

# CASHBOX

October 1, 1983

NEWSPAPER \$3.00

NEW FACES TO WATCH  
Agnetha Faltskog



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NARM EXECs MEET AT LA COSTA  
CASSETTE MANUFACTURERS INCREASE PRODUCTION  
COLLEGE RADIO STIMULATES MARKET  
CONCERT PROMOTERS REVEAL BUSY SEASON  
ASCAP RELEASES FINANCIAL REPORT

Lee G...



ONCE IN A WHILE  
AN ALBUM COMES ALONG  
WHOSE HOPES AND DREAMS  
OFFER SUCH HEARTFELT REFUGE  
FROM THE TROUBLED TIMES  
IN WHICH WE LIVE,  
EVEN THE MOST  
CYNICAL EARS CANNOT IGNORE IT.

A LITTLE GOOD NEWS.  
THE NEW ALBUM BY

# ANNE MURRAY

ON RECORDS AND HIGH-QUALITY  
XDR CASSETTES. FROM CAPITOL.  
IT WILL BRING OUT  
THE HUMAN IN YOUR BEING.



Produced by Jim Ed Norman for JEN Productions

Capitol  
RECORDS

HIGH QUALITY  
XDR



# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLV — NUMBER 18 — October 1, 1983

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## EDITORIAL

## On The Move

The old truism is that the only thing constant is change, and that's one thing we have to agree with. And although **Cash Box** is in its 41st year of publication, we've made it a point to never stand still or rest on our laurels.

Last week we debuted a new weekly feature, *The Cash Box Interview*. As reporters, we understand that readers need to have a healthy amount of skepticism when they weigh information presented to them. All too frequently, objectivity is an ideal in journalism instead of a reality. Our new feature will present another way for you to get directly to the source through candid and open conversation with the major figures in all phases of our industry. Last week it was The Commodores, discussing their plans for life without Lionel Richie. This week it's music video trendsetter Bob Giraldi offering some unorthodox — and perhaps unpopular —

views on his medium. In coming weeks we will be bringing you interviews with artists, executives, managers, retailers and observers with the goal of keeping you informed of changes in our business.

This week's issue marks another change: the return of separate columns to cover the industry in New York and California. Since last year when we combined and shortened *East Coastings* and *Points West* into a single column, we've been besieged by requests to restore them to their original lengths. We're pleased to say we're knuckling under.

Offering complete coverage of our industry has always been our priority, and that will never change. But the way we do it has always been with sensitivity towards the times. So as far as changes, this is just the beginning.

Keep your eye on us. Because we've got ours on you.

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### ON THE COVER

It has taken a lot of time and hard work for Lee Greenwood to achieve national recognition as a country music performer. A man of a thousand stories and a quilt of experiences had only his talent and commitment to become a songwriter driving him towards his dreams.



Brought up on a small chicken farm near Sacramento, Greenwood worked at any music hall shows he could find including stints in Reno and Las Vegas where he worked briefly as a card dealer. However, his determination and love for music finally paid off when Mel Tillis covered one of Greenwood's songs. Since then, artists like Kenny Rogers and Brenda Lee have sung Greenwood's songs.

Although an accomplished songwriter, Greenwood wanted to sing his own songs and with the release of his own "Inside Out" album, and a succession of hit singles in the country music charts, including the latest chart success "Somebody's Gonna Love You" currently bulleting at #16, the long hard work has finally paid off.

## TOP POP DEBUTS

### SINGLES

67 **AUTOMATIC MAN** — Michael Sembello — Warner Bros.

