

# CASHBOX

November 19, 1983

T.M.

NEWSPAPER \$3.00



**RADIO PLAY, GLOBAL MARKET SPARKS BMA**  
**CBS' YETNIKOFF MEETS WITH STOCK ANALYSTS**  
**POTPOURRI OF CHRISTMAS LPS AVAILABLE THIS YEAR**  
**"RHINE ROCK" BLITZKRIEGS U.S. NEW MUSIC SCENE**  
**CASH BOX INTERVIEW: RUSS SOLOMON**

**Merrill Krakauer**  
**President, Rowe International, Inc.**



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For 15 years, the AMC Cancer Research Center has conducted an annual music industry campaign. This year is no different—and at the same time, very different. The 15th Annual Humanitarian Award Dinner is scheduled for Sunday Dec. 4 at the Waldorf Astoria Grand Ballroom. In the words of 1983 honoree, Bob Krasnow, Chairman, Electra/Asylum Records:

“This year, unlike all others, our fundraising project embraces a specific research purpose and a new constituency: breast cancer and women.

“In addition to the music industry’s traditional support of AMC’s programs, women are organizing through this event to fight back. They have formed their own special task force, known as HIGH PRIORITY: Women Supporting Breast Cancer Research.

“HIGH PRIORITY is tapping new funds from sources outside of the industry and spreading the good news about progress in breast cancer research.

“AMC is working to eradicate this number one cancer killer among women. Now, music industry men *and* women can help!”

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- |                                  |                                   |
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| Bruce Lundvall                   | Executive Dinner Chairman         |
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| Mo Ostin, Chuck Kaye, Mel Posner | West Coast Chairmen               |
| Stanley Gortikov, Paul Cooper    | Operations Chairmen               |
| Bob Pittman, Les Garland         | Video Chairmen                    |

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# CASH BOX

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## EDITORIAL

## The Right Stuff

Traditionally, both the commercial and news media have portrayed rock 'n' rollers as little more than hedonists. Scores of third-rate television melodramas have stereotyped the rock artist into a walking vegetable, with plots that usually revolve around money and/or drugs. And over the years, the big news stories concerning musicians have focused on legal hassles or other problems.

But at the same time, established rock artists have been quick to get behind charitable causes. George Harrison's Concert For Bangladesh, the Concert for Kampuchea, the no-nukes M.U.S.E. concerts, and countless other, smaller-sized benefits have been a regular part of the rock scene.

Last week promoter Bill Graham and producer Glyn Johns were in New York to announce another series of benefit concerts, this time to benefit Action

Research Into Multiple Sclerosis, an organization founded by former Faces member Ronnie Lane, who is stricken with the disease. The four-city tour will play before over 100,000 music fans, undoubtedly heightening the public's awareness of M.S. as a debilitating disease, as well as raising funds for research. The all-star line-up — featuring Eric Clapton, Jeff Beck, Jimmy Page, Charlie Watts, Bill Wyman, Kenny Jones and Joe Cocker — features just the kind of superstars frequently portrayed as aloof, smug or asocial by the popular media. But what they are demonstrating here is a kind of humanism that even the most cynical critic can't write off.

Pop music is show business and thus in the public eye. And once again we have something to be proud of.

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### ON THE COVER

The jukebox has come a long way from the type in the opening strains, "Put another nickel in . . ." of Teresa Brewer's hit single. It looks different, its sound has been immensely improved and its pricing, of course, has been altered commensurately with progressively rising economic conditions which have all but outdated the nickel price tag. One thing hasn't changed, though, is the jukebox's appeal, whether it's in the neighborhood pub or the posh lounge.



The "Video/Music Entertainment Center" is among the latest innovations in coin-operated phonographs presented by Rowe International, Inc., one of the industry's foremost manufacturers. This jukebox adds a new dimension to the coin-op musical experience by providing a visual performance of the record selection in sync with the audio, allowing the player to see as well as hear their favorite recording artists. To further enhance the appeal of the concept, Rowe has encased its V/MEC jukebox in a very attractive cabinet of warm, rich colors and design. The model offers 160 audio and 40 video selections and superb, full range stereo sound.

## TOP POP DEBUTS

### SINGLES

67

READ 'EM AND WEEP — Barry Manilow — Arista

### ALBUMS

22

PIPES OF PEACE — Paul McCartney — Columbia

### POP SINGLE

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

### B/C SINGLE

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

### COUNTRY SINGLE

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

### JAZZ

**INDIVIDUAL CHOICE**  
Jean-Luc Ponty  
Atlantic

## NUMBER ONES



Lionel Richie

### POP ALBUM

**SYNCHRONICITY**  
The Police  
A&M

### B/C ALBUM

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

### COUNTRY ALBUM

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

### GOSPEL

**JESUS I LOVE CALLING YOUR NAME**  
Shirley Caesar  
Myrrh

# CASHBOX TOP 100 SINGLES

November 19, 1983

	Weeks On Chart	11/12 Chart
1 ALL NIGHT LONG (ALL NIGHT)	2	10
2 ISLANDS IN THE STREAM	1	13
3 SAY SAY SAY	4	6
4 TOTAL ECLIPSE OF THE HEART	3	19
5 UPTOWN GIRL	8	9
6 CUM ON FEEL THE NOIZE	7	10
7 ONE THING LEADS TO ANOTHER	6	13
8 LOVE IS A BATTLEFIELD	12	9
9 TRUE	5	17
10 SUDDENLY LAST SUMMER	10	12
11 DELIRIOUS	9	12
12 HEART AND SOUL	17	11
13 MAKING LOVE OUT OF NOTHING AT ALL	11	17
14 TELEPHONE (LONG DISTANCE LOVE AFFAIR)	13	14
15 IF ANYONE FALLS	16	11
16 CRUMBLIN' DOWN	19	6
17 SAY IT ISN'T SO	22	4
18 P.Y.T. (PRETTY YOUNG THING)	20	7
19 TONIGHT I CELEBRATE MY LOVE	14	20
20 CHURCH OF THE POISON MIND	24	5
21 MODERN LOVE	15	13
22 BURNING DOWN THE HOUSE	18	16
23 WHY ME?	28	5
24 LOVE IS A STRANGER	26	9
25 IN A BIG COUNTRY	30	5
26 TWIST OF FATE	31	3
27 KING OF PAIN	21	13
28 UNION OF THE SNAKE	49	3
29 THE SAFETY DANCE	23	22
30 TENDER IS THE NIGHT	34	8
31 MIRROR MAN	36	7
32 SEND HER MY LOVE	35	8
33 QUEEN OF THE BROKEN HEARTS	33	10
34 SYNCHRONICITY II	41	3



Ain't Nobody (Overdue — ASCAP)	36
All Night Long (Brockman — ASCAP)	1
Allergies (Paul Simon — BMI)	57
Automatic Man (WB/Gravity Raincoat/David Bateau/On Backstreet/No Pain No Gain — ASCAP)	70
Baby I Lied (Posey/Unichappell/Vanhoy — BMI/Chappell — ASCAP)	79
Big Log (Talk Time/Bay — ASCAP)	76
Blue World (Bright/WB — ASCAP)	87
Break My Stride (Streetwise/Big Ears/No Ears — ASCAP)	35
Burning Down (WB/Bleu Disque/Index — ASCAP)	22
Can't Shake Loose (April/Russell Ballard — ASCAP)	53
Caught In The Game (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	88
Church Of The Poison Mind (Virgin adm. by Chappell — ASCAP)	20
Crumbly'n' Down (Riva — ASCAP)	16
Cum On Feel (Barn — ASCAP)	6
Dead Giveaway (Spectrum VII/L.F.S. III — ASCAP)	92
Delirious (Controversy — ASCAP)	11
Dr. Heckyll & Mr. Jive (April — ASCAP)	77
Every Breath You Take (Magnetic — BMI)	81
Everyday I Write The Book (Plangent Visions — ASCAP)	91
Far From Over (Stigwood/Famous — ASCAP)	100
Foolin' (Zomba — ASCAP)	40
Free-A-Zoid (Hip-Trip/Midstar — BMI)	94
Gold (Reformation — ASCAP)	78
Heart And Soul (Chinnichap/Careers — BMI)	12
Holiday (House Of Fun/Pure Energy — BMI)	59
How Am I (April/Is Hot — ASCAP/Bleckwood — BMI)	95
How Many Times Can (Goldrian — ASCAP)	39
I Am Love (Saggitfire — ASCAP/Adm. by CBS/Foster	

Freese/Streamline Moderne/Off Backstreet — BMI) 51

	Weeks On Chart	11/12 Chart
35 BREAK MY STRIDE	39	10
36 AIN'T NOBODY	40	8
37 UNDERCOVER OF THE NIGHT	43	2
36 MAJOR TOM (COMING HOME)	44	8
39 HOW MANY TIMES CAN WE SAY GOODBYE	42	7
40 FOOLIN'	27	11
41 JUST GOT LUCKY	45	9
42 SOULS	46	6
43 THE SMILE HAS LEFT YOUR EYES	47	6
44 THE WAY HE MAKES ME FEEL	50	5
45 OWNER OF A LONELY HEART	53	3
46 MY TOWN	48	8
47 INVISIBLE HANDS	51	6
48 (SHE'S) SEXY + 17	29	16
49 I GUESS THAT'S WHY THEY CALL IT THE BLUES	55	4
50 TALKING IN YOUR SLEEP	56	7
51 I AM LOVE	57	6
52 TELL HER ABOUT IT	25	17
53 CAN'T SHAKE LOOSE	32	13
54 I NEED YOU	59	6
55 I WON'T STAND IN YOUR WAY	64	4
56 TIME WILL REVEAL	62	5
57 ALLERGIES	65	3
58 STOP DOGGIN' ME AROUND	54	7
59 HOLIDAY	68	4
60 ONLY YOU	63	9
61 IF I'D BEEN THE ONE	79	2
62 WHEN THE LIGHTS GO OUT	69	4
63 STAY WITH ME TONIGHT	70	4
64 ON THE DARK SIDE	67	7
65 WHAT'S NEW	77	3
66 PUTTIN' ON THE RITZ	58	21
67 READ 'EM AND WEEP	—	1
68 JOANNA	82	2



Mirror Man (Virgin/Chappell/Sound Diagrams/WB — ASCAP)	31
Modern Love (Jones — ASCAP)	21
My Town (Berna/Michael Stanley — ASCAP)	46
Never Say Die (Sookloozzy — BMI/Chappell — ASCAP)	99
Old Time Rock (Muscle Shoals Sound — BMI)	69
On The Dark Side (Aurora Film Partners/John Cafferty/Warner-Tamerlane — BMI)	64
One Thing Leads (Colgems-EMI — ASCAP)	7
Only You (Old Fashion — ASCAP)	60
Owner Of A (Warner Bros./Unforgettable Songs — ASCAP)	45
P.Y.T. (Eiseman/Hel-Al/Kings Road — BMI/Yellowbrick Road — ASCAP)	18
Promises, Promises (Rondor (London) Ltd./Adm. by Almo — ASCAP)	83
Puttin' On The Ritz (Schallplatten GMBH)	66
Queen Of The (Dean Of Music/Bleckwood — BMI/Duke Reno/April — ASCAP)	33
Read 'Em And Weep (Edward B. Marks/Neverland/Peg — BMI)	67
Rocket (Hancock/OAO — BMI)	85
Safety Dance (Off Backstreet/Les Editions Chapeau — BMI)	29
Say It Isn't So (Hot-Cha/Unichappell — BMI)	17
Say Say Say (MPL Comm./Mjlec — BMI)	3
Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP)	32
Sexy (Willessden — BMI)	48
She Works Hard (Sweet Summer Night/See This House — ASCAP)	98
Smile Has Left (WB/Almond Legg — ASCAP)	43

KOOL & THE GANG (De-Lite/PolyGram DE 829) 82 2

	Weeks On Chart	11/12 Chart
69 OLD TIME ROCK & ROLL	38	10
70 AUTOMATIC MAN	37	8
71 MAMA	60	6
72 SPICE OF LIFE	52	11
73 I JUST CAN'T WALK AWAY	80	3
74 I STILL CAN'T GET OVER LOVING YOU	87	2
75 MIRACLES	72	15
76 BIG LOG	61	15
77 DR. HECKYLL & MR. JIVE	66	10
78 GOLD	—	1
79 BABY I LIED	88	2
80 MAGNETIC	90	2
81 EVERY BREATH YOU TAKE	74	25
82 THIS TIME	71	12
83 PROMISES, PROMISES	73	19
84 STREET OF DREAMS	—	1
85 ROCKIT	76	9
86 LET THE MUSIC PLAY	—	1
87 BLUE WORLD	—	1
88 CAUGHT IN THE GAME	78	5
89 I LIKE	—	1
90 YOU DON'T BELIEVE	—	1
91 EVERYDAY I WRITE THE BOOK	81	13
92 DEAD GIVEAWAY	83	21
93 JUST BE GOOD TO ME	89	12
94 FREAK-A-ZOID	93	15
95 HOW AM I SUPPOSED TO LIVE WITHOUT YOU	75	21
96 MANIAC	85	25
97 WHEREVER I LAY MY HAT (THAT'S MY HOME)	97	6
98 SHE WORKS HARD FOR THE MONEY	91	26
99 NEVER SAY DIE (GIVE A LITTLE BIT MORE)	84	5
100 FAR FROM OVER	86	17

Souls (Vogue — BMI)	42
Spice Of Life (Rodsongs/DJA/Samusic/Almo — ASCAP)	72
Stay With Me (Zabaladah — ASCAP)	63
Stop Doggin' Me (Lena — SESAC)	58
Street Of Dreams (Thames Talent/Lyon Farms — ASCAP/BMI)	84
Suddenly Last Summer (Clean Sheets — BMI)	10
Synchronicity II (Magnetic/Reggetta liegal — BMI)	34
Talking In Your (Woolers/Endeavor/Romantics — ASCAP)	50
Telephone (Mighty Mathelson/Slapshot — BMI)	14
Tell Her About It (Joel Songs — BMI)	52
Tender Is The Night (Olas/Kortchmar/Light Kitchen — ASCAP)	30
This Time (Irving/Adam's Comm./Celyppo Toonz — BMI)	82
Time Will Reveal (Jobete — ASCAP)	56
Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI)	19
Total Eclipse (Lost Boys — BMI)	4
True (Reformation Ltd. — ASCAP)	9
Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI)	26
Undercover (Colgems-EMI — ASCAP)	37
Union Of The Snake (Trifect Ltd.)	28
Uptown Girl (Joel Songs — BMI)	5
Way He Makes Me (Ennes/Emanuel/Threesome — ASCAP)	44
What's New (Marke/Warner Bros./Limerick/Reganesque/Trlm-Co — ASCAP)	85
When The Lights (Rondor/London/Almo — ASCAP)	62
Wherever I Lay (Jobete — ASCAP/Stone Agete — BMI)	97
Why Me? (GMPC/Carub/AICor — ASCAP)	23
You Don't Believe (Woolfongs/Careers — BMI)	90

Exceptionally heavy radio activity this week      Exceptionally heavy sales activity this week



**MILES OF SMILES** — Miles Davis was recently honored by the Black Music Association with a special concert tribute at Radio City Music Hall. Among numerous awards, Davis received an original Columbia gramophone and a collection of Columbia 78s recorded by Louis Armstrong and Bessie Smith. Pictured at the on-stage presentation (l-r): Al Teller, senior vice president and general manager, Columbia records; Bill Cosby, tribute host; Davis; Cicely Tyson; and Erin Davis, Davis' son.

## Radio Play And Int'l Market Spark Fifth BMA Meet

by Harry Weinger

NEW YORK — Radio airplay, the growing use of music videos, and the international records market were the primary topics at the Fifth Annual Black Music Association (BMA) Conference held here at the Sheraton Centre Hotel November 4-6. Under the banner "Black Music Is Universal," nearly 400 participants gathered to discuss the expansion of the black music market. While the number represents a decline from last year's figure, BMA executive director George Ware noted there was a greater percentage of industry personnel at this year's meet. The conference was marked by an emotionally charged "summit" session that featured artists and radio programmers addressing the recurring charge of racism in broadcasting.

In his opening remarks to the conference, Ware outlined the Association's goals. "We were established to protect, perpetuate and preserve black music," Ware said, "and now we must specify our short term goals in order to expand the

market." Ware cited radio programming as a major factor in the BMA's concerns. "There are 9,000 radio stations in the U.S.," he continued, "and only 300 are specifically playing black music. Sheer mathematics will tell you that Billy Joel can sell millions of records because of the penetration he is afforded. We need to conduct a major effort to get that."

Ware's views were echoed by Dwight Ellis, vice president of minorities and special affairs for the National Association of Broadcasters (NAB), both from the floor at the opening session and as a panelist. "Black music is a powerful medium," he observed. "We're not in film, we're not in TV, and we're not using what we have." Noting that black ownership of radio stations in key markets will probably decline over the next few years, Ellis said, "Programming is most important right now. We need to get people to buy black product."

At the Saturday morning "Summit" session, Capitol recording artist

(continued on page 23)

## Rhine Rock Blitzkriegs U.S. New Music Market

by George Koulermos

LOS ANGELES — In the past year U.S. airwaves have been filled by the sounds of the second British invasion. Bands like Culture Club, Duran Duran and Big Country seem to have made both radio stations and record companies more receptive to new music. However, Britain may not be the only European breeding ground for new acts and sounds — several German-speaking bands have also been adopted into the Anglophile music market.

Artists like Trio, Nena, Falco (technically Austrian), and Peter Schilling have gone past cult or novelty status and have become viable commercial entities in a market where practically all music is sung in English. Radio stations and record labels, although admitting to the success of the above named bands, have varying opinions as to whether Rhine Rock is here to stay and in more general terms, if non-English speaking groups can be accepted by the fickle American consumer.

"I think America remains the most chauvinistic music market in the world," asserted Julian Shapiro, director of press public information for CBS International, which handles Nena. Shapiro does not see

a trend toward breaking more German acts into the American market although he feels the U.S. is becoming more receptive to foreign groups. "I really don't think that any artist has any career potential in this country singing in any other language other than English," Shapiro said. He also pointed out the U.S. is probably furthest behind all other English-speaking countries in accepting foreign groups. "Foreign language groups have had enormous success in other English speaking markets like Canada, Britain and Australia."

Nena's "99 Luftballons" is probably the first German language group from Epic to receive heavy play from U.S. new music stations and dance clubs. However, Shapiro claimed the song "has an Anglicized hook, by singing the song's title, which people can understand." Although Nena's single features an English song on the B-side, Shapiro feels it would be a mistake to encourage foreign artists to sing in English because they could lose credibility with their core audience which he considers the artist's bread and butter.

"Whether these groups sing in Spanish, German or French, they still have to have

(continued on page 11)

## Yetnikoff Bangs CBS Drum At Wall Street Analyst Meet

by Fred Goodman

NEW YORK — With sales and profits up significantly for the first time in several years, CBS Records seized the opportunity to present the Group's first stock analysts meeting since the late-seventies. Walter Yetnikoff, president of CBS/Records Group, told a gathering of over 100 Wall Street representatives and journalists here that "the whole industry has picked up," while taking special care to beat the drum for CBS and address issues such as the proposed merger of WEA and PolyGram, the increased role of music videos, and CBS's inking of the Rolling Stones.

"I think there's been an economic change in the entire industry," Yetnikoff told the assembly, adding that when the industry weathered the economic downturns of 1973-74, "we felt we were immune," making the slide of the last few years even tougher to take. After noting the presence of strong product, Yetnikoff said that intra-company changes had helped to make 1983 a better year for CBS Records.

"We were in an overhaul to adjust," he said in reference to last year's shutterings of two manufacturing facilities and ten branches. "So this is all coming at a time

when we're seeing extra fruits from our cost reductions, so we're getting a much bigger bang."

While remarking that video games have decreased in their impact on the record industry, he quickly added that "music business gains are more than just the fading of video games." He cited a return of mega-platinum albums as a more significant factor. "This year many acts have gone mega-platinum," he said, claiming worldwide sales for Michael Jackson's "Thriller" of 20-million units. "It indicates that when you have a hit you're back in the big numbers," he added.

Addressing segments other than the Group's domestic record operations, Yetnikoff said there had been "a great deal of cooperation between the domestic and foreign operations," although he faulted the strong dollar for impacting on CBS's profits overseas. In addition to noting the acquisition and syndication of the MGM/UA catalog by CBS Songs, he spotlighted changes within the Group's Columbia Record Club, where he said "extraneous businesses" had been trimmed, while revealing that the division is con-

(continued on page 22)

## Wide Variety Of Christmas Product Available This Year

by Jim Bessman

NEW YORK — Outside of new country Christmas releases, major label Christmas product is largely made up of previously released warhorses. Far more interesting is the wide ranging Christmas product being offered through independent distribution. This product includes some fresh recordings as well as prized reissues and will satisfy just about every pop music taste from comedy to Cajun.

Rhythm and blues is especially well represented, leading off with "The Christmas Soul Special" on Varrick. This collection, including recently recorded Christmas favorites by Wilson Pickett, Martha Reeves, Ben E. King, Mary Wells, Sam Moore, and Shirley Alston, originally came out last year on the Quag label. Star-day has a similar R&B set out entitled "Merry Christmas Baby," as well as

"Please Come Home For Christmas" by Charles Brown and Bill Doggett. Stax likewise has a set entitled "It's Christmas Time Again" by various artists.

On the Austin Records label and distributed exclusively through Important Records is "The Austin Texas Rhythm And Blues Christmas," made up of performances by various Austin artists including the Fabulous Thunderbirds and Lou Ann Barton.

In a more old-time blues vein is "Christ Was Born On Christmas Morn," by such legendary folk blues artists as Blind Willie McTell and Blind Willie Johnson, on the Biograph label. Reggae, meanwhile, is represented by Jacob Miller's "Natty Christmas," on the Top Ranking label.

Folk and acoustic Christmas product includes a pair of Varrick releases by master guitarist John Fahey in "Popular Songs of Christmas and New Year's" and

"Christmas Guitar, Vol. 1." Rounder is offering "David Grisman's Acoustic Christmas," and Rebel Records is releasing "Christmas Time Back Home," featuring the Country Gentlemen, Larry Sparks, and other bluegrass artists. And Swallow Records in Louisiana has "Merry Cajun Christmas."

Comedy and novelty albums can again be found under the Rhino records logo. This year the offbeat Santa Monica-based label is issuing "Christmastime With The Three Stooges," a \$5.98 E.P. featuring the A- and B-sides of three singles put out by the trio in the early '50s. Rhino is also bringing out its annual Christmas chestnuts in the green Christmas tree-shaped "Christmas Rocks," featuring "Rockabilly Christmas," "Punk Rock Christmas," and "Santa's Gone Surfing," and the blue six-pointed star-shaped "Hannakah Rocks" by Gefilte Joe & The Fish.

Other novelty product includes a "Wild Christmas" compilation of old Mae West tracks on the Dagonet label and a reissue of the "Harry The Hipster Digs Christmas" beatnik record on Totem. Enigma Records has released "Commercial Christmasland" by a hard rock outfit called The Scrooge Brothers, with satirical song-titles including "Deck Yourself," "The First Greenback," and "Glory To The Store Displays."

Numerous independent label jazz releases are also available this year. Concord has put out "The Charlie Byrd Christmas Album" while Chess is again offering "The Sound Of Christmas" by the Ramsey Lewis Trio. On Palo Alto is "Mistletoe Magic — Holiday Jazz Improvisations" featuring such artists as Elvin Jones Quintet, Richie Cole Quintet, Mal Waldron Quartet, and Free Flight. David Benoit's "Christmastime" is out on AVI

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## BUSINESS NOTES



**SIGMA TURNS FIFTEEN** — Sigma Sound Studios, with operations in Philadelphia and New York, recently celebrated its 15th Anniversary with a cake and champagne affair hosted by president and founder Joe Tarsia. Pictured at the party are (l-r): Nick Colleran, Alpha Audio; Jerry Barnes, United Western Studios; Mack Emerman, Criteria Studios; Charles Benanty, Sound Works; Tarsia; Chris Stone, Record Plant; Dave Teig, SPARS; Murray Allen, Universal Recording; Doug Dickey, Solid State Logic; Len Pearlman, Editel; and Rick Plushner, Sony Corp.

## Atari, Coleco Up Computer Prices

LOS ANGELES — Home computer makers Atari Inc. and Coleco Industries Inc. plan to raise their prices as of January 1, 1984 due to product shortage and the negative effect of price wars.

In what appears to be the first price increases to take effect in the home computer market since they were introduced several years ago, Atari has begun informing its dealers the price hikes will range between 17 and 29 percent on various models, many of which have yet to be sent to the stores.

Atari plans to raise its prices charged to retailers by \$40 on its 600XL and 800XL computers with the latter yet to be shipped to the stores and an estimated delivery date to retailers barely in time for the Christmas buying season.

Coleco's increase in prices is said to be even steeper with its Adam console — which plugs into the Coleco video-game player — going up from \$385 to \$450, with the complete stand-alone Adam system going up from \$525 to \$655 signified a \$150 increase to \$750 on the retail market.

Atari, having suffered \$500 million in losses in the past nine months, also plans to jack up prices on printers and disk drives as well as video game players.

## Musexpo/Videxpo Held In Acapulco

LOS ANGELES — The ninth annual Musexpo and third annual Videxpo conferences were recently held in Acapulco, Mexico Nov. 1-4, 1983. This was the first year that these international meetings were held outside the United States.

Overall participation from more than 30 countries included representatives from various record companies, music publishers, managers and attorneys, members of the home video and telecommunications market, and video and software dealers.

In addition to the hospitality/display rooms in the headquarters Condesa del Mar Hotel, which were open throughout the four-day marketplace, there were also a number of seminars held. Topics ranged from the programming and marketing of "Video/Home Entertainment" to "Artist Development" to discussions covering film music, licensing, video games and home computers.

"We're pleased with the results this year as Musexpo has stayed constant in a fluctuating market environment," commented Roddy Shashoua, president of International Music Industries Ltd., and founder of both Musexpo and Videxpo. "The fact that North America is the largest market in the world is a key part of Musexpo's success coupled with the increased need for an international music marketplace in today's economy."

## 20th Century Fox Ceases Gamemaking

LOS ANGELES — The 20th Century-Fox Film Corporation recently announced the gradual closing down of its videogame division. The two-year-old division, which specialized in manufacturing and distribution of its home video games, also licensed the rights for outside companies to use Fox product with names like "M\*A\*S\*H" and "Alien." Fox gave no explanation for the decision.

## Psychology of Music Program Set

LOS ANGELES — "Psychology of Music," a one-day program examining how music affects personal emotions, will be presented Saturday, March 17, from 9 a.m. to 5 p.m. at the University of California, Los Angeles' Schoenberg Hall, room 1200. Sponsored by UCLA Extension's Department of Humanities and Social Sciences, the seminar will discuss the perception of music, the impact of background music in films, the development of musical abilities and music as therapy. For more information write: Humanities, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024 or call (213) 825-0641.

## Mirus Bows Aerobic Midlines

NEW YORK — Mirus Music, Inc. has debuted a midline exercise series. Among the initial releases are four "Audio Aerobics" packages featuring Leslie and Stacy Lilien; "Dancex" by Esther Pool and Laura Johnson; and "Aerobic Lifestyle" by Jayney Scandiff.

The series will be supported with print advertising in several fitness magazines, with "Dancex" receiving an intensive promotional blitz in the Chicago area. Trimfronts are available to merchandisers for the entire series.

## NEW FACES TO WATCH



## Cyndi Lauper

Singer Cyndi Lauper's debut album for Portrait is entitled "She's So Unusual," and one would be hard pressed to come up with a more appropriate title. With the hiccupping delivery of an ultra-hip Betty Boop, a flaming multi-hued mane and a wardrobe that would be the envy of any Eastern European gypsy camp, Lauper is not your run-of-the-mill spandex and Danskin rock vocalist. But beneath the chic Lower East Side styling beats the heart of a true rocker, and the proof is on her album.

"I always had my voice as a healer," says the Brooklyn native. "I drew comfort from the sound of my voice. As a singer, you deal with all of your emotions and sometimes you pull on something you don't really understand. You can do anything you please and there are no rules except you've gotta respect your voice."

As an example, Lauper points to her cover of Jules Shear's "All Through The Night." "I used a harshness to portray a harsher side of life that I actually lived," she said. "And what I pulled from really upset me. I had a difficult time, but I knew that it was right because it was in my heart."

Growing up in New York, Lauper attended several arts high schools, but found herself drawn to pop culture. Singing "almost from birth" and playing guitar since she was 12, she wrote folk-oriented songs with her sister before turning to rock in the seventies, paying dues with various bands around New York. In 1977, Lauper hooked-up with keyboardist/saxophonist John Turturro to form Blue Angel. In '79, the group signed to Polydor and released a self-titled LP. Although the band was a critical success, they eventually disbanded, and the singer signed with Portrait

as a solo artist early this year.

"I found it very disconcerting to be on my own at first," she concedes. "I'm so used to being in bands and like teamwork." However, Lauper was able to establish working relationships with several new collaborators, including songwriter Ellie Greenwich. "She's such a craftsman," Lauper says of the tunesmith, "and she was so great to work with once I got over being in awe of her."

Although "She's So Unusual" includes a healthy dose of covers — including material by Prince, Robert Hazard, and The Brains as well as Shear — it also includes a number of Lauper originals. "I can't just sing other people's words," she says, "otherwise I choke." And Lauper finds material anywhere and everywhere she can.

"You have to know what's out there," she explains. "I draw from everything: regular people, outsiders, the negative and positive things you feel. That's what you have to do if you're trying to make people think."

Lest things get too heavy, Lauper also has an obvious ability to diffuse the seriousness of a situation. Her first single and its accompanying video, "Girls Just Want To Have Fun," is a rollicking blow-out that features her real mother, and pro wrestler Captain Lou Albano as her father. The decision to use Albano in the video wasn't casual: the singer counts him as a guiding force in her career.

"Aside from being good friends, the Captain taught me his PEG Principle," she offers. "That stands for politeness, etiquette and grooming. First of all, you have to be polite, and etiquette is so important in this business where so much is done over lunches. You have to know how to eat if you're gonna go anywhere in the record business. And of course, grooming is everything," she adds, noting her admiration for the Captain's stylish use of earrings and colored rubberbands.

Lauper's ability to be both serious and irreverent, quirky and familiar, original and interpretive, certainly help her live up to her tag of being "so unusual." And while she's unable to predict where her next album will take her, she's happy with her solo debut and looking forward to continuing. "I got what I wanted on this album," she says. "I got no beefs. I don't know what I'm gonna do next time, but I will make another album if we don't have a nuclear war."

"A nuclear war," she observes, "would really mess my career up."

## Jem Pacts Mega

NEW YORK — Jem Records, Inc., and Mega, Inc. have entered into an agreement whereby Jem will manufacture and distribute Mega product on Jem's Passport label. The first release under the agreement, which was jointly announced last week by Jem president Marty Scott and Mega president Richard Steckler, is The Gap Band's "Strike A Groove" album.

## CBS Declares Dividend

NEW YORK — The CBS Board last week declared a cash dividend of 70 cents per share on CBS common stock, payable December 12 to shareholders of record November 23.

The Board also declared a cash dividend of 25 cents on CBS preference stock, payable December 31 to shareholders of record November 23.

## Brooklynite Surrenders In Infringement Case

NEW YORK — A Brooklyn man wanted on charges of copyright infringement for the alleged production of pirate dance music records surrendered and appeared in U.S. District Court here on October 21.

Begnan Cekic, a.k.a. Benny Cekic, was charged with criminal infringement of copyrighted sound recordings and a warrant was issued for his arrest on August 8. Upon surrender, Cekic was arraigned and released on his own recognizance.

The charges against Cekic, who had been doing business as B.C. Records in Brooklyn, stemmed from the alleged production of various "disco mix" records, featuring pirated selections from numerous copyrighted sound recordings. The mixes were released under several titles, including "Big Apple Mix," "Bits and Pieces III" and "Fusion."

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# REVIEWS

## ALBUMS

### NEW AND DEVELOPING



**TWO OF A KIND** — John Travolta and Olivia Newton-John — MCA Records MCA-6127 — Producers: Varlous — List: 8.98 — Bar Coded

Although Travolta and Newton-John get top billing on this LP, it is important to note that Travolta only appears on one duet with Newton-John while the rest of the record features such varied artists as Journey, Chicago and Patti Austin. "Two Of A Kind" represents more a collection of singles than an actual soundtrack — the film score is actually written by Bill Conti of *Rocky* fame. The record does, however, have a unified sound since David Foster produced most of the tracks. The songs fit into the AOR/Adult Contemporary league although many of the tracks, especially the Newton-John songs, have a rougher, more upbeat feel for the dance oriented market.

### OUT OF THE BOX



**TONI BASIL** — Chrysalis FV 41449 — Producer: Ritchie Zito — List: 8.98 — Bar Coded

Basil's self-titled sophomore LP follows much the same kooky style of last year's successful "Word Of Mouth" album which featured the catchy, teeny bopper anthem "Mickey." Unlike her debut, however, this disc is composed entirely of original compositions. Accented by heavily synthesized beats and funky bass lines, the noted choreographer/video artist/vocalist makes no philosophical pretensions here and sticks to the girl-meets-boy formula on most of the tunes. "I Don't Hear You" is perfect for dance club play, as is the high-tech parody of Rufus Thomas' R&B classic called "Spacewalkin' The Dog." New music, Top 40 and pop programmers will find plenty of quirky and quick-witted ditties here to spice up the playlists.

## SINGLES

### OUT OF THE BOX



**MINK DEVILLE** (Atlantic 7-89750) **Each Word's A Beat Of My Heart** (3:24) (Fire Escape/CBS Songs) (W. DeVille) (R. Albert & H. Albert)

Fans of multi-talented singer/songwriter/guitarist Willy DeVille have been waiting a long time for the record that transforms him and his band Mink DeVille from cult act to mass stardom. They need wait no more. It is no exaggeration to say that "Each Word's A Beat Of My Heart" is a potential #1 single courtesy of DeVille's street savvy being married to a newfound contemporary commercial sensibility. The result is a fluid ballad best described as The Flamingos meet The Police, and DeVille's ever-confident delivery is proof positive that he is indeed the heavyweight vocalist his fans always said he was. Guaranteed to cross all formats.

### NEW AND DEVELOPING



**LISA PRICE** (Mirus MR1018) **Can't Hold On Forever** (3:30) (Musicorp Publishing — ASCAP) (Bernie LaBarge) (Producer: Paul Gross)

Independent distributors have greeted Price's debut mini-LP with relish, and AOR programmers will undoubtedly do the same with its lead cut and first single. The Canadian songbird shows a kinship with Stevie Nicks, both in hard rock ballad format and aggressive vocal tone and phrasing. Admittedly losing her self-control, Price whets listeners' appetites as surely as the song's potential new boyfriend's, especially with a long-held letting-go wail at the end. Production quality is also excellent, thinning out during the expository verses and congealing with the titular declaration. A rock guitar lead during the break is cushioned by a keyboard background giving Price an air of surprising poignancy.

## FEATURE PICKS

### POP

**RUMBLE FISH** — Original Motion Picture Soundtrack by Stewart Copeland — A&M SP-6-4983 — Producer: Stewart Copeland — List: 8.98 — Bar Coded

This soundtrack to Francis Ford Coppola's recent "art film for kids" — composed, performed and produced by Police drummer Stewart Copeland — is nothing short of an aural masterpiece, one of the best movie scores to come along in the last few years. Melding reggae, rock, pop, jazz and other forms into a scary yet highly sensual soundscape, Copeland's vision is intense and insightful, and brilliantly captures the flavor of the motion picture which deals with the traumas of adolescence. The waxing's opening cut is the sole non-instrumental track, "Don't Box Me In," and it features the trembling vocal talents of ex-Wall of Voodoo chieftain Stanard Ridgway. Although the flick has taken a lot of hard knocks since its premiere last month, this is a haunting, compelling score that shouldn't be overlooked under any circumstances.

**UNDER A BLOOD RED SKY** — U2 — Island 7-90127-1-B — Producer: Jimmy Iovine — List: 5.98 — Bar Coded

Recorded live at such venues as West Germany's "Rockpalast" studios and Denver's Red Rocks Amphitheatre, this mini-LP from Irish rebel rockers U-2 powerfully demonstrates the group's concert energy and should please both old and new fans. The band's latest hits — "Sunday Bloody Sunday" and "New Years Day" — are included on the waxing, as well as favorites from the "Boy" and "October" LPs like "I Will Follow" and "Gloria." Of special interest are the versions of "11 O'Clock Tick Tock" and "Party Girl," neither of which have appeared in any form in the U.S. before now. State-of-the-art production by Jimmy Iovine, aided by the mixing talents of Shelly Yakus, give the platter that professional touch so often missing in concert recordings. Recommended.

**90125** — Yes — Atco 90125-1 — Producer: Trevor Horn — List: 8.98 — Bar Coded

Using its catalogue number for the album title, the reformed Yes successfully shrugs off its old art rock moniker and pursues a harder-edged sound. With two of its founding members — Rick Wakeman and Steve Howe — the three remaining members gone, vocalist Jon Anderson, bassist Chris Squire and drummer Alan White, plus guitarist Trevor Rabin and keyboardist Tony Kaye, take stock of the current musical situation and fads and come up with a mixture of the old Yes sound supplemented by Rabin's hard guitar riffs and ace producer Horn's studio mastery. Call it synthpop or dance rock, the new Yes is definitely not the old art rock dinosaur of old.

