

# CASH BOX

November 5, 1983

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## EDITORIAL

### MUSEXPO/VIDEXPO — The Right Place

The Ninth Annual International Record/Video and Music Industry Market — MUSEXPO/VIDEXPO '83, gets underway this week in Acapulco. An event of worldwide scope, MUSEXPO/VIDEXPO promises a unique opportunity for all of us by bringing together over 500 companies from North and South America, Europe, Asia and Africa.

This year's convention also marks a change of locale for the exposition, which has been held in Florida during the last few years. The switch to Mexico is indicative both of the events international stature, as well as the need for us in the United States to recognize the continually expanding markets and firms working in the record and video fields around the world.

The presence of corporations from Nigeria,

Columbia, Puerto Rico and other non-European countries is clear evidence that our world-wide industries are indeed becoming more and more of a global affair. And anyone planning on doing business tomorrow needs to become familiar with developing markets today. We have had far too little contact with such healthy if still isolated markets as Nigeria: the news that that country's King Sunny Ade has sold over 40 million records in his home market should be a revelation to us all.

It has become a cliché to say that technology is making the world smaller, yet it still bears recalling. We are in a business married to those technological changes, and the Acapulco gathering gives us a chance to see not only how the world is shrinking, but how our opportunities are expanding.

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### ON THE COVER

Words like integrity, passion and invigorating are quickly becoming synonymous with Mercury/PolyGram recording artist Big Country, a new British sensation which is steadily climbing up the Cash Box charts.

Unlike other British bands making it in the U.S., Big Country is not a dance oriented band, and does not use a synthesizer. Rather, its dual guitar, bass and drums line-up brings the standardized rock format to greater heights with melodic, soaring guitar lines often reminiscent of bagpipes echoing through the Scottish meadowlands.

The Scottish influence is no coincidence as two of its members, guitarists Stuart Adamson and Bruce Watson, both hail from that Northern area.

Although the group's first single failed to make any impact, the Steve Lillywhite-produced "Fields of Fire" and "In A Big Country" garnered critical acclaim and commercial success both overseas and in this country with the latter currently number 43 with a bullet on the Cash Box charts.



## TOP POP DEBUTS

### SINGLES

47 TWIST OF FATE — Olivia Newton-John — MCA

### ALBUMS

43 JOHN COUGAR MELLENCAMP — Riva

### POP SINGLE

ISLANDS IN THE STREAM  
Kenny Rogers & Dolly Parton  
RCA

### B/C SINGLE

ALL NIGHT LONG (ALL NIGHT)  
Lionel Richie  
Motown

### COUNTRY SINGLE

ISLANDS IN THE STREAM  
Kenny Rogers & Dolly Parton  
RCA

### JAZZ

FOXIE  
Bob James  
Tappan Zee/Columbia

## NUMBER ONES



Kenny Rogers & Dolly Parton

### 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

November 5, 1983

	Weeks On Chart	10/29
<b>1 ISLANDS IN THE STREAM</b> KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)	3	11
<b>2 TOTAL ECLIPSE OF THE HEART</b> BONNIE TYLER (Columbia 38-03906)	1	17
<b>3 ALL NIGHT LONG (ALL NIGHT)</b> LIONEL RICHIE (Motown 1698MF)	6	8
<b>4 TRUE</b> SPANDAU BALLET (Chrysalis/CBS VS4 42720)	4	15
<b>5 MAKING LOVE OUT OF NOTHING AT ALL</b> AIR SUPPLY (Arista AS1 9056)	2	15
<b>6 ONE THING LEADS TO ANOTHER</b> THE FIXX (MCA 52264)	7	11
<b>7 SAY SAY SAY</b> PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	13	4
<b>8 TELEPHONE (LONG DISTANCE LOVE AFFAIR)</b> SHEENA EASTON (EMI America B-8172)	9	12
<b>9 DELIRIOUS</b> PRINCE (Warner Bros. 7-29503)	11	10
<b>10 BURNING DOWN THE HOUSE</b> TALKING HEADS (Sire 7-29565)	10	14
<b>11 CUM ON FEEL THE NOIZE</b> QUIET RIOT (Pasha/CBS ZS4 04005)	16	8
<b>12 SUDDENLY LAST SUMMER</b> THE MOTELS (Capitol B-5271)	14	10
<b>13 UPTOWN GIRL</b> BILLY JOEL (Columbia 38-04149)	17	7
<b>14 TONIGHT I CELEBRATE MY LOVE</b> PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	15	18
<b>15 KING OF PAIN</b> THE POLICE (A&M 2569)	5	11
<b>16 MODERN LOVE</b> DAVID BOWIE (EMI America B-8177)	18	8
<b>17 LOVE IS A BATTLEFIELD</b> PAT BENATAR (Chrysalis/CBS VS4 42732)	23	7
<b>18 IF ANYONE FALLS</b> STEVIE NICKS (Modern/Atco 7-99832)	20	9
<b>19 THE SAFETY DANCE</b> MEN WITHOUT HATS (Backstreet/MCA BSR-52232)	8	20
<b>20 HEART AND SOUL</b> HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)	26	9
<b>21 TELL HER ABOUT IT</b> BILLY JOEL (Columbia 38-04012)	12	15
<b>22 (SHE'S) SEXY + 17</b> STRAY CATS (EMI America B-8168)	19	14
<b>23 BIG LOG</b> ROBERT PLANT (Es Paranza/Atlantic 7-99844)	21	13
<b>24 CRUMBLIN' DOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram R 214)	30	4
<b>25 P.Y.T. (PRETTY YOUNG THING)</b> MICHAEL JACKSON (Epic 34-04165)	36	5
<b>26 DR. HECKYLL &amp; MR. JIVE</b> MEN AT WORK (Columbia 38-04111)	27	8
<b>27 FOOLIN'</b> DEF LEPPARD (Mercury/PolyGram 814 178-7)	28	9
<b>28 SAY IT ISN'T SO</b> DARYL HALL-JOHN OATES (RCA PB-13654)	38	2
<b>29 LOVE IS A STRANGER</b> EURYTHMICS (RCA PB-13618)	33	7
<b>30 PROMISES, PROMISES</b> NAKED EYES (EMI America B-8170)	24	17
<b>31 CHURCH OF THE POISON MIND</b> CULTURE CLUB (Epic/Virgin 34-04144)	42	3
<b>32 PUTTIN' ON THE RITZ</b> TACO (RCA PB-50727)	22	19
<b>33 CAN'T SHAKE LOOSE</b> AGNETHA FALTSKOG (Polydor/PolyGram 815 230-7)	34	11

	Weeks On Chart	10/29
<b>34 WHY ME?</b> IRENE CARA (Geffen/Network 7-29464)	50	3
<b>35 THIS TIME</b> BRYAN ADAMS (A&M 2574)	29	10
<b>36 QUEEN OF THE BROKEN HEARTS</b> LOVERBOY (Columbia 38-04096)	39	8
<b>37 AUTOMATIC MAN</b> MICHAEL SEMBELLO (Warner Bros. 7-29485)	40	6
<b>38 OLD TIME ROCK &amp; ROLL</b> BOB SEGER & THE SILVER BULLET BAND (Capitol B-5276)	44	8
<b>39 SEND HER MY LOVE</b> JOURNEY (Columbia 38-04151)	43	6
<b>40 MIRROR MAN</b> THE HUMAN LEAGUE (Virgin/A&M 2587)	48	5
<b>41 TENDER IS THE NIGHT</b> JACKSON BROWNE (Asylum 7-69791)	47	6
<b>42 BREAK MY STRIDE</b> MATTHEW WILDER (Private I/CBS ZS4 04113)	46	8
<b>43 IN A BIG COUNTRY</b> BIG COUNTRY (Mercury/PolyGram 814 467-7)	67	3
<b>44 SPICE OF LIFE</b> MANHATTAN TRANSFER (Atlantic 7-89786)	45	9
<b>45 AIN'T NOBODY</b> RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)	52	6
<b>46 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK AND LUTHER VANDROSS (Arista AS1 9073)	51	5
<b>47 TWIST OF FATE</b> OLIVIA NEWTON-JOHN (MCA-52284)	—	1
<b>48 MY TOWN</b> MICHAEL STANLEY BAND (EMI America B-8178)	49	6
<b>49 JUST GOT LUCKY</b> JOBBOXERS (RCA PB-13601)	53	7
<b>50 MAJOR TOM (COMING HOME)</b> PETER SCHILLING (Elektra 7-69811)	55	6
<b>51 THE SMILE HAS LEFT YOUR EYES</b> ASIA (Geffen 7-29475)	56	4
<b>52 SOULS</b> RICK SPRINGFIELD (RCA PB-13650)	57	4
<b>53 SYNCHRONICITY II</b> THE POLICE (A&M 2571)	—	1
<b>54 STOP DOGGIN' ME AROUND</b> KLIQUE (MCA-52250)	59	5
<b>55 HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> LAURA BRANIGAN (Atlantic 7-98905)	25	19
<b>56 EVERYDAY I WRITE THE BOOK</b> ELVIS COSTELLO & THE ATTRACTIIONS (Columbia 38-04045)	41	11
<b>57 INVISIBLE HANDS</b> KIM CARNES (EMI America B-8181)	63	4
<b>58 THE WAY HE MAKES ME FEEL</b> BARBRA STREISAND (Columbia 38-04177)	65	3
<b>59 UNION OF THE SNAKE</b> DURAN DURAN (Capitol B-5290)	—	1
<b>60 MIRACLES</b> STACY LATTISAW (Cotillion/Atco 7-99855)	35	13
<b>61 MAMA</b> GENESIS (Atlantic 7-89770)	72	4
<b>62 TALKING IN YOUR SLEEP</b> THE ROMANTICS (Nemperor/CBS ZS4 04135)	68	5
<b>63 I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> ELTON JOHN (Geffen 7-29460)	80	2
<b>64 I NEED YOU</b> POINTER SISTERS (Planet/RCA YB-13639)	70	4
<b>65 I AM LOVE</b> JENNIFER HOLLIDAY (Geffen 7-29525)	74	4
<b>66 OWNER OF A LONELY HEART</b> YES (Atco 7-99817)	—	1

	Weeks On Chart	10/29
<b>67 ONLY YOU</b> COMMODORES (Motown 1694MF)	69	7
<b>68 ROCKIT</b> HERBIE HANCOCK (Columbia 38-04054)	64	7
<b>69 ON THE DARK SIDE</b> EDDIE AND THE CRUISERS (Scotti Brothers/CBS ZS4 04107)	73	5
<b>70 TIME WILL REVEAL</b> DeBARGE (Gordy/Motown 1705GF)	78	3
<b>71 EVERY BREATH YOU TAKE</b> THE POLICE (A&M 2542)	58	23
<b>72 FAR FROM OVER</b> FRANK STALLONE (RSO/PolyGram 815 023-7)	31	15
<b>73 DEAD GIVEAWAY</b> SHALAMAR (Solar/Elektra 7-69819)	37	19
<b>74 I WON'T STAND IN YOUR WAY</b> STRAY CATS (EMI America B-8185)	89	-2
<b>75 ALLERGIES</b> PAUL SIMON (Warner Bros. 7-29453)	—	1
<b>76 HOLIDAY</b> MADONNA (Sire 7-29478)	87	2
<b>77 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M 2591)	84	2
<b>78 NEVER SAY DIE (GIVE A LITTLE BIT MORE)</b> CLIFF RICHARD (EMI America B-8180)	79	3
<b>79 CAUGHT IN THE GAME</b> SURVIVOR (Scotti Bros./CBS ZS4 04074)	81	3
<b>80 WHEN THE LIGHTS GO OUT</b> NAKED EYES (EMI America B-8183)	88	2
<b>81 MANIAC</b> MICHAEL SEMBELLO (Casablanca/PolyGram 815 515-7)	32	23
<b>82 UNCONDITIONAL LOVE</b> DONNA SUMMER (Mercury/PolyGram 812 677-7)	61	10
<b>83 JUST BE GOOD TO ME</b> THE S.O.S. BAND (Tabu/CBS ZS4 03955)	54	10
<b>84 SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA PB-13533)	60	24
<b>85 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 604-7)	75	24
<b>86 WHAT'S NEW</b> LINDA RONSTADT & THE NELSON RIDDLE ORCHESTRA (Asylum 7-69780)	—	1
<b>87 WHEREVER I LAY MY HAT (THAT'S MY HOME)</b> PAUL YOUNG (Columbia 38-04071)	76	4
<b>88 I JUST CAN'T WALK AWAY</b> FOUR TOPS (Motown 1706MF)	—	1
<b>89 FAVORITE WASTE OF TIME</b> BETTE MIDLER (Atlantic 7-89761)	90	3
<b>90 FREAK-A-ZOID</b> MIDNIGHT STAR (Solar/Elektra 7-69828)	83	13
<b>91 LADY, LADY, LADY</b> JOE "BEAN" ESPOSITO (Casablanca/PolyGram 814 430-7)	82	3
<b>92 SITTING AT THE WHEEL</b> THE MOODY BLUES (Threshold/PolyGram TR 604)	71	10
<b>93 EVERYDAY PEOPLE</b> JOAN JETT AND THE BLACKHEARTS (Blackheart/MCA 52272)	77	9
<b>94 WHAT AM I GONNA DO</b> ROD STEWART (Warner Bros. 7-29564)	63	11
<b>95 DON'T CRY</b> ASIA (Geffen 7-29571)	85	15
<b>96 DON'T TRY TO STOP IT</b> ROMAN HOLLIDAY (Jive/Arista JS 1-9092)	66	6
<b>97 TAKE ANOTHER PICTURE</b> QUARTERFLASH (Geffen 7-29523)	91	6
<b>98 HUMAN NATURE</b> MICHAEL JACKSON (Epic 34-04026)	86	14
<b>99 DON'T GIRLS GET LONELY</b> GLENN SHORROCK (Capitol B-5267)	93	5
<b>100 COLD BLOODED</b> RICK JAMES (Gordy/Motown 1687GF)	92	16

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

Ain't Nobody (Overdue — ASCAP) . . . . . 45	How Many Times Can (Goldrian — ASCAP) . . . . . 46	My Town (Bema/Michael Stanley — ASCAP) . . . . . 48	Stop Doggin' Me (Lena — SESAC) . . . . . 54
All Night Long (Brockman — ASCAP) . . . . . 3	Human Nature (Porcara/John Betts — ASCAP) . . . . . 98	Never Say Die (Sooklooz — BMI/Chappell — ASCAP) . . . . . 78	Suddenly Last Summer (Clean Sheets — BMI) . . . . . 12
Allergies (Paul Simon — BMI) . . . . . 75	I Am Love (Sagittaire — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Backstreet—BMI) . . . . . 65	Old Time Rock (Muscle Shoals Sound — BMI) . . . . . 38	Sweet Dreams (Sunbury) . . . . . 84
Automatic Man (WB/Gravity Raincoat/David Bateau/On Backstreet/No Pain No Gain—ASCAP) . . . . . 37	I Guess That's Why (Intersong — ASCAP) . . . . . 63	On The Dark Side (Aurora Film Partners/John Cafferty — BMI) . . . . . 89	Synchronicity II (Magnetic/Reggatta Illegal — BMI) . . . . . 53
Big Log (Talk Time/Bay — ASCAP) . . . . . 23	I Just Can't (Good Life/Beau-Di-O-Do — ASCAP) . . . . . 88	One Thing Leads (Colgems-EMI — ASCAP) . . . . . 6	Take Another Picture (Narrow Dude/Bonnie Bee Good/WB — ASCAP) . . . . . 97
Break My Stride (Streetwise/Big Ears/No Ears—ASCAP) . . . . . 42	I Need You (Porchester/Dale Kawashima Orca/Day To Day — ASCAP/Neches River — BMI) . . . . . 64	Only You (Old Fashion — ASCAP) . . . . . 67	Talking In Your (Forever Endeavor/Romantics — ASCAP) . . . . . 62
Burning Down (WB/Blesu Disque/Index — ASCAP) 10	I Won't Stand (Willesden — BMI) . . . . . 74	Owner Of A (Warner Bros./Unforgettable Songs — ASCAP) . . . . . 68	Telephone (Mighty Mathelson/Slapshot — BMI) . . . . . 8
Can't Shake Loose (April/Russell Ballard—ASCAP) 33	If Anyone Falls (Welsh Witch — BMI) . . . . . 18	P.Y.T. (Eiseman/Hel-AI/Kings Road — BMI/Yellowbrick Road — ASCAP) . . . . . 25	Tell Her About It (Joel Songs — BMI) . . . . . 21
Caught In The Game (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP) . . . . . 79	In A Big Country (Virgin adm. by Chappell — ASCAP) . . . . . 43	Promises, Promises (Rondor (London) Ltd./Adm. by Almo — ASCAP) . . . . . 30	This Time (Irving/Adam's Comm./Calypso Toonz — BMI) . . . . . 35
Church Of The Poison (Virgin adm. by Chappell — ASCAP) . . . . . 31	Invisible Hands (Zomba — ASCAP) . . . . . 57	Puttin' On The Ritz (Schallplatten GMBH) . . . . . 32	Time Will Reveal (Jobete — ASCAP) . . . . . 70
Cold Blooded (Stone City — ASCAP) . . . . . 100	Islands In The Stream (Gibb Brothers/Unichappell — BMI) . . . . . 1	Queen Of The (Dean Of Music/Blackwood — BMI/Duke Reno/April — ASCAP) . . . . . 36	Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI) . . . . . 15
Crumblin' Down (Riva — ASCAP) . . . . . 24	Just Be Good (Flyte Tyme/Avant Garde/Almo — ASCAP) . . . . . 83	Rockit (Hancock/OAO — BMI) . . . . . 68	Total Eclipse (Lost Boys — BMI) . . . . . 2
Cum On Feel (Barn — ASCAP) . . . . . 11	Just Got Lucky (Zomba — ASCAP) . . . . . 49	Safety Dance (Off Backstreet/Les Editions Chapeau — BMI) . . . . . 19	True (Reformation Ltd. — ASCAP) . . . . . 4
Dead Giveaway (Spectrum VII/L.F.S. III — ASCAP) 73	King Of Pain (Magnetic — BMI) . . . . . 15	Say It Isn't So (Hot-Cha/Unichappell — BMI) . . . . . 28	Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI) . . . . . 47
Delirious (Controversy — ASCAP) . . . . . 9	Lady, Lady, Lady (Intersong/Famous/GMPC — ASCAP) . . . . . 91	Say Say Say (MPL Comm — ASCAP/Mijac — BMI) . . . . . 7	Unconditional Love (Sweet Summer Night/See This House — ASCAP) . . . . . 82
Don't Cry (Dick James — BMI) . . . . . 99	Love Is A Battlefield (Chinnichap/Careers — BMI/Makiki/Arista — ASCAP) . . . . . 17	Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP) . . . . . 39	Union Of The Snake (Trilec Ltd.) . . . . . 59
Don't Try To (Zomba — ASCAP) . . . . . 96	Love Is A Stranger (Red Network/Carbert — BMI) . . . . . 29	Sexy (Willesden — BMI) . . . . . 22	Uptown Girl (Joel Songs — BMI) . . . . . 13
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Far From Over (Stigwood/Famous — ASCAP) . . . . . 72	Mirror Man (Virgin/Chappell/Sound Diagrams/WB — ASCAP) . . . . . 40	Spice Of Life (Rodsongs/DJA/Samusic/Almo — ASCAP) . . . . . 44	Wherever I Lay (Jobete — ASCAP/Stone Agate — BMI) . . . . . 87
Favorite (MHC — ASCAP) . . . . . 89	Modern Love (Jones — ASCAP) . . . . . 16	Stay With Me (Zubaldah — ASCAP) . . . . . 77	Why Me? (GMPC/Carub/AICor — ASCAP) . . . . . 34
Foolin' (Zomba — ASCAP) . . . . . 27			
Freak-A-Zoid (Hip-Trip/Midstar — BMI) . . . . . 90			
Hend And Soul (Chinnichap/Careers — BMI) . . . . . 20			
Holiday (House Of Fun/Pure Energy — BMI) . . . . . 76			
How Am I (April/Is Hot — ASCAP/Blackwood—BMI) 55			

⊖ Exceptionally heavy radio activity this week

⊕ Exceptionally heavy sales activity this week



# Heated Home Taping Debate Continues In U.S. Senate

by Earl B. Abrams

WASHINGTON — Home taping of recorded music cost the recording industry, including songwriters and music publishers, \$1.4 billion last year in lost revenues, Stanley M. Gortikov, president of the Recording Industry Association of America, told a Senate subcommittee Oct. 25.

Gortikov testified in support of passage of S-31, legislation proposed by Senator Charles McC. Mathias (R-Md.), which would permit home taping of video and audio copyright material without payment of royalties but which would impose a royalty fee on the sale of every piece of recording equipment and blank tape sold to the public. The amount of the fee, the legislation says, would be settled by negotiation between copyright owners and manufacturers of recording apparatus and tape. If unable to come to an agreement, the legislation suggests that binding arbitration be employed.

Gortikov's estimate of the losses suffered by the recording industry in 1982 was based on a month-long diary study of over 1,350 people, with follow-up interviews with 500 of them. The survey was done by Audits and Surveys Inc. Among highlights presented to the Senate subcommittee:

- \* Americans annually tape the equivalent of 564 million music albums. Of these home tapings, 39% are from albums, 31% from radio and the remaining 30% from live concerts, etc. This is the equivalent of 325 million albums in lost sales of records and pre-recorded tapes.

- \* Some 84% of blank tapes bought by consumers are used to record music. This is the answer to arguments that blank tapes are sold for the recording of non-copyrighted material, such as business, correspondence, birthday parties, etc.

Dr. Alan Greenspan, New York economics consultant, testified that these data "indicate that in 1982, for every 100 recordings sold, an additional 75 were home taped." He noted also that almost three-fifths of American households now own tape recorders and new purchases are running at approximately 20 million units a year.

Gortikov reported that the recording industry produced 1,540 fewer albums in 1982 than it did in 1978, a decrease of 37%. He also said that three large recording

plants had been closed and that the industry as a whole now employs 7,000 fewer people than it did in 1978.

George David Weiss, president of the American Guild of Authors and Composers, told the committee that, "The bargain of copyright established by the Constitution is that copyright protection enables me to earn a living by writing my songs and thereby encourages me to write more songs and hopefully better ones. The public in turn benefits from hearing and playing them, here and now."

Support for the legislation was also voiced by Jack Valenti, president of the Motion Picture Association of America, and by David Ladd, register of copyrights, Library of Congress, among others. Valenti presented a new survey done by the NPD Group and analyzed by a unit of the Battelle Memorial Institute that indicated the burgeoning use of video cassette recorders. Among these findings:

- \* There were approximately 5.3 million VCRs in American homes in the early months of this year. By 1990, it is estimated there will be over 40 million VCRs in American households. That's half of all American households.

- \* Some 34 million blank videocassettes with a retail value of \$582 million were purchased by VCR owners. By 1990, this expenditure will amount of \$5.93 billion.

- \* The average VCR household owns 22.6 tapes; 19 were bought as blanks.

- \* By 1990, VCR owners will be making 11 billion recordings per year, resulting in a loss of \$470.4 million in copyright royalties annually in displaced sales of pre-recorded tapes alone.

Opposition to the Mathias bill was led by Charles D. Ferris, Washington attorney and former chairman of the FCC. Ferris reiterated arguments he had made before other congressional committees and in public statements: "...existing market mechanisms already adequately compensate copyright owners," referring to copyright payments made record companies and broadcasters. Commenting that the growth of ownership of home VCRs has created a market for prerecorded video tapes that amounted to \$500 million annually so far — a market that did not exist previously — Ferris added that "there is

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**MELLE MEL JOINS THE JETT SET** — While in New York City to promote her most recent single, "Everyday People," MCA/Blackheart recording artist Joan Jett (c) and her guitarist Ricky Byrd (r) got together with vocalist Melle Mel of Grandmaster Flash and the Furious Five (l) to discuss the possibility of recording together.

## NARM "Gift Of Music" Program Past 6-Week Point

by George Koulermos

LOS ANGELES — After its sixth week, the "Give The Gift Of Music" campaign — a 13-week, three-phase promotional program centered in Los Angeles — is beginning to generate consumer interest. As the holidays approach, record retailers are optimistic that with increased public awareness, the "Gift" will bolster sales during the Christmas season.

With a \$650,000 promotional budget designated solely for the Los Angeles push, this campaign marks the first time the entire music community has rallied behind a single marketing program.

Organized by the National Association of Record Merchandisers (NARM), the promotional campaign was launched September 14 with the intention to reach the vital Los Angeles market through television, radio and print advertising while appealing to the entire nation through a continuous ad program on MTV carrying the general slogan: "Give The Gift That Really Moves People... The Gift Of Music." Los Angeles was chosen as the first test market because of its strong dealer base and its ability to give the city's record manufacturing community an opportunity to see the "Gift" campaign first-hand. Appealing to both the confirmed record buyer as well as the occasional gift giver, a 24 page supplement featuring ads and music-related editorial copy was included in the Sunday version of the *Los Angeles Times*' October 16 *Calendar* section; also, five TV spots,

directed by Bob Giraldi, known for the Michael Jackson "Beat It" video, are being aired on both cable and network television with a special emphasis on MTV.

Joe Cohen, former executive vice president of NARM and current consultant for "Gift of Music," explained the campaign is in its second phase and a total of eight weeks of impact advertising is planned, with MTV being the only station to run ads for the entire 13-week period. "The reason we're advertising so much on MTV is because we're going for the target group of viewers who are established record buyers," Cohen commented. He added that the ads are selling a concept called "Gift" which takes longer than usual to sell and must be supplemented by individual ad campaigns from retail stores specifically naming which albums make the best gifts. "Once we've convinced the consumer to buy a gift we still have to give him a choice of records to buy, otherwise the overall campaign is a waste of time. The supplemental campaign conducted by the retailers will also carry the 'This Could Be Your Record Year' contest which will bring the buyer into the stores."

### 'Record Year' Contest

Cohen believes the "This Could Be Your Record Year" contest, with a grand prize of a different record every day for a year, has enhanced the use of the newspaper as a viable promotional medium by placing contest entry blanks in such L.A. publica-

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## Indies Voice Fear & Hope Regarding Proposed Mergers

by Jim Bessman

NEW YORK — The recently proposed Warner Bros./PolyGram merger and CBS Records' ensuing announced merger partner search has struck fear in the hearts of some independent labels, who feel that increased "conglomeratization" by the major labels will only serve to muscle them further out of the marketplace. Other small companies, however, are welcoming such merger activity with open arms, expecting that the results will only strengthen their hands when it comes to obtaining and selling the kinds of acts which traditionally make up the indie label's artist roster.

Voicing the most severe criticism of any impending mergings was Michael Gusick, head of Aero/Easy Street, who said that he spoke not so much out of animosity towards the majors but frustration. "The larger majors get, the more difficult it is for indies to compete with them," said Gusick, asserting that if successful, the mergers would serve to create banks rather than viable record companies. "The bigger they

get, the more dollars they have to spend, and it's difficult to compete with that kind of money against you in the marketplace be it in radio promotion, retail support, or video production.

"Look at MTV," he continued. "Independent label videos make up less than five percent of programming; maybe only one or two get shown outside of Pasha's Quiet Riot, and that's CBS-distributed. The majors are already pricing us out of the video marketplace by spending \$75,000-\$100,000 on a video, and by getting bigger, they can spend more. Even if we do a decent video for \$15,000-\$20,000, which is expensive for us, it will still look bad to programmers who want the more extravagant, complex, and costly clips."

Other label spokesmen mixed their concerns over proposed mergers with their perceived potential benefits from them. "When you get rid of competition, the public is hurt," noted Herb Corsaeck, Island's vice president in charge of Antilles/Mango, who also figured that things would all work out for the best in the end. "If

you hang in long enough, it all comes around. Things have to crash and smaller companies will emerge again and flourish."

Wesley Hein, vice president of Enigma Records, expressed reservations over the effect of major label mergers on distribution channels. "My initial reaction was that it would cut down competition in reducing the number of distributors, and would also reduce our options should we ever look for major label distribution of any of our product," he explained. "But on the other hand the reduction of distributors on the major level opens up opportunities on the independent level, and can only help the indie distributors like Greenworld, which handles our product. Since labels have less chances for major distribution, they must go with indie distributors and make them stronger, which can only help us as indie labels."

At Allegiance Records, president Bill Vanienziano noted the corresponding enhancement of merging companies' retail position along with their "capability to trigger awesome size promotion" on behalf

of a given piece. However, this increased power was balanced, he said, by their weakened ability to break new artists and respond to unexpected marketplace changes, both brought about by the creation of the bigger structures to support.

Rounder Records co-owner Ken Irwin cited product placement as his major problem with any finalized merger, and also mentioned radio play, but noted that "radio is so neglectful of roots music that it can't get much worse." But the feeling at the primarily folk/ethnic label is that "as long as we're dealing with music that's relevant and that people want, there will be store space available."

Irwin, who jokingly suggested offering his two-act Ramblin' label for merger with Columbia/CBS, also felt that mergers would create opportunities for Rounder and other independent labels to sign more artists, due to what he predicted would be an accompanying trimming of artist rosters at the big companies to include only the big-selling artists. "This will make more

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## BUSINESS NOTES



**FIRESIGN VIDEO** — Celebrating the recent release of the Firesign Theatre's new video entitled "Nick Danger — In The Case Of The Missing Yolk" are (l-r): Firesign member Phil Austin; executive producer Michael Nesmith; Firesign member Phil Proctor; producer Kevin McCormick; and Firesign member Peter Bergman.

## CableMusic U.K. To Start In 1984

LONDON — CableMusic UK is scheduled to start in 1984. It plans 11 hours of programming each day. The repeat factor will be 1:1, and should ensure that viewers do not see the same program twice.

CableMusic is not entirely dependent on advertising income, and is consequently able to exhibit more nerve and imagination in its programming.

It has made two major policy decisions which will ensure that its program is varied. Firstly it will employ a de-centralized system of production. The program making will be sub-contracted to independent producers. CableMusic's editorial view will extend beyond the bounds of music and into the realms of the arts to include all facets of popular culture. It will include chat shows and quizzes, both live and prerecorded.

It also intends to have its own studio and editing facilities which will provide independent producers with the infrastructure for program making.

CableMusic is hoped to attract many subscribers, because of the varied and high quality product.

CableMusic will be distributed from its own studio complex by direct satellite broadcast. The first 4 hours of the day's programming will be broadcast in "real time," from 7 a.m. to 11 a.m. The remainder of the day's program will be broadcast in 'downtime' for storage and retransmission. CableMusic will therefore supply its customers with a 3-hour continuous video program.

## Free Music Discs Bonus In RCA Promo

NEW YORK — In an effort to boost holiday sales of their video disc player, RCA is offering an unusual bonus — six free stereo music discs — with the purchase of any of the three RCA stereo disc players between now and December 24.

"This promotion is aimed directly at the 18-to-34-year-old market," said Herbert Mendelsohn, division vice president, marketing, RCA VideoDisc Division. He added that that segment of the market "accounts for approximately 39 percent of the population, but buys 80-percent of all audio records and tapes sold in the United States."

RCA will support the promotion with 60-second commercials on cable services that cater to the market, such as MTV and NBC's *Friday Night Videos*. Point-of-purchase posters and print ads will also be utilized.

A choice of two different six-packs is being offered. A pop/rock package contains *Flashdance*, "Kenny Loggins Alive," "Fleetwood Mac In Concert-Mirage Tour of 1982," "Diana Ross In Concert," "Paul McCartney Rockshow," and "The Doobie Brothers." The second six-pack features *Flashdance*, "Rush — Exit Stage Left," "Totally Go-Go's," "Pink Floyd at Pompeii," "Duran Duran" and "The Who — The Kids Are Alright."

Under the terms of the promotion, customers purchasing a stereo player will have a choice of either a six-pack or a \$50 rebate. Purchasers of the monaural SJT 100 video disc player will receive a \$50 rebate.

## Crazy Eddie Said To Buy Disc-O-Mat

NEW YORK — Sources at both Disc-O-Mat and Crazy Eddie confirmed reports that sale of the six-store Disc-O-Mat chain to the 12-store Crazy Eddie was imminent at press time. Burt Goldstein, vice president of Crazy Eddie, reported nothing final as yet, but admitted that the chain was negotiating "along with five to 10 other people, as I understand it."

The other sources, however, said that signatures were all that was needed to solidify an already existing handshake agreement. These sources further said that previous Disc-O-Mat sale discussions held with the Albany, N.Y.-based Record Town Transworld Music Corp. had fallen through.

Crazy Eddie has 12 stores in the New York area, with a thirteenth scheduled to open in two weeks in Totowa, N.J. The Disc-O-Mat chain has four stores in Manhattan and two in New Jersey.

## NY NARAS Fetes MVP's

NEW YORK — The New York chapter of the National Academy of Recording Arts and Sciences (NARAS) will present its 5th Annual Most Valuable Player Awards at 6:00 p.m. this Tuesday, Nov. 1 at 110 West 44th Street. The Awards are given in recognition of the session players who have contributed their talent to New York's recording scene.

Saxophonist Gerry Mulligan will act as emcee, with Richard Hayman, Roger Kellaway, Frank Owens, Bobby Short and Lucy Simon presenting awards. The program will also include a musical tribute to jazzman Jean "Toots" Thielemans, hosted by Billy Taylor.

Tickets for the Awards ceremony can be bought at the NARAS office, 157 West 57th Street, Suite 504. The telephone number is (212) 245-5440.

## NEW FACES TO WATCH



## Burning Sensations

While the Burning Sensations' unique brand of music has left its listeners fumbling for adjectives to describe to the group's sound, one thing is for certain: live or on record, the band is a definite new vital source in rock.

Call it "Afrobilly" or "Heavy Metal Reggae" or even "Roots Rock," regardless of the hybridized titles the Burning Sensations combine a polyrhythmic urgency and complexity largely inherent in Calypso and African tribal music along with the basic rock 'n' roll ethic of loud guitars and punctuating saxophone breaks.

Formed about a year ago by former Motels lead guitarist, Tim McGovern, and members of L.A./Jersey-rock band Andy and the Rattlesnakes, the Burning Sensations began gigging around Los Angeles culminating with a 35-week long stint at a local hotspot, Madam Wong's. This led to a contract with Capitol Records and the release of an EP featuring the band's hit single, "Belly of the Whale." The song is also one of the highlights of the group's recent self-titled debut LP which is filled with exuberant, danceable music and a positive, party time atmosphere.

McGovern, a veteran of such local groups as the punky the Pop, the heavy metal Straitjackets, and the cabaretesque Motels wrote much of the group's debut which features original material with the exception of two covers, "Down On The Corner," originally recorded by Creedence Clearwater Revival's John Fogerty, and "I Don't Live Today" by Jimi Hendrix. The latter choice appears odd since the L.A. music press has associated McGovern's guitar style to Hendrix's to the point of suggesting the influence is an anachronistic imitation. The inclusion of "I Don't Live Today" seems to fuel rumours rather than renege them, "It's just a cover song," McGovern explained, "To me it was the song that defined it, it was my favorite . . . ours is a disco version. I'm influenced by a variety of things from the likes of Mozart to Hendrix. I mean, it's just anything that's good, I'm impressed by."

Another interesting choice to include in the band's debut was "Envy," a cut recorded on the Motels' second LP, "Careful," during McGovern's tenure with the band. "We recorded 'Envy' af-

ter getting special requests from fans and from the record company," he said. "Basically, we thought it was a fun song to do. We didn't have too much time to record the album 'six weeks' and didn't have time to develop any new material. We recorded the songs we were playing in clubs."

McGovern, who shares production credit with David Jerden, pointed out it was understood, even before signing with Capitol, he would take a part in producing the band's records. Of his producer debut, he said, "I felt good about not having to answer to anybody but myself. I was satisfied with the outcome." McGovern proudly pointed out his "Belly of the Whale" is being used to demonstrate the quality of the new studios at Capitol.

McGovern said "Belly of the Whale" was an example of me trying to sit down and write a song which reflected how I felt about getting kicked out of the band," referring to his much publicized and controversial dispute between the Motels' lead singer Martha Davis. "I like to be up and write up songs. I've had enough of depressing songs and running eye make-up."