### ALBUMS

48 **WHAT'S NEW** — Linda Ronstadt — Asylum

### POP SINGLE

**THE SAFETY DANCE**  
Men Without Hats  
Backstreet/MCA

### B/C SINGLE

**COLD BLOODED**  
Rick James  
Gordy/Motown

### COUNTRY SINGLE

**DON'T YOU KNOW HOW MUCH I LOVE YOU**  
Ronnie Milsap  
RCA

### JAZZ

**IN YOUR EYES**  
George Benson  
Warner Bros.

## NUMBER ONES



Men Without Hats

### POP ALBUM

**SYNCHRONICITY**  
The Police  
A&M

### B/C ALBUM

**COLD BLOODED**  
Rick James  
Gordy/Motown

### COUNTRY ALBUM

**THE CLOSER YOU GET**  
Alabama  
RCA

### GOSPEL

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



# CASH BOX TOP 100 SINGLES

October 1, 1983

|  | Weeks On Chart | 9/24 Chart |
|--|----------------|------------|
| 1 THE SAFETY DANCE                       | 2              | 15         |
| 2 TOTAL ECLIPSE OF THE HEART             | 4              | 12         |
| 3 TELL HER ABOUT IT                      | 5              | 10         |
| 4 PUTTIN' ON THE RITZ                    | 1              | 14         |
| 5 (SHE'S) SEXY + 17                      | 7              | 9          |
| 6 EVERY BREATH YOU TAKE                  | 3              | 18         |
| 7 MAKING LOVE OUT OF NOTHING AT ALL      | 11             | 10         |
| 8 MANIAC                                 | 6              | 18         |
| 9 KING OF PAIN                           | 12             | 6          |
| 10 SWEET DREAMS (ARE MADE OF THIS)       | 8              | 19         |
| 11 FAR FROM OVER                         | 13             | 10         |
| 12 TRUE                                  | 16             | 10         |
| 13 PROMISES, PROMISES                    | 14             | 12         |
| 14 DON'T CRY                             | 9              | 10         |
| 15 ISLANDS IN THE STREAM                 | 21             | 6          |
| 16 DEAD GIVEAWAY                         | 17             | 14         |
| 17 HOW AM I SUPPOSED TO LIVE WITHOUT YOU | 19             | 14         |
| 18 SHE WORKS HARD FOR THE MONEY          | 15             | 19         |
| 19 HUMAN NATURE                          | 10             | 9          |
| 20 I'LL TUMBLE 4 YA                      | 18             | 15         |
| 21 ONE THING LEADS TO ANOTHER            | 28             | 6          |
| 22 TONIGHT I CELEBRATE MY LOVE           | 25             | 13         |
| 23 HUMAN TOUCH                           | 23             | 13         |
| 24 BURNING DOWN THE HOUSE                | 32             | 9          |
| 25 TELEPHONE (LONG DISTANCE LOVE AFFAIR) | 29             | 7          |
| 26 LAWYERS IN LOVE                       | 20             | 13         |
| 27 DELIRIOUS                             | 34             | 5          |
| 28 ALL NIGHT LONG (ALL NIGHT)            | 35             | 3          |
| 29 TELL HER NO                           | 30             | 8          |
| 30 BIG LOG                               | 33             | 8          |
| 31 SUDDENLY LAST SUMMER                  | 36             | 5          |
| 32 KISS THE BRIDE                        | 31             | 9          |