**D'YA LIKE SCRATCHIN'** — Malcolm McLaren — Island Records 7, 90124-1-B — Producer: Trevor Horn — List: 5.98 — Bar Coded

If you never g-g-g-got enough of that scratching to make you itch, this latest offering of the B-B-B-Buffalo Boy's remixed, rescratched and extended versions of songs primarily released on his debut, "Duck Rock" should get you in a rash. Featuring many cuts previously available only as B-sides and for dj use, this five-song mini-LP is produced by former Buggles knob twirler Trevor Horn, known for his work with ABC. Dubbed as a "Special Party Mix," "d'ya like scratchin'" is the ideal record to turn any club floor into a stuttering, break dancing blow-out.

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## FEATURE PICKS

### POP

**JOE JACKSON** (A&M AM-2601)

**Memphis** (4:00) (Albion Music Ltd. Administered in the U.S. and Canada by Almo Music Corp. — ASCAP) (Joe Jackson) (Producer: Joe Jackson)

Having finally fulfilled his commercial potential with last year's superb "Night And Day" LP and its hit singles, Jackson shows a sure hand on this debut single from his "Mike's Murder" soundtrack album. Using the classic organ intro of "Gimme Gimme Some Lovin'" as a takeoff point, he gives a rockabilly-voiced recounting of a disastrously funny journey to the city of his cultural roots ("100 dead guitars lying in a cemetery). Again guitarless, he uses keyboards to handle the period guitar solo parts which ironically ride upon the same bass line as that of his recent dance smash "Step-pin' Out."

**SAGA** (Portrait 37-04178)

**The Flyer** (3:41) (Rocker-Fella Songs) (J. Chrichton-M. Sadler) (Producer: Rupert Hine)

Everyone needs a few minutes to get away from the bumps and grinds of everyday life, and Canada's Saga is no exception. Lead singer Michael Sadler refers to himself as "the flyer" in the group's new single, which is the way he describes his form of mental release. Musically, the escape is suitably depicted with a packed-together arrangement of airy keyboard effects, whooping rock guitars, and funky bass line. It all sets a busy pace which should propel the group beyond its more straightforward recent hit, "On The Loose."

**GENESIS** (Atlantic 7-89724)

**That's All** (4:22) (Pun Music Inc./Warner Brothers Music, Inc. — ASCAP) (Genesis) (Producers: Genesis & Hugh Padgham)

Far removed from the raw intensity of the preceding "Mama," Genesis' new single nonetheless artfully establishes Phil Collins' bitter mood over his romantic bind. "It's always the same . . . just the same, that's all" he sings, claiming he could leave her, but knowing he can't. A light production touch uses a bouncy piano and keyboard foundation and makes for a moving tune, though there's no movement in the relationship described.

**EDDIE MONEY** (Columbia 38-04199)

**The Big Crash** (3:28) (Cashola Music — BMI/Hitchings Music — ASCAP) (E. Money & D. Hitchings) (Producers: T. Dowd & E. Money)

Money shifts into high gear and takes the curves with ease in the first single from his latest LP, "Where's The Party?" The energetic riff recalls Robert Palmer's "Johnny and Mary," while Jimmy Lyons' guitar maintains the rock edge. The song may be the flip-side story to labelmate Billy Joel's "Uptown Girl," as Money advises a lady friend to shun her "trash" friends. A strong effort from Mr. Mahoney.

### BLACK CONTEMPORARY

**LUTHER VANDROSS** (Epic 34-04231)

**I'll Let You Slide** (3:53) (April Music Inc./Uncle Ronnie's Music Co., Inc./Thriller Miller Music, admin. by MCA Music Inc.) (L. Vandross & M. Miller) (Producers: L. Vandross & M. Miller)

Vandross has been a "busy body" lately, as the title to his new LP documents. He finally gets to showcase his own vocal talents on this initial single from the LP, and it's a

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## Russ Solomon The Power of Tower

**willing to buy them?**

**Solomon:** In a big city, yeah. Especially a big city like New York. There's probably only five cities in the world — New York, London, Tokyo, San Francisco, and Los Angeles — that have this incredibly eclectic audience that likes every imaginable god-damn thing.

**Cash Box: What other projects are you dreaming up now?**

**Solomon:** All sorts. I don't know what's going to happen. I can't predict with any kind of absoluteness that there's going to be a new store here or anywhere else, but we're doing this project and planning a couple others. We're opening up a bunch of video stores all over the west right now, 10 of them at this moment, and one in New York. They are separate entities though they occupy the same space as record stores. We'll have three more this month. We're not taking space out of the record stores to do it, just using additional space in the buildings where we have other products like posters and boutique stuff that we've carried in special kinds of stores for years, and now we're changing those spaces over to video.

**Cash Box: On the subject of changing product mixes, can you predict what the well stocked, well rounded record store will look like in 10 years?**

**Solomon:** Ten years is a long way off. We don't know how much of an impression the CD is going to have on the LP. I think the CD taking over from the tape business is going to be a long time coming because of the extreme portability of tape and the conversion of cars and all that stuff; whereas in the home, the CD is another piece which will fit in very nicely. So I don't know how long it will take to shift into CDs from LPs, but one would think it will happen ultimately. So let's say the record store 10 years from now is certainly going to be a media store, very much involved in the video aspect.

We're in the passive entertainment business as opposed to the active entertainment business. Games are active entertainment and they're falling out thank God. Computer software is active; movies, video music, and records are passive entertainment — something you simply watch and enjoy. That's the dedication of the record store, and that's the way I see where we're going as a company — we'll be very deeply involved in all the aspects of the video business, the video music business especially. And, of course, music.

**Cash Box: You could sell "Beat It" forever as a video.**

**Solomon:** That's what we're going to see. That's the one great experiment: we're going to find out if we can sell "Beat It." Should that thing have been produced with

just the clips and that's the product, or would they have done it as they did do it with the clips plus a whole lot of extraneous material on how they did it and so on to give them an hour's worth of programming for a \$30 price. Is that the right way to go, or is that too much? No one knows. Everybody is treading new ground here, so we're going to learn a hell of a lot from the experience on that particular one.

It's also a plus-income business for the artist if they will embrace the concept. It's all plus-income. While there is a cost involvement in making the video, the music has been prerecorded first. You don't have to start out from scratch in making a high quality sound recording for a new movie or something like that. So I think they're on top of something if they can just figure out how to market it, and I believe that they will figure that out, because it's a natural tie-in to what we're doing. We're only selling one thing when you really analyze it — we're only selling music anyhow, and this is just more of the same.

I can conceive of the customer who's attracted to an act buying everything the act produces: the LP, the 12-inch, the video, the 45 single, perhaps.

**Cash Box: But will there be enough people out there willing to buy all these configurations?**

**Solomon:** It's a big country. There are 200 million people out there. We get excited industry-wise about a 200,000 sale like *Flashdance* or a 200,000 sale on a record, which is a money-making proposition sometimes. And you've got 100 million customers, according to some people. You don't have to sell a lot of anything.

**Cash Box: You don't have to sell platinum.**

**Solomon:** No! That makes good copy, but probably 95 percent of the records we carry in our stores don't have any large quantity sales. I mean, how many copies of Don Shirley's concerts are going to sell, really? But it's a damn valid set of records, I'll tell you.

**Cash Box: So are there any other markets you're looking at right now that you can talk about?**

**Solomon:** I can't talk about them, they're all in the dream stage.

**Cash Box: Are you interested in doing more on the East Coast?**

**Solomon:** They're all expensive. Everything is limited by the amount of money we have available for development. As far as we're concerned, what we're interested in is a big city, because the big city delivers to us an audience that the small city can't, or a suburban community can't. And we're not interested in a suburban community market, we're interested in big cities because of that audience.

**Cash Box: So the concept of Tower stores is forever wed to the big supermarket style?**

**Solomon:** It's the only thing we do well. That's our specialty — we don't do limited inventory stores.

**Cash Box: Have you been surprised at all by your entrance into the New York market?**

**Solomon:** I don't think it's any different, just more. That aspect of it goes back to what I said earlier about big cities. These people are out there, there's people who like the damndest things. You've got passionate collectors of chamber music, not just one like there could be in the city of Sacramento who's that passionate — you might have 500 or a 1,000, who knows? That are out there with tastes that are very, very specialized and very deep. This is that customer.

**Cash Box: Have you met your projections before you came to New York? Have you had a big enough inventory turn at this time to evaluate your operations here based on initial projections?**

**Solomon:** I was sensible enough not to attempt to make any real hard projections as to what we might or might not do. I knew what we had to do to break even and I'd be happy to settle for that, but I'm not surprised. Because if you do everything right you're going to get a response, and we've already proven we get responses by doing the same things in Los Angeles, San Francisco, Seattle, and everywhere. So we simply do the same identical thing only we do it in a slightly grander way with a little more show biz and that's what it's all about.

**Cash Box: So there's been no major fine tuning of your product lines or anything like that?**

**Solomon:** How can you fine tune a product line that consists of everything?

**Cash Box: Obviously it consists of everything, but the question becomes, do you want to have 100 Beethoven boxes on hand, do you want to double the size of your 12-inch rack, that kind of thing.**

**Solomon:** All of the above. Everything you said. Right. Double, triple, quadruple the 12-inch thing. I think the 12-inch business is the single most important thing that's happened in the 80s, and the Americans are playing second fiddle to the rest of the world as usual, or at least to the Europeans. Hopefully they will get on board; they're beginning to get on board a little bit.

**Cash Box: Do you see the same kind of run on 12-inches on the Coast as goes on in New York?**

**Solomon:** Hell, yes! We're selling tons of 12-inches out in the West. We're expanding all the time. It is the single record of today. We sell a lot of single records too, but we have no growth in single records at all. We've been selling the same amount of single records for the last five years and I'm not even sure who buys them. The New York store has about 27,000 singles on hand, which is not any more than Sacramento or Los Angeles. But singles, because of the American attitude of retaining the big hole because of the juke boxes, and not like the English attitude — it's not the fashionable thing to buy. All of a sudden, what we've given them in the 12-inch is the real fashionable thing to buy. First of all, it's a lower price than the LP, it gives that customer exactly what they want in a long version with great sound dynamics, so consequently it's the thing that generates interest. And you can buy more of them and get exactly the music you want and pay a hell of a lot less dough for them. And that's a big deal.

After two decades as a record retail powerhouse on the West Coast, Tower Records president Russ Solomon last year shook up the Eastern retail establishment by announcing that he would bring his supermarket-style operation to New York. He opened his four-story "World's Largest Record Store" last summer at the corner of 4th & Broadway in Manhattan's Greenwich Village, to the tune of an outlandish party befitting the likes of over 2,000 invited guests including record business executives and artists from all over the country. But 25,000 sq. ft., 300,000 albums and tapes, 25,000 singles, and 7,000 video discs were not enough, and Solomon is currently preparing the location for a major expansion.

Like so many second generation record dealers, Solomon learned the business while working in his father's store. "My dad had a drugstore and he decided he'd like to sell records," recalls Solomon of his beginnings in retail in 1941. "We had a jukebox by the fountain, so he started selling used records — 78s, mind you. Then he brought in new ones and I started selling them."

The 33-store Tower Records of today originated in 1960 in its Sacramento, Cal. home base and began branching out in 1968, first in San Francisco, then throughout the West Coast. Almost four years ago, Solomon opened the first of three stores in Japan. "I care about selling music," states Solomon today. "That's why I haven't any fear whatsoever about the future of the business. The business is solid and it will be solid for ever!"

While in New York to discuss his expansion plans with his architect, Solomon found the time to meet with Jim Bessman and Fred Goodman.

**Cash Box: What were you doing at your architect's?**

**Solomon:** We're doing another project: enlarging the store down here by about 9,000 feet so that we get between another 5,000 and 6,000 feet of display space. In gross square footage it will be about 34,000 sq. ft. with about 24,000 net square footage of sales area, and it's too small even with that additional space.

**Cash Box: How can that be possible?**

**Solomon:** I can't get the stuff in there that I want to get in.

**Cash Box: What other stuff could you possibly want to get in there?**

**Solomon:** You don't have any idea of how many records there are in the world! I'll tell ya, there are lots of records and tapes. And then, we're coming towards a tremendous problem that I don't know what we'll do about: we're going into a three-configuration world. As a result of that, we'll have everything coming out in three configurations and that requires space. And those bloody CDs are more space consuming than LPs. Right now they're slightly larger than an LP and the packaging is no good, so they're real awkward to handle. And if they improve the packaging they'll be even more awkward in the sense that they'll require more space. So what happens when title availability expands to 20,000, say, in three or four years? So you'll have 20,000 CD titles, perhaps 60,000 titles or more in LPs in a big store and another 20,000 or so titles in tape — where the hell do you put it all?

**Cash Box: So you're trying to fit in every title there is in there?**

**Solomon:** Well, we're trying. It's a big world out there. Obviously you can't get every record, but you can take a shot at it. I'll tell you, there's a lot more records out there than anybody believes.

**Cash Box: But are there people out there**

## POINTS WEST

**FALLING UP WITH JOHN HIATT** — Every so often, an album comes along that makes you want to stand up and start howling — **Bruce Springsteen's** "Greetings From Asbury Park," **Graham Parker's** "Squeezing Out Sparks," **Elvis Costello's** "This Year's Model" and, well, you get the idea. L.A. rocker **John Hiatt's** latest recording, "Riding With The King," is another one of these "instant classics," and if the fates are kind, perhaps this disc will give Hiatt the long overdue recognition he deserves. Songs of romantic desperation ("I Don't Even Try," "Love Like Blood") secret agent man psychodrama ("Death By Misadventure") and "com ce com sa" philosophy ("Falling Up") permeate the album, side one of which was produced by **Ron Nagle & Scott Matthews**, with the flip overseen by **Nick Lowe**. Hiatt is currently planning a solo tour of Europe,



**THE DEAN OF VIDEO** — **Dean Martin** recently released his first music vid. Shown here at a party for the video are (l-r): **Leslie Pagett**, **Courtney Callahan**, **Ricki Martin** and **Dino**.

but before he splits, he'll be doing a few gigs in the U.S., including a performance at the Palace in Hollywood on Nov. 23 with the help of friends **Ry Cooder**, **Howard Epstein**, **Jesse Harms** and **Darrell Verduco**. **Points West** recently had the opportunity to chat with Hiatt about such disparate topics as slot car racing, presidential politics and the state of rock and roll. Concerning the latter subject, the artist emphatically remarked, "The whole idea of this 'new music' is basically the same tripe they've been peddling for 20 years in new clothes . . . and new haircuts. The rock and roll types in the 1950s like **Frankie Avalon** and **Fabian** who were along for the ride now seem to be driving the bus. It's about the slimpest pickins in terms of something you can sink your teeth into I can think of at any time in rock history. Most of the imported stuff I hear that's currently the rage I think is elevator music. The best new stuff I'm hearing is American — **Los Lobos**, **the Blasters**, **X**, some of **Dream Syndicate**, **Jason & The Nashville Scorchers**. Overall, though the whole rock scene today seems so tame, the kids are so robotic. Anything that emotionless and that thin can't go on forever. It's just like television or any other media thing — it's becoming less and less based in reality and more and more of this frothy, chiffon nothing that's supposed to be satisfying but really isn't. One of my favorite quotes about this whole thing comes from my wife who said, 'London? Yeah! Some of the best Casiotone players in the world hail from London.'"

**PIPES OF PAUL** — In addition to releasing what will undoubtedly be one of the hottest albums of the holiday season, **Paul McCartney** has been in the news for a couple of other reasons lately. Last week, for example, a blood test absolved the former Beatle of fathering a girl in Hamburg when he visited the city with the Fab Four during the early 1960s. According to foreign press reports, the tests gave absolute proof that McCartney was not the dad of **Bettina Hubers**, who was asking \$28 million in financial support. Also, in a recent interview, McCartney expressed sorrow that he didn't try to get along better with **John Lennon** before Lennon's murder three years ago. He told the U.K. magazine *Tidbits*, "If I'd known John was going to die, I wouldn't have been so standoffish as I was . . ."

**SHORT CUTS** — **Grandmixer D. ST.**, the scratchmaster who collaborated with **Herbie Hancock** on "Rockit," is set to issue his own single, "Crazy Cuts," on Island Records Nov. 14. The label has also signed hot Brit band **Frankie Goes To Hollywood** . . . Congrats to **Jem Records** prexy **Marty Scott** and his wife **Toni**, who became the proud parents of a baby boy named **Blake Douglas** . . . The Chicago chapter of NARAS will co-sponsor a seminar on "The Chicago Entertainment Scene in the '80s" on Nov. 14 at the Bismark Hotel in the windy city . . . **Ramsey Lewis**, **Freddie Hubbard**, **Jeff Lorber Fuson**, **Larry Carlton** and **Freeflight** are among the performers slated to appear at the third annual Santa Barbara Jazz Festival on Nov. 18-20 . . . Rhino Records is poised to release five new LPs shortly. "The Best of the Ohio Express and Other Bubblegum Smashes" and "The Best of the 1910 Fruitgum Company and Other Bubblegum Smashes" will feature such genre classics as "Indian Giver," "Yummy Yummy Yummy" and "Sugar Sugar," along with some rarities material. "Dickie Goodman's Greatest Hits" is a tribute to the "break-in" master (not to be confused with break dancing), who used snatches of hit records in order to tell a story. Included in the package are Goodman's hits like "Flying Saucer" and "Mr. Jaws," as well as a new single, "Radio Russia," which comments on the current global political situation. "The Rhino Bros. Present The World's Worst Records" is a compilation spotlighting such wretched artists as **Edith "the Egg Lady" Massey** and the **Seven Stooges**. For those listeners with a weak stomach, the label has enclosed a vomit bag. And, last but definitely not least Rhino will unleash a picture disc by legendary wrestling pro and fashion plate **Fred Blassie** entitled "I Bite The Songs." Blassie, who has retired from the ring and now manages such pro wrestlers as **George "The Animal" Steele**, Iran's **The Iron Sheik** and **Don "The Magnificent" Morrocco**, is also appearing in comic **Andy Kaufman's** forthcoming entry into the art movie arena. *My Breakfast With Blassie* . . .

English singer/songwriter **Linda Thompson**, Richard's ex-, has just been signed to an exclusive worldwide recording contract with Warner Bros. She'll start laying down tracks for her label debut this month, and the LP will be produced by Culture Club knobman **Steve Levine** . . .

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**PAYOLAS REWARDED** — Following a recent performance by *The Payolas* at the *Universal Amphitheatre*, A&M execs visited backstage with the group. Pictured here (l-r) are: band members **Chris Taylor**, **Bob Rock** and A&M Chairman of The Board **Jerry Moss**.

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jeffrey resner

## EXECUTIVES ON THE MOVE

**Nelson Appointed** — **Kathy Nelson** has been appointed west coast manager, A&R for MCA Records. Prior to MCA, she served as A&R administrator for Chrysalis Records and then as professional manager for Chrysalis Music.

**Baron Joins A&M** — A&M Records has announced that **Diana Kaylan Baron** has been hired as west coast publicity coordinator. She comes to A&M after having served as advertising director at Warner Brothers and as creative director for Capricorn Records.

**Zimmermann Promoted** — A&M Records has announced the promotion of **Z. Zimmermann** to manager of Home Video. She started with A&M in 1975 and has been special projects coordinator and assistant to **Bob Reitman** since '79.

**A&M Names Dillon** — The Black Music Division at A&M Records has announced the appointment of **Iris Dillon** as director of Dance Club Promotion. She had been working for **Jerry Moss** prior to taking this position.

**Changes At WEA** — The Warner/Elektra/Atlantic Corp. has announced the appointment of **Ray Milanese** as the Philadelphia regional sales manager. He is a 12-year veteran of WEA most recently, as branch marketing coordinator. Also named was **Dee Nejman** as the branch marketing coordinator. She joined WEA in July, 1971 and was recently the Philadelphia branch singles specialist and special projects coordinator. Also in Philadelphia, the appointment of **Rick Froio** as assistant controller for the branch was announced. **Rich Cervino** was named the New York regional sales manager. In 1977 he joined WEA and in 1979, he was appointed sales manager for the Philadelphia branch. **Doug Froeberg** was named as manager of financial planning. He joined WEA in 1978 as inventory manager and became financial analyst in 1981.

**Herrera Named** — **Rolando Herrera** has been named director, program practices for CBS Radio, it was announced today by **Elizabeth Hayter**, director, administration for the division. Mr. Herrera has been manager, continuity acceptance for WCBS-TC New York since August 1982. He served as the department's assistant manager from September 1979-August 1982, and joined the station in August 1978 as post-production coordinator, station services. Before coming to CBS, Mr. Herrera served for three years as assistant youth services specialist for New York City's Youth Services Agency. He is a graduate of the City College of New York, from which he received a B.A. degree in psychology and public health.

**Adams Appointed** — **Nillie Adams** has been appointed director of national promotion for East Street Records. She was previously acting as a consultant for several independent labels.

**Holt Named** — **Carol Lee Holt**, former general sales manager at ABC/Watermark, has been named as vice president of **Drake-Chenault's** newly organized Radio Special Features Division. Holt will serve as assistant to **Ed Boyd**, division president.

**Changes At Clarion** — **Don H. Coleman** has been elected president and chief operating officer of Clarion Corporation of America. He replaces **Ichizo Ishitsubo**, who was elevated to chairman of the board of Clarion Corporation of America. Coleman has served Clarion as a consultant and acting senior vice president for the past year. **Murray Merson** has been appointed senior vice president, retail division for Clarion. He was formerly vice president, retail sales and had joined Clarion in March 1975 as director of sales and marketing. And **Tadashi Kitajima**, formerly executive vice president, staff, has been appointed executive vice president and general manager, eastern operations. **Tsuyoshi Kitamura**, formerly executive assistant to **Ishitsubo** was named senior vice president.

**Gold Named** — **Sound Image Records and Cassettes**, a division of **Sound Image Entertainment, Inc.** has announced the appointment of **Tracy Gold**, as national promotion manager. Gold is based out of **Sound Image Entertainment, Inc.'s** midwest regional office.

**Lionetti Joins Micro D** — **Richard G. Lionetti** has joined **Micro D, Inc.**, as executive vice president in charge of the company's marketing and sales efforts. He was previously a senior vice president at **Softsel Computer Products**.

**Friedman Joins WEA** — The **WEA Los Angeles Regional Branch** has announced the appointment of **Mike Friedman** as west coast in-house sales representative. For the past year he has been a freelance marketing consultant in the entertainment industry.

**Metz Appointed** — **Stephen Metz**, chairman of the board and chief executive officer of **Suisse International Entertainment Co.**, has been appointed chairman of the advisory committee for all entertainment related projects for **Western United National Bank, Los Angeles**.

**Sobczak Promoted** — **Jerry Sobczak** has been promoted to director, sales and marketing administration for **CBS/Fox Video**. He was formerly manager sales administration of **CBS/Fox Video**.

**Boehning Named** — **Rich Boehning** has been named vice president, institutional media for the **Walt Disney Telecommunications and Non-Theatrical Company**. He was director of educational media, a post he has held since joining **Disney** in July 1982.

## Caldwell VP, GM AT Atlantic/Cotillion

**NEW YORK** — **Hank Caldwell** has been named vice president/general manager for **Atlantic/Cotillion Records**. In his newly-created post, he will work closely in **New York** with **Atlantic/Cotillion** president **Henry Allen** in directing the daily company operation, with an emphasis on promotion and marketing of R&B product released by **Atlantic, Atco, Cotillion, and Custom Labels**.

Since November, 1980 **Caldwell** has served as **WEA** vice president of black music marketing. He began his career in the music industry in **Cleveland** with **Disc Records** and later held various retailing and promotional positions with **Stark Records** and **North American Music**. He first joined **WEA** in 1978 as **Eastern Regional black music merchandising representative** prior to moving to **Atlantic** as national promotion and marketing coordinator/special markets.

director/special markets.

In announcing **Caldwell's** new post, **Allen** said "I am very pleased to be able to welcome **Hank** back into the **Atlantic/Cotillion** family. With over two decades of experience in the music industry, he is one of the most knowledgeable and admired executives in the business today."

## Moscheo Now VP At BMI Nashville

**LOS ANGELES** — **Joe Moscheo** has been named vice president of administration for **BMI Nashville** according to **Frances Preston**, vice president of **BMI**. **Moscheo** joined **BMI** six years ago as director of affiliate relations and most recently held the position of director of administration.

## EAST COASTINGS

**APPEAL FOR A.R.M.S.** — Promoter Bill Graham and producer Glyn Johns were in New York last week to announce that the now-famous **Ronnie Lane** Appeal for A.R.M.S. benefit concert held last September in London will be touring the U.S. The concert line-up will feature **Eric Clapton, Jimmy Page, Jeff Beck, Bill Wyman, Charlie Watts, Kenney Jones, Andy Fairweather Low, Joe Cocker, Simon Phillips, Fernando Saunders, Jan Hammer, Ray Cooper** and **Chris Stalton**, with dates set in Dallas (Nov. 28), San Francisco (Dec. 1), Los Angeles (Dec. 5) and New York (Dec. 8,9). Like the London show, each concert will be a benefit for Action Research into Multiple Sclerosis, a disease Lane is afflicted with. All tickets are \$20.

**LEST WE FORGET** — While Brit guitar stars Page, Beck and Clapton are providing A.R.M.S. with a little extra muscle, work has been continuing on the **Michael Bloomfield** Foundation, which will benefit financially strapped blues artists. Foundation head **Toby Byron** tells us that several projects are in the works to raise money, including a documentary on the guitarist by **D.A. Pennebacker** and a dramatic feature film with **Journey** guitarist **Neal Schon** having expressed a desire to portray Bloomfield. Also in the works is a one-shot syndicated radio special on Bloomfield which would include interviews with **B.B. King, Carlos Santana, Elliot Easton, Jerry Wexler, John Hammond, Sr.** and others. If that isn't enough, you can be on the lookout for a book of transcribed Bloomfield solos, a tie-in with Gibson Guitars that focuses on the role Bloomfield played in the resurgence of the Les Paul model, and a slew of cross promotions between Columbia's recently-released Bloomfield retrospective record and **Ed Ward's** book "Michael Bloomfield: The Rise and Fall of an American Guitar Hero."



**CAPITOL'S SHIPLEY COMES IN** — Singer/songwriter **Ellen Shipley** recently signed a long-term, exclusive recording contract with Capitol Records. Her debut LP for the label, "Call of the Wild," ships this week. Pictured at the label's New York offices are (l-r): manager **Barbara Carr**; Shipley; and **Bruce Garfield**, vice president, East Coast A&R, Capitol.

**THIS 'N THAT** — Grenada ain't the only Island under seige: while EMI has been talking with **Black Uhuru**, Capitol has been courting **Joe Cocker** . . . Queried about **The Jacksons** during last week's meeting with Wall Street analysts, CBS Group president **Walter Yetnikoff** confirmed that the group's upcoming tour will be promoted by boxing impresario **Don King**, and quipped that he hoped to survive a meeting he had set up with King for the next day. While forthcoming with tour information, CBS has been mum on rumors that the Jacksons LP will include a duet by **Michael Jackson** and **Mick Jagger** entitled "State of Shock" . . . A new gospel musical, **Amen Corner**, has been in previews at Broadway's **Nederlander Theater**. Although our curiosity was ignited by the presence of R&B great **Ruth Brown**, the most impressive member of the cast turned out to be **Rhett Hughes**, whose handling of the lead role of storefront church pastor is quite impressive. While the storyline and book for the musical tend towards the simplistic and maudlin, the score is muscular and the vocal work uniformly superior. Hughes, who records for New York indie **Aria Records**, has quite a double-barrel career going, having also appeared in **Dreamgirls**.

**MANIAC, HUH?** — We recently had a chance to chat with **Michael Sembello** between his promotional trips to Japan and Europe. A former sideman with **Stevie Wonder** and 10-year veteran of the L.A. studio scene, Sembello was recently catapulted into the center of the pop arena via his production work on **Sergio Mendez's** "Never Gonna Let You Go" and his own **Flashdance** single, "Maniac." But beneath the commercial veneer lurks a wild-eyed experimentalist who delights in breaking rules and running against the norm. "Record companies don't want some fool who wants to produce a work of art," he told us. "They want somebody interested in making money with them." And although Sembello's got nothing against money, he said the challenge comes in when he tries to sneak in unexpected flourishes that are artistically satisfying, like his rapid-fire guitar solo on "Automatic Man." "It's almost a

game," he observed. "You look at the piece and say 'there's no room for me to get crazy, huh? Well watch this!' and you go off for about five or ten seconds. It was the same with 'Maniac' — that solo is unusually harmonic, and I used all sorts of things that aren't supposed to be done on pop records like a three-against-two rhythm and a dischordant chopstick section." On the genesis of that tune, Sembello added that he "didn't write it as a dance song. They told me they needed something frantic, and I figured 'I'll fix them — I'll write something nobody can dance to!' It's a funny irony that it caught on so, especially since I don't dance and have never even been to a disco." A product of Philadelphia, Sembello's journey to the top of the pop charts has been an



**RCA'S FIRE HAZARD** — RCA recording artist **Robert Hazard** (l) and producer **David Kirschenbaum** put the finishing touches on Hazard's forthcoming LP, "Wing Of Fire." The disc is scheduled to ship in January.

appropriately strange one. Initially a jazz guitarist who studied with such greats as **Pat Martino** and spent a year transposing and recording all the orchestra parts for **Stravinsky's** "Rights of Spring" on guitar, Sembello says he would have been perfectly happy to remain in Philly, working weddings and doing jingles. But at the age of 19 he was lured to an audition for **Stevie Wonder's** band by a friend who told him they were going to a jam session. "I didn't even want to be there and I really, seriously, did not know any of his tunes. But I happened to have good ears at the time and he started playing bop changes and modulating keys and it was no problem for me. There were about 200 guitarists there and it was like a game show — you played until you messed up. I lasted for about three or four hours, and it came down to me and this one other guy, and finally Stevie said 'you've got the job if you want it,' and I said 'I didn't come here for a job, I thought this was a jam session.'"

fred godman



**STREISAND HONORED BY UJA-FEDERATION** — **Barbra Streisand** was the honored guest at the recent dinner dance held by the Music Industry Division of UJA-Federation at New York's Sheraton Centre Hotel. Over \$1 million was raised at the dinner, which also featured a performance by **Johnny Mathis** and a speech by **Coretta Scott King**. Streisand was also presented with an ancient terra cotta jug. Pictured at the dinner are (l-r): **Eric Kronfeld**, chairman, Music Industry Division, UJA-Federation; **Walter Yetnikoff**, executive co-chairman of the dinner and president, CBS Records Group; Streisand; King; and **Pierre Trudeau**, Prime Minister of Canada.

## Rhine Rock Blitzkreigs U.S. New Music Market

(continued from page 5)

some English content in their songs," explained **Jim Lewis**, vice president, marketing for **Polygram**. The label signed German group **Trio**, whose first international hit "Da Da Da" included a mixture of both German and English lyrics. Because lead vocalist **Stephan Remler** is fluent in both languages, **PolyGram** was able to market **Trio** in this country. Lewis elucidated on the rationale behind not signing foreign groups for U.S. release unless they can sing in English: "I think it's more important the words are in English. I think people like to understand lyrics. People don't just buy songs for the sound but also because of their lyrical content. The condition we sign them on is to get airplay and sell records and if they don't sing in English, chances are we won't sign them."

**Jordan Harris**, vice president of **A&R** for **A&M Records**, predicts there will be more and more foreign language groups climbing the U.S. charts. Falco's success with "Der Kommissar" and the current popularity of Italian duo **Righeira's** "Vamos A La Playa" (which features the song in

Spanish and Italian) has given the label an optimistic outlook in releasing domestically more international product. "I hope we can see this happening more because 'Der Kommissar' was such a great song it transcended language barriers," he said. Harris prefers that artists develop material in their native tongue because the language does not make any difference when the song is played in discos. "We have so many different formats to increase the artist's exposure like videos and dance clubs as well as radio. We really don't have to depend on one medium anymore. Ironically, Falco had a bigger success with 'Der Kommissar' in France than in Germany and the song is sung in German."

**Lou Maglia**, senior vice president of marketing for **Elektra**, said, "I think it's the feeling of the record that sells it, not what language it's recorded in." As a special promotion for the domestic release of **Peter Schilling's** "Major Tom (Coming Home)" the company sent the import version to the radio stations with a letter in German where the only phrase written in English was: **WLIR** "Screamer of the Week."

New music oriented stations have been fairly responsive to foreign language recordings, especially genre bastions like **KROQ** in Los Angeles and **WLIR** in Long Island.

"Overall we've been successful playing foreign language groups," enthused **Rosie Pisani**, **WLIR's** vice president, director of music programming. She feels having the **Schilling** and **Nena** songs as "Screamers of the Week" is an indicative sign of listener response and interest. Falco's "Der Kommissar" was released simultaneously with an English version of the song recorded by **After the Fire** which sold more copies but did not get as much airplay on either **WLIR** or **KROQ**, both of which preferred playing the German version. "I think that Falco's recording would have been more successful if the record company packaged it better and didn't let Epic run away with it . . . A&M just didn't follow through on its end while Epic seized the moment so to speak and marketed it correctly." With respect to labels' rereleasing English translations of such songs as **Nena's** "99 Luftballons" and **Peter Schilling's** "Major Tom," **Pisani** expressed a preference for the German versions, particularly in **Nena's** case. "I think there's more novelty and an edge to it," she

(continued on page 14)

## Xmas Product

(continued from page 5)

Records.

**Vince Guaraldi** has "A **Charlie Brown Christmas**" on **Fantasy**, and **Carol Lee Mayne** has "A **Christmas Rose**" out on **First American**. **Ron Eschete's** "Christmas Impression" is available from **Music Is Medicine**, and **Pausa** has "Christmas Album" by **Swingers Unlimited**.

Besides albums, many labels, including the majors, are releasing Christmas singles. **RCA** has "Jingle Bell Rock" by **Hall & Oates**, while **EMI America** is weighing in with **George Thorogood & The Destroyers' "Rock 'n Roll Christmas."** **Capitol** is putting out **Billy Squire's** "Christmas Is the Time To Say 'I Love You,'" which was cut by **Squire** at a company Christmas-themed party two summers ago, but held back due to the strength of "My Kind Of Lover" at Christmas-time last year.

**Rounder** has a pair of Christmas singles in **NRBQ's** "Jolly Old St. Nicholas" and **Riders In The Sky's** "Riding Home For Christmas"/"Christmas At The Triple X Ranch." And **Slash** is returning last year's anti-Christmas single by **Fear**, the title of which cannot be printed here.

## TOP 15 VIDEO GAMES

	Weeks On 11/12 Chart	Chart
1 Q-BERT Parker Brothers 5360	1	12
2 JUNGLE HUNT Atari CX 2688	2	16
3 POLE POSITION Atari CX 2694	3	12
4 MR. DO! Coleco 2622	5	7
5 MS. PAC-MAN Atari CX 2675	6	36
6 BURGER TIME Intellivision 4595	4	17
7 RIVER RAID Activision AX 020	7	34
8 ENDURO Activision AX 026	8	23
9 CENTIPEDE Atari CX 2676	12	34
10 ROBOT TANK Activision AX 028	9	18
11 DECATHLON Activision AZ030	11	12
12 PITFALLI Activision AX 108	14	51
13 TIME PILOT Coleco 2679	13	3
14 SPACE DUNGEONS Atari CX 5232	15	2
15 BATTLE ZONE Atari AX 2681	12	4

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 11/12 Chart	Chart
1 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	2	30
2 PRETENDERS (Sire SRK 6083)	3	17
3 LED ZEPPELIN (IV) (Atlantic SD 19129)	1	38
4 LOOK SHARPI Joe Jackson (A&M SP-4919)	4	61
5 PIANO MAN Billy Joel (Columbia PC 32455)	7	16
6 THE DOORS (Elektra EKS 74007)	8	41
7 WHO'S NEXT The Who (MCA 3141)	11	19
8 HITS! Boz Scaggs (Columbia FC 36841)	9	2
9 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	6	10
10 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	5	14
11 LET THERE BE ROCK AC/DC (SD-36151)	13	16
12 WHO ARE YOU? The Who (MCA 3050)	10	22
13 TAPESTRY Carole King (Epic PE 34946)	12	66
14 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	—	1
15 AMERICAN PIE Don McClean (Unltd Artists LN 10337)	—	1

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



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                         |                   |
|-------------------------|-------------------|
| 1 THE BIG CHILL         | 9 JAMES INGRAM    |
| 2 PAUL McCARTNEY        | 10 EDDIE MONEY    |
| 3 THE DOORS             | 11 THE ROMANTICS  |
| 4 HUEY LEWIS & THE NEWS | 12 WILLIE NELSON  |
| 5 PAUL SIMON            | 13 QUEENSRYCHE    |
| 6 KENNY ROGERS          | 14 ALDO NOVA      |
| 7 EDDIE MURPHY          | 15 THE CARPENTERS |
| 8 ALAMAMA               |                   |

### NORTHEAST 1.

- 1 PAUL McCARTNEY
- 2 THE DOORS
- 3 THE BIG CHILL
- 4 PAUL SIMON
- 5 EDDIE MURPHY
- 6 KENNY ROGERS
- 7 HUEY LEWIS & THE NEWS
- 8 MADONNA
- 9 RODNEY DANGERFIELD
- 10 THE ROMANTICS

### SOUTHEAST 2.

- 1 THE BIG CHILL
- 2 PAUL McCARTNEY
- 3 THE DOORS
- 4 ALABAMA
- 5 HUEY LEWIS & THE NEWS
- 6 DeBARGE
- 7 EDDIE MURPHY
- 8 KENNY ROGERS
- 9 JAMES INGRAM
- 10 DIONNE WARWICK

### BALTIMORE/WASHINGTON 3.

- 1 PAUL McCARTNEY
- 2 THE DOORS
- 3 ATLANTIC STARR
- 4 PAUL SIMON
- 5 RICHARD PRYOR
- 6 EDDIE MURPHY
- 7 JAMES INGRAM
- 8 TEDDY PENDERGRASS
- 9 QUEENSRYCHE
- 10 THE BIG CHILL

### WEST 4.

- 1 PAUL McCARTNEY
- 2 THE BIG CHILL
- 3 THE DOORS
- 4 PAUL SIMON
- 5 WILLIE NELSON
- 6 HUEY LEWIS & THE NEWS
- 7 TEENA MARIE
- 8 THE CARPENTERS
- 9 EDDIE MONEY
- 10 JAMES INGRAM

### MIDWEST 5.

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

### NORTH CENTRAL 6.

- 1 THE BIG CHILL
- 2 HUEY LEWIS & THE NEWS
- 3 THE DOORS
- 4 ANNE MURRAY
- 5 ALABAMA
- 6 ALDO NOVA
- 7 JOHN DENVER
- 8 PAUL McCARTNEY
- 9 RICKY SKAGGS
- 10 THE CARPENTERS

### DENVER/PHOENIX 7.

- 1 THE BIG CHILL
- 2 HUEY LEWIS & THE NEWS
- 3 PAUL McCARTNEY
- 4 MOTLEY CRUE
- 5 ALDO NOVA
- 6 NIGHT RANGER
- 7 KENNY ROGERS
- 8 THE DOORS
- 9 EDDIE MONEY
- 10 PAUL SIMON

### SOUTH CENTRAL 8.

- 1 HUEY LEWIS & THE NEWS
- 2 THE BIG CHILL
- 3 ALABAMA
- 4 THE DOORS
- 5 PAUL McCARTNEY
- 6 WILLIE NELSON
- 7 QUEENSRYCHE
- 8 KENNY ROGERS
- 9 EDDIE MURPHY
- 10 THE ROMANTICS

WHAT'S IN-STORE



**ON FIRE FOR ELVIRA** — Licorice Pizza's Sherman Oaks Galleria store recently hosted a rare in-store appearance by "Mistress of the Dark" Elvira, radio personality and TV hostess of KJL-TV's "Movie Macabre." Among the more than 800 fans who attended the event were author Stephen King and Moon Zappa, as well as Licorice Pizza president Jim Greenwood with daughter Tessa. Pictured are (l-r): Tessa and Jim Greenwood, and Elvira.