"Really, lyrics are a funny thing with me because I never cared what anybody was saying on record, I never paid much attention to the words. It was always the last thing on my mind up until we started making records. Even in the Motels, the lyrics were kind of Zen. The fact is I don't have anything to say which you haven't heard already."

With regards to Burning Sensations local success, McGovern pointed out the turning point was getting airplay on new music bastion KROQ and similar stations "simply on the song's merit and nothing else." He feels that "Belly of the Whale" still has a lot of potential and could become a national hit — the rationale behind re-releasing it on the album. "I'm still convinced that it's a hit song and that if people get to hear it, they'll buy it. I just know it's a great song and it's only natural that it be included in the LP."

In support of the EP and the newly released debut LP, Burning Sensations have been touring quite extensively throughout the country both supporting Madness, and Peter Tosh, as well as headlining dates in small clubs. The band, which includes Rob Rio Hasick on bass, Barry (The Hatchet) Wisdom on drums, Morley Bartnof on keyboards, Jeff Hollie on saxophone and Tempo (Michael Temple) on percussion, gives a wild show with every member of the band granted lengthy solos. Although McGovern is the lead vocalist, on stage he is not the frontman and prefers to stay at stage left, letting the kinetic Tempo, who plays a wide variety of percussive instruments, grab most of the spotlight.

Regardless of the band's complicated and intricate sound, McGovern is still a musician who just needs "a guitar, a twang bar and a stack of Marshalls" to rock out.

## Electronic Fun Expo Set For Nov. 3 In N.Y.C.

LOS ANGELES — Electronics products will be previewed to trade and press attendees at the Electronic Fun Expo, scheduled to open its doors November 3 at 10 a.m. at New York's Coliseum. Coleco, Texas Instruments, 3M, Atari, JVC and Panasonic are among the exhibitors at the consumer electronics expo, New York City's largest such event. 60,000 to 80,000 New York area consumers are expected to attend the event.

## Shelton Forms Mgt. Co.

LOS ANGELES — Former Epic and Motown publicity staffer Gene Shelton has established an independent Los Angeles-based public relations, marketing and artist management firm, Gene Shelton and Associates.

"Marketing an artist, particularly the black artist, is a complex task," Shelton said. "I've learned from two of the best and most influential labels — now it's my turn to roll the dice." Shelton may be reached at P.O. Box 47466, Los Angeles, CA 90047, (213) 758-8611.



# REVIEWS

## ALBUMS

### OUT OF THE BOX



**ROCK 'N SOUL PART 1** — Daryl Hall and John Oates — RCA CPL 1-4858 — Producer: Varlous — List: 8.98 — Bar Coded

Blue-eyed soulmeisters Daryl Hall and John Oates have written quite a few pop masterpieces in their 11 record career and all the singles featured on this greatest hits package have at least reached the **Cash Box** Top 5. Highlighting such hits as "Sara Smile," "Maneater," and "Rich Girl" the album also includes two new previously unreleased cuts to attract both the uninitiated listeners and the duo's longtime fans. The package also offers a calendar with each Hall and Oates album, in chronological order, representing a month of the year and ironically, "Rock 'n Soul Part 1" falls on the month of December. The perfect Christmas gift to give to a pop and soul lover who can't get enough.

### NEW AND DEVELOPING



**RESCUE** — Clarence Clemons and the Red Bank Rockers — Columbia BFC 38933 — Producer: Ralph Schuckett — List: None — Bar Coded

Clemons has become perhaps the best-known R&B saxmaster since the late King Curtis. He's honked and howled his way through Bruce Springsteen's LPs as a member of the E Street Band — now he steps out as the leader of his own group. Clemons has found a worthy lead vocalist for his Red Bank Rockers in John "J.T." Bowen, a raw-throated soul belter in the best tradition. With their bandmates, they romp through Chuck Berry-like rockers ("Jump Start My Heart"), rap work-outs ("Money To the Rescue") and throbbing ballads ("A Man In Love") with a refreshingly all-for-fun spirit. Springsteen himself puts in a guest appearance as guitarist on an original of his, "Savin' Up."

## SINGLES

### OUT OF THE BOX



**THE POLICE** (A&M AM-2571)  
**Synchronicity II** (5:04) (Magnetic Publishing Ltd., rep. by Regatta Music. Admin. in U.S. and Canada by Illegal Songs, Inc. — BMI) (Sting) (Producers: H. Padham & The Police)

What else? The most popular LP track is now the third single, and it jumps with a contemporary rock drive. Sting's vocals are particularly strong on the track, with rock-steady Stewart and multi-noisemaker Summers equally powerful. The success of the two previous 4 minutes-plus Top Tensers preclude any programming problems with the single's length. The band restarts their tour this week, and the LP appears to be a lingering holiday sales attraction.

### NEW AND DEVELOPING



**SIMON TOWNSHEND** (21 Records 815 992-7)

**I'm The Answer** (3:34) (Mainzeal Ltd. — PRS/ASCAP) (Simon Townshend) (Producer: Pete Townshend)

From under big brother's wing steps 22 year-old Simon Townshend with an impressive first single from debut LP "Sweet Sound." Sweetened by an instantly recognizable high backup voice, Townshend's unaffectedly sincere delivery to his folk-tinged pop ballad affirms both the title declaration and his easy entry into the family business.

Simon Townshend's debut single is bound to raise the eyebrows of listeners expecting a soundalike of big brother Pete. Then again, the 22 year-old is 18 years behind his illustrious brother/producer.

## FEATURE PICKS

### Pop

**INFIDELS** — Bob Dylan — Columbia/CBS QC 38819 — Producers: Bob Dylan and Mark Knopfler — List: none — Bar Coded

Though his work has been uneven recently, the appearance of a Bob Dylan LP is still a pop music event. Happily, "Infidels" may well be his most compelling and fully-realized work in years. There's a vibrancy and wit here reminiscent of his groundbreaking '60s albums. "Neighborhood Bully" and "Man Of Peace" burn with poetic sarcasm. Balancing such tracks are "Sweetheart Like You" and "Don't Fall Apart On Me Tonight," both introspective looks at human frailties. Dire Straits' Mark Knopfler shares production duties with Dylan and contributes tasteful, sympathetic guitar work while stellar reggae sessionmen Sly Dunbar and Robbie Shakespeare provide a firm rhythmic anchor. Superior production, songwriting and overall concept make "Infidels" one of the most important releases of the season.

**CAFE RACERS** — Kim Carnes — EMI America SO-17106 — Producer: Keith Olsen — List: 8.98 — Bar Coded

Although she hasn't been able to match the success of her hit single "Bette Davis Eyes," no one can say that Kim Carnes has not grown musically since that song. With Keith Olsen taking over the production chores from Val Garay, this LP features a harder, more contemporary sound with certain songs bordering on the dance-oriented genre. Showcasing various studio musicians of note such as David Paich, Steve Lukather and Steve Porcaro of Toto, and guitarist Waddy Wachtel, "Cafe Racers" is an imaginatively produced record. Songs like the upbeat "You Make My Heart Beat Faster (And That's All That Matters)," the pulsating "Hurricane" and the melancholic "I'll Be Here Where The Heart Is" shows Carnes' diversity. The record may appeal to a crossover audience but her old fans will definitely still appreciate the effort.

**THE REVOLUTION BY NIGHT** — Blue Oyster Cult — CBS/Columbia FC 38947 — Producer: Bruce Fairbairn — List: None — Bar Coded

Even hardcore Blue Oyster Cult fans have probably lost count of all the albums the group has released. With their latest LP the band produced some of its best songs in quite some time. There are some interesting songwriting collaborations on this album with rock figures like Aldo Nova, Patti Smith, and Ian Hunter which gives a new stylistic dimension to the band. Songs like "Take Me Away" and "Dragon Lady" will satisfy hardcore BOC fans and other headbangers alike with the band's patented dramatic dynamics, dark lyrical references and "Buck Dharma's" flash guitar theatrics.

**ALL THE RIGHT MOVES** — Various Artists — Casablanca/PolyGram 814 449-1 M-1 — Producer: Brooks Arthur — List: 8.98 — Bar Coded

Fall is usually the soundtrack season since many films are released before and during the Christmas season. On the heels of successes with the *Flashdance* and *Staying Alive* soundtracks, PolyGram has released *All The Right Moves* from the film starring Tom Cruise of *Risky Business* and *Taps* fame. The newly released LP features tracks from various artists including Jennifer Warnes, Junior and Stephanie Mills as each song maintains a similar atmosphere and mood yet has a certain stylistic variance from the pop rock of the title track to the upbeat funk of Junior's "Unison." The common denominator among all nine songs is a contempo sound maintained through subtle use of synthesizers which keeps the music cohesive and true to the movie's theme.

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## FEATURE PICKS

### Pop

**DAVID BOWIE** (RCA JK-13660)

**White Light/White Heat** (3:55) (Oakfield Ave. Music Ltd. — ASCAP) (Lou Reed) (Producers: David Bowie and Mike Moran)

Bowie is at his hard-rockin' best in this live cut from RCA's "Ziggy Stardust — The Motion Picture" soundtrack. The strait ahead 1973 performance of the Velvet Underground classic sounds refreshingly raw compared to the current EMI America hit product it goes up against, and is marked by Mick Ronson's fiery guitar soloing.

**ELO** (Jet ZS4 04208)

**Stranger** (4:27) (April Music Inc. — ASCAP) (Jeff Lynne) (Producer: Jeff Lynne)

Jeff Lynne serves up a lovely McCartneyesque vocal and ballad about leaving home. Using subdued keyboards, lyrical guitars, and swirling violins, he paints a moving picture of a small town boy anxiously facing the rest of the world, finding his first girl, and resolving never to return in the forceful fadeout.

**OLIVIA NEWTON-JOHN** (MCA MCA-52284)

**Twist Of Fate** (3:39) (Stephen A. Kipner Music/April Music Inc./Big Stick Music/Careers Music, Inc. — ASCAP/BMI) (S. Kipner — P. Beckett) (Producer: David Foster)

Olivia Newton-John's first movie collaboration with John Travolta in "Grease" brought forth big hits, and this first soundtrack entry from their second teaming in "Two Of A Kind" is of equal caliber. A hard dance tune following the form of her most recent hit "Heart Attack," "Twist Of Fate" shows an urgent David Foster production full of throbbing bass lines and multi-layered keyboard parts. Newton-John praises the fateful second chance given to a failed relationship; her full-throated vocal performance bodes extremely well for a successful new beginning.

**YES** (Atco 7-99817)

**Owner Of A Lonely Heart** (3:50) (Warner Bros. Music/Unforgettable Songs) (Rabin, Anderson, Squire, Horn) (Producer: Trevor Horn)

Yes shows surprising resilience in its latest reformation, thanks to the modern production techniques shown by co-songwriter and former Yes man Trevor Horn. Horn constructs an instrumental intro segment of discrete drumrolls, fuzz guitar phrases, and scratched-in brass and synth flourishes and then uses these and other elements to punctuate Jon Anderson's fluid depiction of the title subject. All is built upon a steady dance beat, which brings this early-'70s progressive rock standard bearer solidly into the '80s.

**EARTH, WIND & FIRE** (Columbia 38-04210)

**Magnetic** (3:45) (Sagglfire Music/Zomba Enterprises Inc. — ASCAP) (M. Page) (Producer: M. White)

This elemental aggregation has been yo-yo-ing on the charts of late, and this preview track from the forthcoming "Electric Universe" LP bursts with a fresh, energetic dance verve that ought to re-solidify their star stature. White is unshy about bringing a hot electric guitar into the mix, and its presence is reinforced by the repeated line, "Don't break the circuit." Human contact is the thrust here, as the band's new approach provides a modern street and dance floor soundtrack.

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## POINTS WEST

**JAZZY JUICE** — A highly eclectic bill of jazz performers graced the Hollywood Palladium Oct. 30 as Musicians' Wives Inc. hosted a tribute to the late **Chuck Piscitello**, who instituted the jazz policy at Carmelo's club in Sherman Oaks. Part of the proceeds from the event — which featured **Al Cohn**, **Stan Getz**, **Ernie Watts**, **Tommy Newsom** leading the **Tonight Show Band**, **Supersax**, **Don Menza**, **Rosemary Clooney**, **Jack Lemmon** and **Steve Allen** — will help support **Jason Rosolino Eien**, the young son of trombonist **Frank Rosolino** who was blinded in a shooting incident in 1978 when Rosolino committed suicide. The remainder of the proceeds are earmarked for a scholarship in Piscitello's name for young musicians.

**STIV STUFF** — If you've been following this column with any degree of regularity,



you've read how apoco-pop preacher **Stiv Bator** from **Lords of the New Church** has suffered the slings and arrows of outrageous fortune, weathering weird blood clots in his arm, B-B pellets shot from the audience, liver problems and assorted other inequities. Well, ol'Stiv has done it again. While touring around Scandinavia, Stiv and his droogs decided to visit a nightclub in Finland and were denied entry because of their outfits. A fight ensued and Stiv was arrested and spent the night in jail. The police took the ex-Dead Boy to the following eve's gig shackled in handcuffs and soon afterward IRS honcho **Miles Copeland** was able to bail Bator out of trouble so the singer wouldn't blow the start of the band's U.K. tour. This isn't the first time Stiv's been in trouble with the Finland town fathers; when he last came to town there was a small brouhaha over a torched hotel room . . .

**TACO TALES** — It was one of those shows where people said, "Remember when the music industry used to have parties like this every night?" It was a bash where concertgoers were presented with corsages at the door, a huge bash was held after the show, and everyone was dressed to the hilt. It was the local debut of RCA recording act **Taco**, who appeared with a three-piece backup band at The Palace on Vine St. in Hollywood. Although the crowd was obviously primed for some zippy '80s renditions of many old tunes from the 1930s and '40s, what they got instead was three — count 'em, three — doses of Taco's hit single "Puttin' On The Ritz." Why is it that some acts have to repeat their hits over and over again during the same show — **Talking Heads**, **The Eurhythmics** and **Oingo Boingo**, among others, have repeated songs in concert and it's got to be one of the most ridiculous things a performer can do on stage. All of the aforementioned acts have large enough repertoires to avoid redundancy and, hey, if a band runs out of songs to do, why not just drag out "Louie, Louie" or "Johnny B. Goode?"

**MIXING WITH MANILOW** — In recognition of his fund-raising efforts for several British charities, **Barry Manilow** was feted last week at a reception by the British Consul General **George Finlayson** at his home in Los Angeles. Manilow raised over \$300 grand for two charities in early Oct. at a special benefit concert held at the prestigious Royal Festival Hall hosted by the **Prince and Princess of Wales**. Guests at the L.A. shindig included **Samantha Eggar**, **Robert Wagner**, **Morgan Fairchild** and **Beatrice Straight**.

### U.N. SINGS S. AFRICAN BLUES

The Center Against Apartheid, a unit of the Department of Political and Security Council Affairs in the United Nations Secretariat, last week issued a list of entertainers said to have giggered in South Africa in defiance of a U.N. cultural boycott of the white-minority-ruled nation. Two-hundred and eleven individuals or groups were cited, including **Frank Sinatra**, **The Beach Boys**, **Sha Na Na**, **Liza Minnelli**, **Helen Reddy**, **Cher**, **Rita Coolidge**, **Glen Campbell**, **Janis Ian**, **Kenny Rogers**, **Paul Anka**, **Rod Stewart**, **Shirley Bassey**, **Dolly Parton**, **Linda Ronstadt**, **Ray Charles**, **Chick Corea**, and **The Vienna Boys Choir**. The committee noted that vocalist **Roberta Flack** had refused a reported \$1.5 million contract



to sing in Bophuthatswana — a South African black homeland — saying, "I have a moral commitment that supercedes money." Right on.

**SHORT CUTS** — **Joan Armatrading's** next LP will be entitled "Track Record" and should be released Dec. 6. It's a "greatest hits" collection with two new songs . . . A **Splitz Enz** album could be out in January. Meanwhile Enzman **Tim Finn** was named "Songwriter of the Year" in Australia's Countdown Rock Awards. Finn's solo disc, "Escapade," is one of the most promising debut platters to emerge in recent months . . . **Musical Youth's** sophomore LP, due in November, will feature a duet with **Donna Summers**, no doubt a return favor for M.Y.'s accompaniment on her current "Unconditional Love" single. A new **Stevie Wonder** composition will also be on the "smurfs of reggae" 's next effort, as will a new song by **Culture Club's** **Boy George** called "No Strings" . . . According to sources from Columbia Records, the chances are slim that **Bruce Springsteen's** long awaited follow-up to "Nebraska" — which features the entire **E Street Band** and a reportedly killer cut dubbed "Born In The U.S.A." — will be out this year. This is one item which we hope will prove to be erroneous in the months ahead . . . **Joe Jackson** is now putting a new band together in New York in preparation for recording his next album in early '84 along with producer **David Kershenbaum** . . .

jeffrey resner

## EXECUTIVES ON THE MOVE

**Changes At Capitol** — Capitol Records Inc. has announced the following changes in the A&R administration areas: **Luella Dright** has been named manager, A&R administration, and **Judde Hendershott** has been tabbed as manager, A&R components and special projects. Dright, who has served with Capitol over seven years, was most recently supervisor of A&R administration. A two-year veteran of the company, Hendershott was most recently the coordinator of A&R components and special projects. **Jay Faulkner**, national credit manager, has been appointed divisional vice president and national credit manager at Capitol Records. Faulkner joined Capitol in 1963 as regional credit manager and was appointed national credit manager in 1971. And **Steve Hershfield** has been promoted to assistant controller, internal reporting and financial reporting, as well as for financial analysis.

**Changes At Atari** — **David Ruckert** has been appointed senior vice president of Atari Products Management. He was formerly senior vice president of entertainment software marketing at Atari. He replaces **John Cavalier**, who resigned. Also **Fred Simon** was named senior vice president of Computer Marketing. He joined Atari in May 1983 from Walt Disney Productions. And **Philip Restaino** was appointed vice president of games marketing. Restaino joined Atari in May 1983 from the Bristol-Meyers Company. **Jeffrey Heimbuck**, formerly responsible for the marketing of hardware for video games and computers, has resigned. In addition, **Rick Glosman** was named vice president of media. Glosman, formerly a director of media, is headquartered in New York.

**Changes At Southern Writers** — **Tommy Cassasa** has joined Southern Writers Group, USA as professional manager and director of writer development. He comes from Tree International where he was a writer, engineer and song plugger. **Richard E. Carpenter** moves up to vice president in charge of publishing operations at the Berry Hill based organization.

**Seeman Promoted** — The Country Music Foundation has announced the promotion of **Charles Seemann** to deputy director for collections and research. He was formerly curator of collections for the museum collection.



Tony Anderson



Howard Rosen

## Two Promotions At Motown Records

LOS ANGELES — Motown Records vice president of promotion **Skip Miller** announced a restructuring at the label's Los Angeles offices. **Tony Anderson** has accepted the position of national R&B promotion director for Motown and its subsidiaries. Beginning his career as a recording engineer, Anderson went on to do marketing for WEA and held a position with Washington/Baltimore-area promotion firm **Jonas Cash**. **Howard Rosen** has been named national pop promotion direc-

tor, with responsibilities in the pop and AOR product areas. His duties will particularly involve Motown's newly-established rock label, **Morocco Records**. A 13-year veteran of the music industry, Rosen served as vice president of promotion for **Warner Brothers Records** for two years, with prior experience at the **Bearsville** and **Casablanca** labels. Both Anderson and Rosen will be based at Motown's Los Angeles headquarters.

## NAPM Names New Directors

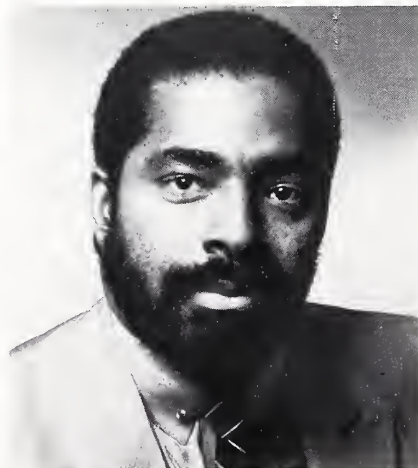
NEW YORK — The National Academy of Popular Music (NAPM) has named three new members of the board of directors. Joining the Academy are singer **Margaret Whiting**; **Bruce Lundvall**, president of **Elektra/Asylum Records**; and **George Barrie**, musician-turned businessman who heads the **Faberge** company as chief executive officer and chairman.

The NAPM is the parent company of the **Songwriters Hall of Fame** and operates its museum archives.

## Irwin Bows Sonia Label

NEW YORK — **Randy Irwin** has formed **Sonia Records**, which will have offices in both New York and Toronto. The label's first release is **Rich Sheppard's** single "Deeper In Love." A video for the single is currently being produced in Canada, and an album is scheduled for release shortly. Additional artist signings, covering all kinds of pop music, will soon be announced.

Irwin will act as general manager for the label. He will hire the **Tom Rogan Office** for national promotion and sales and **Richard Gersh Assoc.** for public relations. Label product will be distributed independently.



Michael Kidd

## RCA Taps Kidd

NEW YORK — **Michael Kidd** has joined **RCA Records** as division vice president, black promotion. He reports to **John Betancourt**, division vice president, promotion.

In this new post, Kidd will have administrative responsibility for promotion of all black music — singles and albums — released by **RCA**. The national black promotion staff will report to him.



## Indies On Mergers

(continued from page 5)

artists available that we like," he said. "As the majors conglomerate into infinity, they will become less interested in dealing with our type of music."

Seconding Irwin's comments was Marc Kreiner, president of Ocean Front Records, who said that the "intelligent way of thinking" for independents was to support any mergers. "I support it 100 percent. God bless 'em!" declared Kreiner. "A lot of the artists who sell in the 50,000-100,000-copy range will be dropped by the big labels due to their increased overhead. The indies are bound to pick these acts up, because we can sell double that number since we're able to provide the personal touch for the street that they lose, and can get more accomplished. I can spend more time with a retailer and provide more individual attention, since I won't have 50-60 albums a week or whatever coming out but just one or two."

Few of the indie label spokesmen saw the need for any efforts preventing the proposed merger, though Aero/Easy Street's Gusick felt that "some sort of remedial action" should be undertaken. Bill Spitalsky, co-owner of Spring Records, suggested that the federal government may eventually have to be brought in "since they're so close to being a cartel." But Spitalsky, like most of the others, had no major concerns with merger actions in the long run. "We already have a handful of giants and a lot of indies," he stated. "Whether it becomes two or three giants makes no difference."

Spitalsky also noted that independent labels should be able to exist indefinitely, so long as they maintained quality in their releases. "Kids don't look at the labels," he said. "People will buy a record put out by RCA Victor or ACR James. Things will be fine as long as independent distributors stay in business and as long as I or other indies produce product that kids or adults or even elephants like!"

"It's always fun to watch what the big guys do, but a lot of indie people have been at the same jobs for five and 10 years and putting out the same kind of product," concluded Rounder's Irwin. "There are people out there that want the music we put out, and when people want something, they usually find it."

## Reliant Ent. Bows

NEW YORK — Producer Don Davls has formed Reliant Entertainment Group, a Detroit-based record company. Reliant will present three acts by the end of the year, including an LP from the Four Tops in a non-exclusive contract. Artists exclusive to the new company include Slang and Otis Clay. Reliant is headquartered at 15855 Wyoming, Detroit, Michigan, 48238 and the phone number is (313) 861-2363.

## Landslide Pacts With Pressure Drop Label

NEW YORK — Michael Rothschild, president of Landslide Records, and Geoff Robinson, president of Pressure Drop Records, have announced an exclusive distribution deal between the two companies. Under the agreement, Landslide will market the Miami-based new label through its network of independent distributors.

First releases include LP's by Acrylix, a Washington, D.C.-based new music group, and Jon Neulin, as well as a reggae album by Tyrone Taylor, whose single, "Little Cottage in Negril," recently hit #1 on the British reggae charts.

Landslide's distributors include Rounder, Richman Brothers, Action, MJS, Bib, House, All South, Important and City Hall.

## Home Taping

(continued from page 5)

considerable evidence that (home) taping . . . actually stimulates sales of prerecorded music."

Ferris and others who testified in opposition to the idea of imposing a royalty fee on the sales price of recording devices and blank tapes, emphasized that neither the motion picture industry nor the record industry have shown that they have been harmed by home taping. And Carol Tucker Foreman, former executive director of the Consumer Federation of America, also testifying in opposition, expressed the fear that "the process of negotiations, assessing and collecting the royalty tax is complicated, burdensome and expensive and will be carried out by industry giants behind doors closed to consumers."

The hearing was chaired by Sen. Mathias and attended by only one other senator — Dennis DeConcini (D-Ariz.). Sen. DeConcini is the author of S-175 which would simply relieve home tapers of copyright liability. Senator DeConcini questioned recording and movie witnesses closely about their testimony, at one point observing:

"Maybe the creative community owes the high-tech community royalties because these machines promote the products of the creative community by expanding the use of the intellectual product."

At another point, the Arizona senator asked Gortikov why the music industry hadn't brought a lawsuit to stop home taping of records and broadcast music.

Senator Mathias, patently sympathetic to arguments favoring imposition of a royalty fee on recording equipment and blank tapes, remarked at one point: "It may be that technology is destroying the whole creative community."

## "Oz" Goes Gold

LOS ANGELES — Rick Springfield's latest RCA LP, "Living In Oz," has achieved platinum status. The disc is the third consecutive Springfield album to exceed 1,000,000 unit sales, following "Working Class Dog" and "Success Hasn't Spoiled Me Yet." "Living In Oz" has yielded three hit singles — "Affair Of The Heart," "Human Touch" and "Souls."

## Cramps Resurface

LOS ANGELES — Ghoulish rockabilly exponents The Cramps have released their first new U.S. recording in over two years. "Smell Of Female," a six-track mini-LP (with a bonus track included on the cassette version), is available on the Enigma label. The material featured on the disc was previously unrecorded by the band. Titles include "Call Of The Wlghat," "I Ain't Nothing But A Gorehound," "Psychotic Reaction" and "Faster Pussycat." In support of "Smell Of Female," The Cramps will be appearing in selected U.S. cities this fall. Dates include: Oct. 29, The Channel, Boston; Oct. 31, Peppermint Lounge, New York City; Nov. 3, Masonic Hall, Toronto; Nov. 4, St. Andrews Hall, Detroit; Nov. 5, Tut's, Chicago; Nov. 6, First Avenue Theater, Minneapolis; Nov. 7, The Palms, Milwaukee; Nov. 18, The Palace, Los Angeles.

## HBOldies Airs Early Vids

LOS ANGELES — "HBOldies," rare videos of '60s and '70s recording stars, are now a regular feature of "Video Jukebox," HBO's long-running music series. Most of these videos were discovered in Bremen, West Germany, where they were originally produced for use on a television rock program, "The Beat Club." Among the artists featured in currently-airing "HBOldies" are Elvis Presley, singing "I Don't Care," and the Who, performing a medley of songs from their rock opera "Tommy."

## EAST COASTINGS

**SECOND TAKE** — After flatly denying that it was anything but a torn knee, Capitol Records last week did an about-face and confirmed that singer **Martha Davis** of **The Motels** is unfortunately undergoing tests for cancer . . . Publicist **Katy Valk** will indeed be making the long-rumored switch from Solters, Roskin & Friedman to MCA Records in New York . . . **Fae Horowitz** has departed her slot as managing director at Mike's Artist Management after four years with the firm. Horowitz can be reached at (212) 929-5643 . . . Mirage Records has picked up **Shannon's** "Let The Music Play" from Emergency as a seven-inch. Emergency's 12-inch on the title has been ultra-hot in New York for the last couple of weeks . . . It seems punk/new wave indies aren't the only ones getting into the heavy metal act. 12-inch dance outfit Quality Records has in-



ked former Elektra artists **Riot**, and is planning to release albums by several other heavy metal bands. Riot's Quality debut will be titled "Born In America" . . . Booking mogul **Ian Copeland** may have a hot new headline on his hands. During a recent **Police** date in Germany, the opening act was forced to cancel at the last minute. Rather than shorten the show, the Police sent four of their roadies out for a well received set of standards. While Copeland is not as yet accepting dates for the road crew, his F.B.I. booking agency is now handling **King Sunny Ade & His African Beats**. The Nigerian performer has also pacted with Alive Enterprises for representation, with original manager **Martin Meissonier** still on board . . . **C-Bank** lead singer **Jenny Burton** will have a solo LP on Atlantic produced by **John Robie** . . .

**BOYS LIFE** — While much is being written about the plethora of bands rising up from Down Under, little is being said about the number of bands coming down from Up Top. Canadian bands like **Loverboy** and **Saga** have been putting some pretty impressive numbers on the charts, but the North Country continues to be seen as a distant land despite its close proximity. One new outfit looking to change that is Toronto's **Boys Brigade**, whose self-titled debut album has just been released in this country by Capitol. "I think Toronto is really vibrant now," guitarist **Tony Lester** told us. "It's always been a big R&B town, but there was a lull during the post-punk period. Now people are playing catch-up." Added keyboardist **Malcolm Burn**: "It's very much a little New York, an international city. There's very little musically that you're not aware of." Relative newcomers, the band played their first gig at Toronto club The Edge in the spring of '81. But the band got its impetus from a piece four of the group members had recorded while working in another band. "We recorded the track 'Mannequin' as **Arson**," Burn said. "Q107, which is one of the major stations in Toronto, was having a talent search and releasing a compilation LP of local bands. We put in this eight-track tape on a lark, and it wound up being selected. By that time, Arson was more or less splitting up." Left with a rehearsal space, Burn and bassist Lorenz began looking for a drummer. Both **David Porter** and **Jeff Packer** came to audition the same day, and it was decided to take a fly with both of them. But when Lester and original drummer **Billy Brock** returned, the band found itself with a truly unique line-up: a six-man band, with three percussionists. Despite the unorthodox line-up, the band's debut disk is surprisingly well balanced, and more melodically oriented than would be expected. "Everything's definitely there," said Burn, "but we made the LP primarily for listening. Our live shows are a little punchier, and we're going to remix a couple of tracks for 12-inch release."

**OF LIVING JUKEBOXES AND BLOODY TELEVISIONS** — The toughest end of this business may very well be promoting and presenting live shows. And a strong market doesn't necessarily guarantee success, as a string of operations based at the large ballroom located at Manhattan's 15th Street and Irving Plaza have discovered over the last year. Sporadically booked at first as an eclectic rock venue that tried to present unorthodox bills (we recall a **Dr. John/Sun Ra** program), the hall then took a shot at being the City's largest jazz club by booking heavy-weight do le headliner shows, only to flop miserably. But now the hall is open again as The Stage At Irving Plaza, and booking rock acts once more. Run by **Steve Deptula** and **Charles Terzella** and booked by **Frank Gallagher**, the club has been scratching out an identity while trying to compete



with a host of established downtown clubs. "We can't compete with the Ritz," Gallagher recently told us, citing Irving Plaza's smaller size. "We're trying to sell ourselves more as a ballroom and staying away from that meat market atmosphere so many of the clubs have." In addition, Gallagher noted that the club is steering clear of another trend. "No videos," he said. "Dancing is a contact sport. The idea of going out isn't to stand around and watch a bloody television, you can stay home and do that. Plus everybody else is into video — why should I do it?" Instead, Irving Plaza is banking heavily on their dj, **Andy Dunkley**, who recently came to New York to work the venue after touring with **The Pretenders** and **The Clash** as their personal dj. "Andy's known as 'the living jukebox,'" said Gallagher. "He's one of the few dj's who identifies what he plays, and he's into a completely different class of things. The BBC had wanted him in London, but they wouldn't give him the freedom he wanted. So we did." Acts booked into the club include **Oingo Boingo**, **The Morrels**, and **Hunters & Collectors**, and Gallagher is confident that Irving Plaza will stick this time around, owing in some part to the reputation of its managers. "In all my years of touring as the soundman for **Talking Heads** I've been able to build some good connections," he said. **fred Goodman**



## TOP 15 VIDEO GAMES

	Weeks On Chart	10/29
1 Q-BERT Parker Brothers 5360	1	10
2 POLE POSITION Atari CX 2694	2	10
3 JUNGLE HUNT Atari CX 2688	4	14
4 BURGER TIME Intellivision 4595	3	15
5 MS. PAC-MAN Atari CX 2675	6	34
6 ENDURO Activision AX 026	5	21
7 MR. DO! Coleco 2622	8	5
8 RIVER RAID Activision AX 020	10	32
9 DECATHLON Activision AZ030	7	10
10 ROBOT TANK Activision AX 028	11	16
11 BATTLE ZONE Atari AX 2681	13	2
12 CENTIPEDE Atari CX 2676	9	32
13 PITFALL! Activision AX 108	14	49
14 TIME PILOT Coleco 2679	—	1
15 ZAXXON Coleco 2435	15	49

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	10/29
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1	36
2 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie/RCA AYL 1-3843	3	28
3 LOOK SHARP! Joe Jackson (A&M SP-4919)	2	59
4 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	4	12
5 PRETENDERS (Sire SRK 6083)	6	15
6 THE DOORS (Elektra EKS 74007)	5	39
7 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	10	8
8 AJA Steely Dan (MCA 1006)	9	15
9 MORNING DANCE Spyro Gyra (MCA 9004)	11	11
10 PIANO MAN Billy Joel (Columbia PC 32455)	12	14
11 TAPESTRY Carole King (Epic PE 34946)	13	64
12 WHO ARE YOU The Who (MCA 3050)	15	20
13 WHO'S NEXT The Who (MCA 3141)	7	17
14 LIVE AT LEEDS The Who (MCA 3023)	14	2
15 LET THERE BE ROCK AC/DC (SD-36151)	8	14

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 JOHN COUGAR MELLENCAMP | 9 EDDIE & THE CRUISERS |
| 2 CULTURE CLUB           | 10 MOTLEY CRUE         |
| 3 KISS                   | 11 DeBARGE             |
| 4 HUEY LEWIS & THE NEWS  | 12 ALABAMA             |
| 5 THE BIG CHILL          | 13 JOHN DENVER         |
| 6 JENNIFER HOLLIDAY      | 14 RICKY SKAGGS        |
| 7 THE DOORS              | 15 MANHATTAN TRANSFER  |
| 8 BLACK SABBATH          |                        |

### NORTHEAST 1.

- 1 JENNIFER HOLLIDAY
- 2 CULTURE CLUB
- 3 JOHN COUGAR MELLENCAMP
- 4 EDDIE & THE CRUISERS
- 5 THE DOORS
- 6 BLACK SABBATH
- 7 THE BIG CHILL
- 8 KISS
- 9 HUEY LEWIS & THE NEWS
- 10 MANHATTAN TRANSFER

### SOUTHEAST 2.

- 1 THE BIG CHILL
- 2 ALABAMA
- 3 JENNIFER HOLLIDAY
- 4 KISS
- 5 JOHN COUGAR MELLENCAMP
- 6 HANK WILLIAMS, JR.
- 7 HUEY LEWIS & THE NEWS
- 8 CULTURE CLUB
- 9 THE DOORS
- 10 MOTLEY CRUE

### BALTIMORE/ WASHINGTON 3.

- 1 CULTURE CLUB
- 2 JENNIFER HOLLIDAY
- 3 THE DOORS
- 4 JOHN COUGAR MELLENCAMP
- 5 THE BIG CHILL
- 6 BLACK SABBATH
- 7 ANITA BAKER
- 8 DeBARGE
- 9 KISS
- 10 TEENA MARIE

### WEST 4.

- 1 CULTURE CLUB
- 2 THE DOORS
- 3 JOHN COUGAR MELLENCAMP
- 4 HUEY LEWIS & THE NEWS
- 5 THE BIG CHILL
- 6 DeBARGE
- 7 EDDIE MONEY
- 8 JENNIFER HOLLIDAY
- 9 MOTLEY CRUE
- 10 EDDIE & THE CRUISERS

### MIDWEST 5.

- 1 JOHN COUGAR MELLENCAMP
- 2 JENNIFER HOLLIDAY
- 3 THE DOORS
- 4 KISS
- 5 BLACK SABBATH
- 6 THE BIG CHILL
- 7 CULTURE CLUB
- 8 JOHN DENVER
- 9 DeBARGE
- 10 HUEY LEWIS & THE NEWS

### NORTH CENTRAL 6.

- 1 ALABAMA
- 2 KISS
- 3 EDDIE & THE CRUISERS
- 4 JOHN DENVER
- 5 ANNE MURRAY
- 6 RICKY SKAGGS
- 7 JOHN COUGAR MELLENCAMP
- 8 JOANIE GREGGAINS
- 9 HUEY LEWIS & THE NEWS
- 10 BLACK SABBATH

### DENVER/PHOENIX 7.

- 1 MOTLEY CRUE
- 2 KISS
- 3 BLACK SABBATH
- 4 ROMANTICS
- 5 CULTURE CLUB
- 6 SAGA
- 7 JENNIFER HOLLIDAY
- 8 DeBARGE
- 9 HUEY LEWIS & THE NEWS
- 10 JOHN COUGAR MELLENCAMP

### SOUTH CENTRAL 8.

- 1 ALABAMA
- 2 THE BIG CHILL
- 3 HUEY LEWIS & THE NEWS
- 4 JOHN COUGAR MELLENCAMP
- 5 EDDIE & THE CRUISERS
- 6 MOTLEY CRUE
- 7 KISS
- 8 RICKY SKAGGS
- 9 CULTURE CLUB
- 10 JOHN DENVER



WHAT'S IN-STORE



**TRUCKSTOP** — A Mazda truck was the grand prize in a recent consumer sweepstakes held at Los Angeles' *Wherehouse* and *Big Ben's* record stores and *Wild West* clothing stores, in conjunction with *WEA* and *Audio Environments, Inc.* The promotion gave away used special *WEA* album art bookcovers at the retail outlets, where entry forms for the sweepstakes were available. *WEA's* Los Angeles field sales manager *Rick Rieger* credited the campaign with increasing his product sales at *Wherehouse* by 175 percent. Pictured with the grand prize are (l-r): *Margaret Murphy*, media buyer, *Wherehouse Entertainment*; *George Brnilovich*, general manager, *Alhambra Mazda*; *Deborah Hauser*, sweepstakes winner; *Ellen Neitlich*, director of promotions, *Audio Environments, Inc.*; *Rieger*.