|                                 | Weeks On Chart | 9/24 Chart |
|---------------------------------|----------------|------------|
| 33 DON'T YOU GET SO MAD         | 27             | 11         |
| 34 IT MUST BE LOVE              | 38             | 7          |
| 35 SITTING AT THE WHEEL         | 42             | 5          |
| 36 IF ANYONE FALLS              | 41             | 4          |
| 37 DON'T FORGET TO DANCE        | 40             | 7          |
| 38 COLD BLOODED                 | 39             | 11         |
| 39 WHAT AM I GONNA DO           | 43             | 6          |
| 40 MODERN LOVE                  | 50             | 3          |
| 41 THIS TIME                    | 45             | 5          |
| 42 MIRACLES                     | 46             | 8          |
| 43 DR. HECKYLL & MR. JIVE       | 48             | 3          |
| 44 CHINA GIRL                   | 22             | 18         |
| 45 STAND BACK                   | 24             | 18         |
| 46 FLASHDANCE... WHAT A FEELING | 26             | 27         |
| 47 LADY LOVE ME (ONE MORE TIME) | 37             | 10         |
| 48 JUST BE GOOD TO ME           | 55             | 5          |
| 49 THE NIGHT                    | 53             | 7          |
| 50 BAD BOYS                     | 52             | 9          |
| 51 FREAK-A-ZOID                 | 54             | 8          |
| 52 CAN'T SHAKE LOOSE            | 57             | 6          |
| 53 EVERYDAY I WRITE THE BOOK    | 59             | 6          |
| 54 UNCONDITIONAL LOVE           | 60             | 5          |
| 55 HEART AND SOUL               | 61             | 4          |
| 56 IT'S A MISTAKE               | 47             | 14         |
| 57 (KEEP FEELING) FASCINATION   | 44             | 20         |
| 58 FOOLIN'                      | 64             | 4          |
| 59 RAINBOW'S END                | 51             | 7          |
| 60 EVERYDAY PEOPLE              | 67             | 4          |
| 61 UPTOWN GIRL                  | 83             | 2          |
| 62 ROCK OF AGES                 | 49             | 17         |
| 63 HOW CAN I REFUSE             | 56             | 7          |
| 64 LOVE IS A STRANGER           | 79             | 2          |
| 65 SPICE OF LIFE                | 71             | 4          |
| 66 BREAK MY STRIDE              | 72             | 3          |

|                                     | Weeks On Chart | 9/24 Chart |
|-------------------------------------|----------------|------------|
| 67 AUTOMATIC MAN                    | 75             | 3          |
| 68 QUEEN OF THE BROKEN HEARTS       | 77             | 3          |
| 69 CUM ON FEEL THE NOIZE            | 58             | 7          |
| 70 SOMEONE BELONGING TO SOMEONE     | 65             | 18         |
| 71 IS THERE SOMETHING I SHOULD KNOW | 80             | 3          |
| 72 OLD TIME ROCK & ROLL             | 74             | 3          |
| 73 TROUBLE IN PARADISE              | 76             | 3          |
| 74 FIGHT FIRE WITH FIRE             | 86             | 2          |
| 75 LOVE IS A BATTLEFIELD            | 88             | 2          |
| 76 SEND HER MY LOVE                 | 87             | 2          |
| 77 NEVER GONNA LET YOU GO           | 66             | 25         |
| 78 ROCKIT                           | 88             | 2          |
| 79 JUST GOT LUCKY                   | 87             | 2          |
| 80 AIN'T NOBODY                     | 89             | 2          |
| 81 ONLY YOU                         | 90             | 2          |
| 82 A LITTLE GOOD NEWS               | 68             | 6          |
| 83 LIVING ON THE EDGE               | 88             | 2          |
| 84 TAKE ANOTHER PICTURE             | 89             | 2          |
| 85 MAJOR TOM (COMING HOME)          | 90             | 2          |
| 86 THE MONKEY TIME                  | 87             | 2          |
| 87 TENDER IS THE NIGHT              | 88             | 2          |
| 88 MY TOWN                          | 89             | 2          |
| 89 DON'T TRY TO STOP IT             | 90             | 2          |
| 90 MASQUERADE                       | 81             | 17         |
| 91 HOT GIRLS IN LOVE                | 94             | 2          |
| 92 WHAT'S SHE GOT                   | 73             | 18         |
| 93 1999                             | 63             | 10         |
| 94 YOU'RE DRIVING ME OUT OF MY MIND | 62             | 14         |
| 95 HOLD ME TIL THE MORNING COMES    | 97             | 2          |
| 96 SO MANY MEN, SO LITTLE TIME      | 84             | 16         |
| 97 TAKE ME TO HEART                 | 70             | 8          |
| 98 I DON'T WANNA DANCE              | 69             | 7          |
| 99 HIGH TIME                        | 78             | 24         |
| 100 ELECTRIC AVENUE                 | 45             | 15         |