**PIZZA PROTEST** — Jim Greenwood, president of Glendale, Cal.-based Licorice Pizza, has sent an open letter to the U.S. Congress urging it to stop HR 1029, the bill repealing the First Sale Doctrine. "My position is that of a video renter and a video cassette retailer, in a position to listen to tens of thousands of people a week," wrote Greenwood. "Our concern is to help the industry grow and prosper, to pay more artists royalties, and to give customers the best value possible in price and selection. We are more than willing to pay a price the studio sets, but then past the point of sale, let the retailer and the customer determine what the market will bear." Greenwood went on to state that economic decisions in a free enterprise system are best made "closest to the consumer," and that individual video dealers are in the best position to supply and price product according to individual markets. "Decisions made in Hollywood will not be appropriate for consumer needs in Texas, Kansas, or Connecticut," he said. Though he noted negative effects of the proposed bill on free enterprise and anti-trust abuse, Greenwood's main focus was on consumerism. "Consumers will pay more and have less access to cassettes for rent," he explained. "Studio control will assure this because of the inevitable higher costs and red tape. Open competition and an efficient current system of control to point-of-sale have ensured that the consumer gets the best deal." He concluded by stating that the studios were underestimating "the strength, quality, and simplicity" of their already-developed video products distribution network, and foresaw "tremendous potential" from it as the video player unit base expands. "The simplicity is what makes it work. Control past the point of sale would damage the growth and effectiveness of the network. In hindsight, the studios would see they have little taste for the reality past the point of sale: dissatisfied customers, defectives, returns, and other concerns that video retailers shelter them from so well now."

**CAMELOT'S CLASSICS** — The Camelot Music chain has changed the format of its classical flyer, which is distributed bimonthly via a 120,000-name Classical Club mailing list. What had been a three-fold folder-type merchandising piece, which typically featured eight to 12 sale items, has become an eight-page stapled booklet containing 98 classical titles on sale. Entitled "Classics," the premiere October issue is covered front and back by the album jacket horseback-riding illustrations of Luciano Pavarotti's new "Mattinata" LP on London Records. "I wanted to give the new mailer a more identifiable look to it," explains Frank Trace, Camelot's classical music buyer, noting both the new title and the Pavarotti cover. "No one in classical music is more identifiable than Pavarotti, and his new album cover artwork has a nice autumn scene which also ties in nicely with the season." Trace feels that the new booklet format will give it more of a magazine or catalog-type quality. "This way, the booklet will have more impact and look less like a piece of junk mail. It should also lead to more longevity in hand. People will leave them on coffee tables, in living rooms, and keep them on hand and continue to create interest and additional sales through other people picking them up." Trace adds that many of the format changes resulted from comments in a classical club member survey taken last spring, as well as the heavy positive response to an expanded cassette selection begun in the August flyer. "We had been limiting the potential of customers finding something they might be interested in," he says, noting that the increased product listings are now categorized to a greater degree by genre. A special 16-page Christmas edition of "Classics" will be put out in December and will feature a cover shot of the Cleveland Ballet's performance of "The Nutcracker," with dates of holiday performances listed inside.

**JUST SHORT OF THE CALL** — Record Bar president Ron Cruickshank reports that his company barely missed hitting its \$84 million sales goal when the fiscal year ended Oct. 31. He cites the heavy military activity of recent weeks as a likely reason for keeping the chain from the goal line. "We really think it had an effect because we have a dozen or so stores on or near military bases," explains Cruickshank. "All were on standby alert during military payday and couldn't even get off the base. It just shows the state of readiness that they wanted these guys in." Though short of the goal, Cruickshank was happy enough at the "several million dollar" increase over original projections that he and his administrative staffers each made approximately 20 calls on Nov. 1 to congratulate the entire 147-store managerial staff. The following day saw an employee appreciation wine party for the 200 workers at the Durham, N.C. home offices, followed by dinner at the Cruickshanks for middle management and spouses.

jim bessman



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

Playlist

ADDS

ARTIST	CLIP	LABEL
Rolling Stones	Undercover Of The Night	Rolling Stone/Atco
Journey	Send Her My Love	Columbia
Culture Club	Karma Chameleon	Virgin/Epic
Jackson Browne	Tender Is The Night	Elektra/Asylum
Eddie Money	Big Crash	Columbia
Night Ranger	Rock In America	MCA
Edgar Winter	Frankenstein 1984	Tommy Boy
Clarence Clemons	Woman's Got The Power	Columbia
Re-Flex	The Politics Of Dancing	Capitol
Lords Of The New Church	Dance With Me	I.R.S.
Bonnie Tyler	Faster Than The Speed Of Night	Columbia
Richard Thompson	Wrong Heartbreak	Hannibal
Simon Townshend	I'm The Answer	PolyGram
Nena	99 Luftballons	Epic
Men Without Hats	I Like	MCA
Echo And The Bunnymen	Never Stop	Sire/Warner Bros.

HEAVY

(Maximum Four Plays Per Day)

Aldo Nova	Monkey On Your Back	Epic
Peter Schilling	Major Tom	Elektra
Stray Cats	I Won't Stand In Your Way	EMI America
.38 Special	If I'd Been The One	A&M
The Police	Synchronicity II	A&M
John Cougar Mellencamp	Crumbly'n' Down	Riva/PolyGram
The Motels	Suddenly Last Summer	Capitol
Herbie Hancock	Rockit	Columbia
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
Quiet Riot	Cum On Feel The Noize	Pasha/CBS
Asa	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
Robert Plant	Big Log	Es Paranza/Atlantic
The Kinks	Don't Forget To Dance	Arista
Stevie Nicks	If Anyone Falls	Modern
Duran Duran	Union Of The Snake	Capitol
Paul McCartney/ Michael Jackson	Say, Say, Say	Columbia
Lionel Richie	All Night Long	Motown

MEDIUM

(Maximum Three Plays Per Day)

Bob Dylan	Sweetheart Like You	Columbia
The Breaks	She Wants You	RCA
Alarm	The Stand	I.R.S.
Cyndi Lauper	Girls Just Want To Have Fun	Portrait/CBS
Survivor	Caught In The Game	Scotti Bros./CBS
Carly Simon	You Know What To Do	Warner Bros.
The Romantics	Talking In Your Sleep	Nemperor/CBS
Culture Club	Church Of The Poison Mind	Virgin/Epic
Saga	The Filer	Epic
Paul Kantner	Planet Earth	RCA
Kiss	Lick It Up	Mercury
Eurythmics	Love Is A Stranger	RCA
JoBoxers	Just Got Lucky	RCA
Michael Stanley Band	My Town	EMI America
Was (Not Was)	Knocked Down Made Small	Geffen
Dokken	Breaking The Chains	Elektra/Asylum
Bob Seger	Old Time Rock & Roll	Capitol
Nell Young	Cry, Cry, Cry	Geffen
Donna Summer	Unconditional Love	Mercury
Doors	Love Me Two Times	Elektra/Asylum
Queensryche	Queen Of The Reich	EMI America

LIGHT

(Maximum Two Plays Per Day)

Moody Blues	Blue World	Threshold
Toronto	When Can I See You?	Solid Gold/MCA
Nick Heyward	Whistle Down The Wind	Arista
Trio	Boom Boom	Mercury
Michael Sembello	Automatic Man	Warner Bros.
Paul Young	Wherever I Lay My Hat	Columbia
Brian May	Star Fleet	Capitol
Kim Carnes	Invisible Hands	EMI America
Fastway	We Become One	Columbia
Kriska	Nothing To Do With The Dog	Atlantic
Lisa Price	Can't Hold On Forever	Atlantic
Michael Gregory	Can't Carry You	Island
Rubinoos	If I Had You Back	Warner Bros.
Kansas	Everybody's My Friend	CBS Associated
The Tubes	Monkey Time	Capitol
C.S. Angels	Will You Stay Tonight	Jive/Arista
Peter Godwin	Baby's In The Mountain	Polydor
Cee Farrow	Should I Love You	Rocshire
Motley Crue	Looks That Kill	Elektra/Asylum
Style Council	Speak Like A Child	PolyGram
Stan Ridgway & Stewart Copeland	Don't Box Me In	Universal
X	More Fun In The New World	Elektra/Asylum
Icehouse	Hey Little Girl	Chrysalis

## SOUNDVIEWS

**YOU OUGHT TO BE IN PICTURES** — Michael Sembello's new mini-operatic video interpretation of his latest single, "Automatic Man" is billed as "the future of rock video" which transcends advertising and becomes entertainment. "The clip adheres to a traditional screenwriting plot structure very much like a film in that it is divided into a three-act story line. The video, "a modern fairy tale," incorporates dancing and singing as tools for plot development in the same manner an opera does. "Enrico" Sembello might be on to something . . . Saga recently completed two videos from its latest release, "Heads Or Tales," both filmed in England. Produced by Peter Sinclair, the first video, for the song "The Flyer," was shot at a deserted quarry in Kent, England, and featured lead vocalist Michael Sadler doing all his own stunts, including a run through



**BIG MAN FOR PRESIDENT** — Saxophonist Clarence Clemons, member of Bruce Springsteen's E Street Band, recently released his first solo record with his own band, the Red Bank Rockers, entitled "Rescue." Pictured above is Clemons from a still of his video for "Woman's Got The Power," which involved a plot featuring the sax player, as the first black U.S. president, falling in love with the black woman premier of Russia.

Performing brand new songs, the super combo has been rehearsing for the past month and the events will be immortalized by a live album and a video special . . .

**Bowle** update: A Thin White Duke (or was it Hamlet) concert recently filmed during his global tour is currently undergoing post-production with a scheduled air date on the Home Box Office cable channel sometime in early '84 . . . submitted for your approval — New music group **Industry** shot its video for its anti-war anthem "State of the Nation" aboard the aircraft carrier U.S. Intrepid. Comparing the vid to **Busby Berkeley**, *Close Encounters*, and *War of the Worlds*, director **Peter Israelson** took full advantage of the flight deck to stage a macabre march led by a strutting, officious martinet. Other eerie scenes include the enveloping of the ship with man-made fog to give it the aura of a ghost ship . . . **Billy Idol**'s video for "Dancing With Myself," directed by *Poltergeist/Texas Chainsaw Massacre* director **Tobe Hooper**, has been selected for presentation at the American Film Institute's Third Annual National Video Festival . . .

No smoking allowed in the theatre — **Kansas**' "Fight Fire With Fire" video, directed by **Domlnic Orlando** will screen with such feature films as *Dead Zone*, *Rumble Fish* and *Under Fire* at selected local Los Angeles theatres. The video, which premiered on television in August, is one of the first following "Pancho & Lefty" to be converted to 35 mm film and distributed theatrically . . . **Video Stars on 45** — The Sony Video Software Operations division has announced its latest releases on Video 45s and they include clips by **A Flock Of Seagulls**, **Rod Stewart** and **Elton John**. The Flock's three-song release comprises "Wishing (If I Had A Photograph Of You)" and "Nightmares" from their second LP "Listen" as well "I Ran" one of the band's biggest hits. The Rod Stewart release will feature three songs culled from the singer's greatest hits: "Do Ya Think I'm Sexy," "Young Turks" and "Passion" plus live and concept footage. Elton John's Video 45 will present excerpts from his Grammy-nominated full length video "Visions."

**REBELLIOUS JUKEBOX** — Directed by former **10cc** members and video innovators, **Kevin Godley** and **Lol Creme**, and co-produced by Police sergeant, **Miles Copeland**, "Showtime Video Rock" has added, amidst its live concert specials and videos,



**POLICE ROAD WARRIOR** — The Police recently completed lensing its "Synchronicity II" video and pictured above in his *Road Warrior* regalia following the vid shoot, is the band's drummer **Stewart Copeland**.

The Week," is slated to begin airing January, 1984, with the pilot offering features on **Robert Plant**, **David Bowle**, **Loverboy** and **Asla**.

**ASIAN OCCASIAN** — The five Grand Prize winners of MTV's "Asla In Asia" contest were announced following a drawing for five consecutive nights, by MTV VJs. **Patty Glaruso**, **Nick Kreatsoulas**, **Jon Lulz**, **Mike Stout** and **Denlse Upton**, will be flown first class to Tokyo to see Asla perform at Budokan; the show will be televised live, December 6 at 11:00 p.m. (ET) on MTV and simulcast nationwide by Westwood One. The winners and their guests will stay five days and four nights in a luxury hotel in Tokyo and given \$1,000 spending money . . . that's a lot of sushi.

**"LIFE IS ON THE WIRE"** — "Livewire," Nickelodeon's talkshow for teenagers started its fourth season of production by featuring performance artist **Laurie Anderson**, and science fiction author **Isaac Asimov**, among others.

george koulermos

a heavily mined obstacle course, and then strapping himself onto a hang-glider and hanging over the edge of a cliff for a flying sequence. Thrill-seeker Sadler continued his exploits in the band's following video, "Catwalk," which was filmed on the roof of a ten-story building above London's Piccadilly Circus. The script involved Sadler hanging by his fingertips from the building's ledge while entertaining an irascible 200-pound female leopard, a jumpy female in a leopard suit and an uptight cat. For its next feat, Saga will perform on a high wire above Niagara Falls . . . Speaking of working without a net (or a full deck), **Sammy Hagar** and **Neil Schon** have made plans for concert appearances which will mark the first time they have ever worked together.

## TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
<b>1 FLASHDANCE</b> Paramount Home Video 1454	11/12	<b>15 TENDER MERCIES</b> Thorn/EMI 1640	11/12
<b>2 GANDHI</b> RCA/Columbia Pictures Home Video 10237	1 9	<b>16 BAD BOYS</b> Thorn/EMI 1633	15 6
<b>3 BLUE THUNDER</b> RCA/Columbia Pictures Home Video 19026	2 5	<b>17 THE BLACK STALLION RETURNS</b> CBS/Fox 4712	10 10
<b>4 48 HRS.</b> Paramount Home Video 1139	24 2	<b>18 EATING RAOUL</b> CBS/Fox 1291	14 5
<b>5 PSYCHO II</b> MCA Home Video 80006	3 21	<b>19 THE ENTITY</b> CBS/Fox 1234	19 4
<b>6 THE YEAR OF LIVING DANGEROUSLY</b> MGM/UA Home Video 00243	9 3	<b>20 MAX DUGAN RETURNS</b> CBS/Fox 1236	16 5
<b>7 PORKY'S</b> CBS/Fox 1149	6 6	<b>21 LONE WOLF McQUADE</b> Vestron V-6008	— 1
<b>8 THE MAN FROM SNOWY RIVER</b> CBS/Fox 1233	6 6	<b>22 VALLEY GIRL</b> Vestron V-5016	22 2
<b>9 SOMETHING WICKED THIS WAY COMES</b> Walt Disney Home Video 116	5 15	<b>23 SPRING BREAK</b> RCA/Columbia Pictures Home Video 10513	28 8
<b>10 DOCTOR DETROIT</b> MCA Home Video 8001	8 9	<b>24 THE VERDICT</b> CBS/Fox 1188	25 8
<b>11 MONTY PYTHON'S THE MEANING OF LIFE</b> MCA Home Video 71016	11 4	<b>25 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	20 18
<b>12 THE OUTSIDERS</b> Warner Home Video 11310	4 8	<b>26 LIVE AND LET DIE</b> CBS/Fox 4633	29 72
<b>13 STROKER ACE</b> Warner Home Video 11322	7 10	<b>27 POLICE AROUND THE WORLD</b> I.R.S. Video 001	— 1
<b>14 THE MAN WITH TWO BRAINS</b> Warner Home Video 11319	13 3	<b>28 AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	27 2
	21 3	<b>29 WITHOUT A TRACE</b> CBS/Fox 1235	30 38
		<b>30 HIGH ROAD TO CHINA</b> Warner Home Video 11309	17 5
			18 21

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

## Theatres to Use Music Vids

**LOS ANGELES** — With the increasing demand on behalf of theatre owners to bring back advertisements on their screens, a unique promotional concept has been created which could profit both the film and music industry. Cinema Concepts Theatre Service Co., Inc., of Atlanta is bringing music videos to movie theatres by way of special agreements with record companies and entertainment public relations firms.

The agreement is set up so that record companies pay a fee to Cinema Concepts in return for placing the label's video in a theatre. Consequently, Cinema Concepts pays the theatre owner in order to show the video. Considered an innovative step where videos will have to be converted to 35mm, record company officials predict it will give its artists added exposure.

Cinema Concepts, which was created six years ago, supplies 95 percent of the theatre owners in the U.S. and Canada with institutional trailers informing viewers not to smoke, or promoting the location's snack bar availability. Boasting a client roster which includes some of the nation's largest theatre chains, the company plans to create a subsidiary, which will concentrate on the music videos, entitled Music Cinema. The division will be in charge of distributing the videos to the theatre outlets.

In a two-week test run in local theatres in Minneapolis-St. Paul, Minn., Columbus, Ohio and Tulsa, Okla., RCA Records sampled the market by showing an Alabama video at the locations during intermissions. The clips were played in conjunction with concert appearances by the band in those

areas and a research study concluded that sales for the group's products in those markets rose up to 50 percent with positive reactions on behalf of the theatre exhibitors, the patrons and the record companies.

## Rhine Rock

(continued from page 11)

claimed. "However, the fact we've kept the songs on rotation indicates it's not a novelty."

KROQ has also been primarily responsible for giving exposure to international acts like Nena and Falco. Larry Groves, the station's music director, said he too bought the records as imports before labels released them domestically and perhaps attributed U.S. release to the amount of airplay on his station. In the case of Falco's German version of "Der Kommissar" versus the English covers, Groves remarked, "Falco's version worked better for us than the English covers. We had a 'Battle of the Der Kommissars' and Falco won by a three to one margin."

"A hit's a hit no matter what language it's in," Groves concluded, noting that the station does not play most of the English translation versions because, "they don't hold up as well as the originals." Groves thinks that there is a definite trend where international music is getting more airplay and finds that there is a need to take notice of other musical scenes growing in different parts of the world. "I don't consider these songs novelties. They're bona fide hits."

## AIRPLAY

**HOLIDAY OFFERINGS** — Most of the major nets and syndies don't have specific programs for the upcoming Thanksgiving weekend, but the few that do are only too happy to reveal their schedule. Narwood's got the *Salute To Bing* presentation (see review), while United Stations will feature *The Family Reunion*, a three-hour music-and-conversation special with the **Cash, Mandrell** and **Frizzell/West** families. The *Dr. Demento Show*, via Westwood One, has a pre-Thanksgiving special this coming weekend, as Demento (aka **Barry Hansen**) plays eating and drinking novelty records on



"The Subject Is Food." Syndicate It, Inc.'s weekly feature, *The Music Of Black America*, focuses on "Families In The Business" over the holiday weekend. Music and talk will be heard from **The Jacksons, DeBarge, Gladys Knight and The Pips, Earth, Wind & Fire, The Whispers, The Gap Band and Skyy**. Other syndie shows for the upcoming weekend, FYI, include the ABC FM Net's wind-up to the six month-long **Beatles** special, *Ringo's Yellow Submarine*. The program's host, **Ringo Starr**, will take listeners' phone calls in a live broadcast November 26. DIR Broadcasting's sending out the latest *Inside Track* with **Lisa Robinson**, this one featuring **U2** and **Billy Idol**. DIR, by the way, produced the live **Genesis** press conference held this past Saturday (12) in Chicago. The group announced Mutual has **Fleetwood Mac, Stevie Nicks** and **Chicago** as featured guests on the Thanksgiving weekend edition of *Rock U.S.A.*

**HAL 2000 IN STEREO** — No, it's not the latest graffiti tag. In a new twist on the radio/video wrangle (**Cash Box**, October 29), **WNEW-FM**/New York recently simulcast the audio for a **WNEW-TV** broadcast of *2001: A Space Odyssey*. The film was part of the TV station's series of limited commercial movie telecasts. There are no plans yet for the FM station to do further simulcasts, but it's a fresh idea.

**BY THE BOOK** — Movie audocasts may not be in between its covers but **Bob Faiva**, a 19-year broadcast veteran, has just published a comprehensive guide to programming. Published by Tab Brooks, "The Program Director's Handbook" offers a look at basic duties of the P.D., on the air concerns, promotion, music policies, research and surveys, public service and responsibilities, and also includes interviews with a few successful programmers. A healthy, practical guide enlivened by station anecdotes.

**NAMES IN THE NEWS** — **Sky Daniels** leaving **The Loop/Chicago** as of December 18. **Bernie Kimble** let go from **WSCY/Syracuse** in what's been officially termed a "difference in philosophy." No replacement is expected to be named, with parent company **The Sky Co.** (a part of venture firm **Foster Management**) naming **Jeff Kaufman** of **WTPA/Harrisburg** FM group program director. **Geno Mitchell** new music director at **KMEL/San Francisco**. **WKHK-FM**/New York loses director of advertising and promotion **Mercedes Sandoval** as she joins **WMCA** in a similar capacity. From **WKHK** is the new nite jock at **WPLJ J.J. Kennedy**. Utilizing the Motorola C-Quam system, **Nassau Broadcasting** station **WHWH/Princeton** recently became New Jersey's first AM stereo station. Its sister station **WPST-FM**, was the state's first 50,000-watt facility as well as Jersey's first FM stereo outlet.

**NYMRAD NOTES** — The New York Market Radio Broadcasters Association will hold a sales seminar January 10. The meet will feature sessions on developing new business at the agency level; coping with stress in radio selling; the future for direct selling; a motivation seminar; and there will be a special session on the latest trends in suburban retailing. The luncheon speaker is scheduled to be **New York Times** columnist **William Safire**. The NYMRAD seminar will take place at the Grand Hyatt Hotel. Contact the organization at 575 Lexington Ave., NYC 10022 for information. The phone number is (212) 935-4477.

**BERRY GETS BRITISH** — In another fall-out from the successful **Motown Anniversary** TV special, **Motown International** and the **BBC** plan to syndicate a world-wide radio salute to the label. **Stuart Grundy**, the BBC's executive producer, will personally oversee the project. No air date has been set for the program, but it's expected to run at least ten hours. Grundy ambitiously foresees the special airing in over 60 countries. Domestic distribution for the program will be handled by **London Wavelength**. It will be interesting to hear how the show will stack up against the label's own in-house radio show narrated by **Smokey Robinson** and **Lionel Richie** that was sent to American radio stations around the time of the original May 16 telecast.

**OVER THERE OVER HERE** — Speaking of **London Wavelength**, the Anglophilic syndie outfit's latest success story is a British music-and-information program entitled *Rock Over London*. A weekly, hour-long presentation, *Rock* is produced by **Steve Saltzman** (son of **Bond** films producer **Harry**) and hosted by **Capitol Radio's Breakfast Show** announcer **Graham Dean**. The show features top AOR-oriented tracks from the British charts and includes plenty of artist information, music biz gossip (a delightful segment called "Naughty Bits") and a weekly interview. The show's been known to introduce "future hits" to America, and is growing in popularity among both AOR and Top 40 stations in the U.S. Host **Dean** was in the States recently, and stopped by the *Airplay* desk to fill us in on some Trans-Atlantic differences. He's been over here twice before, the first time as a youngster awed by the variety of America radio. "When I came over here in '63, it was still the BBC monopoly, when you were very lucky if you had more than one popular music show," **Dean** recalled. "I had never heard anything like the radio over here. I was so amazed by it. **WABC** was so exciting. Jingles! Blew my mind!" **Dean** recognizes the sheer number of radio stations in the U.S. makes for a diverse musical selection, but he has reservations about what he's heard lately. "I don't think the ideas, the innovations, are there anymore," he said. "The thing that worries me about American radio is that stations have such a restricted playlist. I feel some of the presenters are very frustrated, gagged almost, by the program directors. I think they're capable of so much more."

harry weinger



**LRB LIVE SATELLITE** — Recently the **Little River Band** performance at the **Los Angeles Universal Amphitheatre** was broadcast live via satellite for **RKO's "Live In Concert"** series. Pictured at a party given following the show are (l-r): **Rob Dollinger**, associate producer of **PG Productions**; **David Hirschfelder** and **Wayne Nelson** of **LRB**; **Gary Landis**, manager of **Radio Shows, RKO**; **Graham Noble**, **Steve Housden**, **John Farnham**, **Bee B Birtles**, and **Derek Pellicci** of **LRB**; **Glen Wheatly**, manager of **LRB**; **Patrick Griffith**, producer of "LRB Live In Concert" and **RKO's Dick Bartley**, who hosted the show for over 100 **RKO** affiliates.

## ASCAP Holds U.K. Awards Fete

**LONDON** — Over 130 music industry notables attended **ASCAP's** third awards dinner in London honoring members of the **Performing Rights Society** whose songs are licensed through **ASCAP** in the U.S.A.

Songs receiving awards were **ASCAP's** most performed songs in the U.S. for 1982. Among those present were **Nick Lowe**, **Martin Fry** and **Steve Singleton** of **ABC**. **Gary Osbourne**, **Rod Temperton** and **Russ Ballard**.

**ASCAP** President **Hal David** and Managing director **Gloria Messlinger** presented the awards after a lavish dinner at **London's Hyatt Carlton Hotel**.

**Hal David** told the assembly that although "1983 will be remembered by our industry as a time of great problems. Home taping, piracy and the age old story — music users who don't want to pay for the use of our music. In spite of this, 1983 has been a banner year for **ASCAP**. We anticipate we will hit the 200 million dollar mark in performance income by year end. This is the highest income in **ASCAP's** history."

He explained that this was the highest income ever of any performing rights organization in the United States, and all who license through **ASCAP** were sharing in the success.

## RAB Names Cornils To New Exec. Post

**NEW YORK** — **Wayne Cornils**, senior vice president of radio for the **National Association of Broadcasters (NAB)**, has been named executive vice president and general manager of the **New York-based Radio Advertising Bureau, Inc. (RAB)**. **Cornils** will assume the newly-created post December 1.

**RAB** president and chief operating officer **William Stakellin**, who recently was also named chief executive officer, noted **Cornils** 30 years of broadcast experience in making the announcement. "Wayne is a recognized leader in the radio industry and is well-known by broadcasters throughout the country," said **Stakellin**. "We are most fortunate to have him on our team."

**Cornils** was elected to the **NAB** Board of Directors in 1976. He joined the organization full time later that year as director of membership, later serving as vice president of membership for the radio division.

## For The Record

Last week's record review section in **Cash Box** erroneously featured a description of a new LP by **The Temptations** and **The Four Tops**. The album is a promotional item and is not meant to be sold in retail outlets. We regret any problems this may have caused for our readers.

## >> Cue & Review <<

>> **HOT ROCKS w/CULTURE CLUB** (United Stations) (Disc Format) One hour (Sponsor: Atari, CBS Records) (Producer: Ed Salamon) (Air date: November 18-20)

This group profile kicked off the follow-up to the hugely successful **Hot Rocks Summer Series**. This is the first in a set of five, and the program producers are careful to note that the shows were designed after careful research and feedback from programmers. Music is emphasized as a result, with little of the disjointed "floating" interview clips that often mar other similar features. The chatty bits that are included are entertaining and often revealing: **Boy George** describes how "Do You Really Want To Hurt Me" was structured. Future profiles in the series are **The Human League**, **Styx**, **The Fixx** and **Men At Work**.

<< **GENESIS-THREE INTO ONE** (London Wavelength) (Disc Format) (Three hours) (Sponsor: Maxell) (Producer: Reliable Source) (Air dates: Oct. 14-31)

Touted as the "authorized" **Genesis** Special, the one-shot feature is a lengthy treatise in the **BBC** style. Host **Alan Freeman** provides a knowing British aura, introducing interview clips with each of the current band members. The clips themselves could do with a bit of judicious pruning, and most of the **Phil Collins** bits suffer from a tubby audio quality. There's plenty of current music, however, including each individual member's solo projects, and selections from **Collins'** production and performing contributions. Notable for the controversy surrounding the early availability of tracks from the new **Genesis** LP. A delight for **Genesis** freaks.

**MUSICFEST — A SALUTE TO BING** (Narwood Productions) (Disc Format) (Three hours) (Sponsors: TBA) (Producer: Narwood) (Air dates: Nov. 23-27)

Another in the **Narwood "upper-demo"** specials, this upcoming Thanksgiving salute is as quietly appealing and entertaining as any super-slick production on the market. Host **Skitch Henderson** has a personal interest in the subject, and for the program was able to spark reminiscences from **Rosemary Clooney**, **Sam Snead**, **Ralph Kiner (!)**, the **Crosby** family and **Bob Hope** in a family-by-the-fire style. Artists and friends involved in the special contributed promo tags for stations.

>> hw <<

# CASH BOX ROCK ALBUM RADIO REPORT



— **THE ROLLING STONES • UNDER COVER • ROLLING STONES/CAPITOL**  
**ADDS:** KSHE, WOUR, WKLS, WMMS, KYYX, WCCC, KEZY, WBLM, WLOM, WNEW, KMET, WPLR, KSJO, WSKS. **HOTS:** WKLS, WMMS, KYYX, WCCC, KEZY, WNEW, KMET, WPLR. **MEDIUMS:** KSJO. **PREFERRED TRACKS:** Night.  
**SALES:** Just shipped.



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

## MOST ADDED

LP Chart Position

- 45 ASIA • ALPHA • GEFEN**  
**ADDS:** None. **HOTS:** WOUR, KEZY. **MEDIUMS:** WSKS, KSJO, WBLM, WCCC, WMMS, WKLS. **PREFERRED TRACKS:** Smile, Cry.  
**SALES:** Moderate in all regions.
- 8 PAT BENATAR • LIVE FROM EARTH • CHRYSALIS**  
**ADDS:** None. **HOTS:** WSKS, WYFE, KSJO, WPLR, KMET, WBLM, WCCC, KYYX, WMMS, WKLS, WOUR, KSHE. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Battlefield.  
**SALES:** Good in all regions.
- 12 BIG COUNTRY • THE CROSSING • MERCURY**  
**ADDS:** None. **HOTS:** WYFE, KMET, WLOM, WBLM, KEZY, WCCC, KNAC, KYYX, WOUR, KSHE. **MEDIUMS:** WPLR, WNEW, WMMS. **PREFERRED TRACKS:** Big Fields, Patrol, Chance.  
**SALES:** Good in all regions.
- **BLUE OYSTER CULT • THE REVOLUTION BY NIGHT • COLUMBIA**  
**ADDS:** WPLR. **HOTS:** KMET, WMMS, WKLS, KSHE. **MEDIUMS:** KSJO, WNEW, WBLM, WCCC, WOUR. **PREFERRED TRACKS:** Shark.  
**SALES:** Good initial response in all regions.
- 35 JACKSON BROWNE • LAWYERS IN LOVE • ASYLUM**  
**ADDS:** None. **HOTS:** WSKS, WBLM. **MEDIUMS:** WPLR, WNEW, WCCC, WMMS, WKLS, WOUR. **PREFERRED TRACKS:** Rocker, Title.  
**SALES:** Moderate in all regions.
- **C.S. ANGELS • LAND • JIVE/ARISTA**  
**ADDS:** None. **HOTS:** WMMS. **MEDIUMS:** WLOM, KEZY, WCCC, KNAC, KYYX, WKLS, WOUR, KSHE. **PREFERRED TRACKS:** Independence.  
**SALES:** Fair in all regions.
- 17 CULTURE CLUB • COLOUR BY NUMBERS • VIRGIN/EPIC**  
**ADDS:** None. **HOTS:** WNEW, WLOM, KEZY, KNAC, KYYX, WMMS. **MEDIUMS:** WSKS, WPLR, WBLM, WOUR. **PREFERRED TRACKS:** Church, Karma.  
**SALES:** Good to moderate in all regions.
- 178 DOKKEN • BREAKING THE CHAINS • ELEKTRA**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** KSJO, KMET, WBLM, WMMS, WOUR, KSHE. **PREFERRED TRACKS:** Title, Paris.  
**SALES:** Fair in all regions.
- 26 THE DOORS • ALIVE, SHE CRIED • ELEKTRA**  
**ADDS:** KEZY. **HOTS:** WNEW, WCCC. **MEDIUMS:** WPLR, KMET, WBLM, WMMS, WKLS, KSHE. **PREFERRED TRACKS:** Gloria, Two.  
**SALES:** Good to moderate in all regions.
- **BOB DYLAN • INFIDELS • COLUMBIA**  
**ADDS:** None. **HOTS:** WLOM. **MEDIUMS:** WPLR, WNEW, WBLM, WCCC, WMMS, WOUR. **PREFERRED TRACKS:** Bully, Jokerman.  
**SALES:** Good initial response in all regions.
- 19 KISS • LICK IT UP • MERCURY**  
**ADDS:** None. **HOTS:** WCCC, WMMS, KSHE. **MEDIUMS:** WSKS, KSJO, WPLR, KMET, WBLM, WKLS. **PREFERRED TRACKS:** Title.  
**SALES:** Good to moderate in all regions.
- 24 HUEY LEWIS & THE NEWS • SPORTS • CHRYSALIS**  
**ADDS:** None. **HOTS:** WSKS, WYFE, WPLR, KMET, WBLM, WCCC, KYYX, WMMS, WKLS, WOUR. **MEDIUMS:** KSJO, WNEW, KEZY, KNAC, KSHE. **PREFERRED TRACKS:** Heart, Drug.  
**SALES:** Good to moderate in all regions.