**THE ALLIGATOR TWIST** — Expecting its biggest record ever in *Big Twist & The Mellow Fellows'* "Playing For Keeps," Alligator Records is increasing its direct contact with retailers to make them more aware of tour itineraries and the availability of display materials and in-store play copies, both of which will be supplied directly. Label president *Bruce Iglauer* stresses that the heightened promotional activity is intended to supplement his distributors' efforts, not compete with them. "Major label branch distribution can send people out into the field, but our distributors don't have that ability," explains *Iglauer*. "So we've promoted *Pam Hall* from the mail order department to the new post of retail coordinator. She contacts the stores who sell our records, as determined from the business reply mail consumer cards that are included in all our albums and frequently returned for further information. She further greases the wheels by getting store sales reports, ensuring awareness of our catalog, facilitating communication between retailer and distributor, and providing tickets to gigs. Independent distributors don't have the manpower to handle all of these functions. Additionally, *Pam* is on the phone with accounts in secondary markets like *Omaha*, *Des Moines*, *San Louis Obispo*, and *Boseman, Montana*, which are becoming very important to us. This makes the label significantly more visible than it presently is." Increasing the visibility, he adds is the strong early showing of the *Big Twist* product. Although *Twist* is based in *Chicago*, *Iglauer* says that *MS Dist. Co.* there initially ordered three times the normal first order for an Alligator release, and is already reordering. A *Pabst* sponsorship program has provided "a zillion free posters" and in-store display material, and the label's first self-produced concept video, for the lead cut "300 Pounds Of Heavenly Joy," is being picked up by a variety of video programming services.

**RECORD WORLD** — **RCA TEAM UP** — From Mid-November through the end of the year, the *Long Island*-based *Record World/TSS* chain will be holding a merchandising contest in conjunction with *RCA* and the *RCA*-distributed labels for all chain regional supervisors and store personnel. Each store will create a display featuring key album product including *Kenny Rogers'* "Eyes That See In The Dark," *The Police's* "Synchronicity," *Air Supply's* Greatest Hits, *Hall & Oates'* "Rock & Soul Part I," *.38 Special's* "Tour de Force," *Dionne Warwick's* "How Many Times Can We Say Good-bye," *Pointer Sisters'* "Breakout," *Barry Manilow's* "Greatest Hits Vol. II," *Eurythmics'* "Sweet Dreams," and *Alan Parsons Project's* "The Best Of Alan Parsons Project." The grand prize goes to each employee in the winning store and is a silver satin *Record World* 25th anniversary commemorative baseball jacket, with the store manager also getting a pair of tickets with dinner, to "La Cage Aux Folles." Second prize is a satin jacket to the runnerup store manager and the person who created the display, with tote bags going to each employee. Third prizes are *RCA/A&M/Arista* jerseys and will go to each store employee in the third place store. In addition, satin jackets will be awarded to each regional supervisor who achieves full participation from his stores. . . *New York* station *WPLJ* has also created special *Record World/TSS* 25th anniversary commemorative fashionwear in the form of sweatshirts promoting both store and station. Station air personalities *Tony Pigg*, *Peter Bush*, *Pat St. John*, and *Jim Kerr* recently appeared at outlets in *Paramus, N.J.*, *Manhattan, New Rochelle, N.Y.*, and *Huntington Long Island*, to hand out the shirts and other promotional goodies in a heavily-announced promotion.

**SUMMERS SELLS SHOOTINGS** — *Police* guitarist *Andy Summers* is currently appearing at bookstores in support of his new photo collection, *Throb*. Last weekend he visited *Manhattan's Books & Co.* and a *Walden* outlet in *Brooklyn* as well as *Boston's Harvard Coop*, *Kroch's* and *Brentano's* in *Chicago*, and *Hunter's* and *Book Soup* in *Los Angeles*. The book's publisher, *William Morrow & Co.*, estimates that an average of 500 people have shown up at each stop so far, and that additional book in-stores will be scheduled to coincide with the next leg of the *Police* tour.

**RECORD BAR BITES** — *Josh Grier* has been named general manager of *Record Bar's* *Dolphin Records* label and will be responsible for developing and promoting new artists. After joining the label in 1981 as promotion coordinator, he was promoted to assistant to the general manager as well as manager of *Record Bar's* artist management firm, *RBI* management. He will be assisted in his new post by *Pat Day*, formerly co-op controller for *Record Bar's* *AD-Ventures* advertising agency, who has been named administrative assistant at *Dolphin*. Additional appointments at *Record Bar* have filled three key slots in the human resources department. *Patti Murray* has been named employment specialist and will recruit, screen, and advise in hiring for the chain. *John Vacek, Jr.* has been named manager of employment and employee relations and will handle discrimination complaints, disciplinary actions, employee grievances, and related employee matters. *Ethan Levine* has been named manager of training and development and will design, develop, and implement a training program for the chain.

Jim Bessman



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

Playlist

HEAVY (Maximum Four Plays Per Day)

ARTIST	CLIP	LABEL
Police	Synchronicity II	A&M
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
Asia	The Smile Has Left Your Eyes	Geffen
Rainbow	Street Of Dreams	Polydor
Talking Heads	Burning Down The House	Sire/Warner Bros.
Billy Idol	Dancing With Myself	Chrysalis
Def Leppard	Foolin'	Mercury
ZZ Top	Sharp Dressed Man	Warner Bros.
Robert Plant	Big Log	Es Paranza/Atlantic
The Fixx	One Thing Leads To Another	MCA
Loverboy	Queen Of The Broken Hearts	Columbia
The Kinks	Don't Forget To Dance	Arista
Stevie Nicks	If Anyone Falls	Modern
Duran Duran	Union Of The Snake	Capitol

MEDIUM (Maximum Three Plays Per Day)

ARTIST	CLIP	LABEL
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 Poison Mind	Epic
Stray Cats	I Won't Stand In Your Way	EMI America
Saga	The Filer	Epic
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
Eurythmics	Love Is A Stranger	RCA
Peter Schilling	Major Tom	Elektra
The Alarm	The Stand	I.R.S.
Helix	Heavy Metal Love	Capitol
JoBoxers	Just Got Lucky	RCA
Michael Stanley Band	My Town	EMI America
Lionel Richie	All Night Long	Motown
Was (Not Was)	Knocked Down, Made Small	Geffen
Dokken	Breaking The Chains	Elektra/Asylum

LIGHT (Maximum Two Plays Per Day)

ARTIST	CLIP	LABEL
Horizontal Brian	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
Tim Scott	Swear	Warner Bros.
Human League	Mirror Man	A&M
Mental As Anything	Brain, Brain	Oz/A&M

ADDS

ARTIST	CLIP	LABEL
Bob Seger	Old Time Rock & Roll	Capitol
Paul McCartney/		
Michael Jackson	Say, Say, Say	Columbia
Nell Young	Cry, Cry, Cry	Geffen
.38 Special	If I'd Been The One	A&M
Donna Summer	Unconditional Love	Mercury
Peter Godwin	Baby's In The Mountains	Polydor
C.S. Angels	Will You Stay Tonight	Sire/Arista
Doors	Love Me Two Times	Elektra/Asylum
Tubes	Monkey Time	Capitol
Kansas	Everybody's My Friend	CBS
Rubinoos	If I Had You Back	Warner Bros.
Michael Gregory	Can't Carry You	Island
Lise Price	Can't Hold On Forever	Atlantic
Krisma	Nothing To Do With The Dog	Atlantic
Fastway	We Become One	Columbia
The Breaks	She wants You	RCA

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



## SOUND/IEWS

**'THRILLER' SAID TO BE 'KILLER'** — After much discussion and many rumours, firm details about Michael Jackson's extravagant "Thriller" video are available. The 10-minute film is being tagged a "music movie" rather than a video, and considering its intricate and expensive production, the distinction is accurate. Working with Jackson was director John Landis (of *Animal House*, *Trading Places* and *Twilight Zone* fame), cinematographer Bob Palnter (a longtime Landis colleague) and make-up artist Rick Baker, whose credits include the *King Kong* remake and *An American Werewolf In London*. Filmed at 8 separate locations, "Thriller" has a horror motif in keeping with the song's theme. Jackson plays various characters and participates in solo and group dance sequences. While original estimates put the "Thriller" project in the \$500,000



**BIG TWIST JAMS** — Alligator Records recently finished the label's first video clip which features Big Twist and The Mellow Fellows performing "300 Pounds of Heavenly Joy." Pictured here is the band jamming for a dancing crowd in a scene from the video.

price range, the actual figure may be over twice as much. Also ready for release is *Michael Jackson: Making The Thriller Video*, a one-hour documentary featuring the "Thriller" music movie along with previously unseen Jackson Five and Michael Jackson solo concert footage, excerpts from the "Beat It" video and interviews with the "Thriller" production crew. Director of the documentary is Jerry Kramer, with Jackson, Landis and George Folsey co-producing. *Michael Jackson: Making The Thriller Video* will be marketed for the home market by Vestron Video at a \$29.95 list, with release targeted at early December. VHS, BETA, CED disc and Laser disc formats will be offered. "The 'Thriller' video will crack the market right open," said Vestron president Jon

Pelsinger. "It cries out for ownership, not rental. We're proud to be a part of it." Just for reference, the Epic-released "Thriller" LP has reached the 14,000,000 sales mark.

**OTHER UPCOMING VIDEOS** — DFX2 has not one, not two, but three different versions of their "Maureen" video ready for airing. The song, drawn from their MCA EP "Emotion," describes a young lady's adventures in shady nightlife situations. Each version of the video depicts the story in greater length and detail. Director is Richard Casey, who also handled "Emotion" . . . 38 Special completed an elaborate \$100,000-plus video in Alberta, Canada, dramatizing "If I'd Been The One." The mini-epic features stampeding horses, beautiful women in fast cars and a flaming wheat-field in the middle of the Canadian prairie. Peter Israelson created and filmed the project. . . Surrealism was a source of inspiration for violinist Jean-Luc Ponty's "Far From The Beaten Paths" video, directed by Adam Friedman. Three dancers (two members of the famed Joffrey Ballet Company) interpret Ponty's music against a time-lapse sky background. The entire effect is described as dream-like and ethereal. . . Remember the controversy over Duran Duran's sexy "Girls On Film" clip? Style Council's video of "Long Hot Summer" has been deemed too spicy in some quarters for seemingly milder reasons. The band cut a scene where members Paul Weller and Mick Talbot tickle each other's ears. Apparently, there were fears the video would be "misinterpreted."

**BEATLES FILM ON THE WAY** — Maljack Productions Inc. will be making "A Hard Day's Night," the Beatles' debut feature film, available for the first time to the home video market in late November. MPI struck a deal with the film's producer and owner, Walter Shenson, to obtain its release. Two years ago, "A Hard Day's Night" was re-released theatrically. "Shenson was astute in holding onto the film until the right time," says MPL spokesman Joffer All. "Three years ago, there weren't enough video players in use to justify the release. This year he was ready, and we made him the right offer." The Beatles movie will be available in both Dolby Stereo and Beta Hi Fi and will contain a never-before seen prologue of rare Beatles stills. An extensive promotional campaign is planned for the release. Among the items included will be a poster featuring an original painting of the Fab Four; three different flyers; t-shirts displaying the "Hard Day's Night" logo; cardboard stand-ups and other materials. In addition, clips from the film (also previously unavailable as videos) will be made available to MTV, NBC, HBO, Showtime and other outlets. With a suggested list price of \$69.95, MPI expects its initial release of 20,000 to sell at a brisk pace. Contact MPI at 15825 Rob Roy Drive, Oak Forest, IL 60452, (312) 687-7881.

**UP FROM THE BASEMENT** — The winner of MTV's "Basement Tapes" competition for October bears the unlikely name of Digney Fignus. The band won the contest with its video of "The Girl With The Curious Hand," featuring Gall Huff as the female in question (she's also appearing in the February '84 issue of *Playboy*, incidentally).

**NEW MULTI-SERVICE VIDEO COMPANY** — Music Video Services Inc. has just opened up shop in Atlanta. The firm intends to involve itself in distribution, marketing and promotion of video-related products. Working with some 20 video clubs in its initial month of operation, MVS offers a variety of formats to its clients, including dance rock, adult contemporary and urban pop. A full-time tracking staff is employed to monitor video play in both clubs and on cable and network outlets. The results of the tracking are in turn published in the firm's monthly newsletter, available to clients. A consultation service on hardware systems and software programming is also available. Guiding MVS is president John Persico, a former video producer, promoter and manager. Serving as vice president of programming and research is Mike Cooper, who previously served as music director of promotion and sales, and has a background in radio and concert promotion. Those interested in contacting Music Video Services can reach them at 3349 Piedmont Rd. Suite 203, Atlanta, Georgia 30305. Telephone number is (404) 261-4056.

**VSDA CONFAB** — The Advisory Board of the Video Software Dealers Association (VSDA) held a meeting October 26, the first time its fifteen members had assembled since their election. Among the topics of discussion was the setting of priorities for the VSDA and continuing the organization's membership drive. The next day, the Advisory Board members appeared before the House Judiciary Committee to discuss the repeal of First Sale and other issues relating to home recording. The VSDA is strongly lobbying to reinstate first sale provisions for video.

barry alfonso

## TOP 30 VIDEOCASSETTES

	Weeks On Chart	10/29	Weeks On Chart	10/29
<b>1 FLASHDANCE</b> Paramount Home Video 1454	1	7	<b>16 SOMETHING WICKED THIS WAY COMES</b> Walt Disney Home Video 116	22
<b>2 GANDHI</b> RCA/Columbia Pictures Home Video 10237	2	3	<b>17 WITHOUT A TRACE</b> CBS/Fox 1235	17
<b>3 48 HRS.</b> Paramount Home Video 1139	3	19	<b>18 HIGH ROAD TO CHINA</b> Warner Home Video 11309	16
<b>4 PORKY'S</b> CBS/Fox 1149	4	13	<b>19 VALLEY GIRL</b> Vestron V-5016	20
<b>5 DOCTOR DETROIT</b> MCA Home Video 8001	5	6	<b>20 AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	30
<b>6 THE OUTSIDERS</b> Warner Home Video 11310	6	8	<b>21 MONTY PYTHON'S THE MEANING OF LIFE</b> MCA Home Video 71016	—
<b>7 THE YEAR OF LIVING DANGEROUSLY</b> MGM/UA Home Video 00243	7	4	<b>22 FIRST BLOOD</b> Thorn/EMI 1573	21
<b>8 THE MAN FROM SNOWY RIVER</b> CBS/Fox 1233	8	7	<b>23 EATING RAOUL</b> CBS/Fox 1291	25
<b>9 TENDER MERCIES</b> Thorn/EMI 1640	10	4	<b>24 THE MAN WITH TWO BRAINS</b> Warner Home Video 11319	—
<b>10 BAD BOYS</b> Thorn/EMI 1633	9	8	<b>25 THE KING OF COMEDY</b> RCA/Columbia Pictures Home Video 191200	12
<b>11 THE ENTITY</b> CBS/Fox 1234	11	3	<b>26 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	23
<b>12 PSYCHO II</b> MCA Home Video 80008	—	1	<b>27 WINDWALKER</b> CBS/Fox 6345	28
<b>13 THE VERDICT</b> CBS/Fox 1188	14	16	<b>28 STROKER ACE</b> Warner Home Video 11322	—
<b>14 THE BLACK STALLION RETURNS</b> CBS/Fox 4712	15	3	<b>29 SOPHIE'S CHOICE</b> CBS/Fox 9076	19
<b>15 SPRING BREAK</b> RCA/Columbia Pictures Home Video 10513	18	4	<b>30 THE TOY</b> RCA/Columbia Pictures Home Video 10538	29

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

## First Sale Challenged By Movie Execs

WASHINGTON, D.C. — The motion picture industry made a strong pitch for a change in the first sale doctrine of the copyright law October 27 before a House copyright subcommittee.

The plea for enactment of HR1029, sponsored by representative Don Edwards, was made by Alan Hirschfield of 20th Century Fox and others. The Edwards legislation would prevent retailers from selling pre-recorded cassettes to the public without the consent of the copyright owner. At present, once a movie has been sold to a retailer, the retailer may do anything he wishes with it — sell, rent or give it away. Similar legislation (S-33) was introduced in the Senate where hearings before a Senate judiciary subcommittee were held earlier this year but with no action taken yet.

Hirschfield emphasized that with a change in the copyright law to provide control by copyright owners, the prices of prerecorded video cassettes were bound to come down by almost 50% in some cases. He also said that the movie industry had no wish to hurt video cassette recorder manufacturers or retailers.

Opposition to any change in the first sale doctrine was voiced by Jack Wayman, senior vice president of the Electronics Industry Association Consumer Electronics Group, who emphasized that the motion picture industry already has realized "great" profits from the sale and/or rental of prerecorded cassettes. Such sales amounted to \$350 million in 1982, Wayman said, with the figure expected to reach \$3 billion dollars in 1984.

Nina Cornell, Washington economic consultant, noted that sales of prerecorded programs already had increased through

the lowering of prices by some studios, some at the \$29.95 level and others at \$39.95 (from the average of \$65.00). This shows, she said, that "price competition appears to be developing in the video cassette marketplace. . ." Repeal of the first sale position would, she warned, "most likely put an end to this competition to the detriment of consumers" and Frank R. Barnako, Jr., president of the Video Software Dealers Association, said that enactment of HR 1029 would be "an economic calamity for both consumers and software retailers. . ."

Questions by committee members, including representative Robert W. Kastenmeier (D-Wis.), chairman of the subcommittee, ranged from suggestions that movie companies lease video cassettes directly, to questions why video cassettes should be treated differently from other rental products, like lawnmowers.

## Menuo Video Released

LOS ANGELES — "Una Aventura Llamada Menuo," the Spanish-language film featuring the internationally-popular Latino group Menuo, has been released on video cassette by Embassy Home Entertainment. Coinciding with the releasing of the video is the start of Menuo's U.S. tour, beginning November 5 in Miami, Florida. The videocassette, with a suggested \$39.95 retail price, is the first to be made available in the U.S. and Canada in its original Spanish version. "Menuomania is sweeping the country, and we've got strong promotional support behind the release," said Robert Cook, Embassy's vice president, sales/marketing.



# Dennis Lambert: On Studios

by Barry Alfonso  
with Jeffrey Ressler

LOS ANGELES — Producer Dennis Lambert's name might not be immediately recognized by many pop listeners, but the chances are excellent that his past hits are. Glen Campbell's "Rhinstone Cowboy," Original Cast's "One Tin Soldier," the Righteous Brothers' "Rock and Roll Heaven" and the Four Tops' "Ain't No Woman (Like The One I've Got)" are among Lambert's most successful productions of the last decade. Working most frequently with partner Brian Potter, his work has long shown a bright, easily-accessible quality ideal for AM radio play.

Lambert is currently pursuing his songwriting/production career with renewed vigor, taking on both recording projects (like Donny Gerrard) and collaborating with Potter on a stage musical. And, like any good professional, he's keeping up with the advancements made in studio technology.

"There's a never-ending stream of stuff out there that keeps getting better and better," he's found. "There's been a great advancement with the advent of digital technology in both the development of multi-track and two-track machines, as well as delay devices and reverb units. You need to use the current production techniques and sounds to the fullest if you want to fit into the market."

Beyond the fancy hardware, though, Lambert has always kept the artist's perspective in mind when cutting tracks. Beginning his musical career as a teenager recording for Capitol in the early '60s, he gained insight into both the performer and the producer's role in creating a hit.

"Back in those days, records were more manufactured than truly artistic," Lambert found. "In some ways, that had an effect on my approach through the years. If anything, that's what pushed me in the direction of becoming a writer and producer, someone who could create material that was strong enough unto itself. In many situations, I've had to think like an artist and create music like I was one."

As the studio is his natural turf, Lambert has come to appreciate the greater precision offered by the better recording facilities of today. "In spite of the fact that you run the risk of losing a certain humanness in the field using rhythm machines, the control is phenomenal," he says. "You get super tight tracks, then you add the humanness. What I'm finding is that I can bring a drummer in after I lay down a basic track with electronic drums and have him play real cymbals or real toms."

There are improvements he's waiting to see put into wider use. "People still have to run synthesizers through direct boxes and have wires running everywhere, when all of that kind of thing could be neatly installed in the walls of a control room," he notes. "This would allow for live communication with the player and the simplicity of having all that stuff pre-wired. This has a big bearing on home recording, I think. The professional or even amateur home recordist needs to work in an environment in the same room as the creative gear. There's a greater need for a control room-oriented studio."

On the whole, however, the future looks promising for musical innovation, Lambert says. "It's going to get more spectacular," he believes. "As price comes down and as they perfect interfacing, more and more synthesizers and other devices will be working together. It's exciting for young people, and rightly so. You can't tell anybody who's 21 that synthesizers aren't happening."

"Most of the exciting new gear is designed to serve the creative person, not to do the work for him," he says. "I've bought an OB system, which has a great synthesizer, sequencer and rhythm machine."

Chances are you'll be hearing some well-built tracks from Dennis Lambert in the near future. He's one writer/producer who's letting technology help him to grow creatively.



Dennis Lambert

## Klavens Chairman of SRS

LOS ANGELES — Attorney Kent Klavens has been elected chairman of the board of directors of Songwriters Resources and Services (SRS), the Los Angeles-based non-profit group. Prior to his accepting the position, Klavens served on the organization's legal panel for five years. As an entertainment attorney, Klavens represents Klique, Meadowlark Lemon and other artists and producers. SRS, established as a songwriters' education and protection organization, has a current membership of over 2,500.

# MOVING & DELIVERING



**TIM BOGERT**  
**MASTER'S BREW**  
TIM BOGERT "Master's Brew" — TAK-7105  
Produced by Richie Wise, Executive Producer Ira Blacker

**DONOVAN**  
**LADY OF THE STARS**  
DONOVAN "Lady Of The Stars" — AV-437  
Produced by Jerry Wexler, Dee Robb & Bruce Robb

**John Kay & Steppenwolf**  
**WOLFTRACKS**  
JOHN KAY & STEPPENWOLF "Wolftracks"  
Produced by John Kay & Richard Podolor — AV-434

**GOLDEN SHOWER OF HITS**  
**CIRCLE JERKS**  
CIRCLE JERKS "Golden Shower Of Hits" — LAX 1051  
Produced by Jerry Goldstein for Far Out Productions & LAX Records

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## AIRPLAY

**CUE & REVIEW** — This week's review box focuses on artist profiles, and since the best-known of such features are usually of a rock 'n' roll slant, we thought we'd take a listen a couple of differently-formatted programs. Also included is a **Cougar-Mellencamp** spotlight that's one in a growing number of in-house network productions.

**SUNDAY WILL NEVER BE THE SAME** — Starfleet Blair, producers of a number of live broadcasts for program distributors, recently debuted an unusual three-hour "radio variety show" called *Sunday Sessions*. Designed for an eventual national satellite uplink, the program had a Northeastern test run October 9. With **WBCN** jock **Mark Parenteau** and **Mirage** recording artist **Southside Johnny** co-hosting, *Sessions*



featured music, conversation, listeners' phone calls, live audience participation, comedy performances, pre-recorded reports from the mini-network of cities and an impromptu live performance from former **Jukes** guitarist **Joel Gramolini** and his current band, **Big 16**. The show originated from noted Boston club *Stitches* and was networked via **Westar IV** to **WBCN/Boston**, **WHCN/Hartford**, **WSCY/Syracuse**, **WMGX/Portland (ME)**, and **WZIR/Buffalo**. Sounds like a huge technical undertaking, even with just five stations. "Let's say it was challenging to produce," said Starfleet president **Sam Kopper** with a chuckle. "We eventually want to go national, and base the show out of New York in a club that we've set up with our own studio." Kopper said he had the idea in a flash when working on the first FM uplink in 1976. "The phone company technology made it possible to do a multi-city broadcast with proper frequency response," he recalled, "and I produced a **Laura Nyro** broadcast. Then I got to thinking, 'you can't just do concerts to make an FM network viable.' In the past couple of years you've heard so many programmers wringing their hands, complaining how boring AOR is. Well, it's boring because they've been absurdly tight in music; the presentation has been lackluster and similar from station to station. So, my idea was to give them something re-invigorating that's music-based. It's encouraging to program and the jocks, and it's fun for the audience." So what did some of the pilot stations think? "It'll need some revisions for national airing, but it went over very well," said **Bernie Kimple**, program director of **WSCY/Syracuse**. "It's great to have a nationally-based show that we were able to give a bit of locale, with audience input on the phones and with the ability to do local reports from the station." *Sunday Sessions* test run was fully sponsored, with **Levi Strauss**, **Renault** and **Scope Mouthwash** on board. If national negotiations are completed, look for a two-hour pilot version to begin early '84.

**CHURCH OF THE POISON MIND** — Things got a little more than freaky at **KWAV** in Monterey, California early Friday, October 21. A listener who had believed the overnight announcer was "poisoning his mind" came to the door at 3 a.m. with a 12-gauge shotgun and began blasting away. Frustrated with not being able to cut through the thick outside doors, he shot a hole through an office window, then proceeded to unload almost 30 rounds into the sales area, the production room and the news room. **Sandy Shore** (nee **Meester**) was already on the phone with police by this time. The intruder made his way into the air studio where Shore was crouched under the audio board, and while he stopped to re-load, Shore stood up and pleaded to be allowed to leave. She was, and the man with the gun blasted away again, ripping the studio up with another 30 or more shots. According to station general manager **Terry Gillingham**, this strange invader was a down-and-outer who had similar delusions in Hawaii, blaming a female jock at radio station **KSHO** for his troubles. "He had come to California to escape, but once he heard a female jock in the middle of the night, his ESP told him to hone in our radio station," said Gillingham. "He began to believe we were bugging his van. In fact, he had camped out for three days across the street from the station, and we had all seen him, but who can predict this kind of action?" Although there was some \$200,000 worth of damage done to the station, they were back on the air two and-a-half hours after the incident. One can only shiver at the thought of what might have happened if it had happened in the daytime, but spirits at **KWAV** are reviving. "You know, we're an adult contemporary station," noted Gillingham. "I mean, how can you get upset over **Kenny Rogers** and **Dolly Parton**?"

**BIG APPLE AWARDS** — On a lighter note, back east, the Ninth Annual Big Apple Radio Awards will be presented March 14, 1984 at New York's Sheraton Center. The awards will honor ad agencies and radio stations for commercials and/or public service announcements aired between September 1, 1982 and November 1, 1983. Deadline for entries is set for January 6, 1984. For further info contact **NYMRAD** at 575 Lexington Ave., Suite 505, New York 10022. Phone number there is (212) 935-3995.

**... I FEEL SAFEST OF ALL** — Chrysler Corp. will be using the Motorola C-QUAM AM stereo broadcasting system for its 1984 line of cars and trucks that include factory-installed Chrysler radios.

**BOSTON BY-WORD** — **WBCN** is up in the ratings, **WCOZ** is down, and yes, the latter, a longtime AOR leader, has changed format. Program director **Frank Holler** cited business reasons for the station becoming more "adult in approach" ... **WBZ**/Boston has named **Barbara Crouse** national sales director. Crouse has been with the station three years, having joined in January 1980 from Group W sister station **WOWO**/Ft. Wayne as promotion manager.

**CELEBRATING BROWNIE** — In another of its continual series of in-depth birthday salutes, Columbia University radio station **WKCR-FM** paid tribute to the late jazz trumpeter **Clifford Brown** this past Sunday (Oct. 30). The station aired ten hours of material that included his too-few recordings, interview clips and a number of rare, unreleased tracks. Brown would have been 53.

harry weinger



**SOUTHSIDE JOHNNY'S SUNDAY SESSIONS** — *Southside Johnny* recently appeared at the Starfleet Blair syndicated radio program "Sunday Sessions," a three hour show aired live from Boston's *Stitches Comedy Club* with **WBCN** serving as the local host station which features participation from the club audience as well as phone calls from listeners. During the show, *Southside Johnny* made an impromptu live performance. Shown toasting after the show are (l-r) **JJackie Gross**, the show's producer; **George Wardwell**, Starfleet staff member; **Mark Parenteau**, show host & **WBCN** air personality, *Southside Johnny*; and **Starfleet Blair** President **Sam Kopper**. *Southside Johnny* and his backing band, the *Jukes*, recently released their first album on the *Mirage* label entitled, "Trash It Up!" The LP was produced by **Nile Rodgers**.

### Music Net Offers Affils Free Dish

**NEW YORK** — The Dallas-based Satellite Music Network (SMN) will give away a 13-foot satellite dish to all radio stations that contract with the network between now and December 15, 1983. The package, worth \$6,000, includes a low-noise amplifier, crystal-controlled satellite receiver, and a demodulator. The web will also pick up the tab for delivery and installation.

SMN currently airs three 24-hour live music services: the adult contemporary *Star Station*; *Stardust* for MOR affiliates; and *Country Coast-To-Coast*. Debuting in January of 1984 with an expected 25-30 affiliates will be the Top Forty oriented *Rock America* format. These services are available on SatCom 3R.

**Bob Bruton**, general sales manager for the firm, noted the giveaway was designed as a premium for new affiliates. "With modification, of course, a station could access any of three satellites and hook into any of the major networks' programming."

### Zullo Upped At DIR B'casting

**NEW YORK** — **Paul Zullo** has been named to the newly created position of vice president/operations for **DIR Broadcasting**. Zullo, a seven year veteran of the radio production firm, had been producer of the *King Biscuit Flower Hour* for the past two and-a-half years, and was vice president/affiliate relations prior to that.

In his new capacity, Zullo will coordinate production and administrative activities for the sales, affiliate relations and advertising departments. He will also serve as **DIR's** network liaison. The company currently produces *King Biscuit* and *The Silver Eagle* radio shows for the **ABC Networks**.

Commenting on the promotion, **DIR** executive vice president **Peter Kauff** said, "Given the interdependence which creates a successful radio programming venture, that is, advertising, stations and artists, Paul has a unique and specialized knowledge to maximize all of their interests having worked successfully in all areas."

## >> Cue & Review <<

>> **SPECIAL EDITION: ZAPP** — (Westwood One) (Disc Format) (One hour) (Sponsors: Michelob. Local avails: 7 min./hour) (Producer: Karen Shearer) (Air date: October 17)

This weekly program profiles a wide range of black artists, as noted by the opening collage of past interview clips and artist names. The accent is on the music, and the narration/interview/information flow is smooth and efficient. The format is consistent; following a short musical introduction (generally a clip from the group's catalog), host **Sid McCoy** intro's the rest of the track, and an interview clip is then laid over an instrumental break. The interview segment is segued directly to another music track, with a self-contained national spot to follow. In this feature, **Roger Troutman** of **Zapp** offers quite a bit of material on the group's origins, future plans and a few studio secrets. Better audio quality is hoped for in the interview clips, but the program's pacing and presentation make it a worthwhile listening venture.

<< **THE MUSIC MAKERS: THE ANDREWS SISTERS** (Narwood Productions) (Disc Format) (One hour) (Sponsors: U.S. Olympic Coins, Wall Street Journal, Zenith Data Systems. Local avails: 5 min./hr.) (Producer: Narwood) (Air date: week of Nov. 7)

Targeted for big-band/nostalgia and adult contemporary radio, this weekly program features **Skitch Henderson** reminiscing with show-business veterans and their music. The artists are generally in a pop/jazz vein, and this upcoming segment features a chat with **Patty Andrews**. Henderson opens each segment by introducing a music track, then returns with a personable interview clip that gives the show a local, in-studio feel. The one possible drawback to *Music Makers* might be the quality control of the older music, but **Narwood** has managed to avoid the problem. Might well serve as an historical documentation for the genre.

>> **SOURCE EVENT: JOHN COUGAR-MELLENCAMP** (NBC Source) (Disc Format) (90 minutes) (Sponsors: Budweiser, Levi Strauss & Co., Snickers, U.S. Navy. Local avails: 4 min./hr.) (Producer: Chuck Schwartz) (Air date: Oct. 21)

Things get off to an auspicious start in this artist profile, with **Mellencamp's** brother providing the intro. It's **Mellencamp** and his music that comprises the bulk of the production, however, and the show includes a few live tracks from a previous **Source** broadcast. **Rona Elliot** is host and on-mic interviewer, and her style sets this show apart from the narrative format of similar programs. Each interview clip intro's an appropriate song, and the latest LP is featured. Well-mixed and well-written.