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

|  |     |  |    |   |    |   |    |
|--|-----|--|----|---|----|---|----|
| A Little Good News (Chappell/Bibo — ASCAP)   | 82  | Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP)                                  | 46 | Love Is A Stranger (Red Network/Carbert — BMI)                          | 64 | Stand Back (Welsh Witch — BMI)  | 45 |
| Ain't Nobody (Overdue — ASCAP)   | 80  | Foolin' (Zomba — BMI)  | 58 | Major Tom (Southern — ASCAP)  | 85 | Suddenly Last Summer (Clean Sheets — BMI)                             | 31 |
| All Night Long (Brockman — ASCAP)  | 28  | Freak-A-Zoid (Hip-Trip/Midstar — BMI)  | 51 | Making Love Out (Lost Boys — BMI)                                       | 7  | Sweet Dreams (Sunbury)  | 10 |
| Automatic Man (WB/Gravity Raincoat/Davio Bateau/On Backstreet/No Pain No Gain — ASCAP) | 67  | Hear And Soul (Chinnichap/Careers — BMI)   | 51 | Maniac (Intersong/Famous/Warner Bros. — ASCAP)                          | 8  | Take Another Picture (Narrow Dude/Bonnie Bee Good/WB — ASCAP)         | 84 |
| Bad Boys (Chappell — ASCAP)  | 50  | High Time (Stylian — ASCAP)  | 99 | Masquerade (Hub Music (U.K.) — ASCAP)                                   | 90 | Take Me To Heart (Narrow Dude/Bonnie Bee good/WB — ASCAP)             | 97 |
| Big Log (Talk Time/Bay — ASCAP)  | 30  | Hold Me 'Til (Squawko/Foster Frees — BMI)  | 95 | Miracles (Rare Blue — ASCAP)  | 42 | Telephone (Mighty Matheison/Slapshot — BMI)                           | 25 |
| Break My Stride (Streetwise/Big Ears/No Ears — ASCAP)                                  | 66  | Hot Girls In Love (Dean Of Music/Blackwood — BMI)                                      | 91 | Modern Love (Jones — ASCAP)   | 40 | Tell Her About It (Joel Songs — BMI)                                  | 3  |
| Burning Down (WB/Biesu Disque/Index — ASCAP)   | 24  | How Am I (April/Is Hot — ASCAP/Blackwood — BMI)  | 17 | My Town (Berna/Michael Stanley — ASCAP)                                 | 88 | Tell Her No (Mainstay — BMI)  | 29 |
| Can't Shake Loose (April/Russell Ballard — ASCAP)                                      | 52  | How Can I Refuse (Strange Euphoria/Know/Primal Energy/Sounds Like Music/Sheer — ASCAP) | 63 | Never Gonna (ATV/Mann & Weil — BMI)                                     | 77 | Tender Is The Night (Olas/Kortchmar/Night Kitchen — ASCAP)            | 87 |
| China Girl (Jones/Bug/James Osterberg/Fleur — ASCAP/BMI)                               | 44  | Human Nature (Porcara/John Beitis — ASCAP)   | 19 | 1999 (Controversy — ASCAP)  | 93 | The Monkey Time (Warner-Tamerlane — BMI)                              | 86 |
| Cold Blooded (Stone City — ASCAP)  | 38  | Human Touch (Vogue — BMI)  | 23 | Old Time Rock (Muscle Shoals Sound — BMI)                               | 72 | The Night (Norrrub/Leosong — ASCAP/House Of Juices — BMI)             | 49 |
| Cum On Feel (Barn — ASCAP)   | 69  | I Don't Wanna (Greenheart — ASCAP)   | 98 | One Thing Leads (Colgems-EMI — ASCAP)                                   | 21 | The Safety Dance (Off Backstreet/Les Editions Chapeau — BMI)          | 1  |
| Cum On Feel (Barn — ASCAP)   | 69  | If Anyone Falls (Welsh Witch — BMI)  | 36 | Only You (Old Fashion — ASCAP)  | 81 | This Time (Irving/Adam's Comm./Calypso Toonz — BMI)                   | 41 |