LP Chart Position

- **BRIAN MAY & FRIENDS • STAR FLEET PROJECT • CAPITOL**  
**ADDS:** WKLS, WCCC, KMET, WPLR. **HOTS:** KMET. **MEDIUMS:** WKLS, WCCC, WPLR, KSHE. **PREFERRED TRACKS:** Fleet.  
**SALES:** Moderate initial response in all regions.
- 16 JOHN COUGAR MELLENCAMP • UH-HUH • RIVA**  
**ADDS:** KNAC. **HOTS:** WSKS, WPLR, KMET, WNEW, KEZY, WCCC, KYYX, WMMS, WKLS, KSHE. **MEDIUMS:** None. **PREFERRED TRACKS:** Crumblin'.  
**SALES:** Good in all regions.
- 96 MIKE'S MURDER • SOUNDTRACK • A&M**  
**ADDS:** None. **HOTS:** KYYX, WOUR. **MEDIUMS:** WLOM, WBLM, KEZY, KNAC. **PREFERRED TRACKS:** Memphis.  
**SALES:** Fair in all regions.
- 59 EDDIE MONEY • WHERE'S THE PARTY? • COLUMBIA**  
**ADDS:** None. **HOTS:** KSJO, KMET, WMMS. **MEDIUMS:** WSKS, WPLR, WNEW, WBLM, WCCC, WKLS, WOUR, KSHE. **PREFERRED TRACKS:** Title.  
**SALES:** Good to moderate in all regions.
- 51 THE MOODY BLUES • THE PRESENT • THRESHOLD**  
**ADDS:** None. **HOTS:** KSHE. **MEDIUMS:** WPLR, KMET, WNEW, WBLM, KEZY, WCCC, WKLS. **PREFERRED TRACKS:** Blue, Wheel.  
**SALES:** Moderate to fair in all regions.
- 15 THE MOTELS • LITTLE ROBBERS • CAPITOL**  
**ADDS:** None. **HOTS:** WSKS, WYFE, KMET, WNEW, WBLM, KNAC, KYYX, WOUR. **MEDIUMS:** KSJO, WPLR, KEZY, WCCC, WMMS, WKLS, KSHE. **PREFERRED TRACKS:** Summer.  
**SALES:** Moderate in all regions.
- 41 MOTLEY CRUE • SHOUT AT THE DEVIL • ELEKTRA**  
**ADDS:** WCCC. **HOTS:** KSJO, KMET. **MEDIUMS:** WCCC, WMMS, WKLS, WOUR, KSHE. **PREFERRED TRACKS:** Title.  
**SALES:** Fair in all regions.
- 127 NIGHT RANGER • MIDNIGHT MADNESS • MCA**  
**ADDS:** None. **HOTS:** KSJO, WCCC, WMMS. **MEDIUMS:** WSKS, WPLR, KMET, WBLM, WKLS, WOUR, KSHE. **PREFERRED TRACKS:** Open.  
**SALES:** Good initial response in all regions.
- 42 ALDO NOVA • SUBJECT... ALDO NOVA • PORTRAIT**  
**ADDS:** None. **HOTS:** WPLR, WCCC, WMMS, KSHE. **MEDIUMS:** WSKS, KSJO, KMET, WBLM, WOUR. **PREFERRED TRACKS:** Monkey.  
**SALES:** Fair in all regions.
- 1 THE POLICE • SYNCHRONICITY • A&M**  
**ADDS:** None. **HOTS:** WSKS, KMET, WBLM, KNAC, KYYX, WOUR. **MEDIUMS:** WYFE, KSJO, WPLR, WNEW, KEZY, WCCC. **PREFERRED TRACKS:** King, II, Breath.  
**SALES:** Good in all regions.
- 3 QUIET RIOT • METAL HEALTH • PASHA**  
**ADDS:** None. **HOTS:** WYFE, WPLR, KMET, WCCC, WMMS, WKLS. **MEDIUMS:** WSKS, KSJO, WBLM, WOUR. **PREFERRED TRACKS:** Nolze.  
**SALES:** Good in all regions.
- 49 RAINBOW • BENT OUT OF SHAPE • MERCURY**  
**ADDS:** None. **HOTS:** WSKS, KMET, WNEW, WBLM, WCCC, WOUR, KSHE. **MEDIUMS:** WYFE, KSJO, WPLR, KEZY, WMMS, WKLS. **PREFERRED TRACKS:** Street.  
**SALES:** Moderate in all regions.

## MOST ACTIVE

LP Chart Position

- **PAUL RODGERS • CUT LOOSE • ATLANTIC**  
**ADDS:** KSHE, WOUR, WKLS, WMMS, WCCC, WBLM, WNEW, WPLR, KSJO. **HOTS:** WMMS. **MEDIUMS:** WKLS, WCCC, WNEW, WPLR, KSJO. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.
- 98 THE ROMANTICS • IN HEAT • NEMPEROR**  
**ADDS:** WYFE. **HOTS:** WPLR, WBLM, WCCC, KYYX, KNAC, WKLS, KSHE. **MEDIUMS:** WYFE, WSKS, KSJO, KMET, WNEW, WLOM, KEZY, KNAC, WKLS, KSHE. **PREFERRED TRACKS:** Talking.  
**SALES:** Good to moderate in all regions.
- 66 SAGA • HEADS OR TAILS • PORTRAIT**  
**ADDS:** None. **HOTS:** WCCC, WMMS, KSHE. **MEDIUMS:** KSJO, WPLR, WBLM, WKLS, WOUR. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in all regions.
- 80 PETER SCHILLING • ERROR IN THE SYSTEM • ELEKTRA**  
**ADDS:** None. **HOTS:** KNAC, KYYX, WKLS, WOUR. **MEDIUMS:** WYFE, KMET, WNEW, WBLM, WCCC. **PREFERRED TRACKS:** Major.  
**SALES:** Moderate to fair in all regions.
- 110 THE MICHAEL STANLEY BAND • YOU CAN'T FIGHT FASHION • EMI AMERICA**  
**ADDS:** None. **HOTS:** WSKS, KMET, WCCC, WMMS, KSHE. **MEDIUMS:** WNEW, WBLM. **PREFERRED TRACKS:** Town.  
**SALES:** Fair in Midwest.
- 189 STREETS • 1ST • ATLANTIC**  
**ADDS:** None. **HOTS:** KSJO, WKLS. **MEDIUMS:** WSKS, WPLR, WBLM, WCCC, WOUR, KSHE. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in all regions.
- 90 SURVIVOR • CAUGHT IN THE GAME • SCOTTI BROS.**  
**ADDS:** None. **HOTS:** WSKS, KSHE. **MEDIUMS:** WPLR, WNEW, WBLM, WCCC, WMMS, WKLS. **PREFERRED TRACKS:** Title.  
**SALES:** Fair in all regions.
- 28 TALKING HEADS • SPEAKING IN TONGUES • SIRE**  
**ADDS:** None. **HOTS:** WYFE, WLOM, KNAC, KYYX, WOUR. **MEDIUMS:** KMET. **PREFERRED TRACKS:** Burning.  
**SALES:** Moderate in all regions.
- **TOMMY TUTONE • NATIONAL EMOTION • COLUMBIA**  
**ADDS:** WNEW. **HOTS:** None. **MEDIUMS:** WPLR, KMET, WCCC, WMMS, WOUR, KSHE. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in all regions.
- **SIMON TOWNSHEND • SWEET SOUND • 21**  
**ADDS:** WSKS. **HOTS:** None. **MEDIUMS:** WPLR, WCCC, KNAC, WMMS, KSHE. **PREFERRED TRACKS:** Answer, Title, Scaffolding.  
**SALES:** Fair initial response in all regions.
- 170 WAS (NOT WAS) • BORN TO LAUGH AT TORNADOES • GEFEN**  
**ADDS:** None. **HOTS:** KYYX. **MEDIUMS:** WLOM, WBLM, KNAC, WKLS, WOUR. **PREFERRED TRACKS:** Knocked.  
**SALES:** Fair in all regions.

## NMA Prepares For Second Entertainment Expo In Nov.

by Anita M. Wilson

NASHVILLE — The Nashville Music Association (NMA) in conjunction with *The Tennessean*, is preparing for its second annual Entertainment Expo to be held at Nashville's Municipal Auditorium Nov. 18-20. The trade show will focus on the enormity and diversity of the entertainment industry centered in Nashville, which has become the third largest money making industry in Tennessee.

Last year's three-day event drew over 14,000 people and garnered \$85,000 in revenue before expenses. Over 170 companies from Nashville's entertainment industry including record companies, publishers, video companies and others had the opportunity to display their wares to the Nashville public and other industry people.

NMA's executive director, Dale Franklin Cornelius stated, "NMA's Entertainment Expo gives people a chance to communicate with record companies, publishers, record producers, artists, film and video directors, performing rights executives, trade organizations, and all the others that make up the diversity of Nashville's growing major entertainment industry," said NMA executive director Dale Franklin Cornelius. "We're very excited about this second year of our annual celebration/exhibition that unites all the many facets of our industry here with continuous performances showcasing nationally known and prominent local talent that has an affiliation with Nashville."

Cornelius also explained that the scope of people that are focusing on this year's Expo has changed from the Nashville public to a more international event. "Last year we were geared more toward the Nashville community and tourists," she said, "but this year we are expanding the scope of the event and having more out of town exhibitors and people from Europe coming here to see what is available in Nashville. We're hoping to make Expo an international event."

### Official Proclamation

Tennessee Governor Lamar Alexander and Nashville Mayor Richard Fulton have officially declared Nov. 13-20 as "Entertainment Expo '83 Week" in Nashville, Tennessee. Throughout Nashville, billboards, posters, milk cartons and other forms of advertising have been announcing the event for several weeks.

"One of the biggest improvements over last year is the advertising department coordinated by Kathy Hooper," Steve Greil, Expo chairman said. "We have 19

billboards around town that were paid for by various organizations such as record companies and artists who are involved in the event. We also have television spots that were purchased by several advertising people in town like Purity Dairies, Elm Hill Meats, that do a lot of TV advertising, that have actually bought schedules and given them to the NMA to run our spots. We have nine radio stations involved in promoting various segments of Expo and then we have the newspaper campaign with *The Tennessean* as a co-sponsor."

In addition to Dale Franklin-Cornelius and Steve Greil, Karen Scott Conrad and Sherry Paige will serve as co-chairpersons for the second year in a row and Joan French is serving as the NMA special projects co-ordinator. Charlie Daniels and William Lee Golden of the Oak Ridge Boys will also be returning as Expo honorary co-chairmen. The chairman will be aided this year by people heading up specific areas. Greil stated that "this year we had a committee set up of 11 people who are sub-committee chairmen and are therefore responsible for a certain area such as finance, booth sales, publicity, entertainment, production and staging, advertising, transportation and hotels, programs, exhibitor communications and floor management."

This year a major emphasis was also put on booth sales and the entertainment line-up. Over 145 companies have already committed to 180 booths which range in price from \$350 for founding members of the NMA to \$425 for a 10' x 10' booth. Last year numerous organizations were awarded for their creative and informative booths.

### Talent Roster

The talent line-up for Expo '83 has turned into an impressive list of various country, rock, jazz and reggae artists. Some of the artists scheduled to perform include The Oak Ridge Boys, Charlie Daniels, Dean Martin, Bobby Bare, Carl Perkins, Jimmy Buffet, Dobie Gray, The New Grass Revival, Roseanne Cash and Rodney Crowell, Dr. Hook, Big Al Downing, The Nashville Jazz Machine and Larry Willoughby. There will be a continuous stream of performances throughout the weekend, however, fewer artists have been scheduled this year in order to give each more time on stage. Artists representing the same form of music will perform in block segments to allow persons interested in that certain kind of music a set time to hear it. All the artists performing have some connection to Nashville and will be performing free of



**NELSON'S GREATEST SUCCESS** — Columbia Records recording artist Willie Nelson recently attained triple platinum success for his "Stardust" LP that was released five years ago. Shown making the triple platinum presentation to Nelson are (l-r): Al Teller, senior vice president and general manager, Columbia Records; Nelson; and Rick Blackburn, senior vice president and general manager, CBS Records, Nashville.

charge. Friday night following a cocktail party for music industry executives, the music will shift toward an adult contemporary/pop sound, while Saturday afternoon's show will be country-flavored. Saturday night's schedule will offer rock music and on Sunday there will be a variety of forms of music and entertainment ranging from classical to gospel.

Proceeds from booth and ticket sales will once again benefit the Nashville Music Assn., however this year the profits from program and t-shirt sales will go to the W.O. Smith Community School of Music. The school is a project designed to help indigent children receive music instruction.

Tickets for the Expo '83 are \$4.00 per day or \$10.00 for the entire weekend and are on sale at the Auditorium and at outlets throughout the city.

## Beach Music Awards Taps New Members

Myrtle Beach, S.C. — The Beach Music Awards Association (BMAA), has announced the appointment of Jim Sharp of **Cash Box**, Stan Catron of BMI, and John Sturdivant of ASCAP as members of the BMAA's Advisory Board according to John X. Aragona, president of the BMAA.

As new additions to the Advisory Board, the three join a select list of music industry personnel and Beach Music aficionados involved in mapping plans for this year's awards show, set for Nov. 20 in Myrtle Beach.

In making the announcement, Aragona stated: "I'm pleased to add these new members to the Advisory Board. Not only does this give us a well-rounded group of experienced professionals and Beach Music fans, but it also provides us with a mechanism for continued expansion and promotion of the Beach Music Awards Show on a national basis."



**WHAT A GUY!** — The Nashville Assn. Of Talent Directors (NATD) honored Don Light recently at the Talent Buyers Seminar with the "Man Of The Year" award. Light is president of Nashville-based Don Light Talent and was president of NATD in 1981 and 1982. Pictured above with the award are (l-r): Billy Deaton, treasurer, NATD, Tony Conway, president, NATD, Steve Wariner accepting the award for Light, and Tandy Rice, former recipient of the award.

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# TOP 100 COUNTRY SINGLES

November 19, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
	11/12		11/12		11/12
<b>1</b> HOLDING HER AND LOVING YOU EARL THOMAS CONLEY (RCA PB-13596)	3	<b>35</b> THE CONVERSATION WAYLON JENNINGS (RCA-PB-13631)	38	<b>69</b> MY ANGEL'S GOT THE DEVIL IN HER EYES ED HUNNICUTT (MCA-52262)	57
<b>2</b> ONE OF A KIND PAIR OF FOOLS BARBARA MANDRELL (MCA-52258)	4	<b>36</b> YOU'RE A HARD DOG GAIL DAVIES (Warner Bros. 7-29472)	37	<b>70</b> WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE REBA McENTIRE (Mercury/PolyGram 812 835-7)	61
<b>3</b> A LITTLE GOOD NEWS ANNE MURRAY (Capitol P-B-5264)	7	<b>37</b> A MILLION LIGHT BEERS AGO DAVID FRIZZELL (Warner/Vive 7-29498)	39	<b>71</b> ANYBODY ELSE'S HEART BUT MINE TERRI GIBBS (MCA-52252)	62
<b>4</b> TENNESSEE WHISKEY GEORGE JONES (Epic 34-04082)	5	<b>38</b> DOUBLE SHOT (OF MY BABY'S LOVE) JOE STAMPLEY (Epic 34-04173)	40	<b>72</b> NOBODY BUT YOU DON WILLIAMS (MCA 52245)	64
<b>5</b> YOUR LOVE SHINES THROUGH MICKEY GILLY (Epic 34-04018)	6	<b>39</b> SHOW HER RONNIE MILSAP (RCA-PB-13658)	49	<b>73</b> DRIVIN' WHEEL EMMYLOU HARRIS (Warner Bros. 7-29443)	—
<b>6</b> TELL ME A LIE JANIE FRICKE (Columbia 38-04091)	9	<b>40</b> WOUNDED HEARTS MARK GRAY (Columbia 38-04137)	41	<b>74</b> FAMOUS LAST WORDS OF A FOOL DEAN DILLON (RCA-PB-13628)	78
<b>7</b> BABY I LIED DEBORAH ALLEN (RCA PB-13600)	8	<b>41</b> RUNAWAY HEART LOUISE MANDRELL (RCA-PB-13469)	48	<b>75</b> ONLY THE NAMES HAVE BEEN CHANGED PENNY DEHAVEN (Main Street MS-93015)	90
<b>8</b> SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-52257)	1	<b>42</b> YOU'VE GOT A LOVER RICKY SKAGGS (Epic 34-04044)	10	<b>76</b> SOMEBODY SHOOT THE JUKEBOX LOU HOBBS (Lobo XIII)	84
<b>9</b> DIXIE DREAMING ATLANTA (MDJ 4832)	11	<b>43</b> STREET TALK KATHY MATTEA (Mercury/PolyGram 814 375)	13	<b>77</b> THE DEVIL IS A WOMAN DAVID ROGERS (Mr. Music MM-018)	77
<b>10</b> THE MAN IN THE MIRROR JIM GLASER (Noble Vision 103)	12	<b>44</b> MIDNIGHT FIRE STEVE WARINER (RCA PB-13588)	13	<b>78</b> WALKING WITH MY MEMORIES LORETTA LYNN (MCA-52289)	92
<b>11</b> HEARTACHE TONIGHT CONWAY TWITTY (Werner Bros. 7-29505)	15	<b>45</b> BEFORE WE KNEW IT JAN GRAY (Jemex 011)	45	<b>79</b> I'M DRINKING IT OVER BOBBY HELMS (Black Rose BR-82710)	—
<b>12</b> HOUSTON LARRY GATLIN AND THE GATLIN BROTHERS BAND (Columbia 38-04170)	14	<b>46</b> WINDIN' DOWN LACY J. DALTON (Columbia 38-04133)	46	<b>80</b> NO WAY CONWAY TERESA BREWER (Signature WS4-04114)	—
<b>13</b> YOU LOOK SO GOOD IN LOVE GEORGE STRAIT (MCA-52279)	16	<b>47</b> SHE MEANT FOREVER WHEN SHE SAID GOODBYE MEL TILLIS (MCA-52285)	50	<b>81</b> UNDER LOVED AND OVER LONELY KATY MOFFATT (Permian P-82002)	95
<b>14</b> DON'T COUNT THE RAINY DAYS MICHAEL MURPHEY (Liberty P-B-1505)	17	<b>48</b> THE AIR THAT I BREATHE REX ALLEN JR. (Moon Shine 3017)	51	<b>82</b> I'VE GOT A LOT OF MISSIN' YOU TO DO JERRY MAX LANE (Stockyard SY-003)	85
<b>15</b> BLACK SHEEP JOHN ANDERSON (Werner Bros. 7-29497)	21	<b>49</b> SENTIMENTAL OL' YOU CHARLY McCLAIN (Epic 34-04172)	58	<b>83</b> THERE'S NOBODY LOVIN' AT HOME RANDY WRIGHT (MCA-52273)	83
<b>16</b> STRONG WEAKNESS THE BELLAMY BROTHERS (Werner/Curb 7-29514)	18	<b>50</b> THE WIND BENEATH MY WINGS GARY MORRIS (Werner Bros. 7-29532)	20	<b>84</b> GIVE IT BACK BRENDA LIBBY (Comstock COM 1726)	86
<b>17</b> OUTSIDE LOOKIN' IN BANDANA (Werner Bros. 7-29524)	19	<b>51</b> THIS IS JUST THE FIRST DAY RAZZY BAILEY (RCA-PB-13630)	53	<b>85</b> IT'S ANOTHER SILENT NIGHT LANE BRODY (Liberty P-B-1509)	—
<b>18</b> MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 814 195-7)	24	<b>52</b> WE REALLY GOT A HOLD ON LOVE FAMILY BROWN (RCA PB-13565)	52	<b>86</b> LOVE ME TONIGHT ELLIOT ST. PAUL (Magic MR-00217)	89
<b>19</b> EV'RY HEART SHOULD HAVE ONE CHARLEY PRIDE (RCA PB-13648)	25	<b>53</b> LONESOME 7-7203 DARRELL CLANTON (Audiograph AG 474)	55	<b>87</b> YOU REALLY GOT FOR THE HEART DAN SEALS (Liberty P-B-1512)	—
<b>20</b> OZARK MOUNTAIN JUBILEE OAK RIDGE BOYS (MCA-52288)	27	<b>54</b> ANOTHER MOTEL MEMORY SHELLY WEST (Vive 7-29461)	59	<b>88</b> I'D SAY YES PAULETTE CARLSON (RCA PB-13599)	—
<b>21</b> LONELY BUT ONLY FOR YOU SISSY SPACEK (Atlantic America 7-99847)	22	<b>55</b> YOU'RE GONNA LOSE HER LIKE THAT MOE BANDY (Columbia 38-04204)	60	<b>89</b> DON'T LEAVE ME LONELY LOVING YOU RANDY BARLOW (Gazelle GR-001-NSD)	94
<b>22</b> TAKE IT TO THE LIMIT WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131)	23	<b>56</b> I CALL IT LOVE MEL McDANIEL (Capitol P-B-5298)	63	<b>90</b> ONE STEP CLOSER THE CANNONS (Compleat-CP-116)	93
<b>23</b> QUEEN OF MY HEART HANK WILLIAMS, JR. (Werner/Curb 7-29500)	28	<b>57</b> GUILTY THE STATLER BROS. (Mercury/PolyGram 812 988 7)	42	<b>91</b> WE'VE GOT A GOOD THING GOING J.W. THOMPSON (USAC-1001-1)	91
<b>24</b> SLOW BURN T.G. SHEPPARD (Werner/Curb 7-29469)	30	<b>58</b> AFTER ALL ED BRUCE (MCA-52298)	67	<b>92</b> FOOTPRINTS IN THE SAND CRISTY LANE (Liberty P-B-1508)	75
<b>25</b> WHEN THE NEW WEARS OFF OF OUR LOVE THE WHITES (Werner/Curb 7-29513)	26	<b>59</b> BRAVE HEART THOM SCHUYLER (Capitol P-B-5281)	66	<b>93</b> HOW'D YOU GET HOME SO SOON TOM T. HALL (Mercury/PolyGram 814 560-7)	96
<b>26</b> ISLANDS IN THE STREAM KENNY ROGERS & DOLLY PARTON (RCA PB-13615)	2	<b>60</b> MISS UNDERSTANDING DAVID WILLS (RCA PB-13653)	69	<b>94</b> HIGH COST OF LEAVING EXILE (Epic 34-04041)	65
<b>27</b> IN MY EYES JOHN CONLEE (MCA-52282)	32	<b>61</b> THE BOY GETS AROUND SYLVIA (RCA PB-13589)	47	<b>95</b> KEEPIN' POWER CRYSTAL GAYLE (Columbia 38-04093)	68
<b>28</b> I WONDER WHERE WE'D BE TONIGHT VERN GOSDIN (Compleat CP-115)	29	<b>62</b> BACK ON HER MIND JOHNNY RODRIGUEZ (Epic 34-04206)	76	<b>96</b> JUST ANOTHER LOVE SANDY CROFT (Capitol P-B-5287)	97
<b>29</b> DANCE LITTLE JEAN NITTY GRITTY DIRT BAND (Liberty P-B-1507)	31	<b>63</b> I'M A SLAVE JERRY REED (RCA PB-13663)	70	<b>97</b> IT'S ALL IN THE GAME MERLE HAGGARD (MCA-52276)	71
<b>30</b> YOU MADE A WANTED MAN OF ME RONNIE McDOWELL (Epic 34-04167)	34	<b>64</b> LADY DOWN ON LOVE ALABAMA (RCA PB-13590)	54	<b>98</b> I ALMOST MISSED YOU BABY BLAKE EMMONS (Red Cricket RC-1004)	98
<b>31</b> THE SOUND OF GOODBYE CRYSTAL GAYLE (Werner Bros. 7-29452)	43	<b>65</b> YOU PUT THE BEAT IN MY HEART EDDIE RABBITT (Werner Bros. 7-29512)	56	<b>99</b> LOVERS ON THE REBOUND JAMES & MICHAEL YOUNGER (MCA-52263)	73
<b>32</b> LOVING YOU HURTS GUS HARDIN (RCA PB-13597)	33	<b>66</b> YOU WERE A GOOD FRIEND KENNY ROGERS (Liberty P-B-1511)	79	<b>100</b> SCARLET FEVER KENNY ROGERS (Liberty P-B-1503)	81
<b>33</b> MY BABY DON'T SLOW DANCE JOHNNY LEE (Full Moon 7-29486)	36	<b>67</b> IF YOUR HEART'S A ROLLIN' STONE HELEN CORNELIUS (Ameri-Cen D11-1011-A)	72		
<b>34</b> KISS ME DARLING STEPHANIE WINSLOW (MCA-52291)	35	<b>68</b> THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic 34-04226)	—		

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

A Little Good News (Chappell/Bibo — ASCAP) . . . . . 3	I Almost Missed You (Red Cricket — ASCAP) . . . . . 98	My Baby Don't (Elektra/Asylum — BMI) . . . . . 33	Tennessee Whisky (Hall-Clement/Algee — BMI) . . . . . 4
A Million Light (Peso/Wallet — BMI) . . . . . 37	I Call It Love (Hall-Clement — BMI) . . . . . 56	No Way Conway (Tebo — ASCAP) . . . . . 80	That's The Way (Acuff-Rose — BMI) . . . . . 68
Air That I Breathe (April — ASCAP) . . . . . 48	I Wonder Where (Hookit — BMI) . . . . . 28	Nobody But You (Alabama/Music Corp. of America — ASCAP/BMI) . . . . . 72	There's Nobody Lovin' (Bibo/Vogue/Chappell — ASCAP/BMI) . . . . . 83
After All (Gingham Music — ASCAP) . . . . . 58	I'd Say Yes (Tree/Tree Group/BMI/O'lyric — BMI) . . . . . 88	One Of A Kind (Warner-Tamerlane/Three Ships/Werner Brothers/Sweet Harmony — BMI/ASCAP) 2	This Is Just (Sandy-Port — ASCAP/Tree Group/Tree Pub. — BMI) . . . . . 51
Another Motel (Chappell/Intersong — ASCAP) . . . . . 54	If Your Heart's (G.I.D. — ASCAP/Royalheaven — BMI) 67	One Step Closer (April/Swellowfolk — ASCAP) . . . . . 90	Under Love And (ATV — BMI/Bud 'N' Beth — ASCAP) . . . . . 81
Anybody Else's (Rick Hall — ASCAP) . . . . . 71	I'm Drinking It Over (Kennestar — BMI) . . . . . 79	Only The Names (Kent Robbins — BMI) . . . . . 75	Walkin' With (Coal Miners/King Coal — BMI/ASCAP) . . . . . 78
Baby I Lied (Posey — BMI/Chappell — ASCAP/Unichappell/Vanhoy — BMI) . . . . . 7	I'm A Slave (Guitar Man — BMI) . . . . . 63	Outside Lookin' In (Cornellous/Hooster — ASCAP) 17	We Really Got A (Silverline — BMI) . . . . . 52
Back On Her Mind (Rodriguez — BMI) . . . . . 62	In My Eyes (Inerson-USA — ASCAP) . . . . . 21	Ozark Mountain (Blackwood/Megic Cestle — BMI) . . . . . 20	We've Got A Good (Tree/Tree Group — BMI/Cross Keys/Tree Group — ASCAP) . . . . . 91
Before We Knew It (Old Friends — BMI) . . . . . 45	Islands In The Stream (Gibb Bros./Unichappell — BMI) . . . . . 26	Queen Of My Heart (Bocephus Inc. — BMI) . . . . . 23	When The New Wears (Black Sheep — BMI) . . . . . 25
Black Sheep (Al Gallico/Algee/Anderson — BMI) . . . . . 15	It's All In The Game (Larry Spier/Mejor Songs — ASCAP) . . . . . 97	Raney Heart (Tamerlane/Writers House BMI) . . . . . 41	Why Do We Want (King's X/Rebe — ASCAP) . . . . . 70
Boy Gets Around (Tom Collins — BMI) . . . . . 61	It's Another Silent Night (Hall-Clement — BMI) . . . . . 85	Scarlet Fever (Welbeck — ASCAP) . . . . . 100	Wind Beneath (Warner/WB Gold — ASCAP) . . . . . 50
Brave Heart (DebDave/Brlarpetch — BMI) . . . . . 59	I've Got A Lot Of (Duchess — BMI) . . . . . 82	Sentimental Ol' You (Combine — BMI/Music City — ASCAP) . . . . . 49	Windin' Down (Algee/Old Friends — BMI) . . . . . 46
Conversation (Bocophus/Richway — BMI) . . . . . 35	Just Another Love (Web IV — BMI) . . . . . 98	She Meant Forever (Sabal — ASCAP) . . . . . 47	Wounded Hearts (Warner-Tamerlane/Detteco — BMI/Wood/Santa Fe — ASCAP) . . . . . 40
Dance Little Jean (Unami — ASCAP) . . . . . 29	Keepin' Power (Roger Cook/Chriswood — BMI) . . . . . 95	Show Her (Lodge Hall — ASCAP) . . . . . 39	You Look So Good (Chappell & Co./MCA/Vogue — ASCAP/BMI) . . . . . 13
Devil Is A Woman (Unichappell — BMI) . . . . . 77	Kiss Me Darling (Checkmate — BMI) . . . . . 34	Slow Burn (Bibo/Chappell — ASCAP) . . . . . 24	You Made A Wanted (Tree — BMI) . . . . . 30
Dixie Dreaming (Texas Tunes — BMI) . . . . . 9	Lady Down On Love (Maypop/Buzzherb — BMI) . . . . . 64	Somebody's Gonna (Cross Keys/Unichappell/Ven Hoy — ASCAP/BMI) . . . . . 8	You Put The Beat (Malven/Cottonpetch/Dejemus — ASCAP) . . . . . 65
Don't Leave Me (Gazelle/Freber — BMI) . . . . . 89	Lonely But Only (Chappell — ASCAP/Trl-Chappell — SESAC) . . . . . 21	Somebody Shoot The Jukebox (Guyesute — BMI) . . . . . 76	You Were A Good (Almo/Applan/Quilotic — ASCAP) . . . . . 66
Double Shot (Windsong/Lyresong — BMI) . . . . . 38	Lonesome 7-7203 (Cedarwood — BMI) . . . . . 53	Sound Of (Parquet/Lawyer's Daughter — BMI) . . . . . 31	You Love Shines (United Artists/Ideas Of Merch/Jensong — ASCAP) . . . . . 5
Drivin' Wheel (Black Tent — BMI) . . . . . 73	Love Me Tonight (Elliot St. Paul — BMI) . . . . . 86	Street Talk (Criterior/Space Case — ASCAP) . . . . . 43	You're A Hard Dog (Tree — BMI/April — ASCAP) . . . . . 36
Ev'ry Heart Shoud (Royalheaven — BMI/Dejemus — ASCAP) . . . . . 19	Lovers On The Rebound (Old Friends — BMI) . . . . . 99	Strong Weakness (Bellemey Brothers/Femous — ASCAP) . . . . . 16	You're Gonna Lose Her (Bee Neturel — SESAC/Berey BMI) . . . . . 55
Famous L (ASCAP) . . . . . 74	Loving You Hurts (Muscle Shoels Sound — BMI) . . . . . 32	Take It To The Limit (Cass County/Red Cloud/-Nebradks — ASCAP) . . . . . 22	You've Got A Lover (Shake Russell/Bug — BMI) . . . . . 42
Footprints In The Sand (Isty Lene — ASCAP) . . . . . 92	Man IN (Grandison/Haclende — ASCAP) . . . . . 10	Tell Me A Lie (Rick Hall — ASCAP/Feme — BMI) . . . . . 6	
Give It Back (Mamouth Springs — BMI) . . . . . 84	Midnights Fire (Old Friends/Silverline — BMI) . . . . . 44		
Guilty (American Cowboy — BMI) . . . . . 57	Miss Understanding (G.I.D./Dejemus — ASCAP/Royalhavan — BMI) . . . . . 80		
Heartache Tonight (Cass County/Red Cloud/-Gear/Ice Age — ASCAP) . . . . . 11	Movin' Train (Bibo/Chappell — ASCAP) . . . . . 18		
High Cost Of Leaving (Chinnichap — BMI) . . . . . 94	My Angel's Got The (Barnwood — BMI) . . . . . 69		
Holding Her (Rick Hall — ASCAP) . . . . . 1			
Houston (Larry Gatlin — BMI) . . . . . 12			
How'd You Get Home (Hellnote — BMI) . . . . . 93			

⚡ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week

# TOP 75 ALBUMS

	Weeks On 11/12 Chart	Weeks On 11/12 Chart
1 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4679)	1 9	
2 THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	5 10	
3 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	3 33	
4 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	4 43	
5 SPUN GOLD BARBARA MANDRELL (MCA-5377)	2 14	
6 DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	6 3	
7 IN MY EYES JOHN CONLEE (MCA-5434)	7 9	
8 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	10 20	
9 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4662)	9 36	
10 GREATEST HITS, VOLUME II EDDIE RABBITT (Warner Bros. 9 23925-1)	11 8	
11 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	16 6	
12 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	12 60	
13 WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	13 9	
14 KEYPED UP RONNIE MILSAP (RCA AHL 1-4670)	8 31	
15 CRYSTAL GAYLE'S GREATEST HITS (Columbia FC 38803)	15 9	
16 TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL 1-4820)	18 4	
17 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	17 26	
18 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23967-1)	14 65	
19 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	19 58	
20 DIRTY LOOKS JUICE NEWTON (Capitol ST-12294)	20 8	
21 TAKE IT THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	22 28	
22 MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	36 3	
23 ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	34 3	
24 WAYLON AND COMPANY WAYLON JENNINGS (RCA AHL 1-4826)	— 1	
25 GREATEST HITS JOHN CONLEE (MCA-5404)	28 30	
26 BURLAP & SATIN DOLLY PARTON (RCA AHL 1-4691)	26 22	
27 SNAPSHOTS SYLVIA (RCA AHL 1-4672)	21 24	
28 HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	32 6	
29 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	29 89	
30 A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38870)	30 8	
31 OVER EASY TERRI GIBBS (MCA-5443)	31 6	
32 NEW LOOKS B.J. THOMAS (Cleveland Int'l/Columbia FC 38561)	23 30	
33 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	25 2	
34 THE HEART NEVER LIES MICHAEL MURPHEY (Liberty LT-51150)	37 3	
35 NIGHT GAMES CHARLEY PRIDE (RCA AHL 1-4822)	24 8	
36 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	— 1	
37 CASTLES IN THE SAND DAVID ALLEN COE (Columbia FC 38535)	27 29	
38 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	38 58	
39 SHINE ON GEORGE JONES (Epic FE 38406)	39 30	
40 FOR EVERY ROSE JOHNNY RODRIGUEZ (Epic FE 38806)	33 8	
41 WEST BY WEST SHELLY WEST (Warner/Viva 9 23775-1)	41 35	
42 AMERICAN MADE OAK RIDGE BOYS (MCA-9390)	42 40	
43 STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	35 39	
44 GREATEST HITS DOLLY PARTON (RCA AFL-14422)	55 39	
45 PARADISE CHARLY McCLAIN (Epic FE 38584)	45 26	
46 GREATEST HITS KENNY ROGERS (Liberty LOO 1070)	59 140	
47 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	52 28	
48 SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	60 2	
49 CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL 1-8514)	— 1	
50 GREATEST HITS, VOL. II LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)	— 1	
51 LOVE LIES JANIE FRICKE (Columbia FC-38730)	67 2	
52 DELIVER OAK RIDGE BOYS (MCA-5455)	58 2	
53 YELLOW MOON DON WILLIAMS (MCA-5407)	43 30	
54 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	49 57	
55 MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	54 7	
56 A DECADE OF HITS THE CHARLIE DANIELS BAND (Epic FE 38795)	51 16	
57 TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	40 57	
58 STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	44 11	
59 PERSONALLY RONNIE McDOWELL (Epic FE 38514)	46 34	
60 LOST IN THE FEELING CONWAY TWITTY (Warner Bros. 9 23869-1)	47 40	
61 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LT-51143)	48 37	
62 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compeat CPL-1-1004)	50 28	
63 TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	56 36	
64 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	61 139	
65 SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia FC 38603)	62 29	
66 CLASSIC CONWAY CONWAY TWITTY (MCA-5424)	63 23	
67 DEVOTED TO YOUR MEMORY MOE BANDY (Columbia FC 38726)	64 6	
68 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	68 56	
69 OLD FAMILIAR FEELING THE WHITES (Warner/Curb 9 23872-1)	65 19	
70 IT'S ONLY ROCK & ROLL WAYLON JENNINGS (RCA AHL 14673)	69 31	
71 LET'S GO NITTY GRITTY DIRT BAND (Liberty LT-51146)	71 14	
72 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37540)	72 103	
73 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	73 9	
74 GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	74 59	
75 HEY BARTENDER JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)	53 18	



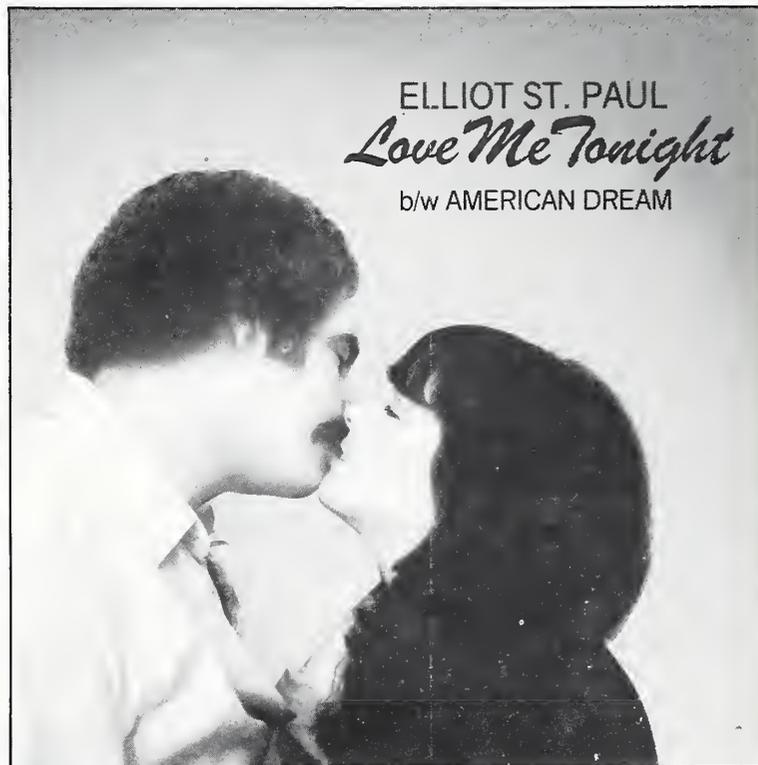
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- WMJS WICO WTHU WTSR WMAL WBBB WBXB WLAS WKLM
- WMTZ WAZA WGAS WCMA WJQS WMLC WKDO WBYE WPQR
- WKSJ WVAM WIXZ WFST WSDS WSDS KNAL KNOE WSLC
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THE COUNTRY MIKE

**NETWORKS** — Nearly 200 stations across the country have committed to air two, three-hour special programs currently being prepared by The United Stations radio network for distribution over the Christmas and New Year's holiday season. The specials are *Christmas Around The Country* and *Crystal Gayle's Golden Decade*. The first is scheduled to air the weekend of Dec. 23-25, and will feature the holiday recordings of many of the top names in country music as well as comments from the artists themselves about their memories of the holiday season. **Willie Nelson, Alabama, The Oak Ridge Boys, Charley Pride, Dottie West, The Statler Brothers, Mickey Gilley and The Bellamy Brothers** are among the 27 artists to be featured. The *Crystal Gayle* special will be a hit-filled program highlighting the past 10 years of her career in country music. These two programs are the last in the United Stations' country *Six Pack* series for 1983 . . . The Mutual Broadcasting System presents a Christmas music special, *The Oak Ridge Boys and Eddie Rabbitt* which will be multicast in-stereo on the weekend of Dec. 17-18. The program is hosted by **Lee Arnold**, and will spotlight these two country music performers in a Yuletide special that will mix the classic hits of the guest artists with selected Christmas songs.