>> hw <<



## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1</b> <b>COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL)	10/29 1 10	<b>39</b> <b>WORDS AND MUSIC</b> TAVARES (RCA AFL1-4700)	10/29 31 7
<b>2</b> <b>THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-1-3004)	2 8	<b>40</b> <b>ROBBERY</b> TEENA MARIE (Epic FE 38882)	— 1
<b>3</b> <b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	4 19	<b>41</b> <b>JUICY FRUIT</b> MTUME (Epic FE 38588)	44 25
<b>4</b> <b>THRILLER</b> MICHAEL JACKSON (Epic OE 38112)	3 46	<b>42</b> <b>NIGHTLINE</b> RANDY CRAWFORD (Warner Bros. 9 23976-1)	50 2
<b>5</b> <b>ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	6 15	<b>43</b> <b>JARREAU</b> (Warner Bros. 9 23801-1)	45 30
<b>6</b> <b>BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	5 13	<b>44</b> <b>SHINE ON ME</b> ONE WAY (MCA-5428)	36 16
<b>7</b> <b>STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	7 13	<b>45</b> <b>KASHIF</b> (Arista AL 9620)	42 32
<b>8</b> <b>FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014)	13 3	<b>46</b> <b>ON TARGET</b> THE JONES GIRLS (RCA AFL1-4817)	52 3
<b>9</b> <b>VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	9 25	<b>47</b> <b>BRAND NEW DAY</b> RONNIE DYSON (Cotillion/Atco 7 90119-1)	48 4
<b>10</b> <b>STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	8 10	<b>48</b> <b>SIXTEEN</b> STACY LATTISAW (Cotillion/Atco 7 90106-1)	38 14
<b>11</b> <b>CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725)	11 9	<b>49</b> <b>MADONNA</b> (Sire 9 23867-1)	51 6
<b>12</b> <b>FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	10 10	<b>50</b> <b>BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	59 2
<b>13</b> <b>MERCILESS</b> STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	14 11	<b>51</b> <b>LIONEL RICHIE</b> (Motown 6007ML)	54 56
<b>14</b> <b>IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL)	21 3	<b>52</b> <b>BACK WHERE I BELONG</b> FOUR TOPS (Motown 6066ML)	57 2
<b>15</b> <b>THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239)	15 14	<b>53</b> <b>FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	43 27
<b>16</b> <b>TRY IT OUT</b> KLIQUE (MCA-39008)	16 7	<b>54</b> <b>FOREVER BY YOUR SIDE</b> THE MANHATTANS (Columbia FC 38600)	53 15
<b>17</b> <b>MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	17 26	<b>55</b> <b>WHEN WILL I SEE YOU AGAIN</b> THE O'JAYS (Philadelphia Int'l/CBS FZ 38518)	55 19
<b>18</b> <b>HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282)	18 9	<b>56</b> <b>HERE AND NOW</b> RICHARD PRYOR (Warner Bros. 9 23981-1)	— 1
<b>19</b> <b>ZAPP III</b> ZAPP (Warner Bros. 9 23875-1)	12 10	<b>57</b> <b>ALL THE WAY STRONG</b> THIRD WORLD (Columbia FC 38687)	46 7
<b>20</b> <b>BETWEEN THE SHEETS</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	20 23	<b>58</b> <b>FUNKY BEAT</b> BERNARD WRIGHT (Arista AL8-8103)	— 1
<b>21</b> <b>THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	23 18	<b>59</b> <b>BLAME IT ON LOVE AND ALL THE GREAT HITS</b> SMOKEY ROBINSON (Tamlia/Motown 6064TL)	39 10
<b>22</b> <b>GET IT RIGHT</b> ARETHA FRANKLIN (Arista AL 8-8019)	19 16	<b>60</b> <b>TALK TO ME</b> LEW KIRTON (Believe In A Dream/CBS FZ 38956)	— 1
<b>23</b> <b>HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista AL8-8104)	33 3	<b>61</b> <b>MEET THE STONE CITY BAND, OUT FROM THE SHADOW</b> STONE CITY BAND (Gordy/Motown 6042GL)	60 12
<b>24</b> <b>WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	24 26	<b>62</b> <b>BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	65 2
<b>25</b> <b>SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	25 17	<b>63</b> <b>FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	49 5
<b>26</b> <b>CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	22 17	<b>64</b> <b>I'VE GOT MY EYES ON YOU</b> EDDIE KENDRICKS (Ms. Dixie MD-50001)	64 4
<b>27</b> <b>LET ME BE YOURS</b> LILLO (Capitol ST-12290)	28 8	<b>65</b> <b>I'M SO PROUD</b> DENIECE WILLIAMS (Columbia FC 38622)	68 23
<b>28</b> <b>BAD ENUFF</b> SLAVE (Cotillion/Atco 7 90118-1)	27 6	<b>66</b> <b>AGE AIN'T NOTHIN' BUT A NUMBER</b> LITTLE MILTON (MCA-5414)	61 7
<b>29</b> <b>IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 60216-1)	29 21	<b>67</b> <b>"ROSS"</b> DIANA ROSS (RCA AFL 1-4677)	58 17
<b>30</b> <b>13</b> COMMODORES (Motown 6054ML)	26 6	<b>68</b> <b>MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	72 14
<b>31</b> <b>RISE</b> RENE & ANGELA (Capitol ST-12267)	32 23	<b>69</b> <b>LET'S DANCE</b> DAVID BOWIE (EMI America SO-17093)	63 25
<b>32</b> <b>LOVE FOR LOVE</b> THE WHISPERS (Solar/Elektra 9 60216-1)	30 32	<b>70</b> <b>GODDESS OF LOVE</b> PHYLLIS HYMAN (Arista AL 8-8021)	67 22
<b>33</b> <b>SURVIVIN' IN THE 80'S</b> ANDRE CYMONE (Columbia FC 38902)	37 5	<b>71</b> <b>THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	66 48
<b>34</b> <b>PRIVATE PARTY</b> BOBBY NUNN (Motown 6051ML)	35 6	<b>72</b> <b>KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398)	71 36
<b>35</b> <b>1999</b> PRINCE (Warner Bros. 9 23720-1F)	34 51	<b>73</b> <b>ALL THIS LOVE</b> DeBARGE (Motown 6012G)	73 54
<b>36</b> <b>ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	47 3	<b>74</b> <b>PARTY TIME?</b> KURTIS BLOW (Mercury/PolyGram 812 757-1 M-1)	70 13
<b>37</b> <b>UNTOUCHABLES</b> LAKESIDE (Solar/Elektra 9 60204-1)	41 26	<b>75</b> <b>I'M READY</b> NATALIE COLE (Epic FE 38280)	56 9
<b>38</b> <b>E.S.P.</b> MILLIE JACKSON (Spring SPR-33-6740)	40 5		



**MOTOWN MOTOR CITY RICHIE** — While waiting to take the stage at Detroit's Joe Lewis Arena recently, Lionel Richie was greeted by friends from Motown Records and MCA Distributing. Pictured (l-r) are: Ben Sheets, Motown sales; Curtis Lloyd, MCA Distributing; Richie; Diana Huff, branch co-ordinator for MCA Distributing, Detroit; Ron Grollmus, MCA Sales and account service representative; Randy Broadmus, MCA sales; Ray Henderson, Motown promotion, Detroit; and Charlie Salah, Motown national sales manager.

## THE RHYTHM SECTION

**SONGS IN THE KEY OF MAYBE** — Stevie Wonder asked for and received much audience participation (a bit too much, some say) during his recent Radio City run, and in a quiet moment one ticket-holder shouted, "Where's the new album?!" O.k., so it's been an oft-repeated query, but here's the latest disc data: the new LP is expected to be delivered December 7th and will be titled "Human Moves, People Plays." Until further notice.

**BACK ON THE (YELLOW BRICK) ROAD** — The latest single from Casablanca/PolyGram recording artist Stephanie Mills is the Prince tune, "How Come U Don't Call Me Anymore," culled from her "Merciless" LP. Got all the punk-funker's LPs and can't find the original version of the gospel-tinged gem? It can only be found on the flip of the "1999" commercial 7-inch, and features Prince banging away at the piano. No fancy multi-tracking effects, no Simmons drums, just the man and the muse. Mills herself has been busy in the revival of "The Wiz," the Broadway show which first brought her into the national spotlight. The show's in Chicago this week, then travels to Los Angeles for a 30-day, post-Christmas run. The schedule's incomplete after a tour through Philadelphia, but there's hopes of bringing "The Wiz" back to Broadway. The show's original score, by the way, featured one song by Luther Vandross. The tune, titled "Everybody Rejoice," later became a Kodak film theme. Now you know... Speaking of "Wiz" alums, former scarecrow Hinton Battle opens soon at New York's Broadhurst Theater in the "Tapdance Kid" musicale.

**NAMES IN THE NEWS** — New Earth, Wind & Fire LP, "Electric Universe," due soon and sports a new sound for the band. But here's a career-topper: Maurice White and the group are expected to be honored at half-time of the University of Michigan vs. Ohio State game on November 19. Michigan's college band should perform a medley of E.W. & F. hits, with the last part of the entertainment conducted by White... Original Prince band member and Minneapolis native Andre Cymone working on the forthcoming Evelyn "Champagne" King release... An LP from Grandmaster Flash due in November. With or without the "Furious Five" tag, we wonder, since the quintet is uncredited on Sugarhill's current "White Line" 12-inch. Melle Mel, however, is featured prominently... Basketball great Earl Monroe has traded in his short pants for record company exec threads, as he currently heads Pretty Pearl Records in Manhattan. The firm's initial release, Curtis Hairston's "Want You All Tonight," is making a fast break and as one famed sports announcer says, "Two points, yesssss!"... Phillip Bailey, whose video for "I Know" is generating a lot of talk due to its inclusion of dialogue in the production, taped a segment for the Hot Tracks music vid program last week. Gloria Gaynor also an upcoming guest... The latest mystery release comes from EMI under the guise of Elbow Bones and The Racketeers. "A Night in New York," is a Kid Creole-inspired 12-inch preview from the expected LP and a lively track featuring production by August (The Kid) Darnell himself. Whether it's sessions rejected from the Coconuts own EMI LP or Kid's current Ze/Sira/WB collection, or an independent Darnell project, no one who might know seems to know. And Darnell's production wizardry not withstanding, John "Jellybean" Benitez did the remix. Benitez personally chose "New York" after listening to the entire group of songs for the LP... Southside Johnny's "Trash It Up" receiving black contemporary play, while the record's producer Nile Rodgers can't beg a hit on the other side.

**ON TARGET** — There's no mystery about the RCA debut of vocal veterans The Jones Girls, back on the charts after a two-year layoff with a single and LP titled "On Target." After a string of well-received albums on the Philadelphia International label, the trio found themselves with nowhere to turn when the company went out of business. The "girls," however, have managed to put the hassle behind them. "A lot of time was lost in the last two years, going from Philly International to RCA, and it's hurt us," Shirley Jones told *Rhythm*. "But we're giving it our best shot and all our energies, and we feel that nobody will even recognize that we had been out those two years." The group's sweet, impeccable harmonies have a new home via RCA exec Robert Wright and artist Fonzi Thornton, both of whom wrote and produced the LP. One song they didn't write but managed to transform was Barbara Lewis' 1965 hit, "Baby, I'm Yours." Noted sister Brenda: "We all decided to do a remake for the album, and Shirley suggested 'Baby, I'm Yours.'" "One night, not too long after we signed, I was driving and the original song came on," she said. "I love the harmonies, and I said to myself, 'Wow, this is a great song!' It just came up when we were throwing ideas into the hat. Robert and Fonzi put together such a different arrangement that we couldn't even believe it was the same song. And it's great." A video for the single, "On Target," is in the works, and the Girls are cautiously optimistic about the future of black music video. "There seems to be more and more outlets for black videos," observed Shirley Jones. "But the other day we did an interview and this guy said, 'Why is it that black groups don't have videos?' I said, 'Black groups do have videos, you just don't see them!'"

harry weinger



# TOP 100 BLACK CONTEMPORARY SINGLES

November 5, 1983

	Weeks On Chart	10/29
<b>1 ALL NIGHT LONG (ALL NIGHT)</b> LIONEL RICHIE (Motown 1698MF)	2	7
<b>2 STOP DOGGIN' ME AROUND</b> KLIQUE (MCA-52250)	1	13
<b>3 AIN'T NOBODY</b> RUFUS AND CHAKA KHAN (Warnar Bros. 7-29555)	3	14
<b>4 I AM LOVE</b> JENNIFER HOLLIDAY (Gaffan 7-29525)	6	10
<b>5 YOU'RE NUMBER ONE (IN MY BOOK)</b> GLADYS KNIGHT & THE PIPS (Columbia 38-04033)	4	15
<b>6 COLD BLOODED</b> RICK JAMES (Gordy/Motown 1687GF)	5	16
<b>7 PARTY TRAIN</b> THE GAP BAND (Total Experience/PolyGram TE 8209)	7	13
<b>8 ROCKIT</b> HERBIE HANCOCK (Columbia 38-04054)	8	16
<b>9 SAY SAY SAY</b> PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	24	3
<b>10 UNCONDITIONAL LOVE</b> DONNA SUMMER (Mercury/PolyGram 814 008-7)	12	8
<b>11 I KNOW</b> PHILIP BAILEY (Columbia 38-03968)	9	12
<b>12 ANGEL</b> ANITA BAKER (Beverly Glen GB-2010)	14	12
<b>13 EVERY GIRL (WANTS MY GUY)</b> ARETHA FRANKLIN (Arista AS 1-9095)	16	7
<b>14 DELIRIOUS</b> PRINCE (Warnar Bros. 7-29503)	17	7
<b>15 TONIGHT I CELEBRATE MY LOVE</b> PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	13	18
<b>16 WOULD YOU LIKE TO (FOOL AROUND)</b> MTUME (Epic 34-04087)	20	9
<b>17 DEEPER IN LOVE</b> TAVARES (RCA PB-13611)	18	10
<b>18 JUST BE GOOD TO ME</b> THE S.O.S. BAND (Tabu/CBS ZS4 03955)	10	19
<b>19 ONLY YOU</b> COMMODORES (Motown 1694MF)	21	8
<b>20 MY FIRST LOVE</b> RENE & ANGELA (Capitol B-5272)	28	6
<b>21 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M 2591)	32	5
<b>22 FIX IT (PART 1)</b> TEENA MARIE (Epic 34-04124)	25	5
<b>23 REAL LOVE</b> LAKESIDE (Solar/Elaktra 7-69796)	30	8
<b>24 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK AND LUTHER VANDROSS (Arista AS1 9073)	29	4
<b>25 SHAKE IT UP</b> SLAVE (Cotillion/Atco 7-99838)	26	10
<b>26 TIME WILL REVEAL</b> DeBARGE (Gordy/Motown 1705GF)	33	4
<b>27 PILOT ERROR</b> STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)	11	12
<b>28 ROCKIN' RADIO</b> TOM BROWNE (Arista AS 1-9088)	41	6
<b>29 ALL NIGHT LONG</b> MARY JANE GIRLS (Gordy/Motown 1690GF)	22	16
<b>30 TOUCH A FOUR LEAF CLOVER</b> ATLANTIC STARR (A&M 2580)	39	3
<b>31 MAKE ME WANNA DANCE</b> ANDRE CYMONE (Columbia 38-04066)	38	7
<b>32 U BRING THE FREAK OUT</b> RICK JAMES (Gordy/Motown 1703GF)	45	3
<b>33 SPICE OF LIFE</b> MANHATTAN TRANSFER (Atlantic 7-89786)	36	9

	Weeks On Chart	10/29
<b>34 TELL ME LOVE</b> MICHAEL WYCOFF (RCA PB-13585)	34	9
<b>35 DON'T YOU GET SO MAD</b> JEFFREY OSBORNE (A&M 2561)	15	17
<b>36 ALL OVER YOUR FACE</b> RONNIE DYSON (Cotillion/Arco 7-99841)	19	12
<b>37 KEEPIN' MY LOVER SATISFIED</b> MELBA MOORE (Capitol B-5288)	49	2
<b>38 BREAK DANCIN' — ELECTRIC BOOGIE</b> WEST STREET MOB (Sugar Hill SH-460)	40	10
<b>39 PARTY ANIMAL</b> JAMES INGRAM (Owest/Warnar Bros. 7-29493)	48	5
<b>40 TELL ME IF YOU STILL CARE</b> THE S.O.S. BAND (Tabu/CBS ZS4 04160)	55	3
<b>41 FOREVER BY YOUR SIDE</b> THE MANHATTANS (Columbia 38-04110)	46	6
<b>42 THIS TIME</b> WHISPERS (Solar/Elaktra 7-69809)	35	11
<b>43 WET MY WHISTLE</b> MIDNIGHT STAR (Solar/Elaktra 7-69790)	51	4
<b>44 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)</b> CON FUNK SHUN (Mercury/PolyGram 814 581-7)	—	1
<b>45 I CAN MAKE YOU DANCE (PART 1)</b> ZAPP (Warnar Bros. 7-29553)	23	15
<b>46 I FOUND MYSELF WHEN I LOST YOU</b> TYRONE DAVIS (Ocean-Front OF 2001)	52	5
<b>47 SUPERSTAR</b> LYDIA MURDOCK (Team TSR 3001)	47	6
<b>48 I NEED YOU</b> POINTER SISTERS (Planet/RCA YB-13639)	56	4
<b>49 MIRACLES</b> STACY LATTISAW (Cotillion/Atco 7-99855)	31	19
<b>50 HEARTBREAKER (PART 1)</b> ZAPP (Warnar Bros. 7-29462)	64	3
<b>51 LET'S GET TOGETHER</b> ONE WAY (MCA-52278)	57	6
<b>52 ON TARGET</b> THE JONES GIRLS (RCA PB-13559)	54	6
<b>53 HEROES</b> STANLEY CLARKE/GEORGE DUKE (Epic 34-04155)	58	4
<b>54 OVER AND OVER</b> SHALAMAR (Solar/Elaktra 7-69787)	66	4
<b>55 SHOW ME THE WAY</b> SKYY (Salsoul/RCA S7 7061)	65	5
<b>56 (YOU'RE A) GOOD GIRL</b> LILLO (Capitol B-5245)	44	16
<b>57 IS THIS THE END</b> NEW EDITION (Streetwise SWRL 1111)	43	17
<b>58 I JUST CAN'T WALK AWAY</b> FOUR TOPS (Motown 1706MF)	71	3
<b>59 TRYIN' TO HOLD ON</b> GARLAND GREEN (Ocean-Front OF 2000)	67	4
<b>60 FREAK-A-ZOID</b> MIDNIGHT STAR (Solar/Elaktra 7-69828)	37	22
<b>61 RADIO ACTIVITY</b> ROYALCASH (Sutra SUD 016)	69	4
<b>62 GENERATOR POP</b> P. FUNK ALL-STARS (CBS Associated ZS4 04032)	62	5
<b>63 IT MUST BE LOVE</b> DAYTON (Capitol B-5269)	53	8
<b>64 WHITE LINE (DON'T DO IT)</b> GRAND MASTER FLASH AND MELLE MEL (Sugar Hill SH-465)	76	3
<b>65 TALK TO ME</b> LEW KIRTON (Believe In A Dream/CBS ZS4 04058)	27	11
<b>66 P.Y.T. (PRETTY YOUNG THING)</b> MICHAEL JACKSON (Epic 34-04165)	88	2
<b>67 PRIVATE PARTY</b> BOBBY NUNN (Motown 1695MF)	68	5

	Weeks On Chart	10/29
<b>68 WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol B-5285)	79	2
<b>69 RESPECT</b> BILLY GRIFFIN (Columbia 38-04102)	70	4
<b>70 BOYS</b> MARY JANE GIRLS (Gordy/Motown 170GF)	78	3
<b>71 HOLIDAY</b> MADONNA (Sire 7-29478)	87	2
<b>72 MISS BUSY BODY (GET YOUR BODY BUSY)</b> THE TEMPTATIONS (Gordy/Motown 1707GF)	84	2
<b>73 ON A JOURNEY</b> N.Y.C. PEECH BOYS (Island/Atco 7-99822)	81	2
<b>74 PURE SATISFACTION</b> DARNELL WILLIAMS (My Disc/CBS ZS4 04085)	77	4
<b>75 FUNKY BEAT</b> BERNARD WRIGHT (Arista AS1-9070)	80	8
<b>76 I FEEL LIKE WALKING IN THE RAIN</b> MILLIE JACKSON (Spring SPR-7-3034)	83	4
<b>77 WHY ME?</b> IRENE CARA (Network/Geffen 7-29464)	—	1
<b>78 NEITHER ONE OF US</b> DAVID SANBORN (Warnar Bros. 7-29473)	85	2
<b>79 ALL MY LIFE</b> MAJOR HARRIS (Pop Art/Montaga 1401)	89	2
<b>80 IT'S MUCH DEEPER</b> ASHFORD & SIMPSON (Capitol B-5284)	—	1
<b>81 HELP YOURSELF TO MY LOVE</b> KASHIF (Arista AS1-9063)	42	14
<b>82 ALL SHOOK UP</b> ORBIT (Quality 047)	89	2
<b>83 FRESH IDEA</b> DECO (Owest/Warnar Bros. 7-29491)	—	1
<b>84 SO MANY MEN, SO LITTLE TIME</b> MIGUEL BROWN (TSR/TSR-828)	91	3
<b>85 IF ONLY YOU KNEW</b> PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04176)	—	1
<b>86 PLAY THAT BEAT MR. D.J.</b> G.L.O.B.E. & WHIZ KID (Tommy Boy TB 836)	—	1
<b>87 ELECTRIC KINGDOM</b> TWILIGHT 22 (Vanguard SPV 68-B)	—	1
<b>88 CONFUSION</b> NEW ORDER (Streetwise SWRL 2213)	—	1
<b>89 BEFORE YOU GO</b> SKOOL BOYZ (Cross Roads 1063)	—	1
<b>90 ONE MORE TIME</b> THE TONES (Criminal CR 1702)	—	1
<b>91 YEAR 2001 BOOGIE</b> RICH CASON & THE GALACTIC ORCHESTRA (LARC LR-81029)	72	8
<b>92 SHOULD I LOVE YOU</b> CEE FARROW (Rocshira 95032)	93	4
<b>93 DEAD GIVEAWAY</b> SHALAMAR (Solar/Elaktra 7-69819)	50	19
<b>94 GETTIN' MONEY</b> DR. JEKYL & MR. HYDE (Profile PRO-7029)	—	1
<b>95 LADIES CHOICE</b> STONE CITY BAND (Gordy/Motown 1693GF)	61	5
<b>96 TRULY BAD</b> RON BANKS (CBS Associated ZS4 04142)	98	6
<b>97 LADY LOVE ME (ONE MORE TIME)</b> GEORGE BENSON (Warnar Bros. 7-29563)	75	14
<b>98 NIGHTLINE</b> RANDY CRAWFORD (Warnar Bros. 7-29530)	92	11
<b>99 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 370-7)	73	23
<b>100 HUMAN NATURE</b> MICHAEL JACKSON (Epic 34-04026)	60	14

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

Ain't Nobody (Overdue — ASCAP) . . . . . 3	Heartbreaker (Troutman's — BMI) . . . . . 50	My First Love (A la Mode, adm. by Arista — ASCAP) . . . . . 20	Show Me The Way (One To One — ASCAP) . . . . . 55
All My Life (Pop Art — ASCAP) . . . . . 79	Help Yourself (Burnin' Bush — ASCAP) . . . . . 81	Neither One Of Us (Keca — ASCAP) . . . . . 78	So Many Men (ATV — BMI) . . . . . 84
All Night Long (Brockman — ASCAP) . . . . . 1	Heroes (Mycenae — ASCAP) . . . . . 53	Nightline (MCA — ASCAP/Music Corp. of America — BMI) . . . . . 98	Spice Of Life (Rodsongs/DJA/SaMusic/Almo — ASCAP) . . . . . 33
All Night Long (Stona City — ASCAP) . . . . . 29	Holiday (House Of Fun/Pure Energy — BMI) . . . . . 71	On A Journey (Citi Peech — BMI) . . . . . 73	Stay With Me (Zubaidah — ASCAP) . . . . . 21
All Over Your Face (Family Prod./Floopus — BMI) . . . . . 36	How Many Times Can (Goldrain — ASCAP) . . . . . 24	On Target (IPM/Almo, Inc./Fonworth — ASCAP) . . . . . 52	Stop Doggin' Me (Lena — SESAC) . . . . . 2
All Shook Up (Unart — BMI) . . . . . 82	Human Nature (Porcara/John Bettis — ASCAP) . . . . . 100	One More Time (3 G's — ASCAP) . . . . . 90	Superstar (M. Staphor/Mother's Own Pie — BMI) . . . . . 47
Angel (Beverly Glen/Spaced Hands — BMI) . . . . . 72	I Am Love (Sagfire — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Backstreet—BMI) . . . . . 4	Only You (Old Fashion — ASCAP) . . . . . 19	Talk To Me (Lew Kirton/Heaven's Gate — ASCAP) . . . . . 65
Baby, I'm Hooked (Carroll/Van Ross Redding/Platinum Gold ASCAP) . . . . . 44	I Can Make You (Troutman's — BMI) . . . . . 45	Over And Over (Spectrum VII/L.F.S. III — ASCAP) . . . . . 54	Tell Me If (Flyte Tyme/Avant Garde — ASCAP) . . . . . 40
Before You Go (Skool Boyz/Tamerlane/Easley — BMI) . . . . . 89	I Feel Like (Baby J./Baby Shapiro/Sandbox — ASCAP) . . . . . 76	P.Y.T. (Eiseman/Hel-Al/Kings Road — BMI/Yellowbrick Road — ASCAP) . . . . . 66	Tell Me Love (Weboliseiman — BMI/Almo/IPM — ASCAP) . . . . . 34
Boys (Stone City — ASCAP) . . . . . 70	I Found Myself (Burton/Tyronza — BMI) . . . . . 46	Party Animal (Eiseman/Warnar-Tamerlane/Rashida — BMI/Yellowbrick Road — ASCAP) . . . . . 39	This Time (Yours, Mine & Ours/Spectrum VII — ASCAP) . . . . . 42
Break Dancin' (Sugar Hill — BMI) . . . . . 38	I Just Can't Walk (Good Life/Beau-Di-O-Do — ASCAP) . . . . . 58	Party Train (Total Experience — BMI) . . . . . 7	Time Will Reveal (Jobete — ASCAP) . . . . . 26
Cold Blooded (Stone City — ASCAP) . . . . . 6	I Know (Back Mac/Ruzam — BMI) . . . . . 11	Pilot Error (Edwin Ellis/Koppelman-Bandier/Nurk Twins — BMI) . . . . . 11	Tonight! Celebrate (Almo/Prince Street/Screen Gems EMI — BMI/ASCAP) . . . . . 15
Confusion (Shakin' Baker/Ba — BMI) . . . . . 88	I Need You (Porchester/Dale Kawashima/Orcal/Day To Day — ASCAP/Neches River — BMI) . . . . . 48	Play That Beat (Tee Girl/T-Boy — BMI) . . . . . 86	Touch A Four (Almo/Jodaway — ASCAP) . . . . . 30
Dead Giveaway (Spectrum VII & L.F.F. III — ASCAP) . . . . . 93	If Only You Knew (Mighty Three — BMI) . . . . . 85	Private Party (Stone Diamond — BMI) . . . . . 67	Truly Bad (Ron Banko/Sadie Bee Ray — BMI) . . . . . 96
Deeper In Love (Richer/Chappell — ASCAP) . . . . . 17	Is This The End? (Boston Int'l/StreetSounds—ASCAP)57	Pure Satisfaction (STM/Crown Heights Affair/D.W. — BMI) . . . . . 74	Tryin' To Hold On (Bullet Proof — BMI) . . . . . 59
Delirious (Controversy — ASCAP) . . . . . 14	It Must Be Love (Vinewood/Screen Gems-EMI — BMI)63	Radio Activity (Amber Pass/Royal & Cash — ASCAP) . . . . . 61	U Bring The Freak (Stone City — ASCAP) . . . . . 32
Don't You Get (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI) . . . . . 35	It's Much Deeper (Nick-O-Val — ASCAP) . . . . . 80	Real Love (Circle L — ASCAP) . . . . . 23	Unconditional Love (Sweet Summer Night/Sae This House — ASCAP) . . . . . 10
Electric Kingdom (Jackaroe/Bahary Songs — ASCAP) . . . . . 87	Just Be Good (Flyte Tyme/Avant Garde (Almo) — ASCAP) . . . . . 63	Respect (Ramwave — ASCAP) . . . . . 69	We Are One (Amazement — BMI) . . . . . 68
Every Girl (Uncle Ronnie's/April/Thriller Miller — ASCAP) . . . . . 13	Keepin' My Lover (Bush Burnin' — ASCAP) . . . . . 37	Rockin' Radio (Boston Int'l — ASCAP) . . . . . 28	Wet My Whistle (Hip-Trip/Midstar — BMI) . . . . . 43
Fix It (Midnight Magnet — ASCAP) . . . . . 22	Ladies Choice (Stone City — ASCAP) . . . . . 95	Rockett (Hancock/OAO — BMI) . . . . . 8	White Line (Sugar Hill — BMI) . . . . . 64
Forever By Your Side (Blatte/Gottlieb — ASCAP) . . . . . 41	Lady Love Me (Hudmar—ASCAP/Newton House—BMI) . . . . . 97	Say Say Say (MPL Comm./Mijac — ASCAP) . . . . . 9	Why Me? (GMPC/Carub/Al Cor — ASCAP) . . . . . 77
Freak-A-Zoid (Hip-trip/Midstar — BMI) . . . . . 60	Let's Get Together (Perk's/Duchess (MCA) — BMI) . . . . . 51	Shake It Up (Slave Songs/Cotillion/Major Toms—BMI)25	Would You Like To (Frozen Butterfly — BMI) . . . . . 16
Fresh Idea (Yellowbrick Road — ASCAP) . . . . . 83	Make Me Wanna Dance (Ultrawave — BMI) . . . . . 31	She Works Hard (Sweet Summer Night/See This House — ASCAP) . . . . . 99	Year 2001 Boogie (Larry-Lou/Child Care — BMI) . . . . . 91
Funky Beat (Ola's Kid/McHoma — BMI) . . . . . 75	Miracles (Rare Blue — ASCAP) . . . . . 49	Should I Love You (Rockoko — BMI) . . . . . 92	You're Number One (Richer/Chappell — ASCAP/Mr. Dapper/Unichappell — BMI) . . . . . 5
Generator Pop (Brodeport — BMI) . . . . . 62	Miss Busy Body (Stone Diamond/Golden Touch — BMI) . . . . . 72		
Gettin' Money (Primitives — ASCAP) . . . . . 94			
Good Girl (Bush Burnin' — ASCAP) . . . . . 56			



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- BABY, I'M HOOKED (RIGHT INTO YOUR LOVE) — CON FUNK SHUN — MERCURY/POLYGRAM**  
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- KEEPIN' MY LOVER SATISFIED — MELBA MOORE — CAPITOL**  
KPRS, WPLZ, KUKQ, WJMO, KMJQ, WOKB, KDIA, WCIN, WRKS
- FRESH IDEA — DECO — QWEST/WARNER BROS.**  
WUFO, WEDR, WPAL, KMJQ, WOKB, WLOU, WDAS, WDLA
- WHY ME? — IRNE CARA — NETWORK/GEFFEN**  
WYLD-FM, KUKQ, WWDM, WJMO, WLLE, KGFJ, WWIN, WTLC
- TELL ME IF YOU STILL CARE — S.O.S. BAND — TABU/CBS**  
KPRS, WDMT, WIGO, KDIA, KOKA, WWIN, WCIN
- OVER AND OVER — SHALAMAR — SOLAR/ELEKTRA**  
WYLD-FM, WATV, WJMO, WOKB, WLOU, WTLC
- PARTY ANIMAL — JAMES INGRAM — QWEST/WARNER BROS.**  
WYLD-FM, WJLB, WJMO, WLUM, KSOL, WBMX

MOST ADDED ALBUMS

- YOURS FOREVER — ATLANTIC STARR — A&M**  
WTLC, WOKB, WSOK, WRAP, WGPR, WATV, WRBD, WEDR
- BACK WHERE I BELONG — FOUR TOPS — MOTOWN**  
WLOU, WWIN, KGFJ, WLLE, WWDM, WRAP, WPAL, KPRS
- BAKO TO BASICS — THE TEMPTATIONS — GORDY/MOTOWN**  
WPAL, WWIN, WLLE, WWDM, WRAP, WEDR

UP AND COMING

- I'VE BEEN ROBBED — THREE MILLION — COTILLION/ATCO**  
**BREAK MY STRIDE — MATTHEW WILDER — PRIVAT I/CBS**  
**SAY IT ISN'T SO — DARYL HALL-JOHN OATES — RCA**  
**HOW COME U DON'T CALL ME ANYMORE? — STEPHANIE MILLS — CASABLANCA/POLYGRAM**

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: L. Richie, Mtume, Klique, Lakeside, J. Holliday, Dayton, J. Gill, P. McCartney/M. Jackson, J. Osborne, Prince, J. Ingram, Manhattans, Rufus & C. Khan, Four Tops, S.O.S. Band, DeBarge. ADDS: Pointer Sisters, Spandau Ballet, H. Alpert, Major Harris, B. Griffin. LP ADDS: Gap Band.

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

HOTS: H. Hancock, Lakeside, Rufus & C. Khan, G. Knight & The Pips, J. Holliday, Prince, R. James, L. Richie, Mtume. ADDS: Atlantic Starr, Motivation, A. Franklin, S.O.S. Band, D. Weaver, Madonna.

WWIN-AM — BALTIMORE — CURTIS ANDERSON, PD — #1 — L. RICHIE

HOTS: Gap Band, H. Hancock, Mary Jane Girls, M. McLaren, Al McCall, G.M.F. & M. Mel, Cybotron, Rufus & C. Khan, P. Bailey. ADDS: H. Laws, S.O.S. Band, Cashmere, Enchantment, P. Crew, I. Cara, Con Funk Shun, Kool & The Gang, Darnell Williams. LP ADDS: The Tones, D. Warwick, T. Marie, Temptations, Four Tops, Shalamar.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — L. RICHIE

HOTS: A. Cymone, A. Franklin, J. Osborne, T. Browne, Klique, Gap Band, Rufus & C. Khan, Manhattans, Commodores, Jones Girls, R. Cason, B. Wright, S.O.S. Band, Slave, S. Mills, D. Summer, DeBarge, Midnight Star, O. Cheatham, Prince. ADDS: Kwick, Ashford & Simpson, The Tones, G.L.O.B.E. & The Whiz Kid, Wrecking Crew, L. Houston, Shalamar. LP ADDS: Atlantic Starr.

WILD — BOSTON — ELROY SMITH, MD — #1 — RUFUS & C. KHAN

JUMPS: 8 To 3 — L. Richie, 11 To 6 — Klique, 12 To 9 — Mtume, 19 To 16 — D. Summer, 23 To 18 — Hawkeye, 28 To 21 — D. Warwick/L. Vandross, Ex To 27 — Midnight Star, Ex To 28 — Planet Patrol, Ex To 30 — S.O.S. Band. ADDS: Kool & The Gang, G. Green, Pure Energy, C. Hairston, New Edition, Royalcash. LP ADDS: S. Mills, T. Marie.

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

HOTS: R. Dyson, P. Bailey, L. Richie, T. Vavara, D. Summer, B. Nunn, A. Baker, Slave, Stone City Band, Lakeside, Mtume, J. Holliday, Manhattan Transfer, B. Wright, R. Laws, Prince, P. Hyman, Jones Girls, A. Franklin, S. Clarke/G. Duke. ADDS: Lillo, Ashford & Simpson, Skyy, Instant Funk, Deco, Kool & The Gang, M. Wilder, Madonna, The Latest, Irving & The Twins, D. Sanborn, DeeLe, Al McCall.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — D. SUMMER

HOTS: L. Richie, Rufus, J. Holliday, Midnight Star, Planet Patrol, Rene & Angela, J. Osborne, Cybotron, T. Browne, Mtume, Lakeside, T. Vavara, Commodores, Prince, T. Marie, G.M.F. & M. Mel, Royalcash, P. McCartney/M. Jackson, S.O.S. Band, Gap Band. ADDS: Deco, Bohannon, H. Alpert, Kool & The Gang, New Order, DeeLe, Sunfire, Major Harris, Stage Coach. LP ADDS: Sylvester, D. Warwick, R. Crawford, Four Tops, Temptations, DeBarge.

WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — L. RICHIE

HOTS: Rufus, A. Baker, S.O.S. Band, R. James/S. Robinson, Third World, Commodores, S. Mills, Lakeside, M. Brown, M. Wycoff, DeBarge, D. Summer, T. Vavara, Kashif, Mtume, Slave, J. Holliday, F. Henderson, P. McCartney/M. Jackson, B. Summer, Maze, A. Cymone, Skyy, K9 Corps. ADDS: Kool & The Gang, Jimmy Cliff, J. Taylor, Madonna, Was (Not Was), One Way, Midnight Star, Lillo, Three Million, Junior, S. Redd, Latimore. LP ADDS: Latimore.

WCIN — CINCINNATI — SID KENNEDY, MD — #1 — L. RICHIE

HOTS: Newcleus, J. Holliday, A. Baker, Project Future, O'Jays, Deniece Williams, Cybotron, Slave, B. Wright, P. Hyman, Commodores. ADDS: Rufus & C. Khan, Mtume, Twilight 22, K. Blow, M. Sembello, S.O.S. Band, M. Moore, M. Wilder, Con Funk Shun, The Latest, Three Million, Four Tops, Skyy. LP ADDS: R. Crawford.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — L. RICHIE

HOTS: J. Holliday, A. Baker, D. Summer, T. Vavara, A. Franklin, Mtume, J. Osborne, M. Wycoff, D. Warwick/L. Vandross, Lakeside, Slave, Rene & Angela, Manhattan Transfer, Jones Girls, Commodores, Skyy, Manhattans, T. Davis. ADDS: Orbit, Shalamar, Atlantic Starr, T. Browne, J. Ingram, K. Blow, DeBarge, Millie Jackson, Ashford & Simpson, P. Labelle, Hawkeye, T. Scott, The Tones, I. Cara, M. Moore. LP ADDS: J. Holliday, A. Cymone, Rene & Angela.

