIE TYLER (Columbia 38-03906)
- 6 SWEET DREAMS (ARE MADE OF THIS)  
EURYTHMICS (RCA PB-13533)
- 7 KING OF PAIN  
THE POLICE (A&M 2569)
- 8 EVERY BREATH YOU TAKE  
THE POLICE (A&M 2542)
- 9 TRUE  
SPANDAU BALLET (Chrysalis/CBS VS4 42720)
- 10 MANIAC  
MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-7)
- 11 MAKING LOVE OUT OF NOTHING AT ALL  
AIR SUPPLY (Arista AS1 9056)
- 12 PROMISES, PROMISES  
NAKED EYES (EMI America B-8170)
- 13 BURNING DOWN THE HOUSE  
TALKING HEADS (Sire 7-29565)
- 14 ISLANDS IN THE STREAM  
KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)
- 15 ALL NIGHT LONG (ALL NIGHT)  
LIONEL RICHIE (Motown 1698MF)
- 16 FAR FROM OVER  
FRANK STALLONE (RSO/PolyGram 815 023-7)
- 17 ONE THING LEADS TO ANOTHER  
THE FIXX (MCA 52264)
- 18 UPTOWN GIRL  
BILLY JOEL (Columbia 38-04149)
- 19 LOVE IS A BATTLEFIELD  
PAT BENATAR (Chrysalis/CBS VS4 42732)
- 20 CHINA GIRL  
DAVID BOWIE (EMI America B-8165)
- 21 SITTING AT THE WHEEL  
THE MOODY BLUES (Threshold/PolyGram TR 604)
- 22 HUMAN NATURE  
MICHAEL JACKSON (Epic 34-04026)
- 23 SAY SAY SAY\*  
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 24 BIG LOG  
ROBERT PLANT (Es Paranza/Atlantic 7-99844)
- 25 DR. HECKYLL & MR. JIVE  
MEN AT WORK (Columbia 38-04111)
- 26 FOOLIN'  
DEF LEPPARD (Mercury/PolyGram 814 178-7)
- 27 SHE WORKS HARD FOR THE MONEY  
DONNA SUMMER (Mercury/PolyGram 812 604-7)
- 28 CRUMBLIN' DOWN\*  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
- 29 HOT GIRLS IN LOVE  
LOVERBOY (Columbia 38-03914)
- 30 INVISIBLE HANDS\*  
KIM CARNES (EMI America B-8181)

## COUNTRY

- 1 PARADISE TONIGHT  
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)
- 2 SCARLET FEVER  
KENNY ROGERS (Liberty P-B-1503)
- 3 ISLANDS IN THE STREAM  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 4 WHAT AM I GONNA DO  
MERLE HAGGARD (Epic 34-04006)
- 5 LADY DOWN ON LOVE  
ALABAMA (RCA PB-13590)
- 6 DON'T YOU KNOW HOW MUCH I LOVE YOU  
RONNIE MILSAP (RCA PB-13564)
- 7 NOBODY BUT YOU  
DON WILLIAMS (MCA-52245)
- 8 YOU'VE GOT A LOVER  
RICKY SKAGGS (Epic 34-04044)
- 9 YOU PUT THE BEAT IN MY HEART  
EDDIE RABBITT (Warner Bros. 7-29512)
- 10 THE WIND BENEATH MY WINGS  
GARY MORRIS (Warner Bros. 7-29532)
- 11 ONE OF A KIND PAIR OF FOOLS  
BARBARA MANDRELL (MCA-52258)
- 12 SOMEBODY'S GONNA LOVE YOU  
LEE GREENWOOD (MCA-52257)
- 13 GUILTY  
THE STATLER BROTHERS (Mercury/PolyGram 812 988-7)
- 14 NEW LOOKS FROM AN OLD LOVER  
B.J. THOMAS (Cleveland Int'l/CBS 38-03985)
- 15 WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE  
REBA McENTIRE (Mercury/PolyGram 812 835-7)
- 16 YOUR LOVE SHINES THROUGH  
MICKEY GILLEY (Epic 34-04018)
- 17 BABY, WHAT ABOUT YOU  
CRYSTAL GAYLE (Warner Bros. 7-29582)
- 18 HOLD ON I'M COMIN'  
WAYLON JENNINGS & JERRY REED (RCA PB-13580)
- 19 SOMETIMES I GET LUCKY AND FORGET  
GENE WATSON (MCA-52243)
- 20 TOO HOT TO SLEEP  
LOUIS\* MANDRELL (RCA PB-13567)
- 21 TENNESSEE WHISKEY  
GEORGE JONES (Epic 34-04082)
- 22 NIGHT GAMES  
CHARLEY PRIDE (RCA PB-13542)
- 23 THE BOY GETS AROUND  
SYLVIA (RCA PB-13589)
- 24 IF IT WAS EASY  
ED BRUCE (MCA-52251)
- 25 HOW COULD I LOVE HER SO MUCH  
JOHNNY RODRIGUEZ (Epic 34-03972)
- 26 ANYBODY ELSE'S HEART BUT MINE  
TERRI GIBBS (MCA-52252)
- 27 I'M ONLY IN IT FOR THE LOVE  
JOHN CONLEE (MCA-52231)
- 28 FLIGHT 309 TO TENNESSEE  
SHELLY WEST (Warner/Viva 7-29659)
- 29 HEY BARTENDER  
JOHNNY LEE (Full Moon/Elektra 7-29605)
- 30 HOLDING HER AND LOVING YOU\*  
EARL THOMAS CONLEY (RCA PB-13596)