**DREAMING OF HITS** — Members of Atlanta recently visited WPLO/Atlanta to promote their second Top ten hit "Dixie Dreaming." Pictured above are (l-r): Allen Collay and Alan David of the group; WPLO's Jim Stewart; and Brad Griffiths and John Holder of Atlanta.

**STATION PROFILE** — **WDAK/Augusta** has been on the air for at least 43 years, having spent the last three years programming country. The station is on the air 24-hours, a day 5,000 watts by day, 500 by night. **Alan Woodall** is general manager, **Jim Martin** is sales manager, **Jessica James** acts as program director and **Doc Hollday** serves as music director. The station lineup includes **Ken Carllie**, 6-10 a.m.; Holiday, 10 a.m.-3p.m.; James, 3-7p.m.; **Roger Byford** (also known as the Cockney Cowboy), 7 p.m.-midnight; and **John Chase**, midnight-6 a.m. **WDAK** is also known for having the Southeast's only antique radio museum which houses radios that date back to the 1920s. The collection is valued at more than \$80,000.

**THANKS** — **KWEN-FM/Tulsa** recently held its third annual Client Appreciation Party at Chisolm's, one of the finest country and western clubs in Tulsa. K95FM clients and guests enjoyed over 400 pounds of mesquite/smoked quail and steak, boiled shrimp and crab claws. Beverage coasters resembling record albums were given away as souvenirs of the memorable evening. **Richard Ferguson**, president of **KATZ Broadcasting Company**, which owns and operates **KWEN**, and general manager, **Robert Blackman** were on hand to personally thank clients for their support over the past year. **STATION CHANGES** — **Don Drees**, morning drive anchor at **KBRQ/Denver**, has been promoted to senior news director. In addition to his regular drive shift, Drees will assist in making assignments and coordinate sports coverage . . . After leaving **WKLM/Wilmington**, **Al Watkins** was named the #1 country D.J. in a local survey. So now Watkins is returning to **WKLM** as the morning man. He will be on the air 6-9 a.m. Watkins will also continue his video business as well as pursue his other musical interests . . . **Kevin O'Neal** at **WPAP/Panama City** has taken on the responsibilities of music director as well as continuing his present duties as program director. O'Neal has been with **WPAP** for 14 months. He has requested that music calls be made on Tuesdays and Wednesdays only from 1-3 p.m. The new phone number for music calls is (904) 769-5118.

**"THE SOUND OF GOODBYE"** — This is my final issue as **Cash Box** country chart manager and I would like to take this opportunity to thank everyone who has made my stay at **Cash Box** an enjoyable one. The past two and a half years have been very rewarding and again I want to say thanks for your cooperation and continuing support. I can be reached at **RCA Records**, 30 Music Square, W., Nashville, TN 37203. Please send all country radio related material to **John Lentz**, **Cash Box Magazine**, 21 Music Circle, E., Nashville, TN37203.

juanita butler

PROGRAMMERS PICKS

Mark Thomas	WKMF/Flint	Sentimental Ol' You — Charly McClain — Epic
Tom Newman	KGA/Spokane	That's The Way Love Goes — Merle Haggard — Epic
Mark Tudor	WTQR/Winston-Salem	Back On Her Mind — Johnny Rodriguez — Epic
Rocky McCumbee	WVAM/Altoona	You Were A Good Friend — Kenny Rogers — Liberty
Marvin Paul	KNAL/Victoria	Wedding Bells — Margo Smith — Moonshine
Tony Kidd	WZZK/Birmingham	Show Her — Ronnie Milsap — RCA
Rick Cardarelli	WLSR/Akron	After All — Ed Bruce — MCA
Reggie Neal	WXBQ/Bristol	Show Her — Ronnie Milsap — RCA
Dan Roberts	KFGO/Fargo	That's The Way Love Goes — Merle Haggard — Epic
Jay Davies	KCJB/Minot	You Were A Good Friend — Kenny Rogers — Liberty
Mike Carta	WIL/St. Louis	Show Her — Ronnie Milsap — RCA

SINGLES REVIEWS

OUT OF THE BOX



**SYLVIA** (RCA PB-13689)  
**I Never Quite Got Back** (3:33) (Collins Court Music/Lodge Hall — ASCAP) (D. Pfrimmer, M. Reid) (Producer: T. Collins)  
 Sylvia's latest collaboration with Collins has resulted in one of her best songs to date. It's a step away from her usual style and has her sounding more mature than ever. The love ballad offers a simple and easy flowing production.

FEATURE PICKS

- TERRI GIBBS** (MCA-52308)  
**Tell Mama** (2:58) (Fame — BMI) (C. Carter, W. Terrill, M. Daniel) (Producer: R. Hall)
- GENE WATSON** (MCA-52309)  
**Drinkin' My Way Back Home** (2:04) (Vogue/Partner/Welk — BMI) (D. Scaife, R. Scaife, P. Thomas) (Producers: G. Watson, R. Reeder)
- GALE WAHL** (Comstock COM-1720)  
**The Hotter The Fire** (3:05) (White Cat — ASCAP) (E. Burgess, M. Reinhart) (Producer: P. Parker)
- JOE MOON** (Moon BJM-1)  
**I'm Just Crazy Enough** (3:03) (Honeytree/Pellom — ASCAP) (S. Collom) (Producer: S. Sechler)
- JUDY KELLAR** (Pacific Sounds P.S.R. 1000)  
**Say It's Me** (2:50) (Hall-Clements — BMI) (SKinner, Wallace, Bell) (Producer: D. O'Bits, J.L. Wallace)
- JAMES MARVELL** (Red Cricket RC-1003)  
**Virginla** (2:43) (Red Cricket — ASCAP) (R. Mareno, C. Lombardo) (Producer: R. Mareno)
- RON REELEY** (Reflex RR-8305)  
**Some Such Foolishness** (3:30) (Barnwood — BMI) (R. Alan) (Producer: E. Kilroy)
- BILLY PARKER & WEBB PIERCE** (Soundwaves SW-4719)  
**Memory Number One** (2:34) (Cedarwood — BMI) (W.P. Walker, M. Powell) (Producer: J. Gibson)

NEW AND DEVELOPING

**BILL MEDLEY** (RCA PB-13692)  
**Till Your Memory's Gone** (3:03) (Swallowfork/April — ASCAP) (B. Rice, M.S. Rice) (Producer: J. Crutchfield)  
 Righteous Brother Bill Medley teams up with producer Jerry Crutchfield on "Till Your Memory's Gone," bringing his unforgettable vocal style to the country/pop field. Medley's deep gravelly voice combined with an easy listening production results in a perfect format for his to express his talents.



ALBUM REVIEWS

**DON'T LET OUR DREAMS DIE YOUNG** — Tom Jones — Mercury 814 448-1M-1 — Producers: G. Mills and S. Popovich — List Price: 8.98 — Bar Coded  
 Welsh singer Tom Jones' third PolyGram LP, "Don't Let Our Dreams Die Young," blends contemporary country with Jones' own unique style for an overall pleasing collection of love songs. Highlights include the ballad "I've Been Rained On Too," the upbeat "You've Got A Right," and "This Ain't Tennessee And She Ain't You," a bittersweet song about a lost love. Co-produced by Gordon Mills and Steve Popovich, effective guitar and keyboards are offered throughout the album.

**WITHOUT A SONG** — Willie Nelson — Columbia FC 39110 — Producer: Booker T. Jones — List: None — Bar Coded  
 Nelson's 1978 "Stardust" collaboration with producer Booker T. Jones garnered him triple platinum status and they have once again teamed up for "Without A Song." The package is full of slow love ballads enhanced by organ sections played by Jones and strings by the London Symphony Orchestra. Nelson is joined by International superstar Julio Iglesias for "As Time Goes By."

# COUNTRY COLUMN

**WILLIE GOES TRIPLE** — Willie Nelson's 1978 album release, "Stardust" has just been certified triple platinum, making Nelson the third country artist to receive this distinction. He joins **Alabama** and **Waylon Jennings** as the two previous acts to garner album sales in excess of 3 million. Waylon Jennings' "Greatest Hits," Alabama's "Feels So Right" and "Mountain Music" had previously been the only albums to reach that mark. "Stardust" is usually considered to be Nelson's greatest musical accomplishment yet, and has remained on the **Cash Box** Country Albums chart 285 weeks since its release five years ago. The album was produced by **Book T. Jones** and the duo has recently teamed up once again for Nelson's latest album "Without A Song."

**OAKS TREAT FANS** — The **Oak Ridge Boys** recently gave away hundreds of tour books after a concert when they couldn't come to a concessions agreement with the concert hall. The Oaks use a standard 30% rate and when the hall asked for more, the Oak Ridge Boys decided to leave its merchandise packed in the trucks. However, they didn't want the fans to go home empty handed, so after the show, the Oaks' staff gave out free tour books that usually sell for \$6.00. Within 10 minutes they had given out over 500 books, and continued until the last fan was gone. The problem of halls asking for increasing concession rates is becoming more of a problem all the time and several groups are having to come up with ways to be fair to the fans and still make money on the concessions.

**PRODUCING HITS** — Atlantic/America recording artist **Larry Willoughby** (c) showcased in Nashville recently at the Tennessee Performing Arts Center for industry executives, friends, and artists. Attending the show was ASCAP's **Merline Littlefield** (l) and Willoughby's producer, **Rodney Crowell** (r).

**Police** and **The Fixx** played at Rupp Arena in Lexington, Kentucky last week to a crowd of 23,000 people and put on one of the best rock concerts around this area in a while. The **Fixx** played in Nashville earlier this year at the beginning of their tour with **A Flock Of Seagulls** and the improvement in the band over the summer was remarkable. Their stage presence had developed to a high level and their interaction with the crowd was remarkable. They should be headlining next year if Sunday's concert is any indication of the average show. Speaking of headline acts, the **Police** showed how they have become one of the top rock acts this year. The group performed one hit after another and the sexy **Sting** had the girls going wild.

**CONGRATULATIONS** — **Shay Angelica Harper** was born to Indigo Music Group vice president **George Harper** and his wife **Stacey**. The 5-pound, 3-ounce girl was born at

Nashville's Baptist Hospital on Oct. 20.

**BACK IN THE STUDIO** — **Glen Campbell** has returned to Nashville to record an upcoming album with producer **Harold Shedd** at the Music Mill. This is Campbell's first collaboration with Shedd and the first recording he has done in Nashville since 1963. The album will be released in mid-February. Glen was accompanied to town by his wife **Kim** and their beautiful new baby son, **Nicholas Caledonia**.

**STUDIO 19 RE-OPENS** — Nashville's **Studio 19**, originally opened in 1961, re-opened last week after a two-month closure for major renovation. The control room was doubled in size and completely rebuilt.

**LOCAL BOYS HIT HOLLYWOOD** — **Sawyer Brown**, a local five-man band has been winning several contests in Los Angeles lately. The group entered **Ed McMahon's** show *Star Search* and has won four weeks in a row. Each week they are challenged by a new group and usually a new group wins every week, but the boys have done so well they have been unbeatable. The first of the shows aired Friday, Nov. 11 and the group will appear for the following three weeks at least. Each win garners it a \$1,000 prize and qualifies the band for the grand prize of \$100,000. As a result of its success so far, Sawyer Brown has already qualified for the semi-finals.

**OOPSI** — When **Lee Greenwood** won his first CMA award for Male Vocalist of the Year several radio stations were anxious to interview him, so he obliged. Unfortunately one over-zealous air personality accidentally hit Lee's glass award with a tape recorder and chipped off the base. When Lee was asked if he would want the CMA to replace it he answered, "Not on your life, I'm holding the one they gave me, but I believe I'll keep it on the mantle from now on."

**HAPPY 50th BIRTHDAY** — The Jamboree U.S.A. recently celebrated its 50th birthday with a star-studded celebration. **Charley Pride**, **Janle Fricke** and **Steve Warner** joined a group of politicians and fans at the Capitol Music Hall for a show commemorating the past 50 years with several of the original performers doing their same show from the first aired show on WWVA Radio. Pride closed out the ceremony and was joined by Warner and Fricke as back-up singers before an eight-foot cake was wheeled on stage.

anita m. wilson

## For The Record

A story in last week's Issue of **Cash Box** concerning the Dick Clark Media Archives included the wrong address for the firm. The Archives are located at 3003 W. Olive Ave., Burbank, Calif. 91505, and we regret any problems this mix-up caused for our readers.

## New Relativity Releases

LOS ANGELES — Relativity Records, Inc., the domestic label arm of Important Record Distributors, Inc., is releasing its first three fall releases which include **Marsha Raven's** "Raven," **Alien Sex Fiend's** "Ignore the Machine" 12" single and **Clock DVA's** EP "Breakdown."

# Brenda Libby

(COM-1726)

"GIVE IT BACK"

Produced By  
**WAYNE CARSON**



Brenda Libby



Brenda Libby



Brenda Libby



COMSTOCK RECORDS, LTD. P.O. Box 3247 SHAWNEE, KANSAS 66203 (913) 631-6060



**MENUDO ON A SILVER PLATTER** — RCA International recently presented a silver commemorative album to Menudo and group founder Edgardo Diaz in recognition of initial orders in the U.S. and Puerto Rico of over 200,000 copies for Menudo's RCA International debut LP, "A todo Rock". Pictured at the presentation are (l-r): Ricky; Charlie; Johnny; Ray; and Diaz. Seated in foreground is Roy.

## Yetnikoff Bangs CBS Drum At Wall Street Analyst Meet

(continued from page 5)

considering handling several new product lines suitable for the youth market such as video games, home video and computer software.

Expressing a general confidence in the video sphere, Yetnikoff reported that the Group is pursuing several new avenues of exploitation through television and films. "We're setting up a production unit to promote our artists and make a few bucks," he said, adding that plans are still being formulated. In the area of promotional music videos, Yetnikoff emphasized that the format "has become extremely important" for introducing and promoting artists. "The artists think we don't love them if we don't do it," he said.

### Fielding Questions

Fielding questions during the latter half of the session, Yetnikoff addressed both the possible merger of WEA and PolyGram, and CBS's recent signing of the Rolling Stones to a long-term contract.

"We're not afraid of it," Yetnikoff said of the proposed merger between two of the Group's largest competitors. However, he was quick to number reasons why he is displeased by it. "We've opened a large leadership in market-share in most of the world's markets," he said. "We've been slugging it out in the trenches. To change that with the stroke of a pen is — at minimum — irritating." Additionally, Yetnikoff said that he has been advised over the years that such a merger between CBS and another major record manufacturer would be illegal, echoing remarks he recently made when calling for discussions with any parties interested in a merger with CBS Records. Despite his own move towards seeking a possible merger, Yetnikoff said he felt the proposed marriage of PolyGram and WEA was "not that good for the industry" because it will have a concentrating effect leaving "new artists less places to go to." He stressed that any deal between PolyGram and WEA "won't close without a fight."

### Stones Signing

On the issue of the Rolling Stones signing, the Group president said the company never releases dollar figures on contracts, but suggested reported figures in the neighborhood of \$28-million were inflated. "Journalists tend to exaggerate," he said,

claiming that press reports on the dollar amount payed to Paul McCartney by CBS had been inflated nearly 300 percent. Specifically defending the deal with the Rolling Stones, Yetnikoff said that based on the sales of the group's last four albums, the deal "should work out well." Speaking generally, he said that CBS has made money on approximately 90 percent of their big money contracts. "We have not lost a lot of money on big deals," he said. The Group's contract with the Rolling Stones starts six months after they deliver a greatest hits album to Atlantic, which is scheduled for the middle of next year. CBS also gets the back catalog of Rolling Stones Records in two years, with the masters all reverting to the band after almost 10 years. Yetnikoff added that because the deal is worldwide — the first the Rolling Stones have had — CBS will have a better chance to exploit the catalog than any previous label.

Trying to gauge the future, Yetnikoff said that record rentals and home taping are the only remaining "structural problems" facing the industry. "I don't think a favorable ruling in the Betamax case will necessarily help the record business," he said. "Our relief can only come from Congressional action and I think it's imperative." He added that during the last year, the record industry has been able to overcome other "structural problems" including the economy, video games and a lack of new music.

Asked to predict whether the Records Group could repeat its '83 performance, Yetnikoff was guardedly optimistic. "It's a volatile business," he said. "But we've broken so many artists this year, we expect next year to be good. We're proceeding with optimism."



**LADY FLASHDANCE** — Pictured above are (l-r): American Music Management, Inc., president John Lombardo and Joe "Bean" Esposito, who performed the third single released from the Flashdance soundtrack entitled "Lady, Lady, Lady."

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	11/12
<b>1 JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	1	21
<b>2 FEEL THE SPIRIT</b> THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	2	12
<b>3 I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	4	11
<b>4 ROUGH SIDE OF THE MOUNTAIN</b> F. C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	3	27
<b>5 DETERMINED</b> TRAMAIN HAWKINS (Light-5821) "I'm Determined"	5	6
<b>6 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	6	10
<b>7 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	9	5
<b>8 PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Ornyx/Benson R 3631) Title Cut	7	32
<b>9 THIS TOO WILL PASS</b> JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	11	4
<b>10 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	8	33
<b>11 PRAYER AND FAITH</b> KEITH PRINGLE AND THE PENTECOSTAL COMMUNITY CHOIR (Savoy SL-14719) Open	10	10
<b>12 LONG TIME COMING</b> WINANS (Light 5826) Open	12	7
<b>13 LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	14	30
<b>14 MAKE ME AN INSTRUMENT</b> CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	15	16
<b>15 YOU BROUGHT THE SUNSHINE</b> THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	13	54

### Inspirational

	Weeks On Chart	11/12
<b>1 WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	1	18
<b>2 SIDE BY SIDE</b> IMPERIALS (Dayspring/Word 7014112015) "Wait Upon The Lord"	4	7
<b>3 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) Open	3	82
<b>4 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R 3818) Title Cut	2	22
<b>5 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	8	44
<b>6 LEGACY</b> MICHAEL CARD (Milk & Honey MH1045) Open	6	11
<b>7 LEGACY</b> BENNY HESTER (Myrrh MSB-6704) Open	7	14
<b>8 MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	5	23
<b>9 SIGNAL</b> DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	12	3
<b>10 MORE</b> MYLON LEFEVRE & BROKEN HEART (Myrrh MSB 6753) Open	10	17
<b>11 PRESS ON</b> JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	11	8
<b>12 COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	9	15
<b>13 PASSIN' THE FAITH ALONG</b> THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	14	22
<b>14 THE GIFT GOES ON</b> SANDI PATTI (Impact Records-R03874) "O Magnify The Lord"	15	16
<b>15 I PUT AWAY MY IDOLS</b> DION (Dayspring DST 4109) "Day Of The Lord"	13	28

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.

## ALBUM REVIEWS

**NOT OF THIS WORLD** — Petra — Star Song — SPCN 7-102-05086-0 — Producer: J. D. Brown — List: 8.98

Petra's most recent LP since "More Power To Ya" is a strong follow-up featuring its heavy-rock sound with screaming guitars and alluring vocal lines. John Slick wrote two of the songs on the album and arranged Petra's instrumental version of the traditional hymn "Doxology." Although the majority of the album is pure rock, the title-cut is a moving ballad and sets the stage for the emphasis that the music and the message is "Not of This World."

**DON'T LOOK DOWN** — Barry Crompton — Benson Company/Pilgrim America Records — RO3987 — Producers: J. English and R. Nenow — List: 6.98

Barry Crompton's latest, "Don't Look Down," is a high quality collection of pop/rock gospel songs with infectious melodies and a Christian message. Crompton's smooth vocals are backed-up with the pulsating rock of the Joe English Band. The single, "Innocent Man," an easy-rock account of the crucifixion was written by Tom Douglas, James Isaac Elliot, Scott Roley, and John Lawry. "Everything I Need" and "The Fools We Are," written by Crompton, are among the other strong cuts on the album.



**MCA MUSIC MEET** — MCA Music recently held its annual confab in Boca Raton, Florida, to discuss strategies for the upcoming year. Personnel from branch offices in Los Angeles, New York, Nashville, London, England, Vancouver, Canada and Sydney, Australia were on hand. Pictured standing (l-r): Mark Koren; Debbie Previti; Dan McGill; Debby Dill; Mike Lembo; Rick Shoemaker; Rocket Norton; Scott James; Chris Gilbey; Mark Warrick; Jon Stone; Mike Millius; Pat Higdon; and Eugene Epperson. Pictured seated (l-r): Cyril Simons; Leeds Levy; Steve Walters; John McKellen; Jerry Crutchfield; and Serena Benedict.

## Radio Play And Int'l Market Spark Fifth Annual BMA Meet

(continued from page 5)

George Clinton expressed his frustration with what he sees as the current and all too-eager acceptance of British groups that borrow heavily from American black music. "I've been here 10,15 years, but if I come from England and England says 'he's cool,' pop stations will respect that," he said. "These groups take so much from us, and I want to get to England before that happens. My solution is to be involved with those groups. The atmosphere over there is much more respectful of black music anyway."

The issue of crossover was hotly contested all throughout the three days, from Ware's opening remarks to Epic artist Mtume's vehement request for participants to not be blind to their base. "What are we crossing over from?" he asked. "Do we protest the situation or provide ourselves with better alternatives? I am tired of banging on the door. Let's build our own house."

Competing New York program directors Barry Mayo (KISS-FM) and Frankle Crocker (WBLS), and WDAS/Philadelphia program director Joe "Butterball" Tamburro offered differing viewpoints on the current programming question. Each agreed racism was an issue to be addressed, but Mayo excited the audience with his statement that "racism is not a thing for us to worry about." Mayo explained that racism at the radio programming level keep urban and black stations successful in the ratings. "Understand that racism is making us number one," he said. "Black programmers are going to have problems if the pop stations open some doors." Mayo called for programmers and artists to take advantage of the situation. "Don't blow your base by catering to crossover thinking," he advised. "The biggest crossover records 'Shining Star,' 'Sexual Healing,' 'Julcy Fruit' — haven't been pop. That's not what white people want from us. That's not why they listen to our stations. The black artists have to have us before they have them."

Although little was offered in concrete programs at the conference Ellis proposed active participation in the political process. "You can have as many Bootsy's and Bobbi Humphrey's as you can find, but unless you change the political situation, we'll still be here 25 years from now talking the same thing," he observed. "You've got to look for the connections, and act on them. You must get black radio owners involved in meetings, in the community. You can't go running to the record companies or to MTV

to change anything."

Closed doors at the music video level was another issue tackled at the conference. The "New Technologies" session, intended as an informational forum, did little to address the question, although Bob Johnson, president of Black Entertainment Television, outlined the lack of cable programming for the black community. "There is a benign neglect of black interests," he noted, stating that economics plays a large part in the program decision-making process. "The major urban centers, such as Detroit, Chicago and Boston are not even wired for cable. Black America does have a viewing interest that is not being served. Our goal is to showcase talent that's really being ignored."

Les Garland, vice president of programming for the oft-criticized MTV, braved the session with a prepared publicity statement that avoided the controversy surrounding the music channel's alleged exclusive program policies.

Other concerns of the conference centered on the overseas market. Ware cited the intent of the BMA to develop a program to make money and do business worldwide, specifically in West Africa. At the luncheon session on the international black music market, Kendall Minter of the Black Entertainment Lawyers association emphasized the universality of black music and advised participants to do their homework.

"This is a business, no matter how emotional the elements are," he stated. "Analyze what companies are strong. Consider regional differences in royalty payments. Understand the foreign exchange rate. Organize your publishing deals. Know who, what, when and where."

Dick Griffey, chairman of Solar Records and president of BMA, noted the African market represented over 100 million people. "If we stop getting played on the radio in New York, I'm leaving and making my home in Lagos. Think about that. Last year Shalamar sold more records outside the U.S. than in. Think about that," he exclaimed.

Sunday's gospel sessions proved successful as a BMA gospel advisory council was formalized by panelists Irene Ware, Milton Briggam, Fred Mendelson, Don Barly Allen, Carl Williams and Adelle Lumpkin.

The weekend's activities concluded with a star-studded salute to Miles Davis at Radio City Music Hall. Proceeds from the event helped BMA realize a \$10,000 profit from this year's conference, up from the \$60,000 less posted last year.

## TOP 30 ALBUMS

	Weeks On Chart	11/12 Chart		Weeks On Chart	11/12 Chart
<b>1 INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	2	13	<b>16 AN EVENING WITH WINDHAM HILL LIVE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1026)	16	7
<b>2 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	1	7	<b>17 THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	17	15
<b>3 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	4	23	<b>18 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	19	4
<b>4 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	3	12	<b>19 MAKE IT LAST</b> HUBERT LAWS (Columbia FC 38850)	25	2
<b>5 TARGET</b> TOM SCOTT (Atlantic 7 80106-1)	12	4	<b>20 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	23	2
<b>6 MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	7	17	<b>21 CITY KIDS</b> SPYRO GYRA (MCA 5421)	11	17
<b>7 STANDARDS, VOL. 1</b> KEITH JARRETT (ECM 23793-1)	8	9	<b>22 INVITATION</b> JACO PASTORIUS (Epic FE 38934)	15	12
<b>8 PASSIONFRUIT</b> MICHAEL FRANKS (Warner Bros. 9 23962-1)	9	5	<b>23 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	24	49
<b>9 SCENARIO</b> AL DI MEOLA (Columbia FC 38944)	5	5	<b>24 THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	20	21
<b>10 SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	13	7	<b>25 THE CLARKE/DUKE PROJECT II</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	—	1
<b>11 AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	14	32	<b>26 LOW RIDE</b> EARL KLUGH (Capitol ST-12253)	26	30
<b>12 TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	6	23	<b>27 ISLAND BREEZE</b> ERIC GALE (Musician/Elektra 9 60198-1)	27	14
<b>13 JARREAU</b> (Warner Bros. 9 23801-1)	10	32	<b>28 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	—	1
<b>14 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	—	1	<b>29 BLOW YOUR OWN HORN</b> HERB ALPERT (A&M SP-4949)	22	8
<b>15 OREGON</b> (ECM 23796-1)	18	5	<b>30 LES FLEURS</b> RAMSEY LEWIS (Columbia FC 38787)	21	20

## ON JAZZ

**SWING LOWE** — Although he once made New York his home base, guitarist **Mundell Lowe** hasn't been seen much in these parts for quite some time. So when he slipped into New York last week for an engagement at Village West, we couldn't resist sitting down with him and catching up on some of the changes. Although prolific as a leader for recording dates at one point, Lowe's journey to California in 1965 pretty much put the brakes on that part of his career. "I went out to work for Screen Gems," he told us, "and before I knew it, 10 years had gone by. I realized I couldn't live with it." As a result, Lowe got involved with the production of music programs for PBS station KCET, but "again, found myself not playing enough." Recording again for Dobre's jazz subsidiary, Lowe began splitting his time between six months of film studio work and six months of touring. He recently added the post of music director for the Monterey Jazz Festival to his duties, and struck a deal with Pausa Records that allows him to both record and produce for the label. His first project, naturally enough, is his own quartet **TransWest** featuring bassist **Monty Budwig**, drummer **Nick Ceroli** and reedman **Sam Most**, and their debut disc has just been released. Although he began his association with Pausa by focusing on his own work, Lowe says his next project will be an album by Dallas pianist **Freddie Crane**. After such a long sabbatical from the record industry, Lowe observes that he is "beginning to realize that the record industry is no longer the same. They're much more interested in product that's geared towards bigger sales. As a jazz artist, you can be lucky enough to get a live recording that works; otherwise, you have to produce a packaged product." With his own background as an artist, there's no doubt that Lowe will make a sympathetic producer. "I'm still of the opinion that everything should be of the highest caliber," he remarked. "I spent years settling for what the A&R men thought should be a take. But it was my fault for not insisting. And that's wrong."



**MINT CONDITION** — Dan Morgenstern (l) recently appeared at the Franklin Mint Museum in Pennsylvania to discuss trends in jazz. Morgenstern is director of the Institute of Jazz Studies at Rutgers University, which recently issued the collection "The Greatest Jazz Recordings of All Time," in cooperation with the Franklin Mint Society.

**BIG BANDS ON THE RISE** — When big bands are mentioned, one naturally thinks of the twenties, thirties and forties, and names like **Fletcher Henderson**, **Andy Kirk**, **Lucky Millander**, **Count Basie**, **Duke Ellington** and **Benny Goodman** come to mind. And while the small group has been the preferred vehicle for the moderns, big bands have always held on, at least as an oddity. But lately the large group format has been mounting a strong comeback, mostly as a vehicle for experimentalists. This week, big

(continued on page 30)



**MIRACLE WORKER**—Coinciding with the release of her latest album, "Sixteen" which features the current pop R&B hit single, "Million Dollar Babe," Stacy Lattisaw recently played at New York City's Beacon Theatre. Shown backstage at the Beacon are (l-r): Clarence Bullard, Atlantic/Cotillion local promotion rep; Lattisaw; Rita Roberts, cotillion Records; Simo Doe, Atlantic director of national publicity; and Horace Burrell, Atlantic publicity manager.

## THE RHYTHM SECTION

**UNIVERSAL RHYTHMS** — A cool New York weekend was warmed by the artists present at the recent Black Music Association conference (see separate story). **George Clinton, Bootsy Collins, Mtume, Bobbi Humphrey, Nile Rodgers and Howard Hewitt** of Shalamar sparked an early Saturday morning panel and there were hearty hugs all around following the lingering lurch for the doors. The stars were out for the tribute to **Miles Davis** event, "Miles Ahead," at Radio City Music Hall. In addition to the pop and jazz luminaries on stage, visible in the audience were **Jermaine Jackson, Ashford & Simpson, Melba Moore, Carrie Lucas** and the little-seen **Nesuhl Ertegun**. The highlight of the evening was, of course, the presence of Mr. D himself, no doubt convinced of his need to be on hand by wife **Cicely Tyson**; as host **Bill Cosby** reminded the sell-out crowd, "Cicely's in charge of his behind now!" Though the intent of the tribute was led astray by the star turns of a number of well-meaning vocal groups, the gracious, albeit brief, contributions of **Shirley Horn, Chris Connor, Art Farmer** and Davis' 1960's rhythm section of **Herbie Hancock, Ron Carter** and **Tony Williams** deserve special mention. Horn was shimmering in her set consisting of vocal versions of Miles-style classics. Hancock's group evoked memories of the original combo's climate while exploring new territories in the confines of the night's lengthy production. Absent, however, was saxophonist **Wayne Shorter**. **George Benson** managed to produce some chops in his appearance, although a bit of L.A. flash kicked in for a crowd-pleasing rendition of "Stardust" and the sentimental "Greatest Love Of All." He joined an all-star horn section that included Davis alumni **Jackie McLean, George Coleman, Jimmy Heath** and **Pepper Adams**, and their (once again) brief solo performances were accompanied by the priceless visual delight of each gentleman's largesse diminishing in proportion to the increase of their horn size. **Dizzy Gillespie, Teo Macero, George Weln, Carlos Santana** and **Sarah Vaughan** made their presence felt via taped messages. Diz, remembering the first time he had seen and heard a young Miles, noted, "I don't know where he's from, but I do know where he's going." Cosby was his usual indulgent, silly self, but as a long-standing friend of Davis, he managed to be the most appropriate candidate to keep the reluctant honoree on stage for the awards presentation. Peering above dark glasses, Davis patiently stood through a number of plaudits while craning his neck to eyeball a way out backstage. Tyson tugged at his sleeve occasionally, and Davis even stood pat for a re-enactment of a doctorate presentation from Fisk University. Couldn't get next to having the collegiate robes on, however, and signaled to Cosby to simply have them gently draped on his shoulders. **Al Teller** of Columbia Records read a prepared speech, but his best line was ad-libbed as Davis started to wander: "Miles, you've been with us 28 years. Just hang in there another five minutes!" The kick for us, though, came when Teller brought out an authentic turn-of-the-century gramophone as a gift to Davis. The trumpeter scoped the machinery and its laudatory plaque bemusedly, but visibly, genuinely, brightened when Teller offered a set of original Bessie Smith and Louis Armstrong 78s. The nearly four-hour program concluded with a hard-driving 40-minute set from Davis' current ensemble. The night was still young, as tuxedos and evening gowns piled into limos and a rare cab for the after-hours party. Yeah, Miles and Cicely showed. Cosby came late, puffing on a huge cigar, and with hat and coat still on, was beside himself for missing Davis' unexpected cameo . . . Sandwiched in between the weekend's events was a club appearance by **Sonny Rollins**. Uptemp and non-stop with a young band, Rollins was magical as always.

**MTV, OR, HERE WE GO AGAIN** — **Les Garland** showed a lot of guts appearing for the BMA's "New Technologies" panel, though MTV's presence was a curious one. Question marks were raised again when a perusal of the souvenir booklet for the Miles Davis tribute featured, among other industry ads, a full-pager from the music video channel "saluting" the evening's star. A clever use of the MTV logo was utilized, sure, but one doubts such a good-will gesture will ever show up on screen.