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

HOTS: Rene & Angela, A. Baker, Slave, J. Holliday, T. Browne, L. Richie, Dayton, J. Osborne, A. Cymone. ADDS: DeeLe, Maze, S. Mills, Kool & The Gang, Motivation. LP ADDS: L. Richie, R. Crawford, Dayton, S. Woods, J. Ingram.

WGPR — DETROIT — JOE SPENCER, PD — #1 — A. BAKER

HOTS: M. Wycoff, L. Richie, T. Browne, A. Franklin, T. Davis, J. Osborne, S.O.S. Band, P. McCartney/M. Jackson. ADDS: Irving & The Twins, Con Funk Shun, Real To Reel, T. Scott, Enchantment, Twilight 22, O'Bryan, M. McClaren, Russell Brothers, Shannon. LP ADDS: D. Warwick, Atlantic Starr, L. Kirton, Culture Club, R. Crawford.

WJLB — DETROIT — J. MICHAEL MCKAY, MD

HOTS: Isley Brothers, Mary Jane Girls, Rene & Angela, Midnight Star, G. Knight & The Pips, L. Richie, R. James, A. Franklin, A. Baker, S.O.S. Band, H. Hancock, P. McCartney/M. Jackson, Rufus & C. Khan, Clark Sisters, Kraftwerk, Zapp. ADDS: S. Mills, D. Warwick/L. Vandross, Skool Boyz, J. Ingram.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — KLIQUE

JUMPS: 7 To 3 — Cybotron, 10 To 4 — L. Richie, 12 To 7 — R. Crawford, 18 To 9 — D. Summer, 13 To 10 — G. Green, 14 To 11 — S. Mills, 17 To 12 — Dayton, 19 To 14 — Jones Girls, 22 To 15 — Commodores, 30 To 16 — T. Marie, 37 To 17 — J. Ingram, 34 To 18 — West Street Mob, 23 To 20 — Rene & Angela, 31 To 23 — Midnight Star, 36 To 24 — B. Nunn, 35 To 30 — Skyy, 38 To 31 — Manhattans, 46 To 33 — W. Powers, 48 To 34 — Con Funk Shun, 40 To 35 — R. Laws, 43 To 36 — B. Summer, 47 To 37 — Atlantic Starr, 41 To 38 — Major Harris, 49 To 39 — Melba Moore, 45 To 41 — Jr. Tucker, Ex To 43 — Three Million, Ex To 44 — Maze, Ex To 45 — G.M.F. & M. Mel, Ex To 46 — Extra-T's, Ex To 47 — Royalcash, Ex To 48 — P. McCartney/M. Jackson, Ex To 49 — Motivation, Ex To 50 — The Tones. ADDS: The DR's, Spandau Ballet, G. Gaynor, Fallen Angel, R. James, R. Banks, Ashford & Simpson, Pointer Sisters, S. Woods. LP ADDS: DeBarge, Atlantic Starr, H. Laws.

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

JUMPS: 11 To 4 — L. Richie, 12 To 5 — Reddings, Ex To 12 — Prince, Ex To 14 — Zapp, Ex To 16 — DeBarge, Ex To 18 — J. Osborne, Ex To 27 — S.O.S. Band, Ex To 37 — Maze, Ex To 38 — West St. Mob, Ex To 39 — T. Vavara, 25 To 19 — P. McCartney/M. Jackson, 27 To 24 — A. Franklin, 37 To 26 — L. Kirton, 39 To 29 — T. Browne, 38 To 32 — A. Cymone. ADDS: S. Clarke/G. Duke, Con Funk Shun, Melba Moore, Deco, Mary Jane Girls, Royalcash, Maze, P. Hyman, R. James, Zapp, Twilight 22. LP ADDS: Midnight Star.

KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — L. RICHIE

HOTS: J. Holliday, A. Baker, P. Funk All-Stars, Sugar Hill Gang, B. Nunn, R. Crawford, Mtume, West Street Mob, Zapp, DeBarge, S. Mills, Rufus, D. Summer, Klique, Kashif, Prince, P. McCartney/M. Jackson, B.B.&Q. Band, Lillo, T. Vavara. ADDS: Con Funk Shun, Isley Brothers.

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

HOTS: L. Richie, T. Vavara, L. Murdock, Planet Patrol, T. Browne, T. Marie, West Street Mob, Midnight Star, A. Franklin, B. Wright, B. Griffin, Capt. Rap, J. Ingram, J. Osborne, Manhattan Transfer, Rare Silk, S.O.S. Band, G.M.F., Shalamar, Royalcash. ADDS: P. Bryson/R. Flack, Manhattans, Jones Girls, Kool & The Gang, Pure Energy, G.T., C. Hairston, S. Mills, I. Cara. LP ADDS: Four Tops, Midnight Star, T. Marie, B. Griffin.

WLOU — LOUISVILLE — BILL PRICE, PD — #1 — L. RICHIE

HOTS: A. Franklin, Ladies Choice, D. Summer, T. Browne, T. Davis, Royalcash, Starpoint, Stone City Band, Dr. Jeckyl & Mr. Hyde, New Edition, Lakeside, A. Baker, M. Sterling, A. Cymone, R. James, J. Holliday, Commodores, Temptations, J. Osborne, Midnight Star. ADDS: Con Funk Shun, Shalamar, Hawkeye, Zapp, Cuba Gooding, Deco. LP ADDS: Four Tops.

WDIA — MEMPHIS — BOBBY O'DAY, PD

HOTS: Gap Band, R. James, Manhattans, A. Franklin, Zapp, P. McCartney/M. Jackson, D. Summer, Klique, J. Holliday, J. Osborne, L. Richie, DeBarge. ADDS: Deco, Rene & Angela, Skool Boyz.

WEDR — MIAMI — GEORGE JONES, PD — #1 — GAP BAND

HOTS: M. Wycoff, T. Vavara, B. Nunn, J. Holliday, Slave, T. Browne, Royalcash, L. Richie, L. Murdock, Mtume, D. Summer, A. Cymone, Millie Jackson, J. Ingram, New Order, M. Sterling, Rene & Angela, Major Harris, Twilight 22, Instant Funk. ADDS: NYC Peech Boys, Deco, Active Force, DeeLe, Dee Coley, Enchantment, Cashmere, B. Rudolph, The Tribe, Spandau Ballet. LP ADDS: Atlantic Starr, Weather Girls, T. Davis, The Tones, Temptations.

WLUM-FM — MILWAUKEE — SUSIE AUSTIN, MD — #1 — KLIQUE

HOTS: Midnight Star, Rufus & C. Khan, New Edition, Prince, P. McCartney/M. Jackson, Gap Band, S.O.S. Band, L. Murdock, Zapp, B. Tyler, DeBarge, L. Richie, P. Bryson/R. Flack, S. Mills, Lakeside, J. Holliday, P. Bailey, I. Cara, J. Osborne, Commodores. ADDS: Hall & Oates, Culture Club, Motels, EBN/OZN, J. Ingram. LP ADDS: Madonna.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — G. KNIGHT & THE PIPS

HOTS: Rufus & C. Khan, Klique, J. Holliday, L. Richie, Manhattan Transfer, T. Vavara, D. Summer, West Street Mob, Madonna, T. Basil, Lime, S. Clarke/G. Duke, R. Crawford, Manhattans, Pointer Sisters, DeBarge, P. McCartney/M. Jackson, M. Sembello. ADDS: Third World, Con Funk Shun, Kool & The Gang, Motivation, M. Wilder.

WAIL — NEW ORLEANS — BARRY RICHARDS — PD — #1 — LIONEL RICHIE

HOTS: P. McCartney/M. Jackson, T. Vavara, DeBarge, Prince, A. Baker, J. Holliday, G.M.F. & M. Mel, Michael Jackson, Gap Band, T. Marie, Mtume, J. Ingram, Cybotron, A. Franklin, S. Mills, Stone City Band, T. Browne, Rufus & C. Khan, Planet Patrol, Klique. ADDS: B. Jones, Four Tops, Real To Reel, Hall & Oates, M. Starr, Kool & The Gang, R. McNair, Spandau Ballet.

WRKS — NEW YORK CITY — BARRY MAYO, PD — #1 — LIONEL RICHIE

JUMPS: 7 To 5 — Shannon, 12 To 7 — G.L.O.B.E. & The Whiz Kid, 13 To 10 — J. Holliday, 27 To 12 — Starsky, Ex To 13 — C. Hairston, Ex To 14 — P. McCartney/M. Jackson, 26 To 15 — Twilight 22, Ex To 24 — Atlantic Starr, Ex To 27 — Midnight Star. ADDS: New Edition, A. Baker, Freeez, W. Powers, M. Moore, NV.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — MICHAEL JACKSON

HOTS: Manhattan Transfer, Shalamar, A. Cymone, J. Osborne, J. Holliday, L. Richie, P. McCartney/M. Jackson, J. Ingram, R. James. ADDS: Zapp, M. Moore, T. Browne, Ashford & Simpson, S.O.S. Band, Con Funk Shun.

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

HOTS: Klique, J. Holliday, Manhattan Transfer, DeBarge, West Street Mob, Slave, Madonna, G.M.F. & M. Mel, P. McCartney/M. Jackson, R. Dyson, T. Marie, A. Baker, T. Vavara, Rene & Angela, D. Warwick/L. Vandross, S.O.S. Band, D. Summer, R. James, J. Ingram, T. Browne. ADDS: Deco, One Way, Lakeside, DeeLe, Elbow & Racketeer, Kool & The Gang, Motivation, S. Robinson, Maze, Spandau Ballet, Al McCall.

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

JUMPS: 8 To 2 — J. Osborne, 6 To 3 — J. Holliday, 9 To 7 — T. Vavara, 17 To 10 — S.O.S. Band, 15 To 12 — A. Franklin, 36 To 14 — Midnight Star, 18 To 16 — D. Sanborn, 21 To 18 — Madonna, 29 To 19 — DeBarge, 37 To 20 — Pointer Sisters, 38 To 32 — P. McCartney/M. Jackson, 39 To 35 — T. Browne. ADDS: Con Funk Shun, Atlantic Starr, Kool & The Gang. LP ADDS: R. Crawford.

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

HOTS: Gap Band, Klique, L. Richie, L. Kirton, J. Osborne, Commodores, S. Lattisaw, O'Jays, Michael Jackson. ADDS: Motivation, T. Thomas, C. Hairston, Major Harris, I. Cara, Three Million, Twilight 22. LP ADDS: Jones Girls, DeBarge, Temptations, Four Tops.

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

HOTS: L. Richie, Klique, Mtume, B. Wright, M. Wycoff, D. Warwick/L. Vandross, P. Bailey, A. Baker, T. Vavara, Manhattan Transfer, T. Browne, A. Franklin, S.O.S. Band, P. McCartney/M. Jackson, J. Holliday, Midnight Star, J. Ingram, Twilight 22, Madonna, G. Knight & The Pips. ADDS: Rene & Angela, M. Moore, S. Mills, T. Davis, Kool & The Gang, G. Green. LP ADDS: D. Warwick, J. Holliday.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — KLIQUE

HOTS: L. Richie, J. Holliday, D. Summer, Mtume, Manhattan Transfer, R. Crawford, T. Marie, T. Vavara, Prince, A. Franklin, A. Cymone, J. Osborne, Tierra, West Street Mob, Starpoint, Manhattans, Pointer Sisters, D. Warwick/L. Vandross, P. McCartney/M. Jackson, Skyy. ADDS: Kool & The Gang, S. Mills, Zapp, T. Browne, Front Row, Lakeside, J. Ingram, G. Green.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — COMMODORES

JUMPS: 7 To 5 — R. Cason, 9 To 7 — D. Summer, 11 To 9 — L. Richie, 23 To 20 — DeBarge, Ex To 30 — Patti Labelle. ADDS: Kool & The Gang, S. Robinson, Serge, G.M.F. & M. Mel. LP ADD: Atlantic Starr.

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

HOTS: L. Richie, Klique, Prince, Rufus & C. Khan, J. Holliday, A. Baker, T. Vavara, D. Summer, One Way, P. McCartney/M. Jackson, Manhattans, Mtume, Manhattan Transfer, G. Green, G. Duke/S. Clarke, Hiroshima, T. Davis, T. Marie, R. Cason, R. Banks. ADDS: S.O.S. Band, Atlantic Starr, Mary Jane Girls, Temptations, Four Tops, M. Wilder, NYC Peech Boys.

WWDM — SUMPTER — KEVIN FLEMING, PD — #1 — P. FUNK ALL-STARS

HOTS: R. James, Michael Jackson, P. McCartney/M. Jackson, S.O.S. Band, Midnight Star, Mtume, L. Richie, A. Cymone, A. Baker, Dayton, J. Holliday, L. Murdock, DeBarge, Manhattans, B. Nunn, T. Browne, Slave, A. Franklin, O. Cheatham. ADDS: M. Browne, G.L.O.B.E. & The Whiz Kid, DeeLe, O'Bryan, Omni, I. Cara, Manhattans, Lillo, Pointer Sisters, Cee Farrow. LP ADDS: Four Tops, Temptations.





## Gladys Knight Soulful Chanteuse

It Thru The Grapevine," "Imagination," and "Overtime."

**Knight:** Yeah! Those were the biggest records we've ever had.

**Cash Box:** You've been in the business over 25 years and this is really the first time, as you stated, that you've received credit for your production efforts. How long does it take for someone of your stature to get those kind of credentials?

**Knight:** It's been good and bad, along those lines. Ever since we started, no matter what area of the business or the creative end that we might have been involved in, the number one thing that we've wanted to achieve was what was best for Gladys Knight and The Pips. If we happen to have, say, a background lick or a lead vocal, or a creative thing to offer, we always offered it without saying, 'Now I want credit for this!' I think we got so involved in that, that we actually lost sight of how much we were contributing. We've always done our background, and I've always maintained that the background work in our material has been as much a part of the actual hit as the lead vocal or the arrangement, or anything else. When it came to doing "Midnight Train To Georgia," people don't know the kind of time that we spent doing that particular song. We came up with the concept for the arrangement, we came up with changing the name from "Midnight Plane To Houston" to "Midnight Train To Georgia." We've created all the backgrounds throughout our career, except on occasions. That's a very, very instrumental part of production. I mean, nobody knows that we spent a whole week working out the feel on "Neither One Of Us," that we left the studio, went to the airport, felt like it wasn't right, and went back to finish it. Joe Porter was the producer and he brought the song to us, and got the arrangement down, but as far as the vocal parts, we did the production.

**Cash Box:** How involved were you at Motown?

**Knight:** Well, we were involved quite a bit, "I Heard It Through The Grapevine." When we got that song, it was nowhere near the song it ended up being. Norman Whitfield approached us with it and said, "I got a great song that I think will work for you guys. See what you think about it, take it home." We lived with that song at home, on the road, we ate, slept, everything with

it for two months. We brought it back to Norman one day the way you heard it on the record. He was so impressed with the way we had done it and the background we had made up for it and everything, that he went into the studio that minute, put Smokey out so we could go upstairs and record! And that's what happened with that. We didn't have anything to do with the writing, but structure is so important in production. We tore it apart, we did all the little things.

**Cash Box:** There's a story circulating that you, rather than Diana Ross, discovered the Jacksons during those days at Motown.

**Knight:** We did. But that's another situation where we didn't really care about credit. I mean, we were so happy when somebody finally did hook up those little guys. We knew them when they were real tiny, ever since the early 60s. Michael's feet wouldn't even touch the floor! We were playing the Regal Theater, and at that time the theaters were doing six or seven shows a day. They used to come to our dressing room and just sit around all day. Mr. Jackson would send them down to the theater to us, and they would bring their lunches in a bag. One night they were having a talent show, and Mr. Jackson had worked it out so that the little guys could get on. The Pips and I got to talking, saying, "These guys are baaaad, and they are the greatest little people." We had just come to Motown at the time, and we said, "Let's call the company, and ask them if they'll send a rep down here," because Smokey and the Miracles were on the show, too. Our representative at the company at the time was Taylor Cox, so I told Mr. Jackson, "I'm going to call the company, since the guys are going to be on the show tomorrow night, and see if we can get a representative to at least come down to hear them." So I called Mr. Cox, told him about them and asked him if he would come down and so forth, even if he just came to see about us and coincidentally got a chance to see them. But I guess we didn't carry enough weight at the company or whatever, and they never sent anybody. We went back to the company and told them about this little group, and after a while it came through that Diana had made a "great discovery." It didn't really make a difference. The main thing was for somebody to notice them and give them a chance, because they deserved it.

**Cash Box:** But it seems to be something else in your long career that you don't get recognition for.

**Knight:** (Laughs) I guess we'll get ours in the end. We get blessed in so many other ways. The fact that we've been able to stay out here so long. Every time we get a hit record, I don't take those kinds of things for granted, because people don't have to do what they do. They don't have to buy your record! They don't have to come out of their pockets with fifteen, twenty dollars to come and see your show. Every time they do that, to me that's saying 'We're blessed to still have that kind of appeal.'

**Cash Box:** The group is both an established crossover touring act and veteran Top 40 hitmakers, yet there appears to be resistance on the radio end to adding your material right away.

**Knight:** I wish somebody would tell me about it, and maybe I could understand a little better, because I can't find an answer to it other than racism. And I don't like to look at things like that! Yes, I'm black, and yes, I'm proud of being black, but I wasn't raised that way, you know what I'm saying? I look at people for people. This whole radio has been like a-a... something in my throat. It hurts me, really, because we've worked so hard over the years. We appeal to all kinds of people, and that's one of the things that I've been so proud of. But even today, with this new album that we have, the pop stations refuse to play it. I can't do anything with it but lay it to racism. I'm not asking for something that we don't deserve. I'm not asking to be played on "white" stations because we're black. I'm asking because we've proven, or tried to prove, that we are just as good as the next person, that we do have across-the-board appeal. One of the greatest things to prove that was the night we won the Grammys. We won both the Best Pop and Best R&B categories. I was so happy I didn't know what to do, because I thought that was like a statement to say: "Here we are, here it is — finally." But it just doesn't work that way. Before that time and since that time we have to go Top Ten R&B before they'll even look at us on a pop station, and even then they might not give us a shot. This album right here, they've refused to do the pop side of it.

**Cash Box:** Are you addressing the record company?

**Knight:** It happens on that level, too. They have a responsibility. They don't get out there. They don't even want to present it to the pop stations because they aren't going to take it, and that's what they tell us. It's so political, and it really hurts us bad. Not just us, but also other groups in the entertainment business, the black groups that really deserve the shot on pop radio.

**Cash Box:** Your audience is then unfamiliar with the new material.

**Knight:** I think it's so unfair. They're cheating our public, and that bothers me. They aren't allowing them the opportunity to choose for themselves what they like from us and what they don't like from us. They've already given us the vote to say, "We like that group." It's just that when we have the new material, they don't give the non-black audiences a chance to even say, "We like that or we don't," because they never hear the music. If that were not the case, how would we have been able to play Vegas for fifteen, twenty years? To capacity houses! We hold the record in some of those hotels for attendance. And you know what those audiences are like. We have very mixed audiences, yes, but most of the time those audiences are at least 80 percent white, I don't understand.

Gladys Knight and The Pips — brother Bubba and cousins Edward and William — are a rare show business entity. The quartet has remained intact since they decided to pursue a singing career after entertaining at a family gathering thirty years ago. Knight entered the professional realm at the age of seven when she won a \$2,000 grand prize on the Ted Mack Amateur Hour, and the Atlanta, Georgia natives signed to Brunswick in 1958, touring the chitlin' circuit shortly thereafter.

A series of R&B hits on several labels in the early 1960s, including "Every Beat Of My Heart" and "Letter Full Of Tears," brought the group national recognition. They then joined Motown in 1966, where the group scored breakthrough success with the classic "I Heard It Through The Grapevine," "Friendship Train," and "Neither One Of Us." When the group moved to Buddah in the early 1970s, they continued to prove themselves a major crossover act.

Their first LP for the label, "Imagination," went triple platinum on the strength of the title track and the follow-up single, "Midnight Train To Georgia." The group moved into television and motion picture work, while garnering all record industry laurels.

The latter part of the 1970's were not so fruitful, but after a number of personal and legal problems, Gladys Knight and The Pips are back with "Visions," their first album in three years. The Columbia LP has gone gold since its release, and both singles, "Save The Overtime For Me" and "You're Number One," reached Top Five on the black contemporary charts. The interview was conducted by Harry Weinger in the midst of the group's fall tour.

**Cash Box:** You're "back on the scene," so to speak. Look at the charts: The Manhattans, Tavares, the O'Jays and yourselves. There's a return of some long-standing vocal groups. What went into deciding to make your sound more contemporary?

**Knight:** For a long time we've been into the co-production of our albums, and this time we felt, 'hey, we've been doing it for a long time without getting credit, let's see what we can come up with.' I approached CBS about being the producer on the album, and to be honest I think they were stroking me a little bit. They didn't really think that I could do it. They gave me the project and after we got halfway through the album, we didn't feel that we had what we wanted as far as tempo was concerned. So, we got in touch with Leon Sylvers and it turned out to be a good union. We co-wrote the first single, "Save The Overtime For Me," and it just worked out fine. We wanted to appeal to a younger market this time, and they have not been — as far as their ears are concerned — very much in tune with the ballads, and that's what people have been saying that they like from us for so many years. So we just decided, hey, they've been with us for a long time so we're going to give them something new and hope that they like that as well.

**Cash Box:** Was there any thought to getting out there as an oldies act rather than embrace the fresher sound?

**Knight:** No, we always feel that we have enough confidence in ourselves to compete. We've always tried to be versatile enough to go where people were rather than where we wanted them to be. That's how we've kept going over the years. We will bend and say, 'Hey, a younger sound sounds very good right now' rather than saying, 'Well, I prefer doing a ballad.'

**Cash Box:** But the landmark records that you've made in different phases of your career have been dance records: "I Heard



## Black And Bourke Use Combination Theory For Hits

NASHVILLE — Through the years, Nashville has gained a reputation as a songwriters' haven. They flock to the city full of ideas and dreams of having a hit song and some eventually realize their aspirations. Charlie Black and Rory Bourke were two such writers, who have become nationally known for their abilities to produce a continuous stream of hits.

Charlie Black was named 1983 ASCAP Country writer of the year; co-writer of the 1981 SESAC Country Single of the Year; co-writer of the 1980 SESAC Most Recorded Country Single and co-writer of the 1980 SESAC Best Album Cut. Black also co-wrote the Anne Murray hit "Blessed Are The Believers" which went #1 and "Do You Love As Good As You Look" which also went #1, among others.

Rory Bourke has earned a long list of accolades including ASCAP Writer of the Year in 1976, 1979, and 1983; co-writer of the 1983 SESAC Country Single of the Year; and co-writer of the 1983 SESAC Award of Merit. Bourke was co-writer of "Blessed Are The Believers" which also went to the top of the pop and A/C charts and "Do You Love As Good As You Look," "Lonely But Only For You," "The Most Beautiful Girl" and numerous other hits.

While both spend a good deal of time writing on their own, they often write together, as well as with others. Bourke developed a winning formula for writing hit songs, one which Black has emulated. Both agree that a good songwriting combination is the key ingredient to a hit song. "I think if you can put together a good three combination then that automatically means that two out of the three are going to be a good two combination. Usually in a three combination, if you're in that combination, there's one other in that combination that will break down into a two combination." Bourke stated. He went on to cite an example that recently occurred. Steve Bogart was brought to their attention and this resulted in a three-way combination with Charlie, Rory and Steve. "So now we have a three combination we can count on and now there's a two combination of Charlie and me, and I write with Steve too so it's three different combinations for me that work, just in that group of people," Bourke explained.

In combination songwriting, they agree, there is no room for ego problems. Responsibilities must be clearly defined, and the parties involved must be willing to work within this structure. Bourke mentioned that "the best combinations are the ones where there are no egos involved,

where everybody knows that it's a business, and there's a job to get done and let's worry about the ego thing afterwards."

A very important part of working with people in a combination situation is the ability to take constructive criticism, often delivered with a large dose of humor. Black mentioned, "We all sort of have different roles and combinations and if you come out with a line you have to be prepared for people to howl, 'that's awful,' and if you can't do that it's not working. Because you have to come out with some really bad lines to get to the good ones."

One of the major satisfactions of working in a combination situation, is the opportunity to interchange roles. While one is usually responsible for a certain area, such as the melody, the option is there to shift their roles and try new areas. Bourke stated, "It's kind of like baseball pitching, you never get worn out, your role is constantly changing and constantly shifting."

Combination writing frequently offers a solution to a problem that at one time or another affects most songwriters — writer's block. Writing solo, can be difficult to conjure up new ideas, but writing with others causes a constant stream of ideas. Bourke stated, "The advantage of combination writing is that you're working in a different role with different people. If writer's block is a lack of a good idea, then in this situation somebody else may have the idea and your job is not to have the idea, but to offer the technical experience and craft. When you're constantly being bombarded with other people's ideas then you can use your experience to put the song together."

The pair also learned writing in a combination situation can prove advantageous when one of the group has the ability to realize an idea is going in the wrong direction. Black explained, "Rory has the sense of knowing this song is complete, this song is not complete, this song is a good idea, it's not a good idea, this is a good idea, but this is the wrong song for it."

Both men knew at a young age they wanted to be songwriters. Black recalls the time he was at a dance in junior high school watching the band onstage, and decided music making was what he wanted to do. He finally got a guitar and says he never let go of it. After a while he decided he could write songs as good as those on the radio, and practiced his music on his family and friends. A creative family in general, and a father in advertising in particular, set up an environment for Bourke where one-liners and ideas were constantly being tossed



**CHAPPELL WRITERS** — Rory Bourke (l) and Charlie Black (r)

about. After deciding not to go into advertising, he realized songwriting was his destiny. Listing the credits of Ricky Nelson, The Kingston Trio, Elvis and the Beatles as their primary musical influence, Black and Bourke also agree the era in which they grew up and their hometowns also influenced them. Bourke remembers the 50's as a time when his Cleveland hometown offered a variety of music including country music from Akron, a large rock and roll contingency and a large radio station playing continuous Motown music on the East side of Cleveland. "As kids, the rock and roll we grew up with was really to become a formation of country music," Bourke stated. Bourke came to Nashville as a promotion man for Mercury Records, but changed to full-time songwriting in 1972 when he signed with Chappell Music and has been there ever since. Charlie Black signed with Chappell music in 1977 and within five years was named ASCAP Country Writer of the Year.

The two see the future country music songwriter as more diversified, resulting from the impact Nashville has made on the music industry worldwide. Black explained the music has to be better because there are so many writers coming to town resulting in more competition and better product. The days of a "typed" writer may soon be over, since Bourke described the future writer as bi-musical, capable of writing cross-over material, 3-chord country music and any other form of music in demand. Black and Bourke also foresee the fan of the future as more sophisticated, with higher expectations from the writers and artists.

## Opry Star McGee and Hall of Famer Travis Die

NASHVILLE — Grand Ole Opry star Kirk McGee and country music legend, Merle Travis both died within the past week.

Kirk McGee, 83, died October 24th of a heart attack at his home in Franklin, Tennessee. The singer was a regular on the Grand Ole Opry since 1926 and was known for his fluid playing style, and sentimental parlor songs. Throughout his career he performed with The Fruit Jar Drinkers, his brother Sam, Uncle Dave Macon and Arthur Smith. McGee is survived by his wife, Ruby Watson McGee, and three daughters Dorothy, Jean and Ona.

Merle Travis, 65, died October 20th in Tahlequah, Oklahoma of cardiopulmonary arrest. He was known for his innovative guitar style, distinctive singing, songwriting and acting. He was inducted into the Country Music Hall of Fame in 1977, the Songwriters Hall of Fame in 1970, and the Gibson Guitar Hall of Fame in 1979. He also won the Academy of Country Music's

## Mel Tillis Buys Cedarwood Pub.

NASHVILLE — Mel Tillis Enterprises announced the purchase this week of Cedarwood Publishing Company, Inc. for an estimated \$3 million. The purchase will include a catalog containing over 7,000 copyrights. Some staff members will be retained, but the business will be moved to the Mel Tillis offices.

"Owning the copyright to those songs is something I've wanted as long as I can remember," Tillis stated. The catalog will include over 600 compositions of Tillis' who first achieved success as a songwriter for Cedarwood in 1956 where he earned \$75.00 a week. Several of Tillis' Cedarwood tunes are "Ruby, Don't Take Your Love To Town," "Detroit City," "Heart Over Mind," "Emotions" and "Burning Memories."

"The longstanding relationship between Mel Tillis and the Denny Family at Cedarwood Publishing leads to a perfect match for the sale of the Cedarwood catalog to Mel. We are happy and excited about the fact that the catalog will continue in operation in Nashville and we look forward to even greater success for the writers whose songs are in the catalog," Bill Denny, former president of Cedarwood stated.

Cedarwood writers include Buddy Holly, Wayne Walker, Danny Dill, John D. Loudermilk, Carl Perkins and Marijohn Wilkins. "Tobacco Road," "Lonesome 7-7203," "Daddy Sang Bass," "Crying My Heart Out Over You," "I Don't Care," "Still Doing Time" and "Long Black Vell" are some of the songs in the Cedarwood catalog.

Cedarwood becomes Tillis' fourth publishing firm, joining Sawgrass Music Publishers (BMI), Sabal Music Inc. (ASCAP) and Guava Music, Inc. (SESAC). Sawgrass/Sabal writers include Buddy Cannon, Jimmy Darrell, Raleigh Squires, Steve Nobles, Ray Sawyer, Al Gore, Buzz Rabin, Bob Corbin, Jamey Ryan and Dave Hanner.

## O'Dell Music Opens

NASHVILLE — Songwriter Kenny O'Dell has formed a new publishing company, Kenny O'Dell Music, Inc. The company will be affiliated with Broadcast Music Incorporated. A former House of Gold Music writer and partner, O'Dell's credits included the Grammy Award winner "Behind Closed Doors." Other O'Dell songs have been recorded by Kenny Rogers, Loretta Lynn, Dottie West, Tanya Tucker and Tom Jones.

The first recording of his songs through the new publishing company will be "Mama, He's Crazy" recorded by RCA artists The Judys.

Pioneer Award in 1974. He appeared in several movies including "From Here To Eternity" and "Honky Tonk Man" with Clint Eastwood. He is survived by his wife, Dorothy, brothers, Andrew Taylor Travis and John Melvin Travis, sister Una Vada Adler, daughters Patricia Adeline Eatherly, Merlene Roberta Travis/Maggini and Cindy Lee Travis.

## Gatlins Headline Members Only

NASHVILLE — Larry Gatlin & The Gatlin Brothers Band are headlining a series of concerts sponsored by the "Members Only" clothing line. The concerts will also be in conjunction with the major department stores that carry the Europe Craft Imports fashion brand.

The trio was signed earlier this year for a marketing blitz campaign by Europe Craft Imports to represent the clothing line.



**CUTTING TRACKS** — Alabama's Randy Owen (l) and Teddy Gentry (r) were in the studio recently working on their next LP due out in 1984. Pictures in the studio with them are Harold Shedd (l), producer and Greg Fowler (r) publicity/promotion for Alabama.



# TOP 75 ALBUMS

	Weeks On Chart	10/29	Chart		Weeks On Chart	10/29	Chart
<b>1 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4679)	1	7		<b>39 OVER EASY</b> TERRI GIBBS (MCA-5443)	49	4	
<b>2 SPUN GOLD</b> BARBARA MANDRELL (MCA-5377)	4	12		<b>40 TRUE LOVE</b> CRYSTAL GAYLE (Elektra 60200-1)	41	49	
<b>3 PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	3	41		<b>41 HANGIN' UP MY HEART</b> SISSY SPACEK (Atlantic America 7 90100-1)	42	4	
<b>4 THE CLOSER YOU GET</b> ALABAMA (RCA AHL 1-4662)	2	34		<b>42 PERSONALLY</b> RONNIE McDOWELL (Epic FE 38514)	30	33	
<b>5 T.G. SHEPPARD'S GREATEST HITS</b> (Warner/Curb 9 23841-1)	5	24		<b>43 PARADISE</b> CHARLY McCLAIN (Epic FE 38584)	34	24	
<b>6 SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA 5408)	6	31		<b>44 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	44	137	
<b>7 THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	7	8		<b>45 SOME MEMORIES JUST WON'T DIE</b> MARTY ROBBINS (Columbia FC 38603)	45	27	
<b>8 KEYPED UP</b> RONNIE MILSAP (RCA AHL 1-4670)	8	29		<b>46 ALL THE PEOPLE ARE TALKIN'</b> JOHN ANDERSON (Warner Bros. 9 23912-1)	—	1	
<b>9 IN MY EYES</b> JOHN CONLEE (MCA-5434)	13	7		<b>47 LOST IN THE FEELING</b> CONWAY TWITTY (Warner Bros. 9 23869-1)	55	36	
<b>10 DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL 1-4713)	9	18		<b>48 WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LT-51143)	56	35	
<b>11 NEW LOOKS</b> B.J. THOMAS (Cleveland Int'l/Columbia FC38561)	11	28		<b>49 WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 9 23721-1)	35	55	
<b>12 TODAY</b> THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	12	23		<b>50 IF YOU'RE GONNA DO ME WRONG</b> VERN GOSDIN (Complast CPL-1-1004)	50	26	
<b>13 HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	16	58		<b>51 A DECADE OF HITS</b> THE CHARLIE DANIELS BAND (Epic FE 38795)	52	14	
<b>14 THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23967-1)	20	63		<b>52 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	39	26	
<b>15 GREATEST HITS, VOLUME II</b> EDDIE RABBITT (Warner Bros. 9 23925-1)	24	6		<b>53 HEY BARTENDER</b> JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)	46	16	
<b>16 CRYSTAL GAYLE'S GREATEST HITS</b> (Columbia FC 38803)	26	7		<b>54 MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779)	48	6	
<b>17 BURLAP &amp; SATIN</b> DOLLY PARTON (RCA AHL 1-4691)	17	20		<b>55 MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	—	1	
<b>18 A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	22	4		<b>56 TOUGHER THAN LEATHER</b> WILLIE NELSON (Columbia FC 38248)	53	34	
<b>19 HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 9 60193-1)	15	56		<b>57 THE HEART NEVER LIES</b> MICHAEL MURPHEY (Liberty LT-51150)	—	1	
<b>20 DIRTY LOOKS</b> JUICE NEWTON (Capitol ST-12294)	21	6		<b>58 DEVOTED TO YOUR MEMORY</b> MOE BANDY (Columbia FC 38726)	54	4	
<b>21 SNAPSHOT</b> SYLVIA (RCA AHL 1-4672)	18	22		<b>59 RADIO ROMANCE</b> EDDIE RABBITT (Warner Bros. 9 23925-1)	59	54	
<b>22 TAKE IT THE LIMIT</b> WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	19	26		<b>60 DREAM BABY</b> LACY J. DALTON (Columbia FC 38604)	47	14	
<b>23 WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9 23738-1)	33	7		<b>61 GREATEST HITS</b> DOLLY PARTON (RCA AFL-14422)	61	37	
<b>24 NIGHT GAMES</b> CHARLEY PRIDE (RCA AHL 1-4822)	25	6		<b>62 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	62	54	
<b>25 TOO HOT TO SLEEP</b> LOUISE MANDRELL (RCA-PB 13649)	43	2		<b>63 CLASSIC CONWAY</b> CONWAY TWITTY (MCA-5424)	73	21	
<b>26 IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	10	56		<b>64 IT'S ONLY ROCK &amp; ROLL</b> WAYLON JENNINGS (RCA AHL 1-4673)	51	29	
<b>27 CASTLES IN THE SAND</b> DAVID ALLEN COE (Columbia FC 38535)	14	27		<b>65 OLD FAMILIAR FEELING</b> THE WHITES (Warner/Curb 9 23872-1)	57	17	
<b>28 GREATEST HITS</b> JOHN CONLEE (MCA-5404)	27	28		<b>66 ON MY OWN AGAIN</b> DAVID FRIZZELL (Viva 9 23868-1)	58	17	
<b>29 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	23	87		<b>67 LET'S GO</b> NITTY GRITTY DIRT BAND (Liberty LT-51146)	60	12	
<b>30 WEST BY WEST</b> SHELLY WEST (Warner/Viva 9 23775-1)	28	33		<b>68 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37540)	63	101	
<b>31 A LIFETIME OF SONG</b> MARTY ROBBINS (Columbia KC2 38870)	36	6		<b>69 GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1070)	69	138	
<b>32 SHINE ON</b> GEORGE JONES (Epic FE 38406)	32	28		<b>70 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	70	7	
<b>33 FOR EVERY ROSE</b> JOHNNY RODRIGUEZ (Epic FE 38806)	38	8		<b>71 GOING WHERE THE LONELY GO</b> MERLE HAGGARD (Epic FE 38092)	84	57	
<b>34 DON'T CHEAT IN OUR HOMETOWN</b> RICKY SKAGGS (Epic FE 38954)	—	1		<b>72 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	65	16	
<b>35 STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	40	37		<b>73 BETTER DAYS</b> GUY CLARK (Warner Bros. 9 23860-1)	66	10	
<b>36 STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	31	9		<b>74 READY</b> JERRY REED (RCA AHL 1-4692)	87	10	
<b>37 AMERICAN MADE</b> OAK RIDGE BOYS (MCA-9390)	37	38		<b>75 STRONG WEAKNESS</b> THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	68	48	
<b>38 YELLOW MOON</b> DON WILLIAMS (MCA-5407)	29	28					



**MANDRELL FACES DIRECTORY** — Country singer Barbara Mandrell is the featured artist on next year's cover of the Talent & Booking Source Directory. She was on hand at a champagne reception celebrating this publication, to be published next January. Pictured here at the Berwin Entertainment Complex in Hollywood are (l-r): Jack East, staff member, Talent & Booking Source Directory; Barbara Mandrell; Irby Mandrell, Barbara's father; and Rick Sauter, Publisher, Talent & Booking Source Directory.