## BLACK CONTEMPORARY

- 1 ROCKIT  
HERBIE HANCOCK (Columbia 38-04054)
- 2 COLD BLOODED  
RICK JAMES (Gordy/Motown 1687GF)
- 3 PARTY TRAIN  
THE GAP BAND (Total Experience/PolyGram TE8209)
- 4 JUST BE GOOD TO ME  
THE S.O.S. BAND (Tabu/CBS ZS4 03955)
- 5 YOU'RE NUMBER ONE (IN MY BOOK)  
GLADYS KNIGHT & THE PIPS (Columbia 38-04033)
- 6 I CAN MAKE YOU DANCE (PART I)  
ZAPP (Warner Bros. 7-29553)
- 7 TONIGHT I CELEBRATE MY LOVE  
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
- 8 FREAK-A-ZOID  
MIDNIGHT STAR (Solar/Elektra 7-69828)
- 9 AIN'T NOBODY  
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 10 DON'T YOU GET SO MAD  
JEFFREY OSBORNE (A&M 2561)
- 11 I KNOW  
PHILIP BAILEY (Columbia 38-03968)
- 12 GET IT RIGHT  
ARETHA FRANKLIN (Arista ASI-9034)
- 13 STOP DOGGIN' ME AROUND  
KLIQUE (MCA52250)
- 14 DEAD GIVEAWAY  
SHALAMAR (Solar/Elektra 7-69819)
- 15 ALL NIGHT LONG (ALL NIGHT)  
LIONEL RICHIE (Motown 1698MF)
- 16 PILOT ERROR  
STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)
- 17 YOU BROUGHT THE SUNSHINE (INTO MY LIFE)  
THE CLARK SISTERS (Westbound/Elektra 7-69810)
- 18 IS THIS THE END  
NEW EDITION (Streetwise SWRL 1111)
- 19 SHE WORKS HARD FOR THE MONEY  
DONNA SUMMER (Mercury/PolyGram 812 370-7)
- 20 LADY LOVE ME (ONE MORE TIME)  
GEORGE BENSON (Warner Bros. 7-29563)
- 21 HOW DO YOU KEEP THE MUSIC PLAYING  
JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29618)
- 22 I.O.U.  
FREEEZ (Streetwise SWRL 2210)
- 23 DEEPER IN LOVE  
TAVARES (RCA PB-13611)
- 24 I FOUND MYSELF WHEN I LOST YOU\*  
TYRONE DAVIS (Ocean-Front OF 2001)
- 25 ONLY YOU  
COMMODORES (Motown 1694MF)
- 26 HIGH-RISE  
ASHFORD & SIMPSON (Capitol B-5250)
- 27 MY FIRST LOVE  
RENE & ANGELA (Capitol B-5272)
- 28 CRAZY  
MANHATTANS (Columbia 38-03939)
- 29 SHAKE IT UP  
SLAVE (Cotillion/Atco 7-99838)
- 30 MIRACLES  
STACY LATTISAW (Cotillion/Atco 7-99855)

## RECORDS TO WATCH

DIXIE DREAMIN' — Atlanta — MDJ  
 EV'RY HEART SHOULD HAVE ONE — Charley Pride — RCA  
 HEROES — Stanley Clarke/George Duke — Epic  
 HOW MANY TIMES CAN WE SAY GOODBYE — Dionne Warwick and Luther Vandross  
 — Arista  
 I NEED YOU — Pointer Sisters — Planet/RCA