**NAMES IN THE NEWS** — **Nile Rodgers** in the studio day and night. A **Chic** LP is forthcoming . . . **Girola Gaynor** set to get back into the studio to put together an album based on the strength of her current Silver Blue Records smash, "I Am What I Am." Label president **Joel Diamond** will once again be manning the production helm . . . Background vocalist **Diva Grey** out with a 12" entitled "Call Me (I Got What You Want)." One side is a standard club mix while the flip features a hot **Carlos Alomar** guitar . . . **The Staple Singers** are back, this time on LARC Records. The CBS-distributed label has not set a release date for the forthcoming LP. Family member **Purvis Staples** will produce . . . New **Jacksons** LP, ready since the start of fall is due out in February '84 with a tour to follow . . . As expected, no **Stevie Wonder** LP before the end of the year. Motown's released a special promo 12" to spotlight Wonder's commitment to Martin Luther King, Jr. Day. "Happy Birthday" is on the A, with excerpts from King speeches on the B . . .

harry weinger

## TOP 75 ALBUMS

	Weeks On Chart	11/12		Weeks On Chart	11/12
<b>1 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059ML)	2	2	<b>39 BACK TO BASICS</b> THE TEMPTATIONS (Gordy/Motown 6085GL)	44	4
<b>2 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL)	1	12	<b>40 WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	31	28
<b>3 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	3	21	<b>41 BACK WHERE I BELONG</b> FOUR TOPS (Motown 6066ML)	47	4
<b>4 ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	5	17	<b>42 BETWEEN THE SHEETS</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	25	25
<b>5 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-1-3004)	4	10	<b>43 ON TARGET</b> THE JONES GIRLS (RCA AFL1-4817)	45	5
<b>6 THRILLER</b> MICHAEL JACKSON (Epic OE 38112)	6	48	<b>44 FEVER</b> CON FUNK SHUN (Mercury/PolyGram 814 447-1 M-1)	—	1
<b>7 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014)	7	5	<b>45 LOVE FOR LOVE</b> THE WHISPERS (Solar/Elektra 9 60216-1)	48	34
<b>8 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	8	15	<b>46 WORDS AND MUSIC</b> TAVARES (RCA AFL1-4700)	42	9
<b>9 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL)	11	5	<b>47 SHINE ON ME</b> ONE WAY (MCA-5428)	51	18
<b>10 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	10	12	<b>48 HEAVEN ONLY KNOWS</b> TEDDY PENDERGRASS (Philadelphia Int'l/CBS FZ 38646)	—	1
<b>11 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	9	15	<b>49 MADONNA</b> (Sire 9 23867-1)	49	8
<b>12 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	12	12	<b>50 LIONEL RICHIE</b> (Motown 6007ML)	50	58
<b>13 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239)	14	16	<b>51 FUNKY BEAT</b> BERNARD WRIGHT (Arista AL8-8103)	52	3
<b>14 MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	16	28	<b>52 SURVIVIN' IN THE 80'S</b> ANDRE CYMONE (Columbia FC 38902)	33	7
<b>15 TRY IT OUT</b> KLIQUE (MCA-39008)	18	9	<b>53 TEASER</b> ANGELA BOFILL (Arista AL8-8198)	—	1
<b>16 MERCILESS</b> STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	17	13	<b>54 TALK TO ME</b> LEW KIRTON (Believe In A Dream/CBS FZ 38956)	55	3
<b>17 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	15	27	<b>55 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 60216-1)	39	23
<b>18 HOW MANY TIMES CAN WE SAY GOODBYE</b> DIONNE WARWICK (Arista AL8-8104)	20	5	<b>56 FOREVER BY YOUR SIDE</b> THE MANHATTANS (Columbia FC 38600)	53	17
<b>19 ZAPP III</b> ZAPP (Warner Bros. 9 23875-1)	19	12	<b>57 COMEDIAN</b> EDDIE MURPHY (Columbia FC 39005)	—	1
<b>20 THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	21	20	<b>58 PRIVATE PARTY</b> BOBBY NUNN (Motown 6051ML)	40	8
<b>21 YOURS FOREVER</b> ATLANTIC STARR (A&M SP-4948)	43	2	<b>59 THE CLARKE/DUKE PROJECT II</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 38934)	—	1
<b>22 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	23	19	<b>60 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML)	65	2
<b>23 ROCKIN' RADIO</b> TOM BROWNE (Arista AL8-8107)	30	5	<b>61 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	62	4
<b>24 RISE</b> RENE & ANGELA (Capitol ST-12267)	27	25	<b>62 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	57	29
<b>25 CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725)	13	11	<b>63 JUICY FRUIT</b> MTUME (Epic FE 38588)	41	27
<b>26 GET IT RIGHT</b> ARETHA FRANKLIN (Arista AL 8-8019)	24	18	<b>64 MEET THE STONE CITY BAND, OUT FROM THE SHADOW</b> STONE CITY BAND (Gordy/Motown 6042GL)	63	14
<b>27 CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	28	19	<b>65 I'LL DO ANYTHING FOR YOU</b> LATIMORE (Malaco 7414)	70	2
<b>28 13</b> COMMODORES (Motown 6054ML)	29	8	<b>66 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	67	7
<b>29 IT'S YOUR NIGHT</b> JAMES INGRAM (Qwest/Warner Bros. 9 23970-1)	54	2	<b>67 JARREAU</b> (Warner Bros. 9 23801-1)	56	32
<b>30 UNTOUCHABLES</b> LAKESTRIDE (Solar/Elektra 9 60204-1)	32	28	<b>68 PLANET PATROL</b> (Tommy Boy TBLP 1002)	—	1
<b>31 ROBBERY</b> TEENA MARIE (Epic FE 38882)	35	3	<b>69 BRAND NEW DAY</b> RONNIE DYSON (Cotillion/Atco 7 90119-1)	60	6
<b>32 HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282)	22	11	<b>70 ALL THE WAY STRONG</b> THIRD WORLD (Columbia FC 38687)	59	9
<b>33 1999</b> PRINCE (Warner Bros. 9 23720-1F)	34	53	<b>71 ALL THIS LOVE</b> DeBARGE (Motown 6012G)	72	56
<b>34 LET ME BE YOURS</b> LILLO (Capitol ST-12290)	26	10	<b>72 WHEN WILL I SEE YOU AGAIN</b> THE O'JAYS (Philadelphia Int'l/CBS FZ 38518)	61	21
<b>35 BAD ENUFF</b> SLAVE (Cotillion/Atco 7 90118-1)	36	8	<b>73 THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	73	50
<b>36 HERE AND NOW</b> RICHARD PRYOR (Warner Bros. 9 23981-1)	46	3	<b>74 KASHIF</b> (Arista AL 9620)	58	34
<b>37 NIGHTLINE</b> RANDY CRAWFORD (Warner Bros. 9 23976-1)	37	4	<b>75 BLAME IT ON LOVE AND ALL THE GREAT HITS</b> SMOKEY ROBINSON (Tamla/Motown 6064TL)	66	12
<b>38 E.S.P.</b> MILLIE JACKSON (Spring SPR-33-6740)	38	7			

# TOP 100 BLACK CONTEMPORARY SINGLES

November 19, 1983

	Weeks On Chart	11/12	Chart		Weeks On Chart	11/12	Chart		Weeks On Chart	11/12	Chart
<b>1</b> ALL NIGHT LONG (ALL NIGHT)				LIONEL RICHIE (Motown 1698MF)	1	9					
<b>2</b> STOP DOGGIN' ME AROUND				KLIQUE (MCA-52250)	2	15					
<b>3</b> I AM LOVE				JENNIFER HOLLIDAY (Gaffan 7-29525)	3	12					
<b>4</b> SAY SAY SAY				PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)	6	5					
<b>5</b> AIN'T NOBODY				RUFUS AND CHAKA KHAN (Warnar Bros. 7-29555)	4	16					
<b>6</b> YOU'RE NUMBER ONE (IN MY BOOK)				GLADYS KNIGHT & THE PIPS (Columbia 38-04033)	5	17					
<b>7</b> STAY WITH ME TONIGHT				JEFFREY OSBORNE (A&M 2591)	13	7					
<b>8</b> ANGEL				ANITA BAKER (Bavaryl Glan GB-2010)	9	14					
<b>9</b> TIME WILL REVEAL				DaBARGE (Gordy/Motown 1705GF)	16	6					
<b>10</b> UNCONDITIONAL LOVE				DONNA SUMMER (Mercury/PolyGram 814 008-7)	10	10					
<b>11</b> EVERY GIRL (WANTS MY GUY)				ARETHA FRANKLIN (Arista AS 1-9095)	11	9					
<b>12</b> DELIRIOUS				PRINCE (Warnar Bros. 7-29503)	12	9					
<b>13</b> WOULD YOU LIKE TO (FOOL AROUND)				MTUME (Epic 34-04087)	14	11					
<b>14</b> MY FIRST LOVE				RENE & ANGELA (Capitol B-5272)	18	8					
<b>15</b> ROCKIN' RADIO				TOM BROWNE (Arista AS 1-9088)	19	8					
<b>16</b> ONLY YOU				COMMODORES (Motown 1694MF)	17	10					
<b>17</b> PARTY TRAIN				THE GAP BAND (Total Exparlanca/PolyGram TE 8209)	7	15					
<b>18</b> HOW MANY TIMES CAN WE SAY GOODBYE				DIONNE WARWICK AND LUTHER VANDROSS (Arista AS1 9073)	20	6					
<b>19</b> TELL ME IF YOU STILL CARE				THE S.O.S. BAND (Tabu/CBS ZS4 04160)	27	5					
<b>20</b> REAL LOVE				LAKESIDE (Solar/Elaktra 7-69796)	21	10					
<b>21</b> ROCKIT				HERBIE HANCOCK (Columbia 38-04054)	15	18					
<b>22</b> U BRING THE FREAK OUT				RICK JAMES (Gordy/Motown 1703GF)	25	5					
<b>23</b> TOUCH A FOUR LEAF CLOVER				ATLANTIC STARR (A&M 2580)	26	5					
<b>24</b> COLD BLOODED				RICK JAMES (Gordy/Motown 1687GF)	8	18					
<b>25</b> WET MY WHISTLE				MIDNIGHT STAR (Solar/Elaktra 7-69790)	30	6					
<b>26</b> BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)				CON FUNK SHUN (Mercury/PolyGram 814 581-7)	31	3					
<b>27</b> JOANNA				KOOL & THE GANG (Da-Lita/PolyGram DE 829)	34	2					
<b>28</b> MAKE ME WANNA DANCE				ANDRE CYMONE (Columbia 38-04066)	28	9					
<b>29</b> KEEPIN' MY LOVER SATISFIED				MELBA MOORE (Capitol B-5288)	32	4					
<b>30</b> FIX IT (PART 1)				TEENA MARIE (Epic 34-04124)	22	7					
<b>31</b> PARTY ANIMAL				JAMES INGRAM (Qwest/Warnar Bros. 7-29493)	35	7					
<b>32</b> P.Y.T. (PRETTY YOUNG THING)				MICHAEL JACKSON (Epic 34-04185)	43	4					
<b>33</b> HEARTBRAKER (PART 1)				ZAPP (Warnar Bros. 7-29462)	38	5					
<b>34</b> FOREVER BY YOUR SIDE				THE MANHATTANS (Columbia 38-04110)	37	8					
<b>35</b> MAGNETIC				EARTH, WIND & FIRE (Columbia 38-04210)	45	2					
<b>36</b> I FOUND MYSELF WHEN I LOST YOU				TYRONE DAVIS (Ocean-Front OF 2001)	41	7					
<b>37</b> I NEED YOU				POINTER SISTERS (Planet/RCA YB-13639)	40	6					
<b>38</b> TONIGHT I CELEBRATE MY LOVE				PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	23	20					
<b>39</b> OVER AND OVER				SHALAMAR (Solar/Elaktra 7-69787)	46	6					
<b>40</b> I KNOW				PHILIP BAILEY (Columbia 38-03968)	24	14					
<b>41</b> DEEPER IN LOVE				TAVARES (RCA PB-13611)	39	12					
<b>42</b> BREAK DANCIN' — ELECTRIC BOOGIE				WEST STREET MOB (Sugar Hill SH-460)	36	12					
<b>43</b> LET'S GET TOGETHER				ONE WAY (MCA-52278)	47	8					
<b>44</b> PILOT ERROR				STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)	42	14					
<b>45</b> JUST BE GOOD TO ME				THE S.O.S. BAND (Tabu/CBS ZS4 03955)	29	21					
<b>46</b> SHOW ME THE WAY				SKYY (Salsoul/RCA S7 7061)	50	7					
<b>47</b> I JUST CAN'T WALK AWAY				FOUR TOPS (Motown 1706MF)	52	5					
<b>48</b> HEROES				STANLEY CLARKE/GEORGE DUKE (Epic 34-04155)	49	6					
<b>49</b> RADIO ACTIVITY				ROYALCASH (Sutra SUD 016)	55	6					
<b>50</b> TRYIN' TO HOLD ON				GARLAND GREEN (Ocean-Front OF 2000)	54	6					
<b>51</b> WHITE LINE (DON'T DO IT)				GRAND MASTER FLASH AND MELLE MEL (Sugar Hill SH-465)	56	5					
<b>52</b> SPICE OF LIFE				MANHATTAN TRANSFER (Atlantic 7-89786)	33	11					
<b>53</b> HOLIDAY				MADONNA (Sira 7-29478)	60	4					
<b>54</b> BOYS				MARY JANE GIRLS (Gordy/Motown 1704GF)	61	5					
<b>55</b> NUBIAN NUT				GEORGE CLINTON (Capitol B-5296)	63	2					
<b>56</b> I STILL CAN'T GET OVER LOVING YOU				RAY PARKER JR. (Arista AS 1-9116)	75	2					
<b>57</b> WE ARE ONE				MAZE featuring FRANKIE BEVERLY (Capitol B-5285)	62	4					
<b>58</b> SHAKE IT UP				SLAVE (Cotillion/Atco 7-99838)	57	12					
<b>59</b> WHY ME?				IRENE CARA (Network/Gaffan 7-29464)	55	3					
<b>60</b> ELECTRIC KINGDOM				TWILIGHT 22 (Vanguard SPV 68)	77	3					
<b>61</b> IT'S MUCH DEEPER				ASHFORD & SIMPSON (Capitol B-5284)	69	3					
<b>62</b> I FEEL LIKE WALKING IN THE RAIN				MILLIE JACKSON (Spring SPR-7-3034)	68	6					
<b>63</b> LET THE MUSIC PLAY				SHANNON (Emergency/Miraga 7-99810)	81	2					
<b>64</b> ALL MY LIFE				MAJOR HARRIS (Pop Art/Montage 1401)	72	4					
<b>65</b> MISS BUSY BODY (GET YOUR BODY BUSY)				THE TEMPTATIONS (Gordy/Motown 1707GF)	66	4					
<b>66</b> ON A JOURNEY				N.Y.C. PEECH BOYS (Island/Atco 7-99822)	67	4					
<b>67</b> FRESH IDEA				DECO (Qwest/Warnar Bros. 7-29491)	73	3					
<b>68</b> HOW COME U DON'T CALL ME ANYMORE?				STEPHANIE MILLS (Casablanca/PolyGram 814 747-7)	88	2					
<b>69</b> IF ONLY YOU KNEW				PATTI LABELLE (Phillyadelphia Int'l/CBS ZS4 04176)	76	3					
<b>70</b> NEITHER ONE OF US				DAVID SANBORN (Warnar Bros. 7-29473)	71	4					
<b>71</b> (YOU'RE A) GOOD GIRL				LILLO (Capitol B-5245)	59	18					
<b>72</b> PRIVATE PARTY				BOBBY NUNN (Motown 1695MF)	64	7					
<b>73</b> FUNKY BEAT				BERNARD WRIGHT (Arista AS1-9070)	70	10					
<b>74</b> SAY IT ISN'T SO				DARYL HALL — JOHN OATES (RCA PB-13654)	86	2					
<b>75</b> MILLION DOLLAR BABE				STACY LATTISAW (Cotillion/Atco 7-99819)	—	1					
<b>76</b> BODY TALK				DEELE (Solar/Elaktra 7-69785)	85	2					
<b>77</b> BEFORE YOU GO				SKOOL BOYZ (Cross Roads 1063)	87	3					
<b>78</b> ONE MORE TIME				THE TONES (Criminal CR 1702)	79	3					
<b>79</b> CONFUSION				NEW ORDER (Streetwise SWRL 2213)	80	3					
<b>80</b> ALL NIGHT LONG				MARY JANE GIRLS (Gordy/Motown 1690GF)	44	18					
<b>81</b> PLAY THAT BEAT MR. D.J.				G.L.O.B.E. & WHIZ KID (Tommy Boy TB 836)	84	3					
<b>82</b> (JUST BECAUSE) YOU'LL BE MINE				INSTANT FUNK (Salsoul/RCA S7 7062)	90	2					
<b>83</b> ALL OVER YOUR FACE				RONNIE DYSON (Cotillion/Atco 7-99841)	53	14					
<b>84</b> IF YOU EVER KNEW (HOW BEAUTIFUL YOU ARE)				AL McCALL (Profile-7026)	—	1					
<b>85</b> I'VE BEEN ROBBED				THREE MILLION (Cotillion/Atco 7-99812)	—	1					
<b>86</b> DON'T YOU GET SO MAD				JEFFREY OSBORNE (A&M 2561)	58	19					
<b>87</b> ON TARGET				THE JONES GIRLS (RCA PB-13559)	51	8					
<b>88</b> BREAK MY STRIDE				MATTHEW WILDER (Private I/CBS ZS4 04113)	—	1					
<b>89</b> HERE'S YOUR CHANCE				ENCHANTMENT (Columbia 38-04170)	—	1					
<b>90</b> TELL ME LOVE				MICHAEL WYCOFF (RCA PB-13585)	48	11					
<b>91</b> SO MANY MEN, SO LITTLE TIME				MIGUEL BROWN (TSR/TSR-828)	78	5					
<b>92</b> MIRACLES				STACY LATTISAW (Cotillion/Atco 7-99855)	74	21					
<b>93</b> ALL SHOOK UP				ORBIT (Quality 047)	82	4					
<b>94</b> TALK TO ME				LEW KIRTON (Ballave In A Draam/CBS ZS4 04058)	89	13					
<b>95</b> IS THIS THE END				NEW EDITION (Streetwise SWRL 1111)	92	19					
<b>96</b> I CAN MAKE YOU DANCE (PART 1)				ZAPP (Warnar Bros. 729553)	83	17					
<b>97</b> THIS TIME				WHISPERS (Solar/Elaktra 7-69809)	95	13					
<b>98</b> FREAK-A-ZOID				MIDNIGHT STAR (Solar/Elaktra 7-89828)	91	24					
<b>99</b> GENERATOR POP				P. FUNK ALL-STAR (CBS Associated ZS4 04032)	96	7					
<b>100</b> GETTIN' MONEY				DR. JEKYLL & MR. HYDE (Profile PRO-7029)	94	3					

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

Ain't Nobody (Ovardua — ASCAP)	5	Generator Pop (Bridgport — BMI)	99	Let The Music (Shapiro Barnstein & Co./Emergency — ASCAP)	63	Say It Isn't So (Hot-Cha/Unichappell — BMI)	74
All My Life (Pop Art — ASCAP)	64	Gettin' Monay (Protoons — ASCAP)	100	Let's Get Together (Perk's/Duchass (MCA — BMI)	43	Say Say Say (MLP Comm./Mijac — ASCAP)	4
All Night Long (Brockman — ASCAP)	1	Good Girl (Bush Burnin' — ASCAP)	71	Magnetic (Saggifira/Zomba Ent. — ASCAP)	35	Shake It Up (Slave Songs/Cotillion/Major Toms — BMI)	58
All Night Long (Stona City — ASCAP)	80	Heartbreaker (Troutman's — BMI)	33	Make Me Wanna Dance (Ultrawave — BMI)	28	Show Me The Way (One To One — ASCAP)	46
All Over Your Face (Family Prod./Floopus — BMI)	83	Here's Your Chanca (Willow Girl/Warnar-Tamarlane — BMI)	89	Million Dollar Baba (Gratituda Sky — ASCAP/Bellboy — BMI)	75	So Many Men (ATV — BMI)	91
All Shook Up (Unart — BMI)	93	Heroes (Mycanaa — ASCAP)	48	Miracles (Rare Blue — ASCAP)	92	Spice Of Life (Rodsongs/DJA/SaMusic/Almo — ASCAP)	52
Angal (Bavaryl Glan/Spaced Hands — BMI)	8	Holiday (Housa Of Fun/Pura Enargy — BMI)	53	Miss Busy Body (Stone Diamond/Golden Touch — BMI)	65	Stay With Me (Zubaidah — ASCAP)	57
Baby, I'm Hooked (Carrollon/Van Ross — Redding/Platinum Gold — ASCAP)	26	How Come U Don't (Controversy — ASCAP)	68	My First Lova (A la Mode, adm. by Arista — ASCAP)	14	Stop Doggin' Me (Lana — SESAC)	2
Before You Go (Skool Boyz/Tamarlane/Easley — BMI)	77	How Many Times Can (Goldrain — ASCAP)	18	Neither One Of Us (Kaca — ASCAP)	70	Talk To Me (Lew Kirton/Haavan's Gate — ASCAP)	94
Body Talk (Daela Raale/Midstar/Hip Trlp — BMI)	76	I Am Lova (Saggifira — ASCAP/Adm. by CBS/Fostar Frass/Streamline Moderna/Off Backstreet — BMI)	36	Nubian Nun (Bridgport — BMI)	55	Tell Me If (Flyte Tyme/Avant Garde — ASCAP)	19
Boys (Stona City — ASCAP)	54	I Can Make You (Troutman's — BMI)	96	On A Journey (Citi Paech — BMI)	66	Tell Me Love (Weboliseiman — BMI/Almo/IPM — ASCAP)	90
Braak Dancin' (Sugar Hill — BMI)	42	I Feel Like (Baby J./Baby Shapiro/Sandbox — ASCAP)	62	On Target (IPM/Almo, Inc./Fonzworth — ASCAP)	87	This Time (Yours, Mine & Ours/Spectrum VII — ASCAP)	97
Braak My Strida (Straatwisa/Big Ears/No Ears — ASCAP)	88	I Found Mysail (Burton/Tyronza — BMI)	36	One Mora Tima (3 G's — ASCAP)	78	Time Will Reveal (Jobeta — ASCAP)	9

MOST ADDED SINGLES

1. I STILL CAN'T GET OVER LOVING YOU — RAY PARKER, JR. — ARISTA  
WPAL, WGPR, WJMO, WGCI, WAMO, KUKQ, WQKS, V103, WLOU, WLUM,  
WDMT, WTLC
2. HOW COME U DON'T CALL ME ANYMORE? — STEPHANIE MILLS —  
CASABLANCA/POLYGRAM  
WPAL, WRBD, WLLC, WJMO, WILD, KUKQ, KDIA, WQKS, WDMT, KOKA,  
WGIV
3. MILLION DOLLAR BABE — STACY LATTISAW — COTILLION/ATCO  
WBMX, WGPR, WSOK, KPRS, WQKS, WWIN, WZAK, WTLC, WDAO, WGIV
4. MAGNETIC — EARTH, WIND & FIRE — COLUMBIA  
WAWA, WWDM, WGPR, WRAP, WPLZ, KDAY, WEDR, WJLB, WLUM
5. LET THE MUSIC PLAY — SHANNON — EMERGENCY/MIRAGE  
KGFJ, WPAL, WRAP, V103, WDMT, KOKA, WAIL
6. ELECTRIC KINGDOM — TWILIGHT 22 — VANGUARD  
WWDM, KPRS, WWIN, WLUM, WDMT, KOKA, WAIL
7. NUBIAN NUT — GEORGE CLINTON — CAPITOL  
WBMX, WSOK, WAMO, WEDR, V103, WIGO

MOST ADDED ALBUMS

1. HEAVEN ONLY KNOWS — TEDDY PENDERGRASS — PHILADELPHIA  
INT'L/CBS  
WYLD, OK100, WDAO, WWIN, WOKB, WCIN, WEDR, WATV, WSOK, WNHC,  
WILD, WPLZ, WRBD, WPAL, KGFJ, WZAK, WQKS
2. FEVER — CON FUNK SHUN — MERCURY/POLYGRAM  
WPLZ, WTLC, WDMT, WWIN, KPRS, WGPR, WWDM
3. BREAK OUT — POINTER SISTERS — PLANET/RCA  
WTLC, WJLB, KPRS, WLLC, WGPR, WPAL, KGFJ

UP AND COMING

- GOLD — SPANAU BALLET — CHRYSALIS/CBS  
HAPPINESS IS JUST AROUND THE BEND — CUBA GOODING — STREETWISE  
JOYSTICK — DAZZ BAND — MOTOWN  
SOMETHING'S ON YOUR MIND — "D" TRAIN — PRELUDE

BLACK RADIO HIGHLIGHTS

**WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — NEW EDITION**  
HOTS: H. Hancock, Lakeside, J. Holliday, R. James, L. Richie, Mtume, DeBarge, J. Osborne, glass.  
ADDS: Skyy, T. Browne, Kool & The Gang, G. Clinton, G.L.O.B.E. & The Whiz.

**WIN-AM — BALTIMORE — CURTIS ANDERSON, PD — #1 — WEST STREET MOB**  
HOTS: Gap Band, Rufus & C. Khan, Shannon, L. Richie, Warp 9, G.M.F. & M. Mel, Royalcash, J. Osborne, P. LaBelle, G. Gaynor, Atlantic Starr, Kivi Kids. ADDS: S. Robinson, Race, R. Dyson, S. Lattisaw, Gap Band, Twilight 22, H. Johnson, Hall & Oates, "D" Train. LP ADDS: R. Ayers, T. Pendergrass, Con Funk Shun, Atlantic Starr, A. Bofill.

**WATV — BIRMINGHAM — RON JANUARY, MD — #1 — L. RICHIE**  
HOTS: J. Osborne, A. Franklin, Manhattans, S.O.S. Band, DeBarge, Midnight Star, P. McCartney/M. Jackson, T. Browne, Commodores, Zapp, D. Summer, B. Nunn, Atlantic Starr, S. Clarke/G. Duke, Maze, Skyy, D. Warwick/L. Vandross, M. Moore, R. James, Deele. ADDS: G. Knight & The Pips, L.T.D., M. Wilder, S. Woods, R. Crawford, A. Bofill, G. Benson, Gap Band. LP ADDS: T. Pendergrass.

**WILD — BOSTON — ELROY SMITH, MD — #1 — L. RICHIE**  
JUMPS: 9 To 4 — L. Kirton, 11 To 5 — Michael Jackson, 16 To 6 — T. Browne, 15 To 9 — Hawkeye, 14 To 10 — Manhattan Transfer, 22 To 14 — Manhattans, 28 To 15 — P. McCartney/M. Jackson, 27 To 16 — Shannon, 20 To 17 — Planet Patrol, 26 To 19 — Midnight Star, 30 To 24 — Irving & The Twins, 29 To 26 — DeBarge, Ex To 25 — Atlantic Starr, Ex To 27 — J. Cliff, Ex To 28 — J. Osborne, Ex To 29 — Kool & The Gang, Ex To 30 — Radlance. ADDS: Hot Streak, G. Benson, S. Mills, Starsky, Millie Jackson. LP ADDS: T. Pendergrass.

**WUFO — BUFFALO — MARK VANN, MD — #1 — L. RICHIE**  
HOTS: Tavares, Mtume, D. Summer, B. Nunn, A. Baker, Stone City Band, J. Holliday, Prince, Manhattan Transfer, A. Franklin, P. McCartney/M. Jackson, S. Clarke/G. Duke, Manhattans, DeBarge, J. Osborne, Rufus & C. Khan, M. Sembello, Jones Girls, Shalamar, Madonna. ADDS: Cuba Gooding, Spandau Ballet, Hawkeye, M. McCoo, R. James, Hall & Oates, Millie Jackson, V. Garrett, NYC Peech Boys.

**WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — PAUL McCARTNEY & MICHAEL JACKSON**  
HOTS: Lakeside, A. Franklin, B. Griffin, J. Ingram, L. Richie, D. Summer, J. Osborne, Atlantic Starr, DeBarge, J. Holliday, P. Bryson/R. Flack, S. Clarke/G. Duke, Skyy, Michael Jackson. ADDS: M. Moore, S. Mills, S. Lattisaw. LP ADDS: L. Richie.

**WPEG — CHARLOTTE — LES NORMAN, MD — #1 — L. RICHIE**  
HOTS: A. Baker, Klique, Mtume, T. Browne, Slave, B. Wright, A. Franklin, Tavares, Prince, Lakeside, Zapp, Isley Brothers, Twilight 22, B. Nunn, Mary Jane Girls, T. Marie, D. Summer, Rufus & C. Khan, J. Osborne. ADDS: DeBarge, L. Vandross, H. Johnson, Manhattans. LP ADDS: Con Funk Shun, J. Ingram.

**WZAK — CLEVELAND — LYNN TOLLIVAR, MD — #1 — L. RICHIE**  
HOTS: Zapp, A. Baker, Rene & Angela, Dreamboy, DeBarge, S.O.S. Band, P. McCartney/M. Jackson, Michael Jackson, Midnight Star, Atlantic Starr, J. Osborne, D. Sanborn, J. Ingram, R. James, T. Davis, Hall & Oates, Mary Jane Girls, Millie Jackson, Twilight 22, Con Funk Shun. ADDS: Dazz Band, "D" Train, Madonna, S. Lattisaw, L.T.D., Three Million, Ashaye, Edgar Winter, S. Ponsar, Johnson & D. LP ADDS: Kolonila, W. Jackson, M. Wycoff, T. Pendergrass, G.T., Enchantment, T. Marie, S. Clark/G. Duke.

**WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — L. RICHIE**  
HOTS: DeBarge, A. Baker, D. Warwick/L. Vandross, J. Holliday, Rene & Angela, Zapp, Mtume, J. Osborne, P. McCartney/M. Jackson, S.O.S. Band, Atlantic Starr, Shalamar, Commodores, One Way, Pointer Sisters, Con Funk Shun, Lakeside, Whispers, Manhattans, T. Browne. ADDS: M. Moore, S. Mills, R. Parker, Jr., R. James, Kool & The Gang, Twilight 22, Shannon, The Latest, Madonna, T. Davis. LP ADDS: Con Funk Shun, J. Ingram.

**WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — DeBARGE**  
HOTS: Rene & Angela, S.O.S. Band, T. Browne, L. Richie, J. Osborne, Mary Jane Girls, Midnight Star, Zapp, Temptations. ADDS: L. Vandross, G. Knight & The Pips, Deniece Williams, Dazz Band, S. Woods, S. Lattisaw. LP ADDS: R. Parker, Jr., Enchantment, T. Pendergrass, S. Clarke/G. Duke, B. Nunn, T. Marie.

**WJLB — DETROIT — J. MICHAEL McKAY, PD**  
HOTS: Orbit, Mary Jane Girls, Rene & Angela, Midnight Star, G. Knight & The Pips, L. Richie, DeBarge, T. Browne, A. Baker, S.O.S. Band, H. Hancock, P. McCartney/M. Jackson, Rufus & C. Khan, J. Osborne, Zapp, Kraftwerk. ADDS: Earth, Wind & Fire, "D" Train, New Edition. LP ADDS: Pointer Sisters.

**WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — CYBOTRON**  
JUMPS: 7 To 4 — B. Nunn, 10 To 5 — Commodores, 11 To 7 — J. Ingram, 13 To 8 — West St. Mob, 14 To 9 — Rene & Angela, 17 To 10 — Mtume, 20 To 11 — W. Powers, 19 To 13 — Midnight Star, 24 To 15 — J. Osborne, 36 To 16 — Extra-T's, 37 To 20 — P. McCartney/M. Jackson, 25 To 22 — Con Funk Shun, 27 To 24 — Atlantic Starr, 32 To 25 — Maze, 33 To 27 — Three Million, 34 To 30 — G.M.F. & M. Mel, 36 To 31 — Royalcash, 39 To 33 — One Way, 40 To 34 — Twilight 22, Ex To 35 — Kool & The Gang, 42 To 36 — Pointer Sisters, 43 To 37 — S. Woods, 41 To 38 — Motivation, 44 To 39 — R. Banks, Ex To 40 — The Tones, Ex To 41 — New Order, Ex To 42 — G. Gaynor, Ex To 43 — R. James, Ex To 44 — Ashford & Simpson, Ex To 45 — Fallen Angel, Ex To 46 — Instant Funk, Ex To 47 — Madonna, Ex To 48 — S. Lattisaw, Ex To 49 — Deco, Ex To 50 — N. Hendryx. ADDS: S.O.S. Band, R. Dyson, G. Benson, S. Mills, The Tribe. LP ADDS: T. Pendergrass, S. Clarke/G. Duke, Dayton, The Generation Band.

**KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — RUFUS**  
JUMPS: 13 To 7 — P. McCartney/M. Jackson, 15 To 10 — Ashford & Simpson, 24 To 18 — Deele, 27 To 21 — Royalcash, Ex To 23 — G. Clinton, 37 To 27 — Mary Jane Girls, Ex To 38 — Midnight Star, 39 To 29 — Twilight 22. ADDS: New Edition, T. Pendergrass.

**WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — L. RICHIE**  
HOTS: T. Browne, Lakeside, T. Marie, Royalcash, Rene & Angela, Skool Boyz, S. Clarke/G. Duke, J. Osborne, Manhattans, Deco, Jones Girls, A. Franklin, Skyy, S.O.S. Band, D. Warwick/L. Vandross, J. Ingram, T. Davis, Weather Girls, G. Green, DeBarge. ADDS: Race, G.T., G. Knight & The Pips, R. Parker, Jr., S. Lattisaw, R. Crawford, Hot Streak, D. Williams, J. Castor. LP ADDS: R. Crawford, Pointer Sisters, Con Funk Shun, T. Davis, Fallen Angel, Enchantment, Dayton.

**KPRS — KANSAS CITY — PRIM CARTER, PD — #1 — L. RICHIE**  
JUMPS: 10 To 2 — J. Holliday, 16 To 3 — P. McCartney/M. Jackson 20 To 17 — Commodores, 21 To 18 — Manhattan Transfer, 23 To 19 — R. Crawford, 25 To 20 — T. Browne, 28 To 21 — R. Banks, 30 To 22 — D. Summer, 31 To 23 — Deco, 32 To 24 — G.M.F. & M. Mel, 35 To 25 — K-9 Corps, 34 To 26 — A. Franklin, 35 To 27 — DeBarge, 38 To 28 — The Tones, 39 To 29 — B. Griffin, 40 To 30 — Deele, Ex To 31 — M. Wilder, Ex To 32 — R. James, Ex To 33 — G. Green, Ex To 34 — D. Sanborn, Ex To 35 — Madonna, Ex To 36 — NYC Peech Boys, Ex To 37 — P. Funk All-Stars, Ex To 28 — J. Osborne, Ex To 39

— J. Ingram, Ex To 40 — Shalamar. ADDS: J. Blackfoot, S. Lattisaw, R. Dyson, Will Powers, Womack/Womack, Enchantment, Twilight 22. LP ADDS: Con Funk Shun, Instant Funk, Pointer Sisters, Dreamboy.

**KGFJ — LOS ANGELES — LEVI BOOKER, PD — #1 — L. RICHIE**  
HOTS: T. Marie, T. Browne, B. Wright, J. Ingram, Royalcash, J. Osborne, S.O.S. Band, G.M.F. & M. Mel, Shalamar, DeBarge, P. McCartney/M. Jackson Atlantic Starr, Major Harris, S. Clarke/G. Duke, D. Warwick/L. Vandross, Deco, Enchantment, Motor City Crew, Real To Reel, L. Prentiss. ADDS: L. Vandross, Shannon, A. Bofill, Newcleus, Rene & Angela, Freeze. LP ADDS: Pointer Sisters, T. Pendergrass, J. Gibson, R. Parker, Jr.

**WLOU — LOUISVILLE — BILL PRICE, PD — #1 — ROYALCASH**  
HOTS: A. Baker, T. Browne, Lakeside, Temptations, Midnight Star, R. James, L. Richie, T. Davis, J. Holliday, J. Ingram, J. Osborne, S. Clarke/G. Duke, Dayton, Con Funk Shun, M. Moore, Zapp, Shalamar, Skool Boyz, G. Green, Hall & Oates. ADDS: Three Million, Deele, Kool & The Gang, R. Parker, Jr., Dazz Band, Rene & Angela, One Way, G. Knight & The Pips. LP ADDS: J. Ingram.

**WDIA — MEMPHIS — BOBBY O'DAY, PD**  
HOTS: L. Richie, J. Osborne, P. McCartney/M. Jackson, Pointer Sisters, DeBarge, Midnight Star, S.O.S. Band, Atlantic Starr, Gap Band, R. James, Manhattans, Earth, Wind & Fire, Shalamar, New Order. ADDS: Con Funk Shun, T. Browne, T. Davis, P. LaBelle, "D" Train, Kool & The Gang, Skyy, Cuba Gooding, L. Vandross, Junior. LP ADDS: T. Davis.

**WLUM-FM — MILWAUKEE — SUSIE AUSTIN, PD**  
HOTS: L. Richie, Rufus & C. Khan, P. McCartney/M. Jackson, Gap Band, Prince, Michael Jackson, Kool & The Gang, Hall & Oates, S.O.S. Band. ADDS: Con Funk Shun, Shalamar, R. Parker, Jr., Twilight 22, Midnight Star, Earth, Wind & Fire.

**WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — J. HOLLIDAY**  
HOTS: L. Richie, D. Summer, Madonna, Klique, Tavares, Marines, G. Knight & The Pips, DeBarge, P. McCartney/M. Jackson, S.O.S. Band, Shannon, Midnight Star, Radiance, Hall & Oates, Pointer Sisters, J. Ingram, M. Sembello, Rene & Angela, Lakeside, S. Clarke/G. Duke. ADDS: Commodores, N.V., Arnie's Love, D.J. Devline, Cuba Gooding. LP ADDS: L. Richie, T. Pendergrass, J. Ingram, Atlantic Starr.

**WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD #1 — L. RICHIE**  
HOTS: Klique, S. Mills, T. Marie, Mtume, J. Osborne, Lakeside, Manhattans, Rufus, Rene & Angela, B. Wright, D. Warwick/L. Vandross, Manhattan Transfer, Pointer Sisters, Millie Jackson, P. McCartney/M. Jackson, A. Baker, H. Alpert, One Way, G. Green. ADDS: G.T., Serge, Major Lance, R. James, Instant Funk, DeBarge, Con Funk Shun, S.O.S. Band. LP ADDS: T. Pendergrass, T. Marie.

**WRKS — NEW YORK — BARRY MAYO, PD — #1 — L. RICHIE**  
JUMPS: 10 To 5 — J. Holliday, 18 To 9 — D. Summer, 16 To 10 — Grand Master Flash, 28 To 16 — T. Browne, Ex To 22 — Skyy, 30 To 27 — West St. Mob, Ex To 28 — Kool & The Gang, Ex To 29 — D. Warwick/L. Vandross. ADDS: "D" Train, Culture Club, Southside Johnny.

**WRAP — NORFOLK — CHESTER BENTON, PD — #1 — TAVARES**  
HOTS: M. Wycoff, D. Warwick/L. Vandross, G.M.F. & M. Mel, B. Wright, West Street Mob, A. Baker, Slave, Commodores, L. Richie, T. Browne, D. Summer, Four Tops, DeBarge, P. McCartney/M. Jackson, Manhattans, Rene & Angela, T. Davis, Atlantic Starr, Shalamar, Manhattan Transfer, Jones Girls, T. Marie, J. Osborne, J. Ingram, Skyy, Kool & The Gang, M. Moore, R. James, Motivation. ADDS: Gap Band, Earth, Wind & Fire, A. Bofill, Shannon, Cuba Gooding.

**KDIA — OAKLAND — JEFF HARRISON, PD — #1 — MICHAEL JACKSON**  
HOTS: S.O.S. Band, Shalamar, J. Osborne, DeBarge, J. Holliday, L. Richie, P. McCartney/M. Jackson, R. James, J. Ingram. ADDS: G. Knight & The Pips, L. Vandross, Tierra, S. Mills, M. Wilder.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — L. RICHIE**  
HOTS: J. Holliday, DeBarge, G.M.F. & M. Mel, P. McCartney/M. Jackson, Manhattan Transfer, Slave, Madonna, S.O.S. Band, Shannon, D. Warwick/L. Vandross, R. James, J. Osborne, D. Summer, T. Browne, Atlantic Starr, J. Ingram, Commodores, Midnight Star, Twilight 22, Con Funk Shun. ADDS: G.T., L. Vandross, Tavares, S. Woods, A. Bofill, Warp 9.

**KUKQ — PHOENIX — RICK NUNN, PD — #1 — L. RICHIE**  
HOTS: T. Marie, J. Osborne, B. Wright, T. Browne, Midnight Star, S. Clarke/G. Duke, Zapp, DeBarge, M. Wycoff, R. James. ADDS: R. Parker, Jr., Maze, Instant Funk, Womack/Womack, S. Mills, Enchantment, A. Bofill.

**WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — J. OSBORNE**  
JUMPS: 9 To 6 — Midnight Star, 12 To 9 — DeBarge, 17 To 8 — Pointer Sisters, 16 To 9 — Con Funk Shun, 14 To 10 — Madonna, 18 To 13 — Atlantic Starr, 25 To 17 — T. Marie, 32 To 18 — Royalcash, 24 To 20 — Zapp, 39 To 22 — Shalamar, 28 To 25 — M. Moore, 35 To 29 — T. Browne, 40 To 31 — S. Woods, 37 To 32 — Juniors. ADDS: G. Clinton, R. Parker, Jr., R. James, Tom Tom Club.