| Dead Giveaway (Spectrum VII, L.F.S. III — ASCAP)                                       | 16  | I'll Tumble (Virgin — ASCAP/Adm. by Chappell)  | 20 | Promises, Promises (Rondor (London) Ltd./Adm. by Almo — ASCAP)          | 13 | Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI)  | 22 |
| Delirious (Controversy — ASCAP)  | 27  | Is There Something (Tritic/Unichappell — BMI)  | 71 | Puttin' On The Ritz (Schallplatten GMBH)                                | 4  | Total Eclipse (Lost Boys — BMI)                                       | 2  |
| Don't Cry (WB/Almond Legg/Ackee — ASCAP)   | 14  | Islands In The Stream (Gibb Brothers/Unichappel — BMI)                                 | 15 | Queen Of The (Dean Of Music/Blackwood — BMI/Duke Reno/April — ASCAP)    | 68 | Trouble In Paradise (Mighty Matheison/Garden Rake/Slapshot — BMI)     | 73 |
| Don't Forget To Dance (Davray, Ltd.)   | 37  | It Must Be Love (M.A.M. (MCA) — ASCAP)   | 34 | Rainbow's End (Warner-Tamerlane/Haymaker — BMI/David Bateau — ASCAP)    | 59 | True (Reformation Ltd. — ASCAP)                                       | 12 |
| Don't Try To (Zomba — BMI)   | 89  | It's A Mistake (April — ASCAP)   | 56 | Rock Of Ages (Zomba Enterprises — BMI)                                  | 62 | Unconditional Love (Sweet Summer Night/See This House — ASCAP)        | 54 |
| Don't You Get So Mad (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI)            | 33  | Just Be Good (Flyte Tyme/Avant Garde/Almo — ASCAP)                                     | 79 | Rockit (Hancock/OAO — BMI)  | 78 | Uptown girl (Joel Songs — BMI)  | 61 |
| Dr. Heckyll & Mr. Jive (April — ASCAP)   | 43  | King Of Pain (Magnetic — BMI)  | 9  | Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP) | 76 | What Am I Gonna Do (Rod Stewart/Anteater — ASCAP/Rockin'Hoarse — BMI) | 39 |
| Electric Avenue (Greenheart — ASCAP)   | 100 | Kiss The Bride (Intersong — ASCAP)   | 32 | Sexy (Willessden — BMI)   | 5  | What's She Got (Solid Smash — ASCAP)                                  | 92 |
| Every Breath You Take (Magnetic — BMI)   | 6   | Lady Love Me (Hudmar — ASCAP/Newton House — BMI)                                       | 47 | She Works Hard (Sweet Summer Night/See This House — ASCAP)              | 18 | You're Driving Me (Screen Gems — EMI — BMI)                           | 94 |
| Everyday I Write The Book (Plangent visions — ASCAP)                                   | 53  | Lawyers In Love (Night Kitchen — ASCAP)  | 26 | Sitting At The Wheel (MCA — ASCAP)                                      | 35 |   |    |
| Everyday People (Stonelower/Warner-Tamerlane — BMI)                                    | 60  | Living On The Edge (Warner Bros. — ASCAP)  | 83 | So Many Men (ATV — BMI)   | 96 |   |    |
| Far From Over (Stigwood/Famous — ASCAP)  | 11  | Love Is A Battlefield (Chinnichap/Careers — BMI/Makiki/Arista — ASCAP)                 | 75 | Someone Belonging (Gibb Brothers/Unichappell — BMI)                     | 70 |   |    |
| Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP)                                | 57  |  |    | Spice Of Life (Rodsongs/DJA/Samusic/Almo — ASCAP)                       | 65 |   |    |
| Fight Fire With (Full Grown Man/Mastodon — BMI)  | 74  |  |    |   |    |   |    |