IN MY EYES — John Conlee — MCA  
 LONELY BUT ONLY FOR YOU — Sissy Spacek — Atlantic America  
 KEEPIN' MY LOVE SATISFIED — Melba Moore — Capitol  
 RESPECT — Billy Griffin — Columbia  
 SOULS — Rick Springfield — RCA  
 TIME WILL REVEAL — DeBarge — Gordy/Motown

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OTHER \_\_\_\_\_



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I LOST YOU"

FROM THE ALBUM "SOMETHING GOOD" (OF-101)

CB 52 BB 49

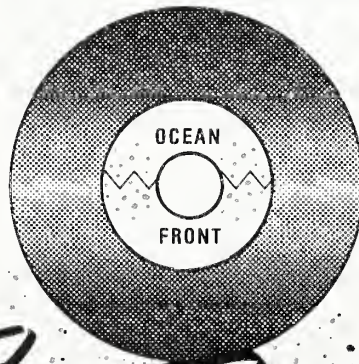
## GARLAND GREEN

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CB 67 BB 76

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(OF-2003)

## DAVID WILLIAMS

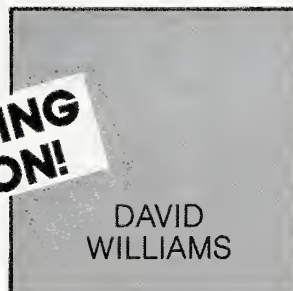
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**Best Pop Record of the Year:**

**"Beat It" Michael Jackson Epic**

**Best Soul Record of the Year:**

**"Billie Jean" Michael Jackson Epic**



**Best Rock Record of the Year:**

**"Down Under" Men At Work Columbia**



**Best Country Record of the Year:**

**"Swingin' " John Anderson Warner Bros.**











**PRE-SEASON BASH!** — Although hockey season is a month away, hundreds of hockey fans of all ages, both male and female, turned out for a pre-season exhibition of sorts, which was held at Circus, a prominent mid west chain of family oriented arcades and restaurants owned and operated by Advance Carter Company of Minneapolis. A big attraction, of course, was the appearance of professional hockey player Neal Broten, All-Star Center of the Minnesota North Stars. His appearance was in conjunction with the current-running I.C.E. "Chexx" hockey game promotion being sponsored in Minnesota by Hanson Distributing Company. In addition to signing autographs, Broten challenged players to matches on the "Chexx" machine. Out of the thirty or more challenges (including one by Steve Bernstein, I.C.E. veepee and Dave Gabrielli, Hanson's in-house "Chexx-pert" and promo rep) Broten was defeated only three times (not by Steve or Dave, though)! His appearance also kicked off a three-week series of play offs in all Twin Cities Circus locations, which will lead up to a championship tour-

namment at the Village North Circus where Broten will be present to take on the champions "one-on-one" and present trophies and prizes to the winners. In commenting on the tremendous success of the event, Kirk McKennon, Hanson's vice president, stated "We were very pleased with the turnout today, and will continue to field Neal as long as we continue to draw crowds to our customers' locations. Circus did a super job of promoting the event, and the kids (young and old) enjoyed the competition." The accompanying photos depict some of the day's activities. Pictured are (l-r) Ray Hibarger (Hanson Dist.), Dan Heilicher (Advance Carter), Norman Pink (Advance Carter), Neal Broten, Barry Kane (Circus/Advance Carter) and Steve Bernstein (Innovative Concepts in Entertainment)! Neal Broten (far side of game) playing a young "Chexx" challenger; and in the final two photos Broten is seen doing the autograph bit for fans of all ages!

## AMOA Sets Varied Seminars Schedule

LOS ANGELES — When the 1983 AMOA Exposition opens this week at the Rivergate in New Orleans, operators, distributors and manufacturers will not only be assessing new product lines, but they'll also have the opportunity to confer in open information sessions and seminars. A plethora of educational events spotlighting issues and problems facing the coin machine industry will be sponsored by

AMOA concurrent with the action on the exhibit floor.