**KOKA — SHREVEPORT — SUNROSE RUTLEDGE, PD — #1 — L. RICHIE**  
HOTS: Klique, J. Holliday, Prince, A. Baker, D. Summer, P. McCartney/M. Jackson, A. Franklin, J. Osborne, DeBarge, G. Green, T. Davis, T. Marie, B. Summer, One Way, Pointer Sisters, P. LaBelle, S. Clarke/G. Duke, I. Cara, D. Sanborn, T. Browne. ADDS: Kool & The Gang, J. Blackfoot, Al McCall, Rene & Angela, S. Mills, Deco, Twilight 22, Shannon, New Order, Gap Band. LP ADDS: Temptations, A. Cymone, DeBarge, L. Richie, J. Holliday, B. James, Four Tops.

**WWDM — SUMPTER — KEVIN FLEMING, PD — #1 — R. JAMES**  
HOTS: S.O.S. Band, Midnight Star, L. Richie, Dayton, J. Holliday, DeBarge, Manhattans, P. Funk All-Stars, T. Browne, A. Franklin, Prince, J. Osborne, J. Ingram, Atlantic Starr, P. McCartney/M. Jackson. ADDS: Earth, Wind & Fire, P. LaBelle, Twilight 22, Al McCall, J. Blackfoot, Johnson & D. LP ADDS: Dayton, Atlantic Starr, Con Funk Shun, L. Richie, L. Kirton, D. Warwick.

**OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — PAUL McCARTNEY & MICHAEL JACKSON**  
HOTS: Mtume, Lakeside, Kool & The Gang, D. Summer, Hall & Oates, A. Franklin, J. Holliday, L. Richie, Tavares, M. Wycoff, DeBarge, Atlantic Starr, Midnight Star, J. Osborne, T. Davis, Rene & Angela, G.M.F. & M. Mel, G. Green, Gap Band, Commodores, P. LaBelle, D. Warwick/L. Vandross, Zapp, Shannon. ADDS: Midnight Star, M. Moore, Con Funk Shun, T. Marie, Skool Boyz. LP ADDS: D. Warwick, B. Nunn, T. Pendergrass, Tavares, DeBarge, Four Tops, R. Ayers.

**WQKS — WILLIAMSBURG — STEVE CRUMBLEY, PD — #1 — L. RICHIE**  
HOTS: P. McCartney/M. Jackson, Michael Jackson, J. Holliday, Prince, D. Warwick/L. Vandross, DeBarge, Lakeside, Manhattan Transfer, M. Sembello, Hall & Oates, J. Osborne, S.O.S. Band, Culture Club, I. Cara. ADDS: R. Parker, Jr., S. Mills, G. Benson, S. Lattisaw. LP ADDS: Culture Club, T. Pendergrass, L. Richie, J. Ingram.

## Argentina

**BUENOS AIRES** — The new album by Valeria Lynch has been the highlight of the PolyGram convention, which also unveiled LPs by folk group Los Cantores del Alba, chanteuse Mercedes Sosa, pop group Los Helicopteros and other artists. Leo Benvivoglio, promotion manager of the company, explained to **Cash Box** that the label is confident about the future since the product it is marketing is very strong. In the international field, "Flashdance" is still running high and the premiere of the movie *Stayin' Alive* opens good possibilities for that soundtrack.

At the closing of its sales and promotion convention, RCA hosted a group of artists and journalists at a buffet froid and show starred by the artists recently contracted by the company. The cast includes Marcelo San Juan, who has been in the recording field before, and duo Juan y Juan, reunited after many years.

The company recently formed by Bernardo Bergeret, who previously handled the record division of the ATC television channel, Carlos Inurrigarro, head of Abraxas (one of the leading managing companies), and record producer Carlos Ohanian, is preparing a new series of releases. The label is distributed through Interdisc, and there has been speculation for some time regarding its possible inking of top rock-folk chanter Leon Gieco, currently under contract with Sicomericana, once he fulfills his current contractual obligation.

A new volume of the Record Chamber series of LPs, with artists from all the companies, is being released by Microfon as part of the plan to make available good recordings at budget prices. The LP features Piero, Pimpinela, Valeria Lynch, Sergio Denis, Jose Angel Trelles and Donald, among others.

Regarding Donald, it is interesting to note that he, too, is returning to the record scene after several years. His waxings are produced by Ricardo Kleinman, who is also back in town and opening a management company that handles several new artists. Among these artists is the duet Candela, whose new single is being released by Microfon.

Tonodisc topper Francisco Vidal informs that heavy rock act Riff is rerecording the biggest hits of its repertoire in English, to be released in other countries; the company is also working on the outing of a new LP by Parchis and preparing another one by melodic chanter King Clave.

—miquel smirnoff

## Canada

**TORONTO** — Andre Bureau, 49, a lawyer from Trois Rivieres, Quebec has been appointed as the new head of the Canadian Radio/Television and Telecommunications Commission. He is a former

president and executive vice president of Telemedia Inc. of Quebec. Most recently Satellite Communications Inc., (Can-Com), a firm which delivers Canadian and U.S. radio and television programming to remote regions of the country via satellite. He takes over from John Meisel who is returning to teaching at Queen's University in Kingston. Mr. Bureau will take office November 16th. The Canadian record industry's annual awards presentations will not take place next April as usual, but will instead be moved to December of 1984. Changing the timing of the June Awards program was just one of the recommendations of a special committee which met over the summer to try and resolve some of the problems connected with the ceremonies. The awards presentations will also most likely be held in the 28,000 seat Roy Thomson Hall . . . The Stereovision Network Inc., a rock 'n roll production company based in Toronto, has expanded its reach into the U.S. Producer/director George Harrison, producer Jeanne Suggs and producer/legal counsel Dean Silvers, of New York City have joined forces to create Stereovision Network, U.S.A. This joint production venture has already led to the creation of a new show *Let Me See Some of That Rock 'N Roll Video*. The new show features a half hour of taped live performances, points of view and anecdotes from rock star co-hosts which will vary show to show. Some of the co-hosts lined up so far include Bonnie Tyler, Triumph, Rick and Liz Derringer, Meat Loaf and Blue Oyster Cult. In addition, there are already six one-hour music specials and another half hour music series in pre-production. The marketing and distribution are being handled by Avenue Television . . . Bryan Adams continues to be one of rock's hardest workers. In the past 10 months he has completed some 250 days of touring, first in the U.S. for three months with Journey, and then a solo tour of 18 cities in 11 European countries. Most recently he appeared in Japan, and now the 23 year-old Vancouver native is preparing for a swing through western Canada before taking a month off for some R'n R. —Jan plater

## Italy

**MILAN** — Domovideo, one of the major companies in the videocassette business in Italy, decided to also enter the videogame field. Agreements have been signed with CBS' ColecoVision, Tigervision and Spectravideo for the distribution of its products on the Italian market.

CGD-Messaggerie Musicali will begin to distribute a few compact discs (with recordings from its catalog) in the next weeks. At the end of this year all the major companies — with the exception of EMI, which will start in '84 — are expected to enter the CD field.

The Roman label Yep Record, managed by Elio Palumbo, left PolyGram Distribu-



**LIVING IN ORIENTAL OZ** — RCA recording artist Rick Springfield and label execs were the guests of honor at a recent dinner hosted by Masatoshi Yasakouchi (second from right), president of JVC Records, RCA Records' joint venture in Japan with JVC. The party followed Springfield's four sold-out Tokyo concerts. Pictured with Yasakouchi are the honorees (l-r): Robert Summer, president, RCA Records; Springfield; and Dr. Eric Schnabel, division vice president, Pacific Operations.

tion to join RCA . . . Ariston signed an agreement with Audiofidelity for the license of the AF catalog on the Italian market . . . Canopo publishing group changed its name to Flippermusic.

The Accademia S. Cecilia announced an agreement with Deutsche Grammophon for the release of live recordings the first of which will be an edition of "Trovatore" by Verdi, directed by Carlo Maria Giulini.

Sergio Balloni, sales and marketing manager at Saar for 27 years, decided to resign from his post and leave the record business at the end of this year . . . Valerio Ghirardelli is the new general manager of CBS Electronics, at CBS Dischi . . . Rosa Pelizzari was named responsible of the DG catalog at PolyGram, replacing Elena Erzegovesi.

—marlo de luigi

## United Kingdom

**LONDON** — Although the British Phonographic Industry (BPI) has made the move to defuse the influence of free gifts with singles and their position on the chart, some independent record companies are still voicing complaints over aspects of the Gallup chart.

Ray Levy of Al Records is considering legal action because his single, "When I Leave The World Behind," by Rose Marie,

went down the chart after what he claims to be increased sales. Kajagoogoo has made similar complaints.

Levy says "It's frustrating to see a record drop in the charts when you know you have been selling more, the minute its dropped the dealers stop ordering and its killed."

Gallup charts manager Godfrey Rust responded: "It is possible for the panel sales of a particular record to show an increase, but because of the movement of sales of other records around that record, it may go down in the chart. Equally, the opposite can apply."

Following last week's ruling about free gifts, the BPI is also introducing a new ruling concerning the eligibility of 12-inch singles.

To qualify for the chart, 12-inch singles must now contain the same tracks as the equivalent 7-inch, but some of the tracks may be longer or a different mix.

The first record by a black British gospel choir is released in the UK on November 18. The choir, who sang on Madness' "Wings of a Dove" single, has recorded a five-track 12-inch single entitled "Clean Heart." The choir title themselves The Inspirational Choir of the Pentecostal First Born Church of the Living God. They number 31 and their age ranges from 16 to 40.

—chrissy iley

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Prensario

### Italy

#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 *Uptown Girl* — Billy Joel — CBS
- 2 *All Night Long (All Night)* — Lionel Richie — Motown
- 3 *Union Of The Snake* — Duran Duran — EMI
- 4 *Puss 'N Boots* — Adam Ant — CBS
- 5 *The Love Cats* — The Cure — Fiction
- 6 *Karma Chameleon* — Culture Club — Virgin
- 7 *Please Don't Make Me Cry* — UB40 — DEP Int'l/Virgin
- 8 *The Safety Dance* — Men Without Hats — Statik
- 9 *Cry Just A Little Bit* — Shakin' Stevens — Epic
- 10 *The Sun And The Rain* — Madness — Stiff

#### TOP TEN LPs

- 1 *Colour By Numbers* — Culture Club — Virgin
- 2 *Can't Slow Down* — Lionel Richie — Motown
- 3 *Snap!* — The Jam — Polydor
- 4 *Genesis* — Charisma/Virgin
- 5 *Labour Of Love* — UB40 — DEP Int'l/Virgin
- 6 *North O: A Miracle* — Nick Heyward — Arista
- 7 *No Parlez* — Paul Young — CBS
- 8 *Ziggy Stardust* — The Motion Picture — David Bowie — RCA
- 9 *Voice Of The Heart* — The Carpenters — A&M
- 10 *Thriller* — Michael Jackson — Epic

—Melody Maker

# CASH BOX TOP 100 ALBUMS

November 19, 1983

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart	11/12	Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart	11/12	Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart	11/12
<b>1 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	8.98	1	21	<b>35 LAWYERS IN LOVE</b> JACKSON BROWNE (Asylum 9 60268-1) WEA	8.98	31	14	<b>68 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA	11.98	53	12
<b>2 THRILLER</b> MICHAEL JACKSON (Epic OE 38112) CBS	—	2	48	<b>36 RANT N' RAVE WITH THE STRAY CATS</b> STRAY CATS (EMI America SO-17102) CAP	8.98	34	11	<b>69 HOLY DIVER</b> DIO (Warner Bros. 9 23836-1) WEA	8.98	54	22
<b>3 METAL HEALTH</b> QUIET RIOT (Pasha VFZ 38442) CBS	—	4	33	<b>37 EDDIE AND THE CRUISERS</b> ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	38	6	<b>70 PASSIONWORKS</b> HEART (Epic OE 38800) CBS	—	64	11
<b>4 CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6050ML) MCA	8.98	12	2	<b>38 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL-1-4633) RCA	8.98	47	36	<b>71 LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL-1-4660) RCA	8.98	70	25
<b>5 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60260) WEA	8.98	5	8	<b>39 SWEET DREAMS (ARE MADE OF THIS)</b> EURYTHMICS (RCA AFL-1-4681) RCA	8.98	37	23	<b>72 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	—	61	12
<b>6 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL-1-4697) RCA	8.98	7	10	<b>40 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	40	14	<b>73 AFTER EIGHT</b> TACO (RCA AP28520) RCA	8.98	69	20
<b>7 AN INNOCENT MAN</b> BILLY JOEL (Columbia OC 38873) CBS	—	6	14	<b>41 SHOUT AT THE DEVIL</b> MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	43	6	<b>74 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239) WEA	8.98	72	16
<b>8 LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	—	9	6	<b>42 SUBJECT . . . ALDO NOVA</b> ALDO NOVA (Portrait FR 38721) CBS	—	44	7	<b>75 MORE FUN IN THE NEW WORLD</b> X (Elektra 9 60283-1) WEA	8.98	76	7
<b>9 PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	8.98	8	41	<b>43 1999</b> PRINCE (Warner Bros. 9 23720-1) WEA	10.98	39	53	<b>76 CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-4919) RCA	8.98	71	40
<b>10 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98	10	32	<b>44 IT'S ABOUT TIME</b> JOHN DENVER (RCA AFL-1-4683) RCA	8.98	46	7	<b>77 H<sub>2</sub>O</b> DARYL HALL & JOHN OATES (RCA AFL-1-4383) RCA	8.98	78	56
<b>11 FASTER THAN THE SPEED OF NIGHT</b> BONNIE TYLER (Columbia BFC 38710) CBS	—	3	15	<b>45 ALPHA</b> ASIA (Geffen GHS 4008) WEA	8.98	33	13	<b>78 TEXAS FLOOD</b> STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	77	21
<b>12 THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	13	9	<b>46 FLICK OF THE SWITCH</b> AC/DC (Atlantic 7 80100-1) WEA	8.98	42	11	<b>79 ZAPP III</b> ZAPP (Warner Bros. 9 23875-1) WEA	8.98	75	12
<b>13 GENESIS</b> (Atlantic 7 80116-1) WEA	8.98	16	4	<b>47 RHYTHM OF YOUTH</b> MEN WITHOUT HATS (Backstreet BSR 39002) MCA	8.98	36	18	<b>80 ERROR IN THE SYSTEM</b> PETER SCHILLING (Elektra 9 60265-1) WEA	8.98	89	9
<b>14 GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024)	8.98	11	14	<b>48 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	8.98	51	15	<b>81 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1) WEA	8.98	65	23
<b>15 LITTLE ROBBERS</b> THE MOTELS (Capitol ST-12288)	8.98	15	7	<b>49 BENT OUT OF SHAPE</b> RAINBOW (Mercury 815 305-1 M-1) POL	8.98	52	8	<b>82 IT'S YOUR NIGHT</b> JAMES INGRAM (Owest/Warner Bros. 9 23970-1) WEA	8.98	110	2
<b>16 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	14	30	<b>50 BORN AGAIN</b> BLACK SABBATH (Warner Bros. 9 23978-1) WEA	8.98	32	5	<b>83 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	74	27
<b>17 COLOUR BY NUMBERS</b> CULTURE CLUB (Virgin/Epic OE 39107) CBS	—	29	3	<b>51 THE PRESENT</b> THE MOODY BLUES (Threshold TRL-1-2902) POL	8.98	49	10	<b>84 LA CAGE AUX FOLLES</b> ORIGINAL CAST RECORDING (RCA Red Seal HBC1-4824) RCA	8.98	81	10
<b>18 UH-HUH</b> JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	8.98	24	3	<b>52 ON THE RISE</b> THE S.O.S. BAND (Tabu FZ 38697) CBS	—	55	17	<b>85 WAR</b> U2 (Island/Atco 7 90067) WEA	8.98	84	36
<b>19 LICK IT UP</b> KISS (Mercury 422-814 297-1 M-1) POL	8.98	21	7	<b>53 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience TE-1-3004) POL	8.98	48	10	<b>86 HOW MANY TIMES CAN WE SAY GOODNYE</b> DIONNE WARWICK (Arista AL8-8104) RCA	8.98	103	5
<b>20 ROCK 'N SOUL PART 1</b> DARYL HALL and JOHN OATES (RCA CPL-1-4858) RCA	9.98	59	2	<b>54 BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP	8.98	57	10	<b>87 HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282) CAP	8.98	85	10
<b>21 FEEL MY SOUL</b> JENNIFER HOLLIDAY (Geffen GHS 4014) WEA	8.98	22	5	<b>55 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA	8.98	45	8	<b>88 QUEENSRYCHE</b> (EMI America DPL-19006) CAP	8.98	98	8
<b>22 PIPES OF PEACE</b> PAUL McCARTNEY (Columbia OC 39149) CBS	—	—	1	<b>56 HEARTS AND BONES</b> PAUL SIMON (Warner Bros. 9 23942-1) WEA	8.98	—	1	<b>89 OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	92	60
<b>23 THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	8.98	17	16	<b>57 PUNCH THE CLOCK</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS	—	50	15	<b>90 CAUGHT IN THE GAME</b> SURVIVOR (Scotti Bros. QZ 38791) CBS	—	93	15
<b>24 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	27	7	<b>58 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	56	19	<b>91 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37987) CBS	—	88	72
<b>25 REACH THE BEACH</b> THE FIXX (MCA-39001) MCA	6.98	18	27	<b>59 WHERE'S THE PARTY?</b> EDDIE MONEY (Columbia FC 38862) CBS	—	87	3	<b>92 TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152) CAP	9.98	—	1
<b>26 ALIVE, SHE CRIED</b> THE DOORS (Elektra 9 60269-1) WEA	8.98	35	3	<b>60 FRONTIERS</b> JOURNEY (Columbia OX 38504) CBS	—	58	40	<b>93 FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801) CBS	—	83	7
<b>27 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	8.98	25	31	<b>61 IN A SPECIAL WAY</b> DeBARGE (Gordy/Motown 6061GL) MCA	8.98	73	4	<b>94 MADONNA</b> (Sire 9 23867-1) WEA	8.98	108	9
<b>28 SPEAKING IN TONGUES</b> TALKING HEADS (Sire 9 23882-1) WEA	8.98	19	22	<b>62 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38839) CBS	—	63	46	<b>95 CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725) CBS	—	79	10
<b>29 THE WILD HEART</b> STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	23	21	<b>63 LIONEL RICHIE</b> (Motown 6007ML) MCA	8.98	66	57	<b>96 MIKE'S MURDER</b> ORIGINAL SOUNDTRACK — Music by Joe Jackson (A&M SP-4931) RCA	8.98	86	9
<b>30 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	41	5	<b>64 STAYING ALIVE</b> ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	9.98	60	19	<b>97 DURAN DURAN</b> (Capitol ST-12158) CAP	8.98	91	23
<b>31 TRUE</b> SPANDAU BALLET (Chrysalis B6V 41403) CBS	—	20	11	<b>65 CARGO</b> MEN AT WORK (Columbia OC 38660) CBS	—	62	29	<b>98 IN HEAT</b> THE ROMANTICS (Nemperor B6Z 38880) CBS	—	121	5
<b>32 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	26	12	<b>66 HEADS OR TALES</b> SAGA (Portrait FR 38999) CBS	—	67	5	<b>99 NAKED EYES</b> (EMI America ST-17089) CAP	8.98	82	32
<b>33 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	30	20	<b>67 ONE PARTICULAR HARBOUR</b> JIMMY BUFFETT (MCA-5477) MCA	8.98	68	8	<b>100 MARY JANE GIRLS</b> (Gordy/Motown 6040GL) MCA	8.98	95	27

# Cash Box Top Albums/101 to 200

November 19, 1983

Rank	Album	Label	Weeks On Chart
101	PASSIONFRUIT	MICHAEL FRANKS (Werner Bros. 9 23962-1) WEA	11/12 5
102	TRY IT OUT	KLIQUE (MCA-39008) MCA	112 5
103	JULIO	JULIO IGLESIAS (Columbia FC 38640) CBS	94 35
104	ROBBERY	TEENA MARIE (Epic FE 38882) CBS	114 3
105	NO FRILLS	BETTE MIDLER (Atlantic 7 80070-1) WEA	80 13
106	HELLO BIG MAN	CARLY SIMON (Warner Bros. 9 23886-1) WEA	90 7
107	WITHOUT A SONG	WILLIE NELSON (Columbia FC 39110) CBS	— 1
108	JANE FONDA'S WORKOUT RECORD	(Columbia CX2 38054) CBS	100 78
109	MAN OF STEEL	HANK WILLIAMS, JR. (Werner/Curb 9 23924-1) WEA	111 5
110	YOU CAN'T FIGHT FASHION	MICHAEL STANLEY BAND (EMI America ST-17100) CAP	113 8
111	DRASTIC MEASURES	KANSAS (CBS Associated OZ 38733) CBS	99 14
112	DIRTY LOOKS	JUICE NEWTON (Capitol ST-12294) CAP	105 9
113	MEAN STREAK	Y&T (A&M SP6-4960) RCA	97 13
114	MERCILESS	STEPHANIE MILLS (Ceseblence 811 364-1 M-1) POL	108 12
115	FASTWAY	(Columbia BFC 38662) CBS	109 26
116	JARREAU	(Werner Bros. 9 23801-1) WEA	98 32
117	PANCHO & LEFTY	MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	107 43
118	COMEDIAN	EDDIE MURPHY (Columbia FC 39005) CBS	— 1
119	STATE OF CONFUSION	THE KINKS (Ariste AL8-8018) RCA	102 24
120	ARK	THE ANIMALS (I.R.S./A&M SP-70037) RCA	117 11
121	13	COMMODORES (Motown 6054ML) MCA	115 8
122	VOICE OF THE HEART	CARPENTERS (A&M SP-4954) RCA	173 2
123	A LITTLE GOOD NEWS	ANNE MURRAY (Capitol ST-12301) CAP	140 5
124	MOUNTAIN MUSIC	ALABAMA (RCA AFL1-4229) RCA	126 90
125	EVERYBODY'S ROCKIN'/NEIL & THE SHOCKING PINKS	NEIL YOUNG (Geffen GHS 4013) WEA	101 14
126	ALWAYS ON MY MIND	WILLIE NELSON (Columbia FC 37951) CBS	122 86
127	MIDNIGHT MADNESS	NIGHT RANGER (MCA-5456) MCA	— 1
128	DON'T CHEAT IN OUR HOMETOWN	RICKY SKAGGS (Epic FE 38954) CBS	138 4
129	GREATEST HITS, VOLUME II	EDDIE RABBITT (Werner Bros. 9 23925-1) WEA	130 8
130	NIGHTLINE	RANDY CRAWFORD (Werner Bros. 9 23976-1) WEA	133 4
131	CANDY GIRL	NEW EDITION (Streetwise SWRL 3301) IND	131 18
132	AEROBIC SHAPE-UP III	JOANIE GREGGAINS (Perede/Peter Pen PA 112) IND	144 4
133	BEST OF THE ALAN PARSONS PROJECT	(Ariste AL8-8199) RCA	— 1
134	ALBUM	JOAN JETT & THE BLACKHEARTS (Blackheart 5437) MCA	119 20

Rank	Album	Label	Weeks On Chart
135	TWANG BAR KING	ADRIAN BELEW (Island/Atco 7 90108-1) WEA	120 10
136	HERE AND NOW	RICHARD PRYOR (Werner Bros. 9 23981-1) WEA	149 3
137	FASCINATION	THE HUMAN LEAGUE (Virgin/A&M SP-12501) RCA	118 24
138	WHITE SHOES	EMMYLOU HARRIS (Werner Bros. 9 23961-1) WEA	157 2
139	PIECE OF MIND	IRON MAIDEN (Capitol ST-12274) CAP	127 25
140	THE REAL MACAW	GRAHAM PARKER (Ariste AL8-8023) RCA	128 13
141	RAPPIN' RODNEY	RODNEY DANGERFIELD (RCA AFL1-4869) RCA	163 2
142	WRAP YOUR ARMS AROUND ME	AGNETHA FALTSKOG (Polydor 813 242-1 Y-1) POL	132 8
143	THE SONGSTRESS	ANITA BAKER (Beverly Glen BG 10002) IND	145 9
144	FEVER	CON FUNK SHUN (Mercury 814 447-1 M-1) POL	158 2
145	ALL THE PEOPLE ARE TALKIN'	JOHN ANDERSON (Werner Bros. 9 23912-1) WEA	147 4
146	ZEBRA	(Atlantic 7 80054-1) WEA	134 32
147	HIGH LAND, HARD RAIN	AZTEC CAMERA (Sire 9 23899-1) WEA	125 9
148	YOURS FOREVER	ATLANTIC STARR (A&M SP-4948) RCA	166 2
149	BACKSTREET	DAVID SANBORN (Werner Bros. 9 23906-1) WEA	— 1
150	BAD ENUFF	SLAVE (Cotillion 7 90118-1) WEA	141 8
151	GET IT RIGHT	ARETHA FRANKLIN (Ariste AL8-8019) RCA	116 18
152	BOSSA NOVA HOTEL	MICHAEL SEMBELLO (Werner Bros. 9 23920-1) WEA	124 5
153	TOO LOW FOR ZERO	ELTON JOHN (Geffen GHS 4006) WEA	135 24
154	INTRODUCING:	THE STYLE COUNCIL (Polydor 815 277-1 Y-1) POL	155 6
155	BETWEEN THE SHEETS	THE ISLEY BROTHERS (T-Neck EZ 18874) CBS	136 26
156	TEASER	ANGELA BOFILL (Ariste AL8-8198) RCA	— 1
157	GREATEST HITS	KENNY ROGERS (Liberty LOO-1072) CAP	139 162
158	SWORDFISHTROMBONES	TOM WAITS (Island/Atco 90095-1) WEA	137 6
159	ZIGGY STARDUST — THE MOTION PICTURE	DAVID BOWIE (RCA CPL2-4862) RCA	— 1
160	THE HURTING	TEARS FOR FEARS (Mercury 811 039-1 M-1) POL	129 28
161	WE ARE ONE	MAZE featuring FRANKIE BEVERLY (Capitol ST-12262) CAP	123 28
162	BRANIGAN 2	LAURA BRANIGAN (Atlantic 7 80052-1) WEA	143 31
163	NEXT POSITION PLEASE	CHEAP TRICK (Epic FE 38794) CBS	151 11
164	WOMAN OUT OF CONTROL	RAY PARKER, JR. (Ariste AL8-8087) RCA	— 1
165	KILROY WAS HERE	STYX (A&M-3734) RCA	146 36
166	HEAVEN ONLY KNOWS	TEDDY PENDERGRASS (Philadelph Int'l FZ 38846) CBS	— 1

Rank	Album	Label	Weeks On Chart
167	RIGHT OR WRONG	GEORGE STRAIT (MCA-5450) MCA	170 3
168	BODY WISHES	ROD STEWART (Werner Bros. 9 23877-1) WEA	142 22
169	THE CLARKE/DUKE PROJECT II	STANLEY CLARKE/GEORGE DUKE (Epic FE 38934) CBS	— 1
170	BORN TO LAUGH AT TORNADOES	WAS (NOT WAS) (Geffen GHS 4016) WEA	172 4
171	ROCKIN' RADIO	TOM BROWNE (Ariste AL8-8107) RCA	176 2
172	LABOUR OF LOVE	UB40 (Virgin/A&M SP-8-4980) RCA	174 3
173	SIXTEEN	STACY LATTISAW (Cotillion/Atco 7 90106-1) WEA	148 14
174	AMERICAN FOOL	JOHN COUGAR (Rive RVI 7501) POL	175 81
175	SCENARIO	AL DI MEOLA (Columbia FC 38944) CBS	178 2
176	LIKE GANGBUSTERS	JOBOXERS (RCA AFL1-4847) RCA	181 2
177	MEMORIES	BARBRA STREISAND (Columbia TC 37678) CBS	179 44
178	BREAKING THE CHAINS	DOKKEN (Elektre 9 60290-1) WEA	180 3
179	INDIVIDUAL CHOICE	JEAN-LUC PONTY (Atlantic 7 80098-1) WEA	159 13
180	WHY LADY WHY	GARY MORRIS (Werner Bros. 9 23738-1) WEA	164 7
181	SHADOWDANCE	SHADOWFAX (Windham Hill/A&M WH-1029) RCA	187 2
182	SURVIVIN' IN THE 80'S	ANDRE CYMONE (Columbia FC 38902) CBS	165 6
183	TAKE ANOTHER PICTURE	QUARTERFLASH (Geffen GHS 4011) WEA	150 20
184	RIO	DURAN DURAN (Harvest ST-12211) CAP	168 58
185	FANTASTIC	WHAMI U.K. (Columbia BFC 38911) CBS	154 13
186	WE'VE GOT TONIGHT	KENNY ROGERS (Liberty LO-51143) CAP	188 37
187	KILLER ON THE RAMPAGE	EDDY GRANT (Ice/Portrait B6R 38554) CBS	156 31
188	BLOW YOUR OWN HORN	HERB ALPERT (A&M SP-4949) RCA	153 10
189	1ST	STREETS (Atlantic 7 80117-1) WEA	— 1
190	HARD	GANG OF 4 (Werner Bros. 9 23936-1) WEA	152 8
191	HIGH & DRY	DEF LEPPARD (Mercury SRM-1-4021) POL	167 11
192	GET NERVOUS	PAT BENATAR (Chryssels FV 41396) CBS	182 53
193	MADNESS	(Geffen GHS 4002) WEA	169 31
194	HEADHUNTER	KROKUS (Ariste AL 9623) RCA	161 32
195	COOKIN' ON THE ROOF	ROMAN HOLLIDAY (Jive/Ariste IL 8 8101) RCA	177 8
196	BELLA DONNA	STEVIE NICKS (Modern/Atco MR 38-139) WEA	200 11
197	YOU CAN'T STOP ROCK 'N' ROLL	TWISTED SISTER (Atlantic 7 80074-1) WEA	189 18
198	LOVE FOR LOVE	WHISPERS (Soler/Elektre 9 60216-1) WEA	162 32
199	GOOD FOR YOUR SOUL	OINGO BOINGO (A&M SP-4959) RCA	183 13
200	TRASH IT UP	SOUTHSIDE JOHNNY AND THE JUKES (Mirage/Atco 7 90113-1) WEA	184 5

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	46	Cougar, John	18, 174	Holliday, Jennifer	21	Men At Work	65, 91	Quarterflash	183	Style Council	154
Adams, Bryan	76	Crawford, Randy	130	Human League	137	Men Without Hats	47	Queensryche	88	Styx	165
Air Supply	14	Culture Club	17, 62	Inglésias, Julio	103	Midler, Bette	105	Quiet Riot	3	Summer, Donna	58
Alabama	38, 124	Cymone, Andre	182	Ingram, James	82	Midnight Star	33	Rabbitt, Eddie	129	Survivor	90
Alpert, Herb	188	Dangerfield, Rodney	141	Iron Maiden	139	Mills, Stephanie	114	Reinbow	49	Taco	73
Anderson, John	145	DeBarge	61	Isley Brothers	155	Money, Eddie	59	Richie, Lionel	4, 63	Talking Heads	28
Animals	120	Def Leppard	9, 191	Jackson, Michael	2	Moody Blues	51	Rogers, Kenny	6, 92, 157, 186	Tears For Fears	160
Ashford & Simpson	87	Denver, John	44	James, Bob	93	Morris, Gary	180	Roman Holiday	195	Twisted Sister	197
Asia	45	Di Meola, Al	175	James, Rick	32	Motels	15	Romantics	98	Tyler, Bonnie	11
Atlantic Starr	148	Dio	69	Jarreau	116	Motley, Crue	41	Ronstadt, Linda	5	UB40	172
Aztec Camera	147	Dokken	178	Jett, Joan	134	Murphy, Eddie	118	Rufus & Chaka Khan	68	U2	85
Bailey, Phillip	95	Doors	26	Joboxers	176	Murray, Anne	123	Saga	66	Vaughan, Stevie Ray	78
Baker, Anita	143	Duran Duran	97, 184	Joel, Billy	7	Naked Eyes	99	Sandborn, Dalvd	149	Waits, Tom	158
Belew, Adrian	135	Easton, Sheena	54	John, Elton	153	Nelson, Willie	107, 126	S.O.S. Band	52	Warwick, Dionne	86
Benatar, Pat	8, 192	Eurythmics	39	Journey	60	New Edition	131	Schilling, Peter	80	Was (Not Was)	170
Benson, George	81	Faltskog, Agnetha	142	Kansas	111	Newton-John, Olivia	89	Sembello, Michael	152	Wham! U.K.	185
Big Country	12	Fastway	115	Kinks	119	Newton, Juice	112	Shadowfax	181	Whispers	198
Black Sabbath	50	Fixx	25	Kiss	19	Nicks, Stevie	29, 196	Shalamar	74	Williams, Hank, Jr.	109
Bofill, Angela	156	Fonda, Jane	108	Klique	102	Night Ranger	127	Simon, Carly	106	X	75
Bowie, David	27, 159	Franklin, Aretha	151	Knight, Gladys	83	Nova, Aldo	42	Simon, Paul	56	Y&T	113
Branigan, Laure	162	Franks, Michael	101	Krokus	194	Osborne, Jeffrey	48	Skaggs, Ricky	128	Young, Neil	125
Browne, Jackson	35	Gang Of 4	190	Lattisaw, Stacy	173	Parker, Graham	140	Slave	150	Zapp	79
Browne, Tom	171	Gap Band	53	Lewis, Huey & News	24	Parker, Ray, Jr.	164	Southside Johnny	200	Zebra	146
Bryson & Flack	40	Genesis	13	Loveboy	34	Parsons, Allen Project	133	Spandau Ballet	31	ZZ Top	10
Buffet, Jimmy	67	Grant, Eddy	187	Madness	193	Pendergrass, Teddy	166	Springfield, Rick	128	SOUNDTRACKS	
Carpenters	122	Greggains, Joanie	132	Madonna	94	Piant, Robert	23	Stanley, Michael Band	110	Big Chill	30
Cheap Trick	163	Haggard & Nelson	117	Manhattan Transfer	55	Police	3	Stewart, Rod	188	Eddie & The Cruisers	37
Clarke/Duke	169	Hall & Oates	20, 77	Marie, Teena	104	Ponty, Jean-Luc	179	Strait, George	167	Flashdance	16
Commodores	121	Hancock, Herbie	72	Mary Jane Girls	100	Prince	43	Stray Cats	36	La Cage Aux Folles	84
Con Funk Shun	144	Harris Emylou	138	Maze	161	Pryor, Richard	136	Streets	189	Mike's Murder	96
Costello, Elvis	57	Heart	70	McCartney, Paul	22			Streisand, Barbra	177	Staying Alive	64

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## FEATURE PICKS

### ALBUMS

(continued from page 8)

**TOUR DE FORCE** — .38 Special — A&M SP-4971 — Producers: Don Barnes and Jeff Carlls — List: 8.98 — Bar Coded

Once considered a staunch example of the Southern rock genre along with drinking buddies The Outlaws and Molly Hatchet, .38 Special has slowly moved away from that genre in favor of more melodic, straight-ahead rock, an area occupied by the likes of Survivor and Journey. But the band did not call this LP "Tour De Force" for nothing, and it will surely satisfy old fans with such southern boogie gems like "Twentieth Century Fox" and "Undercover Lover" yet it will also attract new hard rock listeners with the more contemporary sound of "If I'd Been The One" and the poppier "back Where You Belong." Thirty-eight Special has definitely not run out of ammunition . . . it is simply aiming at a bigger target.

**WINDOWS** — White Door — Passport Records PB 6027 — Producer: Andy Richards — List: 8.98

A prime proponent of the British synthesizer pop invasion, White Door reaches for both emotion and the dance excitement found on club floors. Its careful balance of melody, dynamics and rhythm gives each ditty a distinct and memorable quality. The songs range from the perky single "Love Breakdown" to the moody travelogue of "Jerusalem." This album should especially appeal to the new music stations interested in playing hook-filled synthesizer acts like Orchestral Manoeuvres in the Dark, and Ultravox.

### BLACK CONTEMPORARY

**MELTING POT** — Booker T. And The M.G.'s — Stax MPS-8521 — Producer: Booker T. And The M.G.'s — List: 8.98 — Bar Coded

Playing cool midnight music, Booker T. and the M.G.'s will remain one of the classic 60s Stax bands. "Melting Pot's" rhythm and blues grooves do not sound out of date and Booker T. Jones' organ playing speaks louder than words in this primarily instrumental release. Songs like "Chicken Pox," "Kinda Easy Like" and "L.A. Jazz Song" venture into jazz-funk with Steve Cropper guitar lines weaving in and out of Jones' solo workouts. Although a voice from the past, the music sounds particularly fresh in this day and age where the organ's grandchild, the synthesizer, reigns. Scintillating but soulful, this LP is sure to bring back memories as well as arouse new sensations in R&B lovers.

**FEVER** — Con Funk Shun — PolyGram/Mercury 814 447-1 M-1 — Producer: Eumir Deodato — List: 8.98 — Bar Coded

Depicting a chill pepper on fire, the LPs cover is so appropriate with the music served up inside — red hot funk with popping bass lines and punchy horns blasting out like a heat wave. Eumir Deodato, known for a few disco hits of his own, produced this record and the result is a consistent and danceable effort with strong grooves. "Baby, I'm Hooked (Right Into Your Love)" a sensitive r&b ballad, the playful, funky "Indescreet Sweet" and the driving "Hard Lovin'" exposes a band considered one of the originators of the genre and a survivor of the rise, fall and rebirth of the disco/dance music era.