## Hayden, Fonda Not Excluded From "9-To-5" Lawsuit

LOS ANGELES — U.S. District Court Judge Terry J. Hatter Jr. denied the motion to have Assemblyman Tom Hayden, (D-Santa Monica), and his actress wife Jane Fonda removed from the list of defendants in a lawsuit concerning the hit song "9-to-5" sung by Dolly Parton.

The suit, which lists Hayden, Fonda, ABC and 20th Century-Fox as codefendants was filed by songwriter Neil Goldberg.

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# TOP 100 COUNTRY SINGLES

November 5, 1983

	Weeks On Chart	10/22
1 ISLANDS IN THE STREAM	1	10
2 YOU'VE GOT A LOVER	2	13
3 SOMEBODY'S GONNA LOVE YOU	6	12
4 MIDNIGHT FIRE	4	13
5 ONE OF A KIND PAIR OF FOOLS	7	11
6 TENNESSEE WHISKEY	8	10
7 HOLDING HER AND LOVING YOU	11	9
8 YOUR LOVE SHINES THROUGH	14	10
9 THE WIND BENEATH MY WINGS	9	14
10 YOU PUT THE BEAT IN MY HEART	10	10
11 A LITTLE GOOD NEWS	13	8
12 GUILTY	12	13
13 BABY I LIED	16	12
14 THE BOY GETS AROUND	15	11
15 TELL ME A LIE	17	8
16 DIXIE DREAMING	20	11
17 THE MAN IN THE MIRROR	19	12
18 YOU LOOK SO GOOD IN LOVE	22	5
19 HOUSTON	23	7
20 DON'T COUNT THE RAINY DAYS	21	9
21 STRONG WEAKNESS	24	9
22 OUTSIDE LOOKIN' IN	25	11
23 HEARTACHE TONIGHT	27	7
24 LONELY BUT ONLY FOR YOU	26	13
25 BLACK SHEEP	28	7
26 TAKE IT TO THE LIMIT	30	5
27 LADY DOWN ON LOVE	3	12
28 MOVIN' TRAIN	29	11
29 EV'RY HEART SHOULD HAVE ONE	37	4
30 WHEN THE NEW WEARS OFF OF OUR LOVE	32	9
31 I WONDER WHERE WE'D BE TONIGHT	33	7
32 QUEEN OF MY HEART	35	6
33 DANCE LITTLE JEAN	38	6
34 LOVING YOU HURTS	36	8

	Weeks On Chart	10/22
35 SLOW BURN	39	4
36 OZARK MOUNTAIN JUBILEE	41	3
37 IN MY EYES	42	4
38 KISS ME DARLING	40	8
39 MY BABY DON'T SLOW DANCE	45	5
40 YOU MADE A WANTED MAN OF ME	47	4
41 WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE	5	15
42 YOU'RE A HARD DOG	49	4
43 THE CONVERSATION	54	3
44 ANYBODY ELSE'S HEART BUT MINE	18	13
45 NOBODY BUT YOU	31	15
46 HIGH COST OF LEAVING	34	12
47 A MILLION LIGHT BEERS AGO	51	5
48 DOUBLE SHOT (OF MY BABY'S LOVE)	56	3
49 WINDIN' DOWN	58	4
50 KEEPIN' POWER	50	7
51 WOUNDED HEARTS	59	4
52 BEFORE WE KNEW IT	57	6
53 STREET TALK	60	5
54 WE REALLY GOT A HOLD ON LOVE	61	5
55 SHE MEANT FOREVER WHEN SHE SAID GOODBYE	70	3
56 IT'S ALL IN THE GAME	43	6
57 MY ANGEL'S GOT THE DEVIL IN HER EYES	62	8
58 LONESOME 7-7203	71	5
59 THE SOUND OF GOODBYE	79	2
60 THE AIR THAT I BREATHE	65	5
61 LOVERS ON THE REBOUND	44	8
62 WHAT AM I GONNA DO	46	17
63 THIS IS JUST THE FIRST DAY	77	2
64 RUNAWAY HEART	81	2
65 SCARLET FEVER	48	14
66 PARADISE TONIGHT	52	17
67 IF IT WAS EASY	53	14
68 NEW LOOKS FROM AN OLD LOVER	55	19

	Weeks On Chart	10/22
69 AFTER YOU	63	14
70 BRAVE HEART	80	3
71 STILL IN THE RING	64	8
72 DIET SONG	66	8
73 ANOTHER MOTEL MEMORY	—	1
74 SENTIMENTAL OL' YOU	—	1
75 YOU'RE GONNA LOSE HER LIKE THAT	—	1
76 I CALL IT LOVE	—	1
77 IF YOUR HEART'S A ROLLIN' STONE	86	2
78 FOOTPRINTS IN THE SAND	85	4
79 THE DEVIL IS A WOMAN	82	4
80 OLD FASHIONED LOVIN'	83	4
81 AFTER ALL	—	1
82 MISS UNDERSTANDING	—	1
83 FAMOUS LAST WORDS OF A FOOL	92	2
84 SHE'S A LOVER	84	5
85 I'M A SLAVE	—	1
86 THERE'S NOBODY LOVIN' AT HOME	90	4
87 I'LL FIND IT WHERE I CAN	88	2
88 MIDNIGHT TENNESSEE WOMAN	89	6
89 SOMEBODY SHOOT THE JUKEBOX	—	1
90 GIVE IT BACK	95	2
91 BACKSTREET BALLET	91	3
92 I'VE GOT A LOT OF MISSIN' YOU TO DO	94	2
93 LET'S SING ABOUT LOVE	93	3
94 ONE STEP CLOSER	96	2
95 MAKIN' LOVE WITH A MARRIED MAN	—	1
96 WALKING WITH MY MEMORIES	—	1
97 ONLY THE NAMES HAVE BEEN CHANGED	—	1
98 HOW'D YOU GET HOME SO SOON	—	1
99 HAVE I GOT A HEART FOR YOU	87	11
100 A STRANGER IN HER BED	76	7

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

After All (Gingham Music — ASCAP) . . . . . 81	I'll Find It (Cedarwood — BMI) . . . . . 87	Old Fashioned Lovin' (Shyland — BMI) . . . . . 80	The Boy Gets Around (Tom Collins — BMI) . . . . . 14
After You (Tree/Cross Keys — BMI/ASCAP) . . . . . 69	If Your Heart's (G.I.D. — ASCAP/Royalhaven — BMI) 77	One Of A Kind (Warner-Tamerlane/Three Ships/Warner Brothers/Sweet Harmony — BMI/ASCAP) . . . . . 5	The Conversation (Bocephus/Richway — BMI) . . . . . 43
A Little Good News (Chappell/Bibo — ASCAP) . . . . . 11	I'm A Slave (Guitar Man — BMI) . . . . . 85	One Step Closer (April/Swallowfolk — BMI) . . . . . 94	The Devil Is A Woman (Unichappell — BMI) . . . . . 79
A Million Light (Pesa/Waliet — BMI) . . . . . 47	I Call It Love (Hall-Clement — BMI) . . . . . 76	Only The Names (Kent Robbins — BMI) . . . . . 97	The Man In (Grandison/Hacienda — ASCAP) . . . . . 17
Another Motel (Chappell/Intersong — ASCAP) . . . . . 73	In My Eyes (Inerson-USA — ASCAP) . . . . . 37	Outside Lookin' In (Cornelius/Hoosier — ASCAP) . . . . . 22	The Sound Of (Parquet/Lawyers Daughter — BMI) . . . . . 59
Anybody Else's (Rick Hall — ASCAP) . . . . . 49	Islands In The Stream (Gibb Bros./Unichappell — BMI) . . . . . 1	Ozark Mountain (Blackwood/Megic Cestle — BMI) . . . . . 36	The Wind Beneath (Warner/WB Gold — ASCAP) . . . . . 9
A Stranger (G.I.D. — ASCAP/Royal Haven — BMI) 100	It's All In The Game (Larry Spier/Mejor Songs — ASCAP) . . . . . 56	Paradise Tonight (Unart/Lend Of Music/Blue Texas — BMI) . . . . . 66	There's Nobody Lovin' (Blake/Vogue/Chappell — ASCAP/BMI) . . . . . 86
Baby I Lied (Posey — BMI/Chappell — ASCAP/Unichappell/Vanhoy — BMI) . . . . . 13	I've Got A Lot Of (Duchess — BMI) . . . . . 92	Queen Of My Heart (Bocephus Inc. — BMI) . . . . . 32	This Is Just (Sandy-Port — ASCAP/Tree Group/Tree Pub — BMI) . . . . . 63
Backstreet Ballet (Lowery/Holly-Bee — BMI) . . . . . 91	I Wonder Where (Hookit — BMI) . . . . . 31	Runaway Heart (Warner-Tamerlane/Writers House — BMI) . . . . . 64	Walkin' With (Coal Miners/King Coal — BMI/ASCAP) . . . . . 96
Before We Knew It (Old Friends — BMI) . . . . . 52	Keepin' Power (Roger Cook/Chriswood — BMI) . . . . . 50	Scarlet Fever (Welbeck — ASCAP) . . . . . 65	We Really Got A (Silverline — BMI) . . . . . 54
Black Sheep (Al Gallico/Algee/Anderson — BMI) . . . . . 25	Kiss Me Darling (Checkmate — BMI) . . . . . 38	Sentimental Ol' You (Comblne — BMI/Music City — ASCAP) . . . . . 74	We've Got A Good (Tree/Tree Group — BMI/Cross Keys/Tree Group — ASCAP) . . . . . 95
Brave Heart (Deb/Dave/Briarpatch — BMI) . . . . . 70	Lady Down On Love (Maypop/Buzzherb — BMI) . . . . . 27	She's A Lover (Ronnie Joe Friend/New Albany — BMI) . . . . . 84	What Am I Gonna Do (Shede Tree — BMI) . . . . . 62
Dance Little Jean (Unami — ASCAP) . . . . . 33	Let's Sing About Love (Metaphor — BMI) . . . . . 93	Slow Burn (Bibo/Chappell — ASCAP) . . . . . 35	When The New Wears (Black Sheep — BMI) . . . . . 30
Diet Song (Evil Eye — BMI) . . . . . 72	Lonely But Only (Chappell — ASCAP/Trl-Chappell — SESAC) . . . . . 24	Somebody's Gonna (Cross Keys/Unichappell/Vanhoy — ASCAP/BMI) . . . . . 3	Windin' Down (Algee/Old Friends — BMI) . . . . . 49
Dixie Dreaming (Texas Tunes — BMI) . . . . . 16	Lonesome 7-7203 (Cedarwood — BMI) . . . . . 58	Somebody Shoot The Jukebox (Guyesuta — BMI) . . . . . 89	Wounded Hearts (Warner-Tamerlane/Daticebo — BMI/WB/Sante Fe — ASCAP) . . . . . 51
Don't Count The (Tree/Ensign/United Artists/Ideas Of March — BMI/ASCAP) . . . . . 20	Lovers On The Rebound (Old Friends — BMI) . . . . . 61	Still In The Ring (Tree — BMI/Cross Keys — ASCAP) 21	You Look So Good (Chappell & Co./MCA/Vogue — ASCAP/BMI) . . . . . 18
Double Shot (Windsong/Lyresong — BMI) . . . . . 48	Love You Hurts (Muscle Shoals Sound — BMI) . . . . . 34	Street Talk (Criterior/Space Cese — ASCAP) . . . . . 53	You Made A Wanted (Tree — BMI) . . . . . 40
Ev'ry Heart Should (Royalhaven — BMI/Dejamus — ASCAP) . . . . . 29	Midnight Fire (Old Friends/Silverline — BMI) . . . . . 4	Strong Weakness (Bellamy Brothers/Famous — ASCAP) . . . . . 21	You Put The Beat (Maliven/Cottonpatch/Dejamus — ASCAP) . . . . . 10
Famous Last Words (Trae/Forrest Hills — BMI) . . . . . 83	Midnight Tennessee (Screen Gems/EMI — BMI) . . . . . 88	Take It To The Limit (Cass County/Red Cloud/Nebrads — ASCAP) . . . . . 26	Your Love Shines (United Artists/Ideas Of March/Jensong — ASCAP) . . . . . 8
Footprints In The Sand (Cristy Lane — ASCAP) . . . . . 78	Miss Understanding (G.I.D./Dejamus — ASCAP/Royalhaven — BMI) . . . . . 82	Tell Me A Lie (Rick Hall — ASCAP/Fame — BMI) . . . . . 15	You're A Hard Dog (Tree — BMI/April — ASCAP) . . . . . 42
Give It Back (Mamouth Springs — BMI) . . . . . 90	Movin' Train (Bibo/Chappell — ASCAP) . . . . . 28	Tennessee Whiskey (Hall-Clement/Algee — BMI) . . . . . 6	You're Gonna Lose Her (Bee Natural-SESAC/Baray — BMI) . . . . . 75
Guilty (American Cowboy — BMI) . . . . . 12	My Angel's Got The (Barnwood — BMI) . . . . . 57	The Air That I Breathe (April — ASCAP) . . . . . 60	You've Got A Lover (Shake Russell/Buq — BMI) . . . . . 2
Have I Got A Heart For You (April — ASCAP/Blackwood — BMI) . . . . . 99	My Baby Don't (Elektra/Asylum — BMI) . . . . . 39		
Heartache Tonight (Cass County/Red Cloud/Gear/Ice Age — ASCAP) . . . . . 23	New Looks From (Honey Man/Tree — BMI/Petewood — ASCAP) . . . . . 68		
High Cost Of Leaving (Chinnichap — BMI) . . . . . 46	Nobody But You (Alabama/Music Corp. of America — ASCAP/BMI) . . . . . 45		
Holding Her (Rick Hall — ASCAP) . . . . . 7			
Houston (Larry Gatlin — BMI) . . . . . 19			
How'd You Get Home (Hallnote — BMI) . . . . . 98			
If It Was Easy (Window — BMI) . . . . . 67			



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



THE COUNTRY MIKE

**THANKSGIVING SPECIAL** — "The Family Reunion," a special prepared by The United Stations is scheduled to air over the Thanksgiving holiday. The program will highlight the home lives of three of country music's well known families . . . the **Mandrells**, the **Cashs** and **Frizzells and Wests**. Produced by **Ed Salamon**, the "Family Reunion" provides stations with six local 60-second spots per hour. This three hour special is the fourth in the "Six Pack" series and will soon be followed by "Christmas Around the World" and then "Crystal Gayle's Golden Decade" will close out the 1983 series at New Years. There are commitments from nearly 200 stations to air the special. Segments of the "Six Pack" series are offered to stations on a market-exclusive swap/exchange basis in Arbitron rated metro markets 1-171.



**TAKING IT TO THE CAMERAS** — CBS artists, executives and friends were gathered at the Exit/In for their "Taking It To The Streets" party. Columbia's **Mark Gray** (l), **Jack Lameier**, director, national Columbia promotion (c) and Columbia's **Mike Campbell** (r) got together after the pair showcased at the famous nightclub.

**STATION PROFILE — KNOE/Monroe, LA**, is a 5,000 watt by day, 1,000 watt by night country station located at 540 on the dial. The station reaches northeast Louisiana, several counties in South Arkansas and Southern Mississippi as well as parts of East Texas. KNOE made its on-air debut in October of 1944 with a legendary top 40 format. It was in January of 1978 that they made the switch to country. **Richard Wilcox** is general manager for the station, **Tom Deal** is sales manager, **Randy Deaton** acts as program director, **Brian Ringo** serves as music director, **Mark Rainwater** is promotions director, **Mike Bessette** is production director and **Jamie Segura** acts as news director. The station lineup is as follows: **Doug Joubert**, 6 a.m.-10; **Deaton**, 10-noon; **Rainwater**, noon-3; **Bessette**, 3-6; **Lance Havener**, 6-9; **Ringo**, 9-11 a.m. and **Floyd Ervin** 1-6. KNOE is a promotionally aggressive radio station and, according to the Arbitron ratings, has doubled its listening audience over the last two years. The station is a member of the National Association of Broadcasters, The Radio Advertisers Bureau and McGovern Guild are the national sales representatives.

**GIVEAWAY** — **KBRQ/Denver** in cooperation with Lieberman Homes Corporation, is giving away a Remington model townhome valued at over \$65,000, located at the Chaparral Development Corporation, Quincy and Richfield Way, Aurora. To be eligible to win, listeners must pick up a KBRQ 30-Day Listening Test Kit at any Metro Denver Safeway Deli. The kit also includes KBRQ Country Club membership and window sticker, and coupons from some KBRQ sponsors. On December 17, 20 semi-finalists will be given keys of which one will open the door to the townhouse.

**STATION CHANGES** — **Jim Stagnitto** has been appointed production coordinator for **WNN/New York**. Stagnitto comes to WNN from **WRFM-FM/New York** where he was assistant to the vice president of engineering. There he also designed and constructed a new production room and modified most of the audio facilities to upgrade their performance as well as maintaining and installing all of the audio equipment. Stagnitto will be responsible for all production at WNN, in-house as well as remotes . . . **Stan Davis**, the 1983 Country Music Association's (CMA) "DJ of the Year" for small markets has joined the staff of **WVVA/Wheeling** as host of the All Night Truckers Show, midnight-6 a.m. Davis comes from **WVAM/Altoona** where he had been music director and afternoon personality. Prior to that, Davis spent five of his 14 years in broadcasting in the Parkersburg market at radio stations **WDAC** and **WKYG**. At sister station **WCPI-AM** **Doug Dean** will replace **Randy James** as host of the mid-day show, noon - 3 pm, from his evening slot. James can now be heard on the afternoon shift at **KVUU/Denver**. **Vernon Loyer** will join the WCPI staff as host of the all night show, midnight - 6 a.m., replacing **John Kincald** who will take over the evening shift, 6 p.m. - midnight, being vacated by Dean . . . **Craig Whetstline** has been promoted from regional clearance manager to western regional manager in the station relations department of the Mutual Broadcasting System.

PROGRAMMERS PICKS

<b>Debble Langston</b>	<b>WKLM/Wilmington</b>	<b>I'm A Slave</b> — Jerry Reed — RCA
<b>Richard Kaye</b>	<b>KVOO/Tuisa</b>	<b>Waltin' On The Good Life To Come</b> — Merle Haggard/Leona Williams — Mercury/PolyGram
<b>Bill Pyne</b>	<b>WQYK/St. Petersburg</b>	<b>Sentimental Ol' You</b> — Charly McClain — Epic
<b>Wiley Carpenter</b>	<b>WWNC/Ashville</b>	<b>I'm A Slave</b> — Jerry Reed — RCA
<b>Bill White</b>	<b>WEPP/Pittsburgh</b>	<b>In My Eyes</b> — John Conlee — MCA
<b>Lee Manning</b>	<b>WCMS/Norfolk</b>	<b>After All</b> — Ed Bruce — MCA
<b>Wade Jessen</b>	<b>KSOP/Salt Lake City</b>	<b>I Wonder If God Likes Country Music</b> — Bill Anderson/Roy Acuff — MCA
<b>Kevln Herring</b>	<b>WWWW/Detroit</b>	<b>Show Her</b> — Ronnie Milsap — RCA
<b>Scott Jeffries</b>	<b>KXXY/Oklahoma City</b>	<b>The Conversation</b> — Waylon Jennings — RCA
<b>David Haley</b>	<b>WJQS/Jackson</b>	<b>Famous Last Words Of A Fool</b> — Dean Dillon — RCA
<b>Terry Slane</b>	<b>WIRK/West Palm Beach</b>	<b>Sentimental Ol' You</b> — Charly McClain — Epic
<b>Rhubarb Jones</b>	<b>WLWI/Montgomery</b>	<b>The Lady In My Life</b> — Tony Joe White — Columbia

SINGLES REVIEWS

OUT OF THE BOX

**RONNIE MILSAP** (RCA PB-13658)  
**Show Her** (3:44) (Lodge Hall Music, Inc. — ASCAP) (M. Reid) (Producer: T. Collins)

The latest single from the "Keyed Up" LP is another song in the Milsap vein. Although it's less rock-oriented than "Stranger In My House," "Show Her" still maintains a strong pop sound. This contemporary love ballad is highlighted by strong keyboard and string arrangements.



FEATURE PICKS

- JOHNNY RODRIGUEZ** (Epic 34-04206)  
**Back On Her Mind Again** (2:42) (Rodriguez Music — BMI) (Johnny Rodriguez) (Producer: Richie Albright)
- WAYNE MASSEY** (MCA-52299)  
**Spellbound** (3:14) (New Albany Music — BMI) (Kent Blazy) (Producer: Jim Dowell/Mike Daniel)
- PAULETTE CARLSON** (RCA PB-13599)  
**I'd Say Yes** (3:24) (Tree Publishing Co., Inc. — BMI) (Chris Waters, Michael Garvin, Tom Shapiro) (Producer: Norro Wilson/Tony Brown)
- DIANA RAE** (MCA-52300)  
**Only Love Can Break A Heart** (3:04) (Chappell & Co. — ASCAP) (Burt Bacharach/Hal David) (Producer: Bud Reneau)
- TARI HENDLSEY** (Mercury 2-57209)  
**I'll Take Your Love Anytime** (2:35) (Bibo Music Publ. c/o The Welk Music Group — ASCAP) (T. Rocco/C. Black) (Producer: Larry Rogers)
- CARRIE SLYE** (Friday 29182-A)  
**One More Chance** (2:30) (Al Cuniff — ASCAP) (Jess Leary/Julia Willis) (Producer: Al Cuniff)
- HARLAN BURTON** (Grand Prize GP-5212 A)  
**Sisters And Brothers** (2:37) (Blue Creek Music/Painted Desert — BMI) (Ernie Rowell) (Producer: Peck Rowell)
- DONNIE BAER** (Rustic 1017)  
**Don't Call Me, I'll Call You** (2:02) (Silver Stirrup Music — BMI) (Ray Edwards) (Producer: Ray Edwards)
- JOHN BALZER** (Deep South-82483A)  
**Texas, You're My Only Hope** (3:23) (Hitkit Music — BMI) (John Balzer) (Producer: Balzer/Cash)

NEW AND DEVELOPING

**THE MAINES BROTHERS BAND** (Mercury 814 561-7)  
**Louisiana Anna** (3:14) (Hall-Clement Publications c/o Welk Music Group — BMI) (K. Bell, T. Skinner, J.L. Wallace) (Producer: J. Kennedy, R. Peoples)

The first tune from Mercury's newest group The Maines Brothers offers an upbeat, catchy selection. "Louisiana Anna" is a reversal of the classic "boy chase girl" theme. Solid guitar work and nice harmonies are effective.



ALBUM REVIEWS

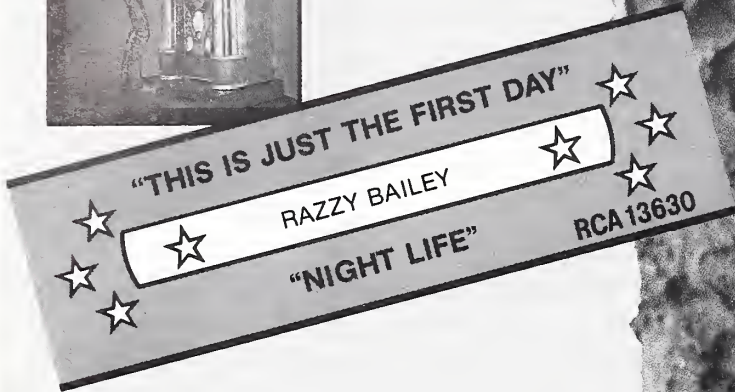
**DELIVER** — The Oak Ridge Boys — MCA 5455 — Producer: Ron Chancey — List: 8.98 — Bar Coded

The Oak Ridge Boys "Deliver" a wide variety of tunes, including a humorous one about "rock and roll fever," love ballads and several about feelings. "In The Pines" offers the most traditional country sound, while "Holding On" deals with one's feelings about one's beliefs. "Through My Eyes" deals with growing old and offers a beautiful harmony section exposing the quartet's natural vocal abilities. Strings and help from the Muscle Shoals Horns highlighted by some cool sax playing round out a top quality production.

**COUNTRY BOY'S HEART** — Ronnie McDowell — Epic FE 38981 — Producer: Buddy Killen — List: None — Bar Coded

McDowell adapts a recent Eric Clapton tune for his latest LP title. He appropriately changed "I've Got A Rock N' Roll Heart" to a "Country Boy's Heart" considering he is a self-proclaimed country boy from Portland, Tennessee. McDowell also added his latest #1 hit "You're Gonna Ruin My Bad Reputation" and his most recent tune "You Made A Wanted Man Of Me," both penned by Jeff Crossan. Subtle guitar riffs and keyboard sections add to a fine production full of his traditional love ballads.





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(From His Greatest Hits Album)

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Produced by Razy Bailey

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**"GIVE IT BACK" 90**

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## TOP 15 ALBUMS

### Spiritual

### Inspirational

	Weeks On Chart		Weeks On Chart
<b>1 FEEL THE SPIRIT</b> THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	10/29	<b>1 WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	10/29
<b>2 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	1	<b>2 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R 3818) Title Cut	1
<b>3 ROUGH SIDE OF THE MOUNTAIN</b> F.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	19	<b>3 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) Open	20
<b>4 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	2	<b>4 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	80
<b>5 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	4	<b>5 COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	21
<b>6 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	25	<b>6 SIDE BY SIDE</b> IMPERIALS (Dayspring/Word 7014112015) "Wait Upon The Lord"	13
<b>7 DETERMINED</b> TRAMAIN HAWKINS (Light-5821) "I'm Determined"	3	<b>7 LEGACY</b> MICHAEL CARD (Mik & Honey MH1045) Open	5
<b>8 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	9	<b>8 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	9
<b>9 LONG TIME COMING</b> WINANS (Light 5826) Open	11	<b>9 LEGACY</b> BENNY HESTER (Myrrh MSB-6704) Open	42
<b>10 PRAYER AND FAITH</b> KEITH PRINGLE AND THE PENTECOSTAL COMMUNITY CHOIR (Savoy SL-14719) Open	4	<b>10 I PUT AWAY MY IDOLS</b> DION (Dayspring DST 4109) "Day Of The Lord"	12
<b>11 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	9	<b>11 MORE</b> MYLON LEFEVRE & BROKEN HEART (Myrrh MSB 6753) Open	26
<b>12 THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	5	<b>12 PRESS ON</b> JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	9
<b>13 YOU BROUGHT THE SUNSHINE</b> THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	8	<b>13 SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	1
<b>14 HEAR MY VOICE</b> RANCE ALLEN GROUP (Myrrh 6737) Open	10	<b>14 LIVE EXPERIENCE</b> LEON PATILLO (Myrrh MSB-6728) Open	8
<b>15 LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	13	<b>15 PASSIN' THE FAITH ALONG</b> THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	20

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.

## FEATURE PICKS

### ALBUMS

**THE GIFT GOES ON** — Sandi Patti — Impact Records RO3874 — Producers: Greg Nelson, Sandi Patti Helvering, and David T. Clydesdale — List: 8.98

Elaborate orchestrations are coupled with Sandi Patti's bright soprano on this worshipful Christmas album. The album features two medleys of Christmas hymns, "Worship the Gift," and "Celebrate the Gift." From the majestic "Worship the King" to the title cut on which Sandi Patti sings with children, she creates a sense of worship and celebration of Christmas.

**A CHRISTMAS ALBUM** — Amy Grant — Myrrh MSB-6768 — Producer: Brown Bannister — List:

In her latest work, Amy Grant presents a collection of old and new Christmas tunes as a worthy follow-up to her "Age to Age" LP. The album covers the traditional aspect of Christmas with such songs as "Sleigh Ride," "The Christmas Song," and "Hark the Herald Angels Sing" featuring the Hollywood Presbyterian Choir. The new songs on the album range from "Tennessee Christmas," an easy heart-warming ballad written by Amy Grant and Gary Chapman, to the rock and roll "Emmanuel" written by Michael W. Smith.

## COUNTRY COLUMN

**AND THE WINNER IS!** — Several awards were given out last week besides the usual CMA awards to people who have made significant contributions to the country music industry. Barbara Mandrell was honored by the Nashville Chamber of Commerce and Mayor Richard Fulton at a luncheon held October 12 in her honor. Mayor Fulton presented Mandrell with the 1983 Metronome Award in recognition of the time and services she has donated in promoting Nashville. She has served as a good will ambassador for several city projects and was instrumental in promoting Nashville as the site for the 1984 A.S.A.E. convention to be held here in March. Former recipients of the award include Owen Bradley, Dolly Parton, Roy Acuff, Minnie Pearl, Chet Atkins, Johnny Cash and Roy Clark. Ms. Mandrell was also honored by the Chamber of Commerce with the Bronze Seal Award. The special award was presented to Mandrell in recognition of her work with the Chamber to promote Nashville as a tourist and convention destination point. A new CMA award was presented for the first time last week at the awards show and will be called the Irving Waugh Award of Excellence. It was presented to its namesake by Dolly Parton during a surprise change in scheduling at the show. The award is intended to recognize individuals who make a major contribution to the country music industry by broadening both its scope and appeal. Waugh joined WSM in 1941, and in 1970 became president of WSM. He inaugurated the Friday night Grand Ole Opry show; started the first DJ Convention; inaugurated Fan Fair in 1971 conceived, designed and supervised the construction of the Opryland U.S.A. complex. Waugh retired in 1977. Mary Ann McCready, director of product development for CBS Records/Nashville was recently honored with the Country Music Association's 1983 Founding President Award. Pictured with McCready are CMA president Joe Galante (l) and CMA chairman of the board, Sam Marmaduke (r).



**MCCREADY HONORED** — Mary Ann McCready, director, product development for CBS Records/Nashville was recently honored with the Country Music Association's 1983 Founding President Award. Pictured with McCready are CMA president Joe Galante (l) and CMA chairman of the board, Sam Marmaduke (r).

Fan Fair in 1971 conceived, designed and supervised the construction of the Opryland U.S.A. complex. Waugh retired in 1977. Mary Ann McCready, director of product development for CBS Records, received the CMA's Founding President's Award. The award is presented to someone not currently serving as an officer or director of the CMA, and has contributed the most to the CMA throughout the year as judged by the Board of Directors. McCready joined CBS Records in 1974 in Press and Public Information, and later worked in the artist development department. Dolly Carlisle was awarded the 1983 Journalist of the Year Award by Joe Galante, vice president, RCA Records/Nashville at the CMA Awards show.

**MARK THAT DAY** — The Official 1984 Country Calendar published by the Country Music Foundation Press is now being distributed. The calendar features full color pictures of major country stars including Willie Nelson, Dolly Parton, Marty Robbins, Merle Haggard, the Oak Ridge Boys, and Ronnie Milsap, among others. Throughout, the calendar dates are marked with special events, such as Hank Williams' birthday, Elvis Presley's first national television appearance and when Willie Nelson's "My Heroes Have Always Been Cowboys" hit number one.

**GET WELL SOON** — Tammy Wynette has been hospitalized for surgery in Florida. Wynette has recently been plagued by spasms in the lower rib cage. Tests were run that resulted in a diagnosis of a hiatal hernia at the base of the esophagus. Wynette will be hospitalized for 7-10 days and will be able to speak normally after the surgery, but has been forced to cancel all dates until December 4. Ms. Wynette will not be completely immobilized however. In mid November she will start filming her first major motion picture with Burt Reynolds in southern Florida. Reynolds will portray an ex-convict who is trying to go straight with the help of his ex-wife, Wynette. Ironically, Wynette did date Reynolds during the winter of 1975 and 1976.

**McDOWELL IN A WOMEN'S PRISON?** — Cash Box recently received news that Ronnie McDowell was in prison — a women's prison that is. McDowell recently had a run in with law enforcement officials in Washington D.C. while at the International Airport. It seems McDowell is an honorary sheriff in Sumner County, TN and is, therefore commissioned to carry a handgun. However, the commission expired two days prior to his arrival in Washington D.C. and when he was stopped in the airport it turns out he had a loaded handgun in his carry-on bag. We knew McDowell had a reputation with the women, but putting him a women's prison is going a bit far. What really happened was McDowell was released after a couple of hours in Washington when all the facts were discovered, but ironically soon after that episode he played a concert at the North Carolina Correctional Center for Women to more than 1,000 women. By the way, his latest single is "You Made A Wanted Man Out Of Me."

**FOXTON STOPS THE GEORGIA BULLDOGS!** — Compleat Records artist Kelly Foxtton was in Atlanta last week and stopped by the University of Georgia to meet coach Vince Dooley and promote her new single "Backfield In Motion." Coach Dooley was so impressed with Ms. Foxtton he stopped football practice, and broke a long-standing rule of no visitors on the field during practice. Ms. Foxtton posed for pictures with the defensive linemen and Coach Dooley, and gave pointers on illegal holding. Hard day of practice for them Dogs.

**ARTISTS SHOWCASE** — Several artists have been drawing the crowds at their showcases in Nashville the past few weeks. Larry Willoughby performed for an invitation only crowd at the Tennessee Performing Arts Center last week and received an impressive standing ovation after the set. He performed all the cuts off his first Atlantic/America LP titled "Building Bridges" for the crowd which included music industry personnel, the media, Atlantic/America executives and several artists including Rodney Crowell. J.D. Martin drew an equally impressive crowd to the Bluebird Cafe a couple of weeks ago. The crowd swelled to such an extent that some people were being turned away because of fire regulations and the only ones with tables had been there two hours before the show. If the crowds those nights are any indication of what's to come, then these two men have promising careers ahead of them.

**FAMILIAR FACES BACK IN TOWN** — Teresa Brewer, who has been in the music industry for over 30 years and earned eight gold records, was in town earlier this year recording "No Way Conway" and "Sittin' Here Cryin'" as part of her return to the country music industry. Another familiar face seen around town is Bobby Helms, known for "My Special Angel," "Jingle Bell Rock" and "Fraulein." He has returned from Europe where he has been for five years and has just released a single in conjunction with the Jim Beam Corporation.



## NARM "Gift Of Music" Program Past 6-Week Point

(continued from page 5)

tions as the *L.A. Weekly*, *The Reader* and the *Los Angeles Times*.