Kicking off a day before the exhibit area opens, the first afternoon of sessions begins 10:00 a.m. on Oct. 27 at the Hilton Hotel with a meet discussing alternatives in pinball merchandising. At the same time in a different part of the Hilton, two policewomen, Sgts. Donna Shepherd and Debbi Chitwood will go over rules for

"Common Sense Security" to avoid rip-offs of coin machines. Later in the morning, a seminar will discuss "a quest for identity and style" in fun centers/arcades. Business affairs dominate the rest of the day's schedule, with such programs as "Make The '80s Pay: Reduce Discretionary and Vehicle Costs," "Benefits," and a practical discussion of taxation entitled "Are You Paying The IRS Too Much," by tax authority James L. Harfield. Following Harfield's discourse, the Hilton will sponsor a State Association Meeting in Grand Ballroom B.

### Grand Opening

On October 28, the registration area on the Rivergate Concourse will be open bright and early at 8 a.m., and will remain open throughout the morning and afternoon. The Rivergate concourse will also be the spot for the Grand Opening Ceremony of the 1983 AMOA International Exposition, held at noon as the exhibits officially open. The display floor will close for the day at 6 p.m. On the administrative side of the event, the 35th Anniversary General Session and Annual AMOA Business Meeting will commence at 9 a.m. and last approximately three hours. The meeting will be held at the Hilton Hotel's Grand Ballroom. With an as of yet unannounced meeting place and previous reservations needed to attend, the AMOA will hold its Ladies Luncheon entitled "A Touch of Mardi Gras" beginning at noon till 2:00 p.m.

### Saturday Program

The convention's Saturday program begins once again with the 8 a.m. opening of the registration area at the Rivergate Concourse. One hour later, the following five presentations are scheduled to open: In the Grand Salon C, Section 3 of the Hilton Hotel, a technical seminar offered by Williams Electronics will continue until noon. In Section 6 of the Grand Salon, a review of "Strategic Planning For the '80s" will be held. In Section 4, the AMOA's legislative report will be the spotlight. Section 2 hosts a discussion of "Risk Taking and Entrepreneurship," featuring Rep. Andy Ireland (D-FL) as guest speaker. The latter three programs will run until 10 a.m. A Public Relations seminar/workshop is set to be held in Section 8, led by author/editor Sandra Peeman.

At 10 a.m., the opening of the AMOA convention exhibits at the Rivergate's Main Concourse will take place. Three presentations will begin at this time as well. "The

How-To of a Pool League" will be examined by Valley representative Check Melhem and D&R Novelty spokesman Gary Benson in the Hilton Hotel's Grand Salon B, Section 2A. In Grand Salon A, John Browne of Pioneer Corporation will explore new technologies in a speech entitled "Laser Discs: Front & Center/Overview of Optical Video Disc Technology — A Service Perspective." Both of the above events conclude at 11 a.m.

"Pinball Merchandising: An Alternative," first offered on Thursday, will be held again, beginning at 11 a.m. in the Hilton's Grand Salon D, Section 11. Also commencing at that time is a repeat of Rep. Ireland's "Risk Taking And Entrepreneurship" program in Grand Salon D, Section 12. Both of these end at noon.

No lectures or seminars will be given on Saturday afternoon, though the exhibits will remain open until 6 p.m. From 6:45 p.m. until 7:30 p.m., a cash bar reception is held at the Hilton's Grand Salon D.

Special evening festivities for AMOA convention attendees begin at 7:30 p.m., when the organization's annual banquet and stage show is held. Among the highlights planned are the presentation of the 20th Annual Jukebox Awards and the second Annual Games Awards. After these honors are conferred, entertainment will be provided by Country superstar Mickey Gilley. The affair — and the entire Saturday convention day — is scheduled to close at approximately 11:30 p.m.

On Sunday, October 30, the last day of the convention, the Registration Area at the Rivergate Concourse will be open from 8 a.m. till 4 p.m. As a one-hour seminar beginning at 9 a.m., Manley Lawson will present "Are You Computerizing For The Right Reason" at the Hilton's Grand Salon D/Section 12, to discuss the advantages and disadvantages of computerized business technology in the industry. Also beginning at the same time will be Notre Dame University's Dr. Richard Hunter's one hour seminar on the subject of contracts for the operators' interest entitled, "Protect Yourself; Protect Your Business; The Advantage of Contracts." Dr. Hunter's discussion will take place at the Hilton's Grand Salon C/Section 7. In another of the informative one hour presentations, a repeat of the same seminar given Saturday, "Strategic Planning for the 80's" will occur at the hotel's Grand Salon C/Section

(continued on page 60)