### SPANISH

**ME ENAMORE** — Jose Feliciano — Profono/Motown TPL 1002 — Producers: Leonardo Schultz and Jose Feliciano — List: 8.98

Feliciano's latest Spanish language album has already garnered consumer attention in south-of-the-border countries like Argentina. With the record's domestic release, it should attract considerable sales from this country's Hispanic population as well. The singer/songwriter's mellow rock interprets Simon and Garfunkel's "Sounds of Silence" and Lionel Richie's "Endless Love." Regardless of the language, Feliciano's talents as a singer and musician are still evident in what could be considered one of his best LPs in recent memory.

### JAZZ

**PAST LIGHT** — William Ackerman — Windham Hill Records WH-1028 — Producers: William Ackerman and Steven Miller — List: 8.98

Featuring compositions from as far back as 1975, "Past Light" still maintains a focus and an energy flowing from track to track. Like its air-brushed cover portraying a soft light shining through a window and reflecting off a white curtain, the music conjures up similar images of an idyllic, peaceful quality. It might seem odd to hear such calm when so much of today's jazz relies on squawking horns, buzzing synthesizers and breathless bass thumps. Ackerman's work allows room for the imagination to wander while being soothed and bathed by the music's subtle yet beautiful atmosphere. While some may consider this to be perfect ironing music, jazz aficionados will find it challenging.

## FEATURE PICKS SINGLES

(continued from page 8)

slightly new approach for the singer/songwriter/producer. A Gap-Band style groove moves Vandross into the dance-floor big leagues, but the muscular sound still leaves room for his unmistakable voice.

**HOWARD JOHNSON** (A&M AM-2588)

**Let's Take Time Out** (3:48) (Science Lab Music — ASCAP) (Murphy-Kellow-Frank) (Producers: M. Murphy and D. Frank)

The smooth, whispery dance feel of Johnson's past efforts with Kashif meet the electronic/street feel of The System, who wrote and produced the track, and come up with positive results. The mid-tempo "stop-and-smell-the-roses" theme is given life by the Murphy/Frank team, with Johnson's still-smooth vocals anchoring the pop side. From the LP, "DoIn' It My Way."

## ON JAZZ

(continued from page 23)

bands under the direction of **George Russell**, **Gil Evans**, and **David Murray** will be performing around New York, and upcoming gigs include groups led by **Bob Moses**, **Michelle Rosewoman**, and hopefully **Muhai Richard Abrams**. Swing may not be the thing for most of these outfits, but improvisation and chops are still the order of the day, and the big band looks to get a shot in the arm from the increased attention.

**RECORDS RECORDS RECORDS** — New York's Muse label has three titles that manage to cover a lot of ground: "In Transit . . ." by former **Richie Cole** guitarist **Bruce Forman** is something of a throwback to the dates **Grant Green** used to cut for Blue Note, with the bass-less trio of **Ed Kelly** on organ and **Eddie Marshall** on drums; "Bugle Boy Bop" by **Charles "Bobo" Shaw** and **Lester Bowie** fills in some of the gap in available material by St. Louis' Black Artist Group players; and "Ira Sullivan Does It All," a 1981 date that is essentially the **Sullivan/Rodney** band . . . We've finally run down former Jazz Forum host **Mark Morganelli's** LP, "Live On Broadway." Out on Morganelli's own Jazz Forum Records and distributed by JCOA/NMDS in New York, the album is a strong collection of standards, fronted by Morganelli on trumpet and flugelhorn and featuring saxophonist **James Spaulding**, pianist **Walter Bishop, Jr.** and **John Hicks**, guitarist **Vic Juris**, drummers **Jo Jones, Jr.**, and **Billy Hart**, bassist **Ray Drummond** and percussionist **Guilherme Franco** . . . Fantasy's Galaxy label has "Call It Whachawana" by tenorman **Johnny Griffin**, just in time for his two-tenor tour with **Eddie "Lockjaw" Davis** . . . California's SeaBreeze label has "Manhattan Memories" by the late **Al Halg** in trio and quartet settings, and "Royal St." by the **Lou Fischer Rehearsal Band**.

— fred goodman

# CASH BOX

November 19, 1983

## AROUND THE ROUTE

by Camille Compasio

A hearing on the proposed \$50 per machine annual tax on all coin-operated amusement machines throughout Cook County (including Chicago, the suburbs and unincorporated areas as well) was held in Chicago on November 2, which gave ops who were returning from AMOA Expo in New Orleans very little time for preparation. If passed, this assessment would go into effect in February of '84. As previously reported in *Cash Box*, this proposal was made by **Daniel O'Brien**, one of the Cook County Commissioners. Ops are now gathering data to present at the next hearing which is less than two weeks away — and we truly hope their efforts will succeed in defeating this measure.

ICMOA, the Illinois state association, has appointed **Art Seeds** as executive vice president, and will soon relocate to new headquarters at 710 E. Ogden in Naperville, Illinois. The new facilities will be in operation by December 1, 1984. Among the association's priority goals next year will be an extensive membership drive, a more frequently published newsletter and other programs geared to further strengthen the organization.

Following are the new officers and directors of AMOA, as announced at the

(continued on page 33)

## AMOA Panel Offers Several Survival Tips For The 1980's

by Jeffrey Ressler

LOS ANGELES — Besides the vast exhibit of new coin-operated equipment at the 1983 Amusement and Music Operator's Assn. (AMOA) Expo in New Orleans during October, the event also played host to a wide variety of educational seminars and service sessions of interest to the coin machine industry. One of the most important panel discussions of AMOA's educational program took place on Oct. 29 and was entitled "Strategic Planning For The 80s." Led by S&S Amusements Co.'s Vincent Storino, the panel consisted of three New Jersey-based operators, including City Amusement Co.'s Ralph Trotta, Eskin Vending's Don Abrams and Arco Amusements' Victor Scola. Touching on such vital issues as leasing games, operator/location splits, use of tokens, and rotation of pieces, the seminar — which was repeated on the final day of the show on Oct. 30 — proved to be a fascinating and informative look at how ops can prepare themselves for the future.

Don Abrams began the discussion by candidly admitting that he really didn't have anything to offer operators because he didn't even have a game plan for his own company. "I guess I'm what you'd call an old line operator," he explained. "We have cigarette, music and game routes, primarily in bars, diners, restaurants and the like. The company has been in business for 23 years. For the most part, as I look back, planning used to be finding new locations, replacing a few jukeboxes, keeping cigarette machines up-

dated and buying as many, or as few, pinballs in order to keep the numbers up where they belonged while trading in as much equipment as we could get rid of. As I look back to the 1960s and '70s in order to get a perspective for the '80s I realized I never really did any planning, we did each day what seemed to be necessary. We made some financial projections, mostly so that we wouldn't bounce checks.

"Now here I am at the end of 1983, and I realize that I not only did I not plan for the '80s, I don't know how I could have," he con-

(continued on page 33)



**THE A & B TEAM** — Atari's Jerry Marcus (l) met with C.A. Robinson's Ira Bettelman during October's AMOA gathering in New Orleans to rap about the plethora of games showcased at the event, including Atari's "Pole Position II" enhancement kit, "Major Havoc" and the triple-monitor driving amusement dubbed "TX-1."

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# COIN MACHINE



## Around The Route

(continued from page 31)

general membership meeting (10/28), which was held at the opening of AMOA Expo '83 in New Orleans. **Dock Ringo**, president; **John Estridge**, first vice president; **Al Marsh**, secretary; **Richard Hawkins**, treasurer; **Jerry Derrick**, **Lee Melchi** and **Jack Kerner**, vice presidents. Members of the board of directors are: **Jim Hayes** (Ohio); **Craig Johnson** (Utah); **Tony Alvarez** (California); **Ed Schultz** (Michigan); **Alex McConnell** (Illinois); **Ray Reynolds** (Kentucky); **Ed Velasquez** (Illinois); **T.F. Harris** (Oklahoma); **Philip Eisenberg** (Pennsylvania); **Stan Seymour** (Florida) and **Ken Thom** (Illinois), who will fill the unexpired two-year term of **Jerry Derrick** (who became a vice president).

Latest to climb aboard the bandwagon in support of **Sen. Ed Zorinsky's** bill (S 1734) to establish a one-time-only \$50 licensing fee on juke-boxes is **Sen. Fritz Hollings** of So. Carolina, as we learned from AMOA executive veepee **Leo Droste**. Support is growing and this is gratifying to hear. At this point in time the bill has 20 co-sponsors in the House, the latest of which is **William Alexander, Jr.** (D-Arkansas) and 13 in the Senate (with **Strom Thurmond** R-So. Carolina joining the ranks just prior to Hollings) — and 100% support of the state of Arkansas. Droste also told us AMOA is preparing a packet of material and statistical data pertaining to the Zorinsky bill, for upcoming distribution to the membership . . . On the subject of AMOA Expo '83, Leo said he couldn't be more pleased with the outcome of the show, the tremendous response to this year's education program, the complimentary feedback he's been getting, the packed attendance at the banquet, etc. etc. etc. "I've had so many operators come up and comment on the quality of the education program," he enthused. "The seminar rooms were set up to accommodate as many as 150 in some instances and there were sessions that attracted well beyond that figure. We even had to move the laser disc seminar to a larger room in order to satisfy the overflow." AMOA is currently tallying registration and will have a total attendance figure ready shortly.

The grand opening of the first "Atari Adventure" will take place on Saturday, November 19, at the Northwest Plaza shopping center in St. Louis, MO. It will be the first in a planned national network of such locations, which will offer a full lineup of coin-op video games for entertainment and the use of the computer for educational purposes.

## CASH BOX

The Weekly Trade Journal.

## New Equipment

### New Wave

A new, competitive one or two player ball roll-up game called "Tidal Wave" was introduced by Exidy at the recently held AMOA convention in New Orleans.

Designed to make a "big splash" in all types of locations, Tidal Wave's compact 6' length and 50¢ per game pricing make it a "top notch investment for today's operator," according to the company.

Tidal Wave features a solid state audio system with realistic ship and sea sounds, microprocessor scoring with digital readout and it flashes the day's high score between games which is a further incentive for players. The game theme focuses on a moving surfer target. Hitting this target doubles the ball score to reward the skillful player.

Tidal Wave should appeal to players of all ages and is a natural for bars, taverns and theme restaurants as well as arcades. The optional ticket dispenser allows for banking the machines in amusement parks, trailer-mounted fairs, carnivals and circuses.

Further information may be obtained by contacting Exidy at 390 Java Drive, Sunnyvale, California 94086 or calling (408) 734-9410.



**New Shoot**

"Crossbow," an interactive adventure shooting game with full-color graphics and instantaneous player feedback, was successfully introduced by Exidy at the recently held AMOA Exposition in New Orleans.

In the game, the player, armed with a crossbow, escorts a party of characters (men, women and dwarves) through various dangerous episodes, the object being to protect these characters from dangers lurking within each level and to remove impeding obstacles. This is accomplished by shooting a myriad of colorful targets and Crossbow's high resolution graphics system displays almost 80,000 pixels with a color palette of 32,000 colors.

The party the player is protecting begins with three members and there are eight levels or scenes, and each scene is activated when the player chooses a particular path to be followed. If the party survives, the player by trial and error must decide where to go next depending on which colored path leads to each scene's unique element of danger. The adventure ends when all party members are killed.

Points are awarded for each target shot and are based on the particular difficulty levels to be hit. Bonus points are given at the end of each level for each surviving party member. Surviving the

particularly difficult levels awards the player bonus members thus increasing the size of the party. As an added incentive there are valuable treasures to be earned in some scenes.

Crossbow's revolutionary audio subsystem includes over 100 separate and unique sound effects. Every target has at least one specific sound associated with it. If all of Crossbow's unique sounds were "played" end-to-end it would take over ninety seconds to complete. These sounds include a veritable menagerie of animals (Monkeys, toucans, rabbits, elephants, bats, etc.) and such other sound effects as rocks, coconuts, a drawbridge, icicles, etc. plus speech and such background effects as bongos, volcano rumble, river sounds and more.

Crossbow will be available through factory distributors and further information may be obtained by contacting Exidy at 390 Java Dr., Sunnyvale, California 94086 or phoning (408) 734-9410.



**Rat Race**

Williams Electronics Inc. is marketing a new coin-op game, "Rat Race." The product boasts an exclusive moving "tilt/tip" playfield which floats within its cabinet. The game board is joystick-controlled and challenges the player to guide a ball through a maze of passages and flashing lights. Opto-switches and micro-switches used on the playfield and a solid state motor control are among Rat Race's features. The game is available through Williams Electronics Inc., 3401 N. California Ave., Chicago IL 60618 (312) 267-2240.



## Bally Manufacturing Posts Results For 1983 Third Quarter

CHICAGO — Mr. Robert E. Mullane, chairman of the board and president of Bally Manufacturing Corporation (NYSE:BLY), announced today revenues, net income and earnings per share for the third quarter ended September 30, 1983.

For the third quarter ending September 30, 1983, revenues were \$402,845,000 as compared to \$394,511,000 in the same period last year. Net income was \$10,079,000 compared to \$29,479,000 earned in the third quarter of 1982. Earnings per share were \$.38 compared to the \$1.02 per share reported a year ago.

For the nine months ending September 30, 1983, revenues were \$915,061,000 as compared to \$1,040,268,000 in the same period last year. Net income was \$17,334,000 compared to \$81,823,000 earned in the nine months of 1982. Earnings per share were \$.66. A year ago \$2.85 per share was reported.

Commenting upon these results, Mullane explained "The company's results in the amusement game business continued to be negatively affected by the extremely low level of new equipment orders in the industry." The problem has been a continuous one throughout 1983. Game shipment levels in the third quarter were considerably below those of a year ago as were game sales by distributing companies. "The traditional video game, in particular, was in slack demand because operators began waiting for delivery of games employing the new, image-enhanced laser disc game technology" he said.

Mullane added that "Bally began shipment of its Astron Belt laser disc games this week. Volume production of these units will, unfortunately, not be possible until laser disc player manufacturers can supply the industry with larger quantities of the imaging systems. We do expect these problems to be resolved by the end of the first quarter of 1984" he further added.

"Bally's production and distribution capabilities have put us into a position to participate actively in any rebound in the amusement game business" Mullane said.

Mr. Mullane went on to say "two of Bally's operations produced truly outstanding results during the quarter. Our 84% owned Bally's Park Place Casino Hotel continued its improvements in earnings. The third quarter was a record quarter by a wide margin."

In addition, "our Six Flags theme park unit also had a record quarter with a rebound of 7% in attendance from the previous year. Six Flags program of park ride enhancement and increased marketing efforts paid off resoundingly in terms of attendance and revenues during the period" Mullane said.

Mr. Mullane also added that, "Health and Tennis Corporation of America, acquired earlier this year, produced solid earnings results during the quarter and is positioned to continue to enjoy substantial growth."

### Williams Sets Regular Quarterly Dividend

LOS ANGELES — Williams Electronics, Inc. declared a regular quarterly dividend of \$.15 per share of common stock according to a statement issued by the company's board of directors. The dividend will be payable on Nov. 21, 1983 to all who were stockholders of record at the close of business on Oct. 31, 1983.

Williams also announced that it has completed its acquisition of an 80% ownership interest in the Conado Holiday Resort and Sands Casino in San Juan, Puerto Rico and intends to explore further hotel and casino business opportunities.

## AMOA "Strategy" Panel Offers Several Effective, Important Coin-Op Survival Tips For The 1980s.

(continued from page 31)

tinued. "I spent most of the last two and a half years trying to hide from the telephone, pleading with my distributors and trying to pay for my new and incomprehensible equipment. I was buying machines that I couldn't figure out how they worked and didn't know how to play them. I didn't plan for the early '80s, I was overwhelmed by them."

Instead of extrapolating on his woes, Abrams offered a sense of direction first told to him by Art Warner of Betson Distributing. "You're a businessman so conduct your business, watch collections, rotate equipment, build a base of basic equipment with steady earning capability. Think music, pool tables and cigarettes. Build a foundation of constantly earning equipment and keep it current. I don't mean overbuy but don't neglect your equipment purchasing either. Videos will always be an important part of your earnings. Stay attuned to what's happening. In summary, build a good foundation with music and pool tables, upgrade your pinballs and be selective in your purchases of videos. Review your locations and run your business. It's times like these that the prudent business man can and will strengthen his business and find out where he's going."

Besides these suggestions, the panel also discussed some specific methods of "planning for the '80s" such as changing commission arrangements. Panel member Victor Scoala called such arrangements "the most difficult thing we've had to do since the early 1950s." According to the op "it was easy" then, because the prime pieces were jukeboxes and there was no trouble getting minimums from locations. "This continued through the years," he added, "But it dropped out completely, and was in fact nonexistent concerning games."

"We're going to have to start thinking about (making minimums) on games," he told the audience. "We've got higher priced games out there and they don't make enough to pay for themselves. We're going to have to get commission terms, for lasers especially. Those locations out on the street need us as much as we need them. They need the income as much as we need the income. We've got to make their needs work for us. It's not easy. It's very difficult, but if we try 100% of the time, we'll succeed 20 or 15% and be that much better off."

Ralph Trotta suggested "using the ASCAP fees as an escrow," to deal with guaranteed collections from locations, as well as service charges. "If you have a type of game such as the new lasers now," he added, "getting some front money per week or if they can't do it that way, maybe dictating a percentage. Maybe you can gross 60-40 on a piece that costs a lot of money."

Abrams agreed with Trotta's suggestions about charging more for specific pieces. "When we had 'Pole Position,' for example, and put it into a bar, we told the owners, 'Look, it goes in at fifty cents a shot or it's a 70-30 split. You make your decisions.' Some went one way and some went the other way. In any event, we were comfortable with the result. With music we're predominantly operating on a 50-50 basis. We're taking out five dollars for the ASCAP and BMI escrow. But when we put in a new box, we go in on the premise that I'm paying \$2500 for a box that's going to bring me not a lot more gross than my old one is bringing me. I've got to get a better cut to pay for that more expensive equipment. We've gone in at 60-40 or 70-30 and demanded \$15 right off the top to pay for the difference of the new \$2500 box and the older \$1800 box. We've been successful in some places and, as you know, you can't do it everywhere. But each step is a step forward."

Moderator Storino recalled that three years ago his company went with service charges, taking in anywhere from \$5 to \$15 per machine. "You have to feel out the location," he said, "you just can't walk into every one and take \$15 a week off of them. Those that squawk they were high volume, naturally you'll revert back to 50-50 splits. In the near future we'll have a few laserdisc games out on our route, and we haven't decided whether they would be a \$150 or \$200 a week minimum."

Practically everyone on the panel agreed that the way to get a contract was with a checkbook. "I try and sign up all of my locations either with a bonus or an advance against commissions, or if I have to with a loan," said Eskin Vending's Abrams. "I try to keep it down as low as possible but I don't like to walk out of a location without a signed contract in my hand. It's not just that I'm afraid of losing the location but I'm making a big investment in machinery. A contract means that when you wake up tomorrow you got the same stock. And the guy who finds himself with a different color picture on his game has to go find himself a new business . . . and not your business."

Members of the audience also helped contribute ways to get locations to agree to contracts. One op suggested hitting up location owners when they ask for new pieces. "We found out that locations are always calling up wanting new equipment," he said. "The time they call up for that new game is a good time to ask them for the contract, and tell them you need the money to borrow from the bank, which in turn will help get them that piece."

As far as trying to outsmart location owners about current collections, ops concurred that locations are usually too aware of their business to be tricked on splits. As one wag put it, "If the game is in a bar and the guy is going through 500 to 600 quarters a week, he knows roughly what's in that machine. The way we understand the amusement business is the way these bar owners understand their business. They'll tell you how much the machines took in before you even get there!"

Other panel attendees voiced concern over the rapidly expanding technology of the home game market, especially in light of the fact that Coleco is currently working on developing interactive laser disc games for home use in 1984. "The home game companies will have laser products for your TV sets before we have it on our routes," said one participant in the survival seminar. "They'll sell you a laser disc home game for \$40 and we'll all be sitting here complaining that we paid \$4500 for a piece of junk to put in an arcade. When you look at the equipment what is a laser besides a cartoon. Do people really want to pay fifty cents to watch a cartoon for two minutes?"

Another op remarked that having too many lasergames in an arcade at one time is "like giving a kid a five dollar bill and letting him go into a candy store. He's going to buy all the candy in one day, go home, eat it and get sick." It's much better, said the route man, to slowly introduce laser disc amusements into locations, rather than letting them flood the streets all at once.

After discussing other items of importance such as the use of tokens, leasing, and restrictive legislation, the conversation boiled down to the essential question: Is handling coin-operated amusement and music equipment a viable business in the 1980s? As Victor Scoala put it, "I just want to get through 1984." But seriously, one panelist answered the query quite appropriately, when he said, "I don't think we have viable businesses if we operate the way we have in the last two years. We bought and bought and bought. We did it

because we were pressured by sources beyond our comprehension, beyond our control. How many of us finance way beyond income in a given year? Most of us did. We bought more machines that we had to . . . and what's the value of an old video game today? Junk. Every week my truck makes a run to the dump to throw out old video games. That's not the manufacturer's problem. That's my problem. We cannot plan for the future by doing more of what we've been doing for the past few years."

## C.A. Robinson Sets Tenth Annual Show

LOS ANGELES — C.A. Robinson & Co. has scheduled its tenth annual year-end show for Dec. 2, 1983. The event will take place at the facilities of C.A. Robinson located at 2891 W. Pico Blvd. in Los Angeles from 9 am - 4 pm.

As with past years' successful gatherings, there will be new products for 1984 on display, many of which were previewed at this year's recent AMOA Convention held in New Orleans. The show at C.A. Robinson's location affords many local operators who could not make it to New Orleans an opportunity to observe and test the new games and equipment for themselves as well as meet with various factory personnel. A buffet luncheon and refreshments will be served all day.



## Rowe Intro's 'Video Music Center'

A highlight of the new coin-operated phonograph line introduced by Rowe International, Inc. for the coming year is the "Video/Music Entertainment Center", which is the first video jukebox to be marketed by the noted Whippany, New Jersey based manufacturer. The cabinetry and design, in warm shades of blue and brown, is structured after the firm's current R-88 phonograph line, with the added enhancement of a 25" screen mounted atop the jukebox to provide synchronized video accompaniment to the various musical selections being played. When the machine is idle, a graphics computer fills the screen with pictures so that customers are constantly aware of its presence in a location.

Both audio and video plays are made from a common 10-button selector which offers 160 audio and 40 video selections. The VCR is mounted in the phonograph while the monitor may be mounted above the phonograph or in a remote location. A video computer controls the Betamax 11-format tape player.

The V/MEC models include video interfaces, computers, cassette players and video monitors as well as harnesses and mounting brackets, when purchased as a complete package. They are also available without video interface or cassette player (which may be added at any time); or as a Video Phono with video interface and cassette player so that all that would need to be added is a monitor or a tv set.

Low bass speakers and mid-range high frequency speakers provide full range stereo sound reproduction. All functions of new models are controlled by a central control computer and these include easy-to-change pricing, expanded credit levels, built-in Autoplay and Memorec units. The \$1 and \$5 bill acceptor is standard.

The machine is accessible from the front for quick, easy service and the title rack swings down for easy title strip changes. It contains LED readouts for "Most Popular Selection," "Your Selection," "Credit Remaining" and "Record Playing."

With the V/MEC Rowe offers its noted five-year warranty on all moving parts and two-year warranty covering electronics.

The units will be available through factory distributors and further information may be obtained by contacting Rowe International, Inc., 75 Troy Hills Rd., Whippany, New Jersey 07981 or phoning 201-887-0400.

## CALENDAR

1983

Nov. 13-16; AMOA/Notre Dame Executive Development Program. Notre Dame, Indiana.

Nov. 18-20; IAAPA National Convention; The Rivergate; New Orleans, La.

Nov. 18-20; Dynamo World Soccer Championships. Holiday Inn O'Hare, Chicago.

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

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

1984

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

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

Feb. 17-19; Amusement Showcase International (ASI); ExpoCenter; Chicago; Nat'l Trade Show.

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

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

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

# THE JUKEBOX PROGRAMMER

icates new entry

November 19, 1981

## POP

- 1 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF)
- 2 **UPTOWN GIRL**  
BILLY JOEL (Columbia 38-04149)
- 3 **TOTAL ECLIPSE OF THE HEART**  
BONNIE TYLER (Columbia 38-03906)
- 4 **LOVE IS A BATTLEFIELD**  
PAT BENATAR (Chrysalis/CBS VS4 42732)
- 5 **ISLANDS IN THE STREAM**  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 6 **SAY SAY SAY**  
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 7 **CRUMBLIN' DOWN**  
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
- 8 **BURNING DOWN THE HOUSE**  
TALKING HEADS (Sira 7-29565)
- 9 **CUM ON FEEL THE NOIZE**  
QUIET RIOT (Pasha/CBS ZS4 04005)
- 10 **KING OF PAIN**  
THE POLICE (A&M 2569)
- 11 **SUDDENLY LAST SUMMER**  
THE MOTELS (Capitol B-5271)
- 12 **TRUE**  
SPANDAU BALLET (Chrysalis/CBS VS4 42720)
- 13 **DELIRIOUS**  
PRINCE (Warner Bros. 7-29503)
- 14 **HEART AND SOUL**  
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)
- 15 **PUTTIN' ON THE RITZ**  
TACO (RCA PB-50727)
- 16 **IN A BIG COUNTRY**  
BIG COUNTRY (Mercury/PolyGram 814 467-7)
- 17 **INVISIBLE HANDS**  
KIM CARNES (EMI America B-8181)
- 18 **FOOLIN'**  
DEF LEPPARD (Mercury/PolyGram 814 178-7)
- 19 **SAY IT ISN'T SO**  
DARYL HALL-JOHN OATES (RCA PB-13654)
- 20 **TELEFONE (LONG DISTANCE LOVE AFFAIR)**  
SHEENA EASTON (EMI America B-8172)
- 21 **SYNCHRONICITY II**  
THE POLICE (A&M 2571)
- 22 **LOVE IS A STRANGER**  
EURHYTHMICS (RCA PB-13618)
- 23 **UNION OF THE SNAKE**  
DURAN DURAN (Capitol B-5290)
- 24 **IF ANYONE FALLS**  
STEVIE NICKS (Modern/Atco 7-99832)
- 25 **DR. HECKYLL & MR. JIVE**  
MEN AT WORK (Columbia 38-04111)
- 26 **UNDERCOVER OF THE NIGHT\***  
ROLLING STONES (Rolling Stones/Atlantic ST-RS-45605)
- 27 **TELL HER ABOUT IT**  
BILLY JOEL (Columbia 38-04012)
- 28 **BIG LOG**  
ROBERT PLANT (Es Paranza/Atlantic 7-99844)
- 29 **OWNER OF A LONELY HEART\***  
YES (Atco 7-99817)
- 30 **THE SAFETY DANCE**  
MEN WITHOUT HATS (Backstraat/MCA BSR-52232)

## COUNTRY

- 1 **ONE OF A KIND PAIR OF FOOLS**  
BARBARA MANDRELL (MCA-52258)
- 2 **TENNESSEE WHISKEY**  
GEORGE JONES (Epic 34-04082)
- 3 **YOUR LOVE SHINES THROUGH**  
MICKEY GILLEY (Epic 34-04018)
- 4 **SOMEBODY'S GONNA LOVE YOU**  
LEE GREENWOOD (MCA-52257)
- 5 **HOLDING HER AND LOVING YOU**  
EARL THOMAS CONLEY (RCA PB-13596)
- 6 **A LITTLE GOOD NEWS**  
ANNE MURRAY (Capitol PB-5264)
- 7 **TELL ME A LIE**  
JANIE FRICKE (Columbia 38-04091)
- 8 **BABY I LIED**  
DEBORAH ALLEN (RCA PB-13600)
- 9 **ISLANDS IN THE STREAM**  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 10 **KISS ME DARLING**  
STEPHANIE WINSLOW (MCA-52291)
- 11 **THE BOY GETS AROUND**  
SYLVIA (RCA PB-13589)
- 12 **LADY DOWN ON LOVE**  
ALABAMA (RCA PB-13590)
- 13 **LONELY BUT ONLY FOR YOU**  
SISSY SPACEK (Atlantic America 7-99847)
- 14 **YOU'VE GOT A LOVER**  
RICKY SKAGGS (Epic 34-04044)
- 15 **EV'RY HEART SHOULD HAVE ONE**  
CHARLEY PRIDE (RCA PB-13648)
- 16 **YOU LOOK SO GOOD IN LOVE**  
GEORGE STRAIT (MCA-52279)
- 17 **OZARK MOUNTAIN JUBILEE**  
OAK RIDGE BOYS (MCA-52288)
- 18 **YOU MADE A WANTED MAN OUT OF ME**  
RONNIE McDOWELL (Epic 34-04167)
- 19 **WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE**  
REBA McENTIRE (Mercury/PolyGram 812 835-7)
- 20 **WHAT AM I GONNA DO**  
MERLE HAGGARD (Epic 34-04006)
- 21 **DON'T COUNT THE RAINY DAYS\***  
MICHAEL MURPHEY (Liberty PB-1505)
- 22 **THE CONVERSATION\***  
WAYLON JENNINGS (RCA PB-13631)
- 23 **THE MAN IN THE MIRROR\***  
JIM GLASER (Nobla Vision 103)
- 24 **YOU PUT THE BEAT IN MY HEART**  
EDDIE RABBITT (Warner Bros. 7-29512)
- 25 **THE WIND BENEATH MY WINGS**  
GARY MORRIS (Warner Bros. 7-29532)
- 26 **DON'T YOU KNOW HOW MUCH I LOVE YOU**  
RONNIE MILSAP (RCA PB-13564)
- 27 **PARADISE TONIGHT**  
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)
- 28 **NOBODY BUT YOU**  
DON WILLIAMS (MCA-52245)
- 29 **NEW LOOKS FROM AN OLD LOVER**  
B.J. THOMAS (Clavaland Int'l/CBS 38-03985)
- 30 **HOLD ON I'M COMIN'**  
WAYLON JENNINGS & JERRY REED (RCA PB-13580)

## BLACK CONTEMPORARY

- 1 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF)
- 2 **I AM LOVE**  
JENNIFER HOLLIDAY (Gaffan 7-29525)
- 3 **SAY SAY SAY**  
PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)
- 4 **STOP DOGGIN' ME AROUND**  
KLIQUE (MCA 52250)
- 5 **AIN'T NOBODY**  
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 6 **U BRING THE FREAK OUT**  
RICK JAMES (Gordy/Motown 1703GF)
- 7 **ROCKIT**  
HERBIE HANCOCK (Columbia 38-04054)
- 8 **EVERY GIRL (WANTS MY GUY)**  
ARETHA FRANKLIN (Arista AS 1-9035)
- 9 **DELIRIOUS**  
PRINCE (Warner Bros. 7-29503)
- 10 **ONLY YOU**  
COMMODORES (Motown 1694MF)
- 11 **STAY WITH ME TONIGHT**  
JEFFREY OSBORNE (A&M 2591)
- 12 **MY FIRST LOVE**  
RENE & ANGELA (Capitol B-5272)
- 13 **WOULD YOU LIKE TO (FOOL AROUND)**  
MTUME (Epic 34-04087)
- 14 **PARTY TRAIN**  
THE GAP BAND (Total Experlanca/PolyGram TE8209)
- 15 **TELL ME IF YOU STILL CARE**  
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 16 **I FOUND MYSELF WHEN I LOST YOU**  
TYRONE DAVIS (Ocean-Front OF 2001)
- 17 **ANGEL**  
ANITA BAKER (Bavaryl Glan BG-2010)
- 18 **WET MY WHISTLE**  
MIDNIGHT STAR (Solar/Elaktra 7-69790)
- 19 **COLD BLOODED**  
RICK JAMES (Gordy/Motown 1687GF)
- 20 **TIME WILL REVEAL**  
DaBARGE (Motown 1705)
- 21 **YOU'RE NUMBER ONE (IN MY BOOK)**  
GLADYS KNIGHT & THE PIPS (Columbia 38-04033)
- 22 **JOANNA**  
KOOL & THE GANG (Da-Lita/PolyGram DE 829)
- 23 **UNCONDITIONAL LOVE**  
DONNA SUMMER (Mercury/PolyGram 814 008-7)
- 24 **BABY, I'M HOOKED**  
CON FUNK SHUN (Mercury/PolyGram 814 581-7)
- 25 **TOUCH A FOUR LEAF CLOVER\***  
ATLANTIC STARR (A&M 2580)
- 26 **JUST BE GOOD TO ME**  
THE S.O.S. BAND (Tabu/CBS ZS4 03955)
- 27 **MAGNETIC\***  
EARTH, WIND & FIRE (Columbia 38-04110)
- 28 **TONIGHT I CELEBRATE MY LOVE**  
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
- 29 **FIX IT (PART 1)**  
TEENA MARIE (Epic 34-04124)
- 30 **P.Y.T. (PRETTY YOUNG THING)\***  
MICHAEL JACKSON (Epic 34-04165)

## RECORDS TO WATCH

**CONFUSION** — New Order (Streetwise)  
**ELECTRIC KINGDOM** — Twilight 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)  
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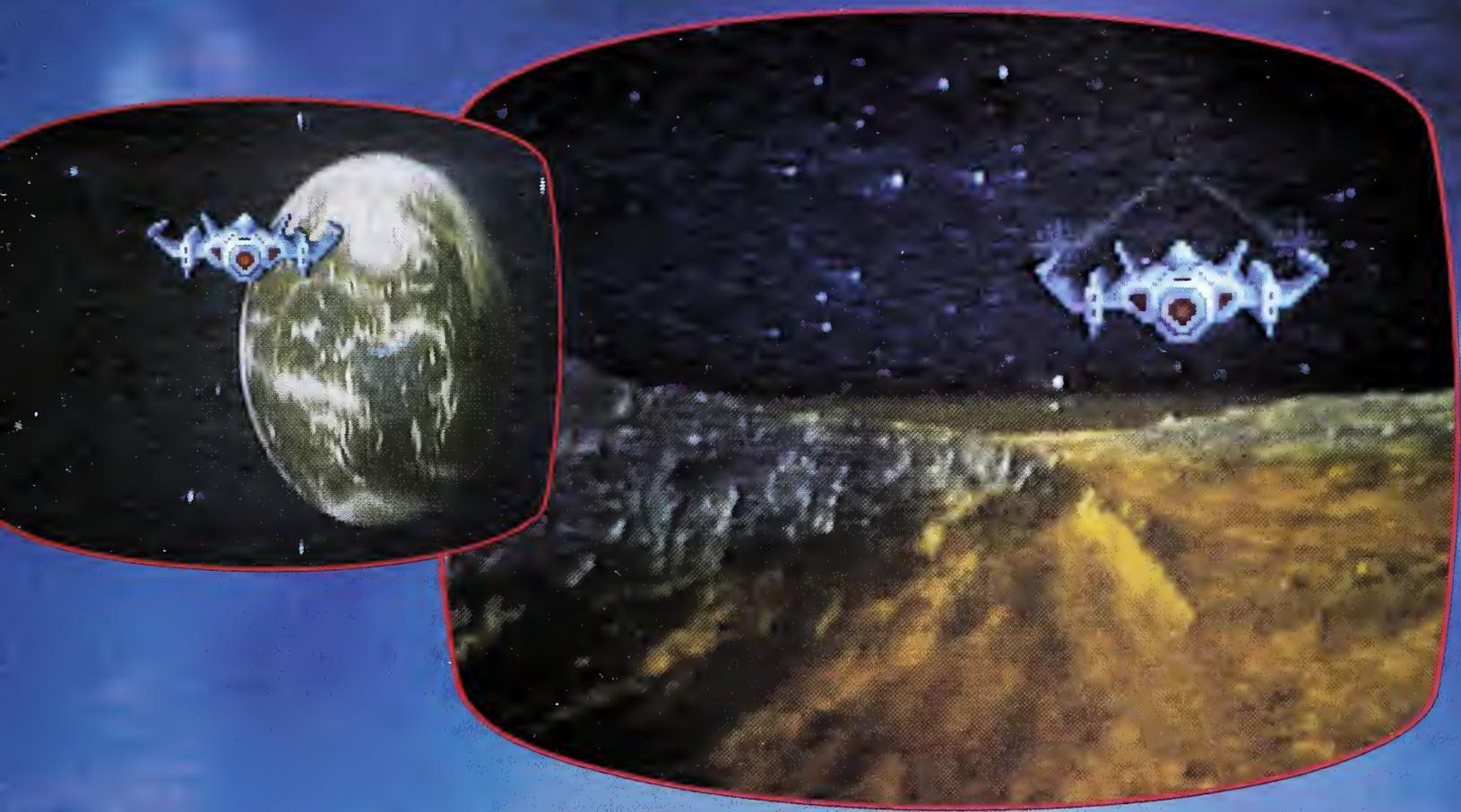
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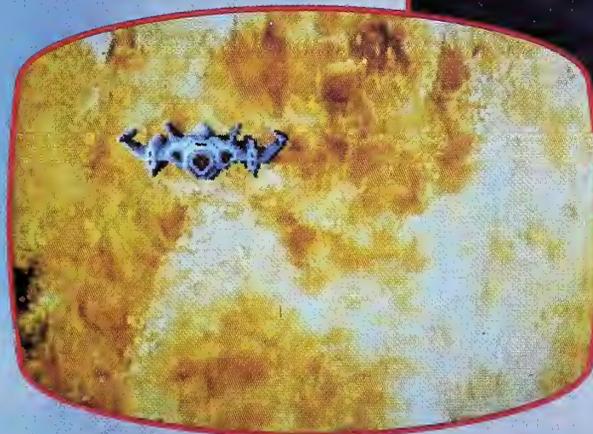
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