Citing the fact many record stores now sell video equipment and video cassettes as well as records and tapes, Cohen feels it would not be advantageous to seek immediate cash receipt results from retailers, since the video market is not doing so well and consequently it would negatively affect final results. According to Cohen, Gift of Music, Inc., plans to formulate a comparative study with two different methods of measurement. The first will compare a store's business during this year's three-month period to the same period last year. The other study will pit a store in a retail chain currently promoting the "Gift" to another store in the same chain which has not done any promotion.

"The industry hopes to see quick results," Cohen noted. "We're interested in numbers. It's our job to see this work and get the proper returns." Cohen believes retailers will get more advertising dollars as a result. Although some stores have shown improved sales he recommended waiting a few more weeks before making any projections.

Bob Delaney, regional manager of the Tower Records chain believes the long term benefits will not be seen until next January when a precise analysis will be made. "We haven't seen anything consistent with regards to consumer response to the campaign however business is currently healthy and I think that it will contribute to the holiday season. In our case, however, there will have to be a significant rise in sales to really give credit to the 'Gift Of Music' campaign," he said.

Regarding the record a day contest, Delaney mentioned that Tower will not become a drop off point for the entry blanks until the weekend of October 29, but the record store's monthly free publication *Pulse* has been running ads for the "Gift."

"I feel very positive about it but more needs to be done to get a substantive response from the customers," said Alan Schwartz, advertising director for the Music Plus chain, who has noticed more customers coming into the stores but feels the campaign's impact has yet to be fully realized and the potential for development is very evident.

Licorice Pizza's advertising director, Randy Gerston, finds that business and sales are doing very well. However, he is not sure he can attribute the increase to the campaign. "If we all have a great Christmas, we'll credit the campaign," Gerston explained, adding that the program has not really sunk into the consumers' minds and predicting more advertising exposure should accomplish that goal. On the retailing level, Licorice Pizza has developed an in-store play tape which features selected songs from new releases and in between songs the announcer plugs the "Gift" campaign. Also, as an incentive, the retail chain has come up with a competition for the best in-store presentation promoting the "Gift Of Music" idea.

While Cohen discussed the different forms of media the campaign will use, he did mention that currently KIIS-FM was the only radio station involved and NARM plans to work with more stations very soon.

Mike Shaefer, KIIS-FM's music director, said that in conjunction with the advertising support, the station tied in the "Gift" slogan to Rick Dees' album give away contest. With the announcement of every LP winner, the phrase "KIIS-FM wants to give you a gift of music. . ." is included. Also, on a periodic basis, there is a trivia contest with

the winners getting prizes and, again, the tie-in phrase is used.

Because NARM is promoting the idea of giving a gift rather than selling a product, it will take somewhat longer for retailers' advertisements to take effect. But, with the expected peak of customer response during the holiday season only weeks away, observers are looking forward to interest and awareness of the "Gift" campaign building. The Christmas buying season will demonstrate the NARM campaign's level of success.

### Sheet Music Orgs. Set "Infringement Alert"

NEW YORK — Citing losses as high as 25 percent of sheet music sales due to the continuing photocopying of music, several music publishing organizations have called a joint meeting of their membership to discuss new anti-infringement programs.

Presidents of three organizations — Fred Bock of the Church Music Publishers' Association (CMPA), W. Stuart Pope of the Music Publishers' Association of the United States (MPA), and Leonard Feist of the National Music Publishers' Association (NMPA) — have called a meeting of their memberships for 2 p.m. on November 30 at New York's Barbizon Plaza Hotel. The industry-wide call, dubbed "Infringement Alert!" will discuss further steps to prevent photocopying of copyrighted sheet music, with special attention to schools and churches.

Each president will address the specific problem and propose new steps towards its solution. A spokesman for the Retail Sheet Music Dealers Association will discuss dealer participation, and attorney Alan L. Shulman of the firm of Silverman & Shulman will describe what constitutes adequate evidence of infringement in both civil and criminal proceedings in federal courts under the 1976 Copyright Act.

Since the passage of that Act, the music publishing community has undertaken a number of preventative programs. Among them have been the publication and distribution of guides to the new law for music educators and church musicians, lectures for educators in every state, and several successful law suits against schools and churches for copyright infringement.

Despite what the NMPA describes as "the sincere cooperation of educational and church organizations," the professional groups report that photocopying of copyrighted music has not diminished. As a result, the organization say they are willing to step up their use of law suits against suspected infringers.

"The goal of this mobilization and coordinated effort is to extend our educational efforts," said Arnold Broido, chairman of the NMPA's printed music committee. "If they are not sufficient, (we will) identify illegal copiers and bring them to court so that the federal law may be fully and vigorously enforced."

Registration forms for the meet are available from the NMPA, 110 East 59th Street, New York, N.Y. 20022. The telephone number is (212) 751-1930.

### Nippon Columbia To Produce RCA CD's

NEW YORK — Nippon Columbia of Tokyo has signed a manufacturing agreement with RCA for the production of 1.5 million RCA Compact Discs (CD) over the next two years. The announcement was made through Nippon Columbia's United States marketing arm, Denun America, Inc.

## TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	10/29		10/29
<b>1 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	1 5	<b>16 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	17 5
<b>2 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	2 21	<b>17 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	19 30
<b>3 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	3 11	<b>18 AN EVENING WITH WINDHAM HILL LIVE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1026)	20 5
<b>4 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	5 10	<b>19 THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	10 13
<b>5 SCENARIO</b> AL DI MEOLA (Columbia FC 38944)	8 3	<b>20 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	23 2
<b>6 CITY KIDS</b> SPYRO GYRA (MCA 5421)	4 15	<b>21 OREGON</b> (ECM 23796-1)	25 3
<b>7 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	6 21	<b>22 LOW RIDE</b> EARL KLUGH (Capitol ST-12253)	22 28
<b>8 MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	7 15	<b>23 BLOW YOUR OWN HORN</b> HERB ALPERT (A&M SP-4949)	15 6
<b>9 STANDARDS, VOL. 1</b> KEITH JARRETT (ECM 23793-1)	9 7	<b>24 DREAM OF TOMORROW</b> LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	26 32
<b>10 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	11 19	<b>25 FRIENDS</b> LARRY CARLTON (Warner Bros. 9 23834-1)	27 19
<b>11 JARREAU</b> (Warner Bros. 9 23801-1)	13 30	<b>26 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	29 47
<b>12 INVITATION</b> JACO PASTORIUS (Warner Bros. 9 23876-1)	12 10	<b>27 PASSION, GRACE &amp; FIRE</b> JOHN McLAUGHLIN, AL DI MEOLA, PACO DeLUCIA (Columbia FC 38645)	28 17
<b>13 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	16 3	<b>28 JOURNEY TO A RAINBOW</b> CHUCK MANGIONE (Columbia FC 38686)	24 21
<b>14 LES FLEURS</b> RAMSEY LEWIS (Columbia FC 38787)	14 18	<b>29 MURRAY'S STEPS</b> DAVID MURRAY OCTET (Black Saint/PolyGram BSR 0065)	30 3
<b>15 TARGET</b> TOM SCOTT (Atlantic 7 80106-1)	18 2	<b>30 ISLAND BREEZE</b> ERIC GALE (Musician/Elektra 9 60198-1)	21 12

## ON JAZZ

**SPRINTING AT SWEET BASIL'S** — Jazz has been a music of both traditions and exploration: the best of the form's players have always combined a strong mastery of and healthy respect for the music's pasts with their own contributions, resulting in a sturdily built music. If one tried to find an analogy for jazz in architecture, perhaps the strongest correlative would be the Hearst mansion, that sprawling, endless maze of additions, wings and floors that incorporated so many ideas and styles and still remained a one-of-a-kind structure. Like that mansion, jazz has added new floors, wings and additions over the years, yet maintained its unique identify. By adding new ideas to the structure that already exists, jazz has been converted from a little shack into a beautiful sprawling monster of a mansion, and its players have been its laborers, remodeling and building. The mix of new ideas with a working knowledge of what has come before were ably demonstrated to us last week when few of jazz's master carpenters, **Red Rodney** and **Ira Sullivan** came into New York's Sweet Basil to support their recent Elektra/Musician LP, "Sprint." Sporting an extremely talented rhythm section of pianist **Garry Dial**, bassist **Dennis Irwin** and drummer **Jeff Hirshfield**, the group relied on a mix of new material and established vehicles to mark their place in the music. Sullivan's mastery of both trumpet and reed instruments gives the outfit an extra ace in the hole, but more than his ability to speak on a broad range of instruments, it's his ability to speak *intelligently* that marks the band's music. Beginning with "Softly As In A Morning Sunrise," a composition made popular by **John Coltrane**, the band set about proving themselves masters of all of jazz's dialects. Sullivan's rich yet vibrato-less tone helped to recall the spirit of the original version, and pianist Dial's passing references to **McCoy Tyner's** swirling, dense chord work cemented the impression. History established, the band embellished the structure with their own contribution; switching to alto flute, Sullivan brought a tone of informed innocence to the composition, an innocence that continued through the band's cover of **Herbie Hancock's** "Speak Like A Child." Sticking with alto flute, Sullivan set a meditative mood, which Rodney in turn modified as the tempo grew progressively quicker under his trumpet work. By the time the group hit into **Fats Waller's** "Jitterbug Waltz," Sullivan had switched to soprano sax and the band was racing across all the bases. Even an original composition, Dial's "Rodwell," owed an obvious debt to previous work, relying on a Monkish melody. Despite the ability of the Rodney/Sullivan group to demonstrate a command of jazz history, in the brief performance, it was just a taste: the title track to "Sprint" demonstrated the band's comfort with the music's most modern directions via its deep roots in the music of **Ornette Coleman**.

**PABLO'S QUINTET** — The eversteady Pablo label has four new titles: "Cool, Cool, Blue" by drummer **Louls Bellson**, featuring pianist **Frank Strazzeri**, bassist **George Duvivlor**, and saxophonists **Ted Nash** and **Matt Catingub**, "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**, with **John Heard** on bass and **Louis Bellson** on drums; and "Suddenly It's Spring," a super quartet date with **Zoot Sims**, **Jimmy Rowles**, **George Mraz** and **Akira Tana**.

fred goodman



# CASH BOX TOP 100 ALBUMS

November 5, 1983

Title, Artist, Label, Number, Distributor	10/29	Weeks On Chart	Title, Artist, Label, Number, Distributor	10/29	Weeks On Chart	Title, Artist, Label, Number, Distributor	10/29	Weeks On Chart
<b>1 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	8.98	1 19	<b>34 SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL1-4681) RCA	8.98	33 21	<b>67 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398) CBS	—	64 44
<b>2 THRILLER</b> MICHAEL JACKSON (Epic OE 38112) CBS	—	2 46	<b>35 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience TE-1-3004) POL	8.98	34 8	<b>68 LIONEL RICHIE</b> (Motown 6007ML) MCA	8.98	71 55
<b>3 FASTER THAN THE SPEED OF NIGHT</b> BONNIE TYLER (Columbia BFC 38710) CBS	—	3 13	<b>36 THE PRESENT</b> THE MOODY BLUES (Threshold TRL-1-2902) POL	8.98	30 8	<b>69 HEADS OR TALES</b> SAGA (Portrait FR 38999) CBS	—	77 3
<b>4 METAL HEALTH</b> QUIET RIOT (Pasha VFZ 38442) CBS	—	5 31	<b>37 BENT OUT OF SHAPE</b> RAINBOW (Mercury 815 305-1 M-1) POL	8.98	38 6	<b>70 ZAPP III</b> ZAPP (Warner Bros. 9 23875-1) WEA	8.98	56 10
<b>5 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60260) WEA	8.98	8 6	<b>38 ON THE RISE</b> THE S.O.S. BAND (Tabu FZ 38697) CBS	—	39 15	<b>71 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	57 25
<b>6 AN INNOCENT MAN</b> BILLY JOEL (Columbia OC 38873) CBS	—	7 12	<b>39 HOLY DIVER</b> DIO (Warner Bros. 9 23836-1) WEA	8.98	41 20	<b>72 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239) WEA	8.98	60 14
<b>7 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	4 28	<b>40 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	42 12	<b>73 CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-4919) RCA	8.98	70 38
<b>8 PYROMANIA</b> DEF LEPPARD (Mercury 810 492-1 M-1) POL	8.98	6 39	<b>41 1999</b> PRINCE (Warner Bros. 9 23720-1) WEA	10.98	43 51	<b>74 DURAN DURAN</b> (Capitol ST-12158) CAP	8.98	69 21
<b>9 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4697) RCA	8.98	11 8	<b>42 PUNCH THE CLOCK</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS	—	35 13	<b>75 TEXAS FLOOD</b> STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	66 19
<b>10 LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	—	14 4	<b>43 UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	8.98	— 1	<b>76 H<sub>2</sub>O</b> DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	8.98	74 54
<b>11 GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024)	8.98	9 12	<b>44 EDDIE AND THE CRUISERS</b> ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	52 4	<b>77 NO FRILLS</b> BETTE MIDLER (Atlantic 7 80070-1) WEA	8.98	73 11
<b>12 SPEAKING IN TONGUES</b> TALKING HEADS (Sire 9 23882-1) WEA	8.98	12 20	<b>45 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA	8.98	50 6	<b>78 CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725) CBS	—	79 8
<b>13 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98	13 30	<b>46 SUBJECT ... ALDO NOVA</b> ALDO NOVA (Portrait FR 38721) CBS	—	48 5	<b>79 MORE FUN IN THE NEW WORLD</b> X (Elektra 9 60283-1) WEA	8.98	80 5
<b>14 THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	8.98	10 14	<b>47 IT'S ABOUT TIME</b> JOHN DENVER (RCA AFL1-4683) RCA	8.98	55 5	<b>80 WAR</b> U2 (Island/Atco 7 90067) WEA	8.98	72 34
<b>15 THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	18 7	<b>48 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107) CBS	—	— 1	<b>81 DRASTIC MEASURES</b> KANSAS (CBS Associated OZ 38733) CBS	—	68 12
<b>16 REACH THE BEACH</b> THE FIXX (MCA-39001) MCA	6.98	17 25	<b>49 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	58 4	<b>82 HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282) CAP	8.98	85 8
<b>17 LITTLE ROBBERS</b> THE MOTELS (Capitol ST-12288) CAP	8.98	20 5	<b>50 PASSIONWORKS</b> HEART (Epic OE 38800) CBS	—	36 9	<b>83 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801) CBS	—	84 5
<b>18 THE WILD HEART</b> STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	15 19	<b>51 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA	11.98	47 10	<b>84 NAKED EYES</b> EMI America ST-17089) CAP	8.98	86 30
<b>19 GENESIS</b> (Atlantic 7 80116-1) WEA	8.98	29 2	<b>52 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	8.98	53 13	<b>85 MIKE'S MURDER</b> ORIGINAL SOUNDTRACK — Music by Joe Jackson (A&M SP-4931) RCA	8.98	81 7
<b>20 TRUE</b> SPANDAU BALLET (Chrysalis B6V 41403) CBS	—	22 9	<b>53 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	108 3	<b>86 FASTWAY</b> (Columbia BFC 38662) CBS	—	78 24
<b>21 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	8.98	19 28	<b>54 ALIVE, SHE CRIED</b> THE DOORS (Elektra 9 60269-1) WEA	8.98	— 1	<b>87 STATE OF CONFUSION</b> THE KINKS (Arista AL8-8018) RCA	8.98	76 22
<b>22 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	16 10	<b>55 THE CLOSER YOU GET ...</b> ALABAMA (RCA AHL-1-4633) RCA	8.98	62 34	<b>88 HELLO BIG MAN</b> CARLY SIMON (Warner Bros. 9 23886-1) WEA	8.98	83 5
<b>23 LICK IT UP</b> KISS (Mercury 422-814 297-1 M-1) POL	8.98	27 5	<b>56 FRONTIERS</b> JOURNEY (Columbia OX 38504) CBS	—	51 38	<b>89 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL) MCA	8.98	124 2
<b>24 KEEP IT UP</b> LOVERBOY (Columbia OC 38701) CBS	—	24 19	<b>57 BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP	8.98	54 8	<b>90 EVERYBODY'S ROCKIN'/NEIL &amp; THE SHOCKING PINKS</b> NEIL YOUNG (Geffen GHS 4013) WEA	8.98	75 12
<b>25 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014) WEA	8.98	31 3	<b>58 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	45 17	<b>91 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37987) CBS	—	89 70
<b>26 FLICK OF THE SWITCH</b> AC/DC (Atlantic 7 80100-1) WEA	8.98	21 9	<b>59 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	—	44 10	<b>92 JARREAU</b> (Warner Bros. 9 23801-1) WEA	8.98	87 30
<b>27 ALPHA</b> ASIA (Geffen GHS 4008) WEA	8.98	25 11	<b>60 STAYING ALIVE</b> ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	9.98	49 17	<b>93 PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	—	91 41
<b>28 LAWYERS IN LOVE</b> JACKSON BROWNE (Asylum 9 60268-1) WEA	8.98	26 12	<b>61 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1) WEA	8.98	46 21	<b>94 OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	97 58
<b>29 RANT N' RAVE WITH THE STRAY CATS</b> STRAY CATS (EMI America SO-17102) CAP	8.98	28 9	<b>62 LA CAGE AUX FOLLES</b> ORIGINAL CAST RECORDING (RCA Red Seal HBC1-4824) RCA	8.98	59 8	<b>95 JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	—	96 33
<b>30 RHYTHM OF YOUTH</b> MEN WITHOUT HATS (Backstreet BSR 39002) MCA	8.98	23 16	<b>63 CARGO</b> MEN AT WORK (Columbia OC 38660) CBS	—	61 27	<b>96 ERROR IN THE SYSTEM</b> PETER SCHILLING (Elektra 9 60265-1) WEA	8.98	104 7
<b>31 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	32 18	<b>64 ONE PARTICULAR HARBOUR</b> JIMMY BUFFETT (MCA-5477) MCA	8.98	67 6	<b>97 MARY JANE GIRLS</b> (Gordy/Motown 6040GL) MCA	8.98	98 25
<b>32 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	37 5	<b>65 AFTER EIGHT</b> TACO (RCA PL28520) RCA	8.98	63 18	<b>98 MERCILESS</b> STEPHANIE MILLS (Casablanca 811 364-1 M-1) POL	8.98	99 10
<b>33 BORN AGAIN</b> BLACK SABBATH (Warner Bros. 9 23978-1) WEA	8.98	40 3	<b>66 LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL1-4660) RCA	8.98	65 23	<b>99 MEAN STREAK</b> Y&T (A&M SP6-4960) RCA	6.98	100 11
						<b>100 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	—	102 76



# Cash Box Top Albums/101 to 200

November 5, 1983

	Weeks On Chart	10/29
101 DIRTY LOOKS	8.98	94 7
102 FASCINATION	8.98	88 22
103 GET IT RIGHT	8.98	82 16
104 CAUGHT IN THE GAME	—	113 13
105 13	8.98	109 6
106 PIECE OF MIND	8.98	92 23
107 QUEENSRYCHE	6.98	118 6
108 ALBUM	8.98	90 18
109 HOW MANY TIMES CAN WE SAY GOODBYE	8.98	112 3
110 TWANG BAR KING	8.98	111 8
111 ARK	8.98	95 9
112 THE HURTING	8.98	93 26
113 THE REAL MACAW	8.98	101 11
114 WE ARE ONE	8.98	115 26
115 YOU CAN'T FIGHT FASHION	8.98	119 6
116 ZEBRA	8.98	106 30
117 MADONNA	8.98	128 7
118 ALWAYS ON MY MIND	—	117 84
119 WHERE'S THE PARTY?	—	— 1
120 PASSIONFRUIT	8.98	138 3
121 BODY WISHES	8.98	103 20
122 TOO LOW FOR ZERO	8.98	105 22
123 BRANIGAN 2	8.98	107 29
124 ROBBERY	—	— 1
125 WRAP YOUR ARMS AROUND ME	8.98	127 6
126 BOSSA NOVA HOTEL	8.98	136 3
127 MAN OF STEEL	8.98	145 3
128 TRY IT OUT	6.98	139 3
129 HIGH LAND, HARD RAIN	8.98	131 7
130 BETWEEN THE SHEETS	—	116 24
131 MOUNTAIN MUSIC	8.98	134 88
132 GREATEST HITS, VOLUME II	8.98	135 6
133 CANDY GIRL	8.98	123 16

	Weeks On Chart	10/29
134 TAKE ANOTHER PICTURE	8.98	129 18
135 SIXTEEN	8.98	122 12
136 FANTASTIC	—	110 11
137 NEXT POSITION PLEASE	—	114 9
138 KILROY WAS HERE	8.98	125 34
139 SWORDFISHTROMBONES	8.98	142 4
140 GREATEST HITS	8.98	141 160
141 BAD ENUFF	8.98	143 6
142 BLOW YOUR HORN	8.98	120 8
143 HARD	8.98	137 6
144 SECRET MESSAGES	—	121 17
145 LOVE FOR LOVE	8.98	130 30
146 RIO	8.98	132 56
147 NIGHTLINE	8.98	162 2
148 THE SONGSTRESS	8.98	154 7
149 IN HEAT	—	163 3
150 DON'T CHEAT IN OUR HOMETOWN	—	173 2
151 KILLER ON THE RAMPAGE	—	126 29
152 INDIVIDUAL CHOICE	8.98	140 11
153 GOOD FOR YOUR SOUL	8.98	133 11
154 AEROBIC SHAPE-UP III	8.98	166 2
155 HIGH & DRY	8.98	149 9
156 YOU AND ME BOTH	8.98	150 14
157 ALL THE PEOPLE ARE TALKIN'	8.98	170 2
158 HEADHUNTER	8.98	144 30
159 A LITTLE GOOD NEWS	8.98	177 3
160 INTRODUCING:	6.98	168 4
161 CLOSE TO THE BONE	8.98	140 12
162 PLEASURE VICTIM	6.98	151 39
163 SERGIO MENDES	8.98	147 26
164 MADNESS	8.98	153 29
165 WHY LADY WHY	8.98	167 5
166 WHAMMY!	8.98	148 25
167 HERE AND NOW	8.98	— 1
168 SURVIVIN' IN THE '80s	—	169 4

	Weeks On Chart	10/29
169 MURMUR	6.98	160 28
170 THAT'S THE WAY LOVE GOES	—	156 7
171 JUICY FRUIT	—	155 25
172 ALL THE WAY STRONG	—	157 7
173 RETURN OF THE JEDI	9.98	159 22
174 IV	—	158 82
175 COOKIN' ON THE ROOF	8.98	176 4
176 BORN TO LAUGH AT TORNADOES	8.98	180 2
177 AMERICAN FOOL	8.98	178 79
178 RIGHT OR WRONG	8.98	— 1
179 PASSION IN THE DARK	—	179 4
180 LABOUR OF LOVE	6.98	— 1
181 MEMORIES	—	181 42
182 GET NERVOUS	—	183 51
183 BREAKING THE CHAINS	8.98	— 1
184 CITY KIDS	8.98	152 14
185 EDDIE MURPHY	—	171 13
186 TRASH IT UP	8.98	187 3
187 PLAYS LIVE	10.98	161 20
188 NO REST FOR THE WICKED	8.98	— 1
189 WE'VE GOT TONIGHT	8.98	190 35
190 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	—	191 112
191 YOU CAN'T STOP ROCK 'N' ROLL	8.98	172 14
192 KASHIF	8.98	174 31
193 ALL THIS LOVE	8.98	175 41
194 BELLA DONNA	6.98	189 15
195 TAKE IT TO THE LIMIT	—	197 25
196 "ROSS"	8.98	164 17
197 NEMESIS	8.98	186 7
198 MR. NICE GUY	8.98	165 15
199 GET LUCKY	—	185 104
200 THIRD GENERATION	—	192 10

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	26	DeBarge	89,193	Isley Brothers	130	Money, Eddie	119	Ronstadt, Linda	5	Tyler, Bonnie	3
Adams, Bryan	73	Def Leppard	8,155	Jackson, Michael	2	Moody Blues	36	Ross, Diana	196	UB40	180
Aerobics (Greggains)	154	Denver, John	47	James, Bob	83	Morris, Gary	165	Rufus & Chaka Khan	51	U2	80
Air Supply	11	Dio	39	James, Rick	22	Motels	17	Saga	69	Vaughan, Stevie Ray	75
Alabama	55,131	Dokken	183	Jarreau	92	Motley, Crue	49	S.O.S. Band	38	Waits, Tom	139
Alpert, Herb	142	Doors	54	Jett, Joan	108	Mtume	171	Schilling, Peter	96	Warwick, Dionne	109
Anderson, John	157	Duran Duran	74,146	Joel, Billy	6	Murphy, Eddie	185	Sembello, Michael	126	Was (Not Was)	176
Animals	111	Easton, Sheena	57	John, Elton	122	Murray, Anne	159	Shalamar	72	Wham! U.K.	136
Ashford & Simpson	82	ELO	144	Journey	56	Naked Eyes	84	Simon, Carly	88	Whispers	145
Asia	27	Eurythmics	34	Kansas	81	Nelson, Willie	118,190,195	Skaggs, Ricky	150	Williams, Hank, Jr.	127
Aztec Camera	129	Faltskog, Agnetha	125	Kashif	192	New Edition	133	Slave	141	X	79
B-52's	166	Fastway	86	Kinks	87	Newton-John, Olivia	94	Southside Johnny	186	Y&T	99
Bailey, Phillip	78	Fixx	16	Kiss	23	Newton, Juice	101	Spandau Ballet	20	Yaz	156
Baker, Anita	148	Fonda, Jane	100	Klique	128	Nicks, Stevie	18,194	Spanos, Danny	179	Young, Neil	90
Belew, Adrian	110	Franklin, Aretha	103	Knight, Gladys	71	Nova, Aldo	46	Springfield, Rick	66	Zapp	70
Benatar, Pat	10,182	Franks, Michael	120	Krokus	158	Oingo Boingo	153	Spyro Gyra	184	Zebra	116
Benson, George	61	Gabriel, Peter	187	Lattisaw, Stacy	135	Osborne, Jeffrey	52	Stanley, Michael Band	115	ZZ Top	173
Berlin	162	Gang Of 4	143	Laws, Ronnie	198	Parker, Graham	113	Stewart, Rod	121		
Big Country	15	Gap Band	35	Lewis, Huey & News	32	Plant, Robert	14	Strait, George	178		
Black Sabbath	33	Genesis	19	Loverboy	24,199	Police	1	Stray Cats	29		
Bowie, David	21	Grant, Eddy	151	Madness	154	Ponty, Jean-Luc	152	Streisand, Barbra	181		
Branigan, Laura	123	Haggard, Merle	170	Madonna	117	Prince	41	Style Council	160		
Browne, Jackson	28	Haggard & Nelson	93	Manhattan Transfer	45	Pryor, Richard	167	Styx	138		
Bryson & Flack	40	Hall & Oates	76	Mary Jane Girls	24	Quarterflash	134	Summer, Donna	58		
Buffet, Jimmy	60	Hancock, Herbie	59	Maze	114	Queensryche	107	Survivor	104		
Cheap Trick	137	Heart	50	Men At Work	63,91	Quiet Riot	4	Taco	65	Big Chill	53
Commodores	105	Helix	188	Men Without Hats	30	Rabbitt, Eddie	132	Talking Heads	12	Eddie & The Cruisers	44
Costello, Elvis	42	Hiroshima	200	Mendes, Sergio	163	Rainbow	37	Tears For Fears	112	Flashdance	7
Cougar, John	43,177	Holliday, Jennifer	25	Midler, Bette	77	R.E.M.	169	Third World	172	L.C. & The Fogies	62
Crawford, Randy	147	Human League	102	Midnight Star	31	Richie, Lionel	68	Tom Tom Club	161	Mike's Murder	85
Culture Club	48,67	Iglesias, Julio	95	Mills, Stephanie	98	Rogers, Kenny	9,140,189	Toto	174	Return of the Jedi	173
Cymone, Andre	168	Iron Maiden	106			Roman Holiday	175	Twisted Sister	191	Staying Alive	60



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## FEATURE PICKS

### ALBUMS

(continued from page 7)

**VERTICAL** — Horizontal Brian — Gold Mountain GM 86001 — Producer: Horizontal Brian, Piers Ford Crush — List: 8.98

Marvelously unfashionable during a period where musical tastes look towards synthesized, sophisticated dance pop from England as the flagbearer of future styles, Horizontal Brian is English but sticks to its quirky, bouncy pop melodies creating a careful balance between guitars and keyboards. Its lighthearted approach and humour is often counterbalanced by a deeper sarcasm and insight towards more socially relevant issues reflected in such songs as "Ex-Army Boy" and "Everybody Wants To Be American." This collection is a concise and effective work with enough variety and character in each song to give the entire work individuality. The album is recommended to those new music-oriented stations which were not afraid to play The Fabulous Poodles a few years back.

**GRAVITY TALKS** — Green On Red — Slash 9 1-23964 — Producer: Chris D. — List: 8.98 — Bar Coded

The local Los Angeles band's debut, "Gravity Talks" takes the listener back to the 60's folk/psychedelia of the Standells, with tinges of Neil Young and Bob Dylan, especially in Dan Stuart's vocal phrasing and tone. Produced by Chris D., former lead vocalist for seminal L.A. band The Flesheaters, "Gravity Talks" uses the aforementioned influences merely as reference points, and should not be considered revivalist. The songs' lyrics reflect, albeit in a surrealistic manner, a degenerating society and other contemporary themes in a very dark manner. The gloomy "Blue Parade," "Narcolepsy" are highly effective mood pieces with jangling guitars and droning organ textures.

**STAR FLEET PROJECT** — Brian May and Friends — EMI/Capitol MLP-15014 — Producer: Brain May — List: 6.98 — Bar Coded

Not intended as a Queen album or a Brian May solo project, this mini LP is merely the result of an impromptu decision to work for a couple of days with some of the musicians May has always wanted to collaborate with such as guitarist Edward Van Halen, bassist Phil Chen (formerly with the Rod Stewart Band), and keyboardist Fred Mandel. This disc features three tracks with the inclusion of a "Star Fleet" theme from a British sci-fi series, a May composition entitled "Let Me Out" and a 13-minute blues jam written by the entire band dedicated to someone with the initials E.C. (Eric Clapton?) called "Blues Breaker." As May points out, this collaboration is simply for fun and it's interesting to hear musicians releasing music without the pressure to produce something that will eventually have to sell. The laid-back atmosphere here is refreshing.

**SHE'S SO UNUSUAL** — Cyndi Lauper — Portrait BFR 38930 — Producer: Rick Cherstoff — List: 8.98 — Bar Coded

Lauper's former band, Blue Angel, drew critical praise if not strong sales. Her first solo venture may do much better — the LP's varied exploration of modern music territory fits current styles perfectly. Lauper delves into techno-funk ("He's So Unusual"), synthesized balladry ("All Through The Night") and perky '60s pop ("Girls Just Want To Have Fun") with assurance and ease. Her vocal manner brings to mind both new wavers like Dale Bozzio and such past female popsters as Peggy March and Leslie Gore. A lighthearted, uplifting outing.

**SONS OF HEROES** — Sons of Heroes — MCA Records MCA-39010 — Producer: Bill Wyman — List: 8.98 — Bar Coded

This English band's debut features an impressive roster of outside musicians to supplement the catchy techno-pop rock with occasional funk overtones. Produced by Rolling Stones bassist Bill Wyman, who also plays on one track, and with contributions by keyboardists Roger Powell of Utopia and former Yes man Patrick Moraz, Sons of Heroes is able to establish its own identity with rock songs focusing on broken love themes. "Lost In Wonderland," "Love Insight" and "Dream Machines" are recommended cuts which should appeal to new music oriented stations open to British and Australian sounds.

### BLACK CONTEMPORARY

**IT'S YOUR NIGHT** — James Ingram — Qwest/Warner Bros. 9 23970-1 — Producer: Quincy Jones — List: 8.98 — Bar Coded

Produced by Quincy Jones, the Grammy Award winning James Ingram has recorded an accomplished, polished record with a careful blend of original and outside material. Paying close attention to production techniques and vocal harmonies, Jones and Ingram create an effective pop/R&B fusion hoping for wide audience appeal. Ingram capitalizes on the duet fad of late with Michael McDonald on "Yah Mo B There," a soulful composition reminiscent of the latter's solo work, and with labelmate Patti Austin on "How Do You Keep The Music Playing?"

**PROJECT II** — Clarke/Duke — Epic/CBS FE 38934 — Producers: Stanley Clarke and George Duke — List: 8.98 — Bar Coded

This second Clarke/Duke collaboration continues an emphasis on more R&B influenced material, taking the musicians out of a jazz context and putting them in a more mainstream format. Although Clarke's jazz/rock/funk bass pyrotechnics have been slightly toned down, there is still evidence of his virtuosity and versatility fitting within the original intention of the project. Duke's keyboard phrases accentuate the melodies and his fills parallel the tuneful playing of Clarke. The bass player's adept handling of vocal chores gives the album an added dimension not often found in his mostly instrumental jazz ventures.

**ATTITUDE** — Stevie Woods — Cotillion/Atlantic 7 90123-1 — Producers: Jack White and Robble Buchanan — List: 8.98 — Bar Coded

Firmly entrenched in r&b, Stevie Woods' interpretations of songs written by such well known songwriters as Smokey Robinson, the Bee Gees, and Michael Sembello are evocative and well-crafted. Within the genre, Woods is able to give a wide variety of shades to the eerie "Heart (Stop Beating In Time)" to the upbeat techno funk of "Outrageous" to the poppy, hook-laden "Ain't That Peculiar" to the echo-filled, reggae-tinged "State of Our Affair."

## FEATURE PICKS

### SINGLES

(continued from page 7)

#### COMEDY

**RODNEY DANGERFIELD** (RCA JK-13656)

**Rappin' Rodney** (3:36) (Paper Clip Music/Original JB Music/Funkgroove Music — BMI) (R. Dangerfield/D. Blair-S. Henry-D. Hoyt-J.B. Moore-R. Ford, Jr.) (Producers: J.B. Moore & R. Ford, Jr.)

A couple of DJ's once had the idea of mixing Dangerfield comedy cuts with instrumental dance tracks, and now the concept has been legitimized on Dangerfield's first RCA release. The comedy vet recites his best lines against a Chic-like rhythm track, while a funky girl chorus chants "No Respect" with tongues firmly in cheek. A rap satire, novelty dance tune and "new" comedy record all in one. With Dangerfield's appeal, pick your format.

#### BLACK CONTEMPORARY

**KOOL & THE GANG** (De-Lite/PolyGram DE 829)

**Joanna** (3:58) (Delightful Music Ltd. — BMI) (C. Smith/J. Taylor/Kool & The Gang) (Producers: R. Bell, J. Bonnefond, Kool & The Gang)

More than a few black contemporary outfits are turning to a softer style, and The Gang are no exception with this mid-tempo toe-tapper. The group's smooth dance stance gives way to a more adult contemp approach, and the track includes a mellifluous trombone solo. Look for continued across-the-board appeal for The Gang. From the forthcoming "In My Heart" LP.

#### 12-INCH REVIEW

**THREE MILLION** (Cotillion DMD 684)

**I've Been Robbed** (9:38) (Kee-Moth Music — BMI) (L. Butler/M. King/A. Jones) (G. Lawson/R. Cross)

No urban nest here, what's been stolen is a heart. Despite its predictability, "I've Been Robbed" is both engaging and entertaining; it's slow groove is more relaxed than most dance fare, but its superior vocal keeps it from lagging. A muscular debut.

**AFRICANCE** (Easy Street 7504)

**Ayiko Bal** (5:30) (Yellow Dog Music — ASCAP) (R. Kabaka/T. Ossi) (R. Vetter)

A rework of Osibisa's 1971 Afro-rock fusion record with an added emphasis on modern dance rhythms. The tune's simple chant style is well suited to club play, and instrumental arrangement and fills spice it up to current tastes. The label, which scored well with Monyaka, has staked out its own corner of the dance market via an emphasis on third world styles.