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For naming **Billie Jean** Best Soul  
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**Beat It** Best Pop Record of The Year  
and **Me** Most Popular Artist of The Year

*Michael Jackson*

Michael Jackson





## Schedule

(continued from page 58)

4. For everyone's convenience, particularly the seminar's attendees and those who could not attend due to conflicting schedules, the three above discussions will be taped and available at the AMOA Information and Services Booth in the Rivergate

Concourse. Also commencing at 9 a.m. will be a technical seminar regarding repair and maintenance of Rock-Ola phonographs as well as a preview of new equipment. The session takes place at the Hilton's Grand Salon C/Section 3 and should last three hours. Ten a.m. will mark the final opening of the exhibits at the Rivergate's Main Concourse with closing time at 4 p.m. Also, a repeat of "Protect

Yourself; Protect Your Business; The Advantage of Contracts" will be delivered at 11 a.m. and last till noon, take place at the same location the earlier program.

The wide range of topics covered throughout the Expo '83 events and programs, should give an added insight to the entire coin machine industry, for service technicians to manufacturing executives.

## AMOA Votes On Annual Game Awards

LOS ANGELES — At this week's Amusement & Music Operators Association (AMOA) convention in New Orleans, the national operators organization will announce the winners of the Games Awards, a yearly presentation based on earnings of the various coin-operated amusement machines in the categories of: Most Played Video Game; Most Played Pinball Game; and Most Played Other Game. The Games Awards were initiated by AMOA two years ago in recognition of the changing aspects of the industry and will now be coupled with the Jukebox Awards, which have become a trademark of AMOA and a highlight of the association's annual international exposition. Among the nominees for the Games Awards competition, that were announced in July, are: in the Most Played Video Game category, "Pole Position" (Atari); "Bump 'N Jump" (Data East); "Galaga" (Bally Midway); "Ms. Pac-Man" (Bally Midway); "Mr. Do" (Universal); "Bag Man" (Stern); "Nibbler" (Rock-Ola); "Buck Rogers" (Sega); "Jungle King" (Taito America); "Donkey Kong" (Nintendo); "Joust" (Williams); "Time Pilot" (Century); and "Qbert" (Gottlieb/Mylstar).

The nominees for Most Played Pinball Games are: "Eight Ball Deluxe" (Bally); "Caveman" (Gottlieb/Mylstar); "Baby Pac-Man" (Bally); "Royal Flush" (Gottlieb/Mylstar); and "Time Fantasy" (Williams).

In the list of nominations for Most Played Other Games, the nominees include four pool tables, "Valley," "Dynamo." U.S. Billiards and K-Enterprises; the American Shuffleboard shuffleboard; Williams' "Big Strike" shuffle alley; ICE's "Chexx" and Arachnid's "English Mark" darts.

The purpose of the Games Awards is to serve as the industry's "marks of excellence," according to the AMOA. The presentation of both the Jukebox and Games Awards will take place during the EXPO '83 banquet, October 29, at the New Orleans Hilton Hotel which will be headquarters hotel for the AMOA International Exposition this year.

Last year's Games Awards winners included "Ms Pac-Man" (Midway) for Most Played Video Game; "Eight Ball Deluxe" (Bally) for Most Played Pinball Game; and "Valley" pool tables received the Most Played Other Game prize.

May the best machine win . . .

## New Copyright Law OK'ed In China

LOS ANGELES — A draft copyright law was recently approved by the Executive Yuan of the Republic of China, substantially increasing civil and criminal penalties for copyright infringement. Under the proposed law, criminal penalties will include a minimum sentence of six months' imprisonment for any copyright infringement. Professional pirates could be sentenced to up to 5 years in prison, and fined up to \$1,250.

Civil damages have been set at a minimum level of 500 times the fixed price of the infringed property. This is also a substantial improvement on the existing law.

Writings, translations, art, musical works, recordings, motion pictures, video tape and computer software are all protected under the proposed law.

**WE'RE ONLY MAKING  
ONE PROMISE FOR  
THE 1983 AMOA SHOW...**

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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)

### 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)

### 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)  
Bagmann (2/83)  
Mazer Blazer (3/83)  
Cliff Hanger (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)

### 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)

### 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)

### 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)  
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

## CONVERSION KITS

(including interchangeable games & enhancement kits)

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, Mermaid  
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



# DISCS OF TRON



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*Kim Carnes*

**Produced by Keith Olsen for Pogologo Corp.**  
**Direction: Michael Brokaw/Kragen & Co.**  
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