**CELEBRATION AT CBS PORTUGAL** — CBS Records Portugal recently marked its first anniversary with a party hosted by Carlos Pinto, managing director of the company, and attended by Allen Davis, president, CBS Records International (CRI). At the reception, Pinto unveiled 13 album awards earned by CBS Portugal during the year — including the first-ever Portuguese platinum award — for Simon & Garfunkel's "Concert In Central Park." Pictured at the presentation are (l-r): Patrick Hurley, vice president, operations, Europe, CRI; Joao Afonso, sales coordinator, CBS Records Portugal; Peter Bond, vice president, CRI; Pinto; Jose Novais, marketing director, CBS Records Portugal; John Dolan, vice president and managing director, European operations, CRI; and Davis.

## Argentina

**BUENOS AIRES** — A few days before its official opening here, the managing group of the Twelfth Assembly of the Latin American Federation of Record Producers, decided to postpone the event. It is assumed the currency problems in several Latin American countries (Argentina, Mexico, Brazil and Venezuela, among them) and the oncoming general elections in Argentina have been the main reasons for such a decision. The gathering of the Managing Board of the FLAPP, however, has been held as scheduled, and there has been also a meeting of the new organization that will federate the music publishers in the area.

Among the items that had to be discussed by the Assembly were piracy, covers and sound alike, copyright laws and the perception of levies on blank tapes and royalties. In one way or another, the postponement of the Record Producers meet is a setback for the whole industry in the area and shows the label leaders in Latin America have problems to solve more urgent than piracy and home taping.

Spanish heavy rock group Baron Rojo is coming this week to Buenos Aires for appearances at the Obras Stadium and promotion of their recording, released here by Discosa through Interdisc and EMI. It is the first experience of this sort in Argentina, since up to now only melodic chanters came from Spain; in fact, only U.S. rock groups have visited the country.

Producer Jaime Olszevicki has returned from the United States, where he was present at recording sessions by Miguel Cantilo, a local artist who decided to cut his latest album in New York. The Cantilo album is produced by Oscar Lopez, who is also associated with Olszevicki and another top artist, Alejandro Lerner, whose second album is being recorded currently

in town.

CBS is working hard on the launching of the new LP by the duet Pimpinela, which will be one of the main highlights of its year end campaign. There is also an album by Julio Iglesias, who has been traditionally a very strong seller in this market, and another one by the Cuarteto Imperial, very popular at Christmas parties. The label has been promoting also the recent album by Piero, "Para el pueblo. . .", which has been relaunched with initial orders exceeding 30,000 units.

EMI held its annual convention in the city of San Nicolas, with the unveiling of new product and the launching of the accompanying radio and TV campaigns. One of the main products is the third album of Juan Carlos Baglietto.

miguel smirnoff

## Italy

**MILAN** — This month CGD starts a strong action on its new midline "Musica," coordinated by **Marlo Ragni**. In the catalog there are releases by such artists as **Adriano Celetano**, **Umberto Tozzi**, **Caterina Caselli**, **Gigliola Cinquetti** and many others.

Songwriter **Sergio Bardotti** has been named president of the "Associazione," the Association of Italian Authors and Composers, replacing **Giorgio Gaber**, from the beginning of October.

Soedi, the record company directed by **Roberto Rossi** and connected to IFI group, decided to stop activity at the end of this month, while its music publishing activity will continue. Soedi was distributed on the Italian market by Dischi Ricordi.

Producer **Mauro Tomagno** created a new label, called **BootLeg**, and signed a distribution agreement with CGD. First releases are two singles by the groups **Between the Sheets** and **Bagarre**, plus a

dance music compilation on LP and cassettes.

The 10th edition of the "Rassegna della Canzone d'Autore" took place in Sanremo Oct. 6-8. Awards were given to **Alan Stivell**, **Paolo Conte**, **Roberto Vecchioni** and **Giovanna Marini**.

marlo de luigi

## Japan

**TOKYO** — Yasushi Akutagawa, chairman of the board of directors of JASRAC (Japan's Association of Rights of Authors and Composers), has been selected again as the chairman of the board at the expiration of his first term of three years at a meeting of the board of directors held on Oct. 1983 in Tokyo.

Nippon Phonogram Record Co., Ltd. has disclosed a detailed sales campaign for the end of this year. According to the company, the mainstay of this movement is three special series. They are the 10-LP set of Paul Mauriat, "We Remember Chiriford Original Emery Collection" and "Terak II." The company will aggressively push these items and its catalog at the fall and X'mas sales season in this year.

K.K. Seikodo (president: Masanobu Iihara), one of the large record-wholesalers in this country, has announced its winter campaign for the end of this year. According to Hiroshi Iihara, director of business-management of the company, CD and Video-soft will be main items in the campaign because these new medias are expected to achieve high growth in the near future.

Warner-Pioneer Record Company held the "Warner-Pioneer Sales Convention '84" at the Hotel-New-Otani in Tokyo on Dec. 3, 4, 1983 with attendance of 200 sales and promotion men from everywhere in the country. At the same time, Keith Bruth, chairman of the company, Mel Posner, vice chairman of Elektra/Asylum, Phil Carson, vice president of Atlantic Records were present.

In the key note speech, Tokygen Yamamoto, managing director of the company, stressed, "We released big smashes in the past year by Christopher Cross and Akina Nakamori (Japanese female singer). We are to be very proud of the results and should achieve better success in the future."

The main artists introduced at this convention were Japanese singers Atsumi Kurasawa, TAO, Katsuhiko Nakagawa, Kotaro Shimizu and Jucky Chain and international vocalists Howard Jones, Erick Martin Band, Vandenberg, Michel Senvero and Brock Walsh.

kozo otsuka

## United Kingdom

**LONDON** — Island's new sales and promotion force went into action last week. The force has been put together over the last two months after Island and Virgin decided to end their sales agreement.

Island now has a 10 strong field team and three telephone sales personnel.

National sales manager is Ray Cooper who says: "The kind of sales and promotions force we have put together can only work with a small roster of artists."

This week sees the launch of a new management and promotion agency. Big Scam Management has been set up by Bernard Rhodes and Kosmo Vinyl to deal with the vast amount of young talent unable to find an outlet in what they claim is an increasingly narrow and conservative world of entertainment.

Vinyl and Rhodes are involved in the management of The Clash and have both been involved in the development of the careers of Ian Dury, Dexy's Midnight Runners, JoBoxers and The Specials.

The Big Scam will have offices in both London and New York. Kosmo Vinyl declared his intentions as wanting "to reinstate creative lunatics and prevent them from becoming intimidated by the dominance of lawyers, accountants and others responsible for the bland and boring scene that currently exists."

This year sees an unprecedented 400,000 pounds (\$600,000) TV advertising campaign being mounted sales for EMI Record Tokens this Christmas. The two-pronged campaign aims both to increase consumer awareness of tokens and simultaneously win support from more dealers stocking them.

Last year Record Tokens switched from press advertising to TV advertising for the first time, and with a campaign covering only half the country sales were boosted by 40 percent. This encouraged Record Tokens general manager John Mew to more than double his TV expenditure in order to cover the entire U.K.

Lamborghini Records has signed ex-Genesis member Steve Hackett, who debuts on the label with an album "Bay of Kings," released this week.

Heavy Metal Records have finalized a new distribution deal with EMI for all product from both its existing specialist labels HM Records, and HM Worldwide, who were previously distributed by PRT and PolyGram respectively. Two new labels are also to be launched.

The first release under the new agreement is Witchfinder General album "Friends of Hell," which has a sleeve likely to cause much controversy.

Marilyn, who first came to the public eye through his friendship with Boy George, was recently signed to Phonogram in the face of stiff competition from other companies. He releases his debut single for the label entitled "Calling Your Name" this week.

ABC are back with a long awaited new single and a new line-up. The single "That Was Then But This Is Now" is released October 28 and was produced by ABC with Gary Langan.

The Eurythmics have rush released a new single entitled "Right By Your Side" which will precede their U.K. tour.

chrissy lley

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 *Flashdance* — Irene Cara — PolyGram
- 2 *Fame* — Irene Cara — PolyGram
- 3 *Paralso* — Pomada — RCA
- 4 *Olvídame* — Pimpinela — CBS
- 5 *Y Como Es El* — Jose Luis Perales — Music Hall
- 6 *She Works Hard* — Donna Summer — PolyGram
- 7 *Culpable Soy Yo* — Jose Luis Rodriguez — CBS
- 8 *Directo Al Corazon* — Luis Miguel — EMI
- 9 *Eterno Amor* — Jose Feliciano — Interdisc
- 10 *Mamma Marla* — Richi & Poveri — Music Hall

#### TOP TEN LPs

- 1 *Flashdance* — Soundtrack — PolyGram
- 2 *Para El Pueblo* — Piero — CBS
- 3 *Superestrellas Vol. 3* — Various Artists — RCA
- 4 *Me Enamore* — Jose Feliciano — Interdisc
- 5 *The Kids From Fame* — Various Artists — RCA
- 6 *Pimpinela* — Pimpinela — CBS
- 7 *Alejandro Lerner* — Alejandro Lerner — Musidisc/DB
- 8 *Lo Mas* — Seru Giran — DG/Interdisc
- 9 *Entre El Agua Y El Fuego* — Jose Luis Perales — Music Hall
- 10 *El Circo Electrico Del Rock & Roll* — Various Artists — Interdisc

—Prensario

### Italy

#### TOP TEN 45s

- 1 *Flashdance... What A Feeling* — Irene Cara — PolyGram/Casablanca
- 2 *Moonlight Shadow* — Mike Oldfield — Virgin
- 3 *Rocking Rolling* — Scialpi — RCA
- 4 *Every Breath You Take* — Police — CBS/A&M
- 5 *I Like Chopin* — Gazebo — Baby
- 6 *Juliet* — Robin Gibb — PolyGram/Polydor
- 7 *Tropicana* — Gruppo Italiano — Ricordi
- 8 *Vamos A La Playa* — M&J Righelra — CGD
- 9 *Giddyup A Gogo* — Ad Visser & Daniel Sahuleka — CBS/Epic
- 10 *Karma Chameleon* — Culture Club — Virgin

#### TOP TEN LPs

- 1 *Flashdance* — Original Soundtrack — PolyGram/Casablanca
- 2 *Crises* — Mike Oldfield — Virgin
- 3 *Tropico Del Nord* — Pooh — CGD
- 4 *Mixage* — Various Artists — Baby
- 5 *Synchronicity* — Police — CBS/A&M
- 6 *Circo Massimo* — Antonello Venditti — Heinz Music
- 7 *E'Arrivato Un Bastimento* — Edoardo Bennato — Ricordi
- 8 *Gazebo* — Gazebo — Baby
- 9 *Bollicine* — Vasco Rossi — Carosello

—musica e dischi

### Japan

#### TOP TEN 45s

- 1 *Cats Eye* — Anri — For Life
- 2 *Kinku* — Akina Nakamori — Warner Pioneer
- 3 *Glass No Ringo* — Seiko Matsuda — CBS Sony
- 4 *Flashdance* — Irene Cara — Polystar
- 5 *Tiny Memory* — Yoshie Kashiwabara — Nippon Phonogram
- 6 *U N Balance* — Nahoko Kawal — Nippon Columbia
- 7 *Sasameyuki* — Hiroshi Itsuki — Tokuma Japan
- 8 *Lucky Lips* — Yu Hayami — Taurus
- 9 *Kolwa Gatabo Moshigemasa* — Yoshiko Hara — Victor
- 10 *Sonna Hiroshini Damasarete* — Mizue Takada — Teichiku

#### TOP TEN LPs

- 1 *Flashdance* — Soundtrack — Polystar
- 2 *Innocent Man* — Billy Joel — CBS Sony
- 3 *J.I.* — Junyichi Inagaki — Toshiba EMI
- 4 *Hatsukoi* — Asakiyumemishi — Kozo Murashita — CBS Sony
- 5 *Can I Sing?* — Masayoshi Takanaka — Kitty
- 6 *Cats Eye* — Soundtrack — % For Life
- 7 *Maglc* — Marine — CBS Sony
- 8 *Alfee's Law* — Alfee — Canyon
- 9 *Best Kept Secret* — Sheena Easton — Toshiba EMI
- 10 *Acre City* — Kiyotaka Sugiyama & Omega Tribe — Vap

—Cash Box of Japan



# CASH BOX

November 5, 1983

## Around The Route

by Camille Compasio

By the time this column makes print AMOA Expo '83 will be history, and based on all reports issued by association officials prior to the show's opening this year's event was expected to rank among the biggest in recent years. Advance registration, which had been on a steady upswing over the past few months, took on an added surge by mid-October and reached an all time high resulting, perhaps, from the AOE suit (Cash Box 10/15/83 issue) against AGMA (and later AVMDA as well), sponsors of the scheduled 1984 ASI convention. Some traders felt the suit placed both shows (the 3/9-11 AOE '84 convention and the 2/17-19 ASI '84 convention) in jeopardy and wanted to be sure not to miss AMOA Expo. This is pure speculation, of course. In 1984 AMOA Expo returns to Chicago, which has been 'home' for this convention since its inception. The '84 show will be held at the Hyatt Regency Chicago during the period of October 25-27. The Windy City will also host the other two previously mentioned trade shows next year.

Lee Rosenzweig, formerly with Kentucky Coin of Louisville, recently joined the Rock-Ola organization in the position of regional sales manager . . . Jerry

(continued on page 34)

## NAMA Convention Tops 6,500— Trade Show Sets New Record

CHICAGO — A total of 6,541 persons participated in the 1983 Convention-Exhibit of Vending and Foodservice Management at Chicago's McCormick Place October 13-16 and the space occupied by the 213 exhibitors set a new record, announced G. Richard Schreiber, president of the National Automatic Merchandising Association (NAMA), organizer of the event.

"More than 30 of our exhibitors participated for the first time and we nearly equalled the 216 exhibitors who were at the show last year," Schreiber said. "We were extremely pleased with the positive and upbeat reaction of our members and with the results obtained by the exhibitors. It definitely was one of our most successful conventions."

New items in the show included antiseptic

packaging which provides for longer shelf life of vendible products, the option of decaffeinated beverages in coffee venders, a water vending machine, and a great variety of new snack products and other food items.

Keynote speakers included Donald Rumsfeld, president of G. D. Searle & Co., the former Secretary of Defense, and Ralph Sanese, NAMA Board chairman who is president of Sanese Services, Columbus, OH.

The convention audience also heard the results of a national research study on consumer attitudes about vending machine coffee and a review of industry issues and challenges presented by the NAMA professional staff.

The 1984 NAMA convention and trade show will be held in Atlanta from October 11 to 14.

## NCMI Pushes For \$1 Coin

CHICAGO — In a letter to Donna Pope, director of the Bureau of the Mint, NCMI (National Coin Machine Institute) pointed out the critical need for an effective dollar coin program by the U.S. government. An early meeting with coin machine industry representatives by the Bureau was requested to review the current status of the dollar coin and to develop programs for widespread distribution and usage of the coins.

NCMI pointed out that coin operated machines were responsible for over \$20 billion in retail sales of products and services in 1982. A substantial portion of these sales were at

\$1.00 or more, the letter stated. Continuing escalation of operating, product and labor costs for the industry will add even more sales volume at the \$1.00 or more level.

The association further stressed that "Paper currency accepting equipment and procedures are very expensive, are time consuming, pose substantial security problems and inhibit our industry's economic vitality."

Mel Grossberg, NCMI president, said, "Our industry and its support groups of manufacturers, suppliers and distributors employ hundreds of thousands of American

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# COIN MACHINE



# INDUSTRY NEWS

## Around The Route

(continued from page 33)

Reaves, who was with Rock-Ola for a brief period, has returned to his former post as vice president and general manager of Southern Music Dist. in Orlando, Florida.

The parts department at World Wide Dist. has undergone considerable changes and expansion to better serve operator customers and eliminate waiting time. A new system has been developed to provide fast, efficient service and the manager of this department is **Gad Traube**.

**Jack Gordon**, formerly of Sega, recently joined International Games Technology, and will be working out of San Diego. Good luck in your new post, Jack!

Nice chatting with Circle International's **Brad King**, who has been working out of his West Coast home since Circle closed their San Diego branch office. Brad was in attendance at La Costa for the recent Rock-Ola distrib meeting and was most impressed with the prototypes of the new Rock-Ola 490 series jukeboxes that were premiered.

The new models are not expected to be released, however, until sometime next spring. At present, Circle is enjoying some increased sales activity in music. "Operators are at the point now where they are splitting their buying dollars, rather than concentrating strictly on videos," according to Brad, "and they are spending some of these dollars on jukebox purchases. A jukebox is an investment that will still be making money five years from now, which is what operators are looking for in today's business climate," he added. The distrib is also seeing some renewed interest in pinball machines. Williams' "Firepower II" for example, is "out-earning traditional videos" in many test locations, said Brad. "Pins offer longer location life and 'Firepower II' has the added advantage of being considerably lower in price than a video, which is another real break for the operator."

Stern Electronics, Inc. is currently in full production on its first laser disc game, "Cliff Hanger," which was among the factory's featured attractions at AMOA Expo. Samples have been shipped to distributors and initial feedback is "very encouraging," noted director of sales **Bob Breither**. While it is really too soon to evaluate the impact of the new piece, the fact that "orders are coming in" is certainly a good sign.

In the mail: Orlando Records of Orlando, Florida sends word of a new single called "It's Gonna Be A Heartache" by **Kevin Pearce**, which the label hopes will make some noise on jukeboxes. Label is distributed by Melodee Enterprises, Inc. (P.O. Box 1010) of Hendersonville, Tennessee.

## Bally Announces Dividend

CHICAGO — The Board of Directors of Bally Manufacturing Corporation (NYSE:BLY) declared a regular cash dividend of five cents a share on the company's Common Stock, payable November 21, 1983 to stockholders of record on November 1, 1983.



**KRULL KING** — Mark Johnson (l) was the winner of a Krull arcade game in a recent Gulf Coast area Stop N' Go tournament. The event culminated in a drawing from entries collected from some 200 Stop N' Go stores over the five-week contest. Pictured with Mark (l-r) are: his step-father, Bob Van Putten; Jerry Comstock, Gulf Coast area manager for Stop N' Go; and Gil Pollock, vice president of sales and merchandising for Mylstar Electronics.

## New Equipment

### 'Jaguar' Table

A new home pool table, "The Jaguar," has been added to the product line of The Valley Company (Bay City, Michigan). This new drop-pocket table is available in two sizes, a 7-foot and an 8-foot model, and features "Pionite" laminate in a patterned aged-oak color on all exposed surfaces. This covering is resistant to stains, burns and scuffs.

Playfields are three-piece genuine APAB Italian slate, precision-ground to 10/1000 of an inch (3/4-inch thick for the 7-foot length, 1-inch thick for the 8-foot), and both the playfield and the contour rubber cushions are covered with nylon-wool blend competitive-grade billiard cloth. Rails are solid hardwood; leg assemblies are stress-engineered, box-beam construction; corners are high impact metal; moldings are anodized aluminum.

"We named this new table the 'Jaguar' because it incorporates so many of the 'tavern-tested design' features of our proven line of 'Big Cat' coin tables," noted Chuck Milhem, Valley president. "It's an exciting name for an exciting pool table!"

"But more important," he added, "the introduction of the 'Jaguar' reinforces Valley's confidence in the growing market for home pool tables. We recently brought Jack Phillips on board as part of our plans to be a major force in that market. With Jack, we have the know-how; with the 'Jaguar' the 'El Tigre' (one-piece slate, ball return model) and the 'Tiger Cat' bumper pool tables, we have the products," he continued, "a quality combination that promises real growth for Valley in the home pool table market."

Further information may be obtained by contacting The Valley Company at 333 Morton St., Bay City, Michigan 48707.



Jaguar

### Hung Up

Stern Electronics introduced its newest form of coin-operated entertainment, "Cliff Hanger," an exciting, challenging, animated film video game on laser disc. The game theme focuses on the hero (Cliff) in his attempts to rescue the fair maiden (Clarissa) from her captor (Count Dragoe).

Cliff Hanger's animation, resolution and clarity create a lifelike, realistic action series from the very moment the game begins and the use of jeopardy along with unexpected and tantalizing twists of the story plot prevail through the various sequences of play as a further challenge.

The two action buttons control upper and lower body moves, and the four-way joystick controls the direction of Cliff and the car he recklessly drives in his race against tremendous odds to free Clarissa from the clutches of the despicable Count Dragoe.

The element of excitement accelerates as Cliff runs and drives into problems time and time again which call for skill and maneuverability on the part of the player who must guide him through the various Cliff Hangers.

Cliff Hanger is available through factory distributors and further information may be obtained by contacting Stern Electronics at 700 Chase Ave., Elk Grove Village, IL 60007 or phoning 312-981-9600.



Cliff Hanger

## Stern Taps Breither

CHICAGO — Stern Electronics announced the appointment of Bob Breither as director of sales. He had been a consultant for Stern since May of this year and in his new position will report to Larry Siegel, the firm's vice president of marketing.

Breither, who is very well known in the coin machine industry, has extensive experience in all levels of the business. He began his career in the 1930s when he worked for the Bally organization while he was still attending college. He was with Seeburg Corporation for 18 years, serving as vice president of vending. Prior to joining Stern, he was director of marketing at GDI/Depron.

Breither replaced Bob Lentz, who recently departed Stern and joined Loewen America.

## Bob Lentz To Loewen America

CHICAGO — The appointment of Bob Lentz as director of sales at Loewen America was recently announced by company president Rus Strahan.

Lentz most recently served as director of sales at Stern Electronics, Inc., prior to which he was affiliated for a five year period with the Seeburg/Xcor/GDI group. He has considerable expertise in the areas of credit, collection and financing, as well as sales.

## Brad King To IGT

CHICAGO — Brad King, formerly of Circle International, has joined International Games Technology in the position of director of amusement sales.

The company, which is known primarily for the production of video slot machines, will be expanding its line to include coin-operated amusement equipment. Among the first of these products is a model called "Fun Casino," which offers a dice-cards-horse race theme, designed "for amusement only," as noted by the firm. The new piece was scheduled to be featured at the AMOA exposition in New Orleans.

In his new post, King will be working out of the firm's Reno facilities.

## NCMI Pushes For \$1 Coin

(continued from page 33)

workers. Our industry's economic health is important to the over-all strength of our nation's economy."

Grossberg also said that vending is not alone in having these problems. "Public transportation systems, numerous retail operations and the postal system are in dire need of an effective dollar coin program."

"The sudden collapse of the dollar coin program was a severe blow to the vending industry and many others," stated Herb Beitel, NCMI managing director. "For example, many of our operating companies had invested heavily in new equipment to handle the dollar coin. Much of that investment is now useless. It is our hope that an early meeting with Treasury can develop an effective program to bring the dollar coin back to life."

Copies of the letter were also directed to President Reagan and Treasury Secretary Regan.

The National Coin Machine Institute, which is headquartered in Ft. Lauderdale, Florida, is a national not-for-profit association representing the operators and owners of coin-operated amusement, music and cigarette machines.

For further information contact NCMI at 2455 E. Sunrise Blvd., Suite 311, Ft. Lauderdale, Florida 33304 or phone the association at 305-561-0886.



# THE JUKEBOX PROGRAMMER

dates new entry

November 5, 1983

## POP

- 1 ISLANDS IN THE STREAM  
KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)
- 2 TOTAL ECLIPSE OF THE HEART  
BONNIE TYLER (Columbia 38-03906)
- 3 TRUE  
SPANDAU BALLET (Chrysalis/CBS VS4 42720)
- 4 PUTTIN' ON THE RITZ  
TACO (RCA PB-50727)
- 5 ALL NIGHT LONG (ALL NIGHT)  
LIONEL RICHIE (Motown 1698MF)
- 6 BURNING DOWN THE HOUSE  
TALKING HEADS (Sire 7-29565)
- 7 KING OF PAIN  
THE POLICE (A&M 2569)
- 8 LOVE IS A BATTLEFIELD  
PAT BENATAR (Chrysalis/CBS VS4 42732)
- 9 FOOLIN'  
DEF LEPPARD (Mercury/PolyGram 814 178-7)
- 10 UPTOWN GIRL  
BILLY JOEL (Columbia 38-04149)
- 11 CRUMBLIN' DOWN  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
- 12 SAY SAY SAY  
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 13 TELEFONE (LONG DISTANCE LOVE AFFAIR)  
SHEENA EASTON (EMI America B-8172)
- 14 DR. HECKYLL & MR. JIVE  
MEN AT WORK (Columbia 38-04111)
- 15 TELL HER ABOUT IT  
BILLY JOEL (Columbia 38-04012)
- 16 DELIRIOUS  
PRINCE (Warner Bros. 7-29503)
- 17 BIG LOG  
ROBERT PLANT (Es Paranza/Atlantic 7-99844)
- 18 THE SAFETY DANCE  
MEN WITHOUT HATS (Backstreet/MCA BSR-52232)
- 19 SUDDENLY LAST SUMMER  
THE MOTELS (Capitol B-5271)
- 20 MAKING LOVE OUT OF NOTHING AT ALL  
AIR SUPPLY (Arista AS1 9056)
- 21 ONE THING LEADS TO ANOTHER  
THE FIXX (MCA 52264)
- 22 INVISIBLE HANDS  
KIM CARNES (EMI America B-8181)
- 23 PROMISES, PROMISES  
NAKED EYES (EMI America B-8170)
- 24 HEART AND SOUL  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)
- 25 (SHE'S) SEXY + 17  
STRAY CATS (EMI America B-8168)
- 26 CUM ON FEEL THE NOIZE  
OUIET RIOT (Pasha/CBS ZS4 04005)
- 27 MANIAC  
MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-7)
- 28 LOVE IS A STRANGER  
EURYTHMICS (RCA PB-13618)
- 29 MODERN LOVE  
DAVID BOWIE (EMI America B-8177)
- 30 SAY IT ISN'T SO  
DARYL HALL-JOHN OATES (RCA PB-13654)

## COUNTRY

- 1 ISLANDS IN THE STREAM  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 2 LADY DOWN ON LOVE  
ALABAMA (RCA PB-13590)
- 3 YOU'VE GOT A LOVER  
RICKY SKAGGS (Epic 34-04044)
- 4 WHAT AM I GONNA DO  
MERLE HAGGARD (Epic 34-04006)
- 5 PARADISE TONIGHT  
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)
- 6 YOU PUT THE BEAT IN MY HEART  
EDDIE RABBITT (Warner Bros. 7-29512)
- 7 THE WIND BENEATH MY WINGS  
GARY MORRIS (Warner Bros. 7-29532)
- 8 SOMEBODY'S GONNA LOVE YOU  
LEE GREENWOOD (MCA-52257)
- 9 ONE OF A KIND PAIR OF FOOLS  
BARBARA MANDRELL (MCA-52258)
- 10 WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE  
REVA McENTIRE (Mercury/PolyGram 812 835-7)
- 11 TENNESSEE WHISKEY  
GEORGE JONES (Epic 34-04082)
- 12 GUILTY  
THE STATLER BROTHERS (Mercury/PolyGram 812 988-7)
- 13 YOUR LOVE SHINES THROUGH  
MICKEY GILLEY (Epic 34-04018)
- 14 DON'T YOU KNOW HOW MUCH I LOVE YOU  
RONNIE MILSAP (RCA PB-13564)
- 15 SCARLET FEVER  
KENNY ROGERS (Liberty P-B-1503)
- 16 THE BOY GETS AROUND  
SYLVIA (RCA PB-13589)
- 17 NOBODY BUT YOU  
DON WILLIAMS (MCA-52245)
- 18 NEW LOOKS FROM AN OLD LOVER  
B.J. THOMAS (Cleveland Int'l/CBS 38-03985)
- 19 A LITTLE GOOD NEWS\*  
ANNE MURRAY (Capitol P-B-5264)
- 20 HOLDING HER AND LOVING YOU\*  
EARL THOMAS CONLEY (RCA PB-13596)
- 21 TELL ME A LIE\*  
JANIE FRICKE (Columbia 38-04091)
- 22 HOLD ON I'M COMIN'  
WAYLON JENNINGS & JERRY REED (RCA PB-13580)
- 23 LONELY BUT ONLY FOR YOU\*  
SISSY SPACEK (Atlantic America 7-99847)
- 24 BABY I LIED\*  
DEBORAH ALLEN (RCA PB-13600)
- 25 KISS ME DARLING\*  
STEPHANIE WINSLOW (MCA-52291)
- 26 SOMETIMES I GET LUCKY AND FORGET  
GENE WATSON (MCA-52243)
- 27 TOO HOT TO SLEEP  
LOUISE MANDRELL (RCA PB-13567)
- 28 BABY, WHAT ABOUT YOU  
CRYSTAL GAYLE (Warner Bros. 7-29582)
- 29 IF IT WAS EASY  
ED BRUCE (MCA-52251)
- 30 HOW COULD I LOVE HER SO MUCH  
JOHNNY RODRIGUEZ (Epic 34-03972)

## BLACK CONTEMPORARY

- 1 ALL NIGHT LONG (ALL NIGHT)  
LIONEL RICHIE (Motown 1698MF)
- 2 ROCKIT  
HERBIE HANCOCK (Columbia 38-04054)
- 3 AIN'T NOBODY  
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 4 STOP DOGGIN' ME AROUND  
KLIQUE (MCA 52250)
- 5 I AM LOVE  
JENNIFER HOLLIDAY (Geffen 7-29525)
- 6 COLD BLOODED  
RICK JAMES (Gordy/Motown 1687GF)
- 7 PARTY TRAIN  
THE GAP BAND (Total Experience/PolyGram TE8209)
- 8 SAY SAY SAY  
PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)
- 9 UNCONDITIONAL LOVE  
DONNA SUMMER (Mercury/PolyGram 814 008-7)
- 10 YOU'RE NUMBER ONE (IN MY BOOK)  
GLADYS KNIGHT & THE PIPS (Columbia 38-04033)
- 11 EVERY GIRL (WANTS MY GUY)  
ARETHA FRANKLIN (Arista AS 1-9095)
- 12 DELIRIOUS  
PRINCE (Warner Bros. 7-29503)
- 13 JUST BE GOOD TO ME  
THE S.O.S. BAND (Tabu/CBS ZS4 03955)
- 14 TONIGHT I CELEBRATE MY LOVE  
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
- 15 ONLY YOU  
COMMODORES (Motown 1694MF)
- 16 MY FIRST LOVE  
RENE & ANGELA (Capitol B-5272)
- 17 WOULD YOU LIKE TO (FOOL AROUND)  
MTUME (Epic 34-04087)
- 18 I KNOW  
PHILIP BAILEY (Columbia 38-03968)
- 19 U BRING THE FREAK OUT  
RICK JAMES (Gordy/Motown 1703GF)
- 20 I FOUND MYSELF WHEN I LOST YOU\*  
TYRONE DAVIS (Ocean-Front OF 2001)
- 21 WET MY WHISTLE  
MIDNIGHT STAR (Solar/Elektra 7-69790)
- 22 TELL ME IF YOU STILL CARE  
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 23 FIX IT (PART 1)  
TEENA MARIE (Epic 34-04124)
- 24 FREAK-A-ZOID  
MIDNIGHT STAR (Solar/Elektra 7-69828)
- 25 STAY WITH ME TONIGHT\*  
JEFFREY OSBORNE (A&M 2591)
- 26 IS THIS THE END  
NEW EDITION (Streetwise SWRL 1111)
- 27 DEEPER IN LOVE  
TAVARES (RCA PB-13611)
- 28 ANGEL\*  
ANITA BAKER (Beverly Glen BG-2010)
- 29 DON'T YOU GET SO MAD  
JEFFREY OSBORNE (A&M 2561)
- 30 PILOT ERROR  
STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)

## RECORDS TO WATCH

BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)  
— Con Funk Shun (Mercury/PolyGram)  
BEFORE YOU GO — Skool Boyz (Cross Roads)  
CONFUSION — New Order (Streetwise SWRL)  
ELECTRIC KINGDOM — Twillight 22 (Vanguard)  
HIGH COST OF LEAVING — Exile (Epic)  
IF ONLY YOU KNEW — Patti Labelle (Philadelphia Int'l/CBS)

IT'S MUCH DEEPER — Ashford & Simpson (Capitol)  
ONE MORE TIME — The Tones (Criminal)  
OWNER OF A LONELY HEART — Yes (Atco)  
SYNCHRONICITY II — The Police (A&M)  
TAKE IT TO THE LIMIT — Willie Nelson/Waylon Jennings (Columbia)  
TWIST OF FATE — Olivia Newton-John (MCA)  
UNION OF THE SNAKE — Duran Duran (Capitol)

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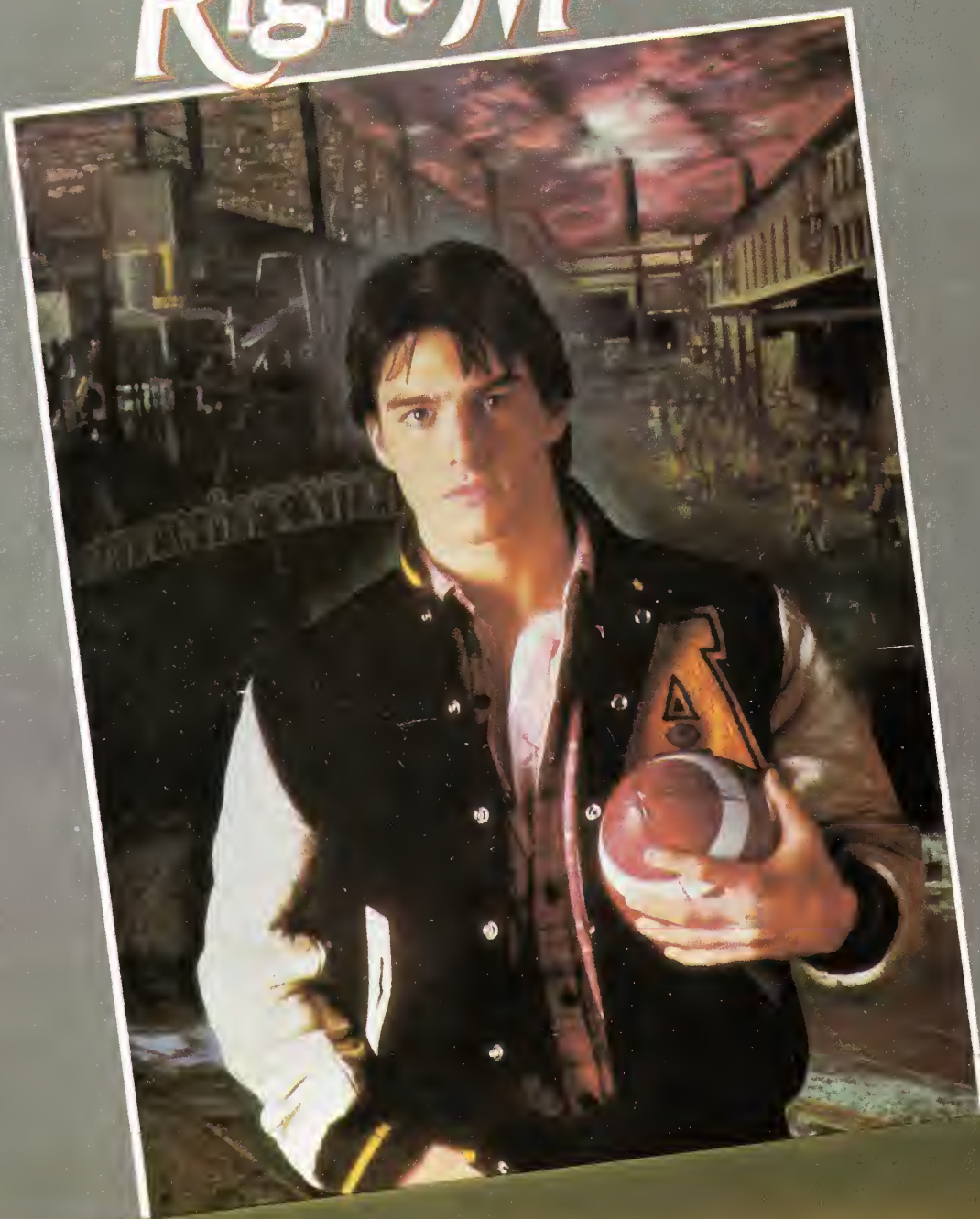


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