⚡ Exceptionally heavy radio activity this week

Ⓢ Exceptionally heavy sales activity this week





**ME AND THE BOYS** — RCA recording artist Nona Hendryx was in New York's Sigma Sound Studios recently to ready the release of her latest single, "B Boys." The track was re-mixed by John "Jellybean" Benitez. Smiling at playback are (l-r) Benitez, John Potoker, engineer, Sigma Sound; Hendryx; and Basil Marshall, product manager, RCA Records.

## NARM Execs Hold La Costa Meeting, New Headquarters Plans Revealed

by George Albert

LA COSTA, CALIF. — During its retailers advisory committee meeting, the board of directors of the National Assn. of Record Merchandisers (NARM) announced on Tuesday, Sept. 20 that it will be moving its headquarters from Cherry Hill, New Jersey to Los Angeles, CA in April, 1984 following the Miami NARM convention. At the same time NARM announced that an east coast NARM office will be maintained in New York.

Concurrent with this action, the board of directors unanimously appointed Dan Davis executive vice president of NARM as well as Gift of Music Inc. and the NARM scholarship foundation. Davis already holds the position of executive vice president of the Video Software Dealers Assn. (VSDA). Davis will be located in the new

Los Angeles home office, while Joe Cohen — who has served NARM as executive vice president for the past six years — will be retained as a special consultant located in the New York office.

### Strategic Placement

With offices in L.A. and Manhattan, NARM will be strategically placed in both of the major creative manufacturing and marketing centers for the record and video industries.

Manufacturer's representatives who attended the retailers advisory committee meeting included Walter Lee, Sam Citro, Joe McFadden and Lee Smith from Capitol Records; Larry Hayes from A&M; Bob Singer from EMI/Liberty; Paul Smith, Tom McGuinness and Don Van Gorp from CBS;

(continued on page 28)

## College Radio Making Impact At Retail And Concert Level

by Harry Weinger

NEW YORK — College radio, often viewed with skepticism by practical industry-watchers, continues to maintain its trend-setting reputation. A **Cash Box** survey of key student-operated radio stations revealed most are acting as catalysts for new music activity at the club as well as the retail level. Even with the majority of playlists focusing on import product (when available), local bands and alternative tracks from commercially established new music acts, stations with respectably-sized wattage are influencing their markets beyond campus limits.

Paige Greytok is general manager for WNUR, a 7,200-watt FM outlet broadcasting from Northwestern University in Chicago. "It's a fortunate time for us now," she noted. "We offer full time what other stations are trying to incorporate into their format. WXRT considers us the only new music competition in town. This is the only place people can hear certain groups. Last year it was Dexys Midnight Runners, this year it's R.E.M. and Bauhaus."

Greytok also remarked that, in her estimate, less than 1 percent of the student population listen to the station. However, there is a large, loyal following. "We don't cater to campus," she said, "we are more concerned with the people of Chicago. And let me tell you, I often have to take the request phone off the hook."

Madeline Luskin, music director for KALX also viewed her station as a serious competitor to commercial AOR outlets in the Bay area. "We are often seen as a new music threat to KQAK (a Rick Carroll-consulted station.) Let them play Minor Detail and Eurythmics. We are committed to the indies and local bands."

Joel Quirt of San Diego State University station KCR was equally serious about their role in the marketplace. "People who are sick of his *Rock of the 80's* music find KCR to be the place to hear the music first," he said. The station can only be heard via the Cox Cable system in San Diego, but its power as an alternative is undiminished. "We are known for breaking music here," claimed Quirt. "Our import show is underwritten by a local record store. The show directly affects their sales. We are the only real outlet for that music."

Quirt is also supportive of independent bands. "The Violent Femmes, for example, have been asked to play here due to heavy station support," he noted, and added KCR features local bands in co-promotions with local clubs. "College radio is an advantageous atmosphere for local music."

"We should help these bands out," echoed Karon Kirklys, music director for Boston College's WZBC, "because they'll be able to come back again and again." Kirklys cited an example of the 1,000-watt

(continued on page 18)

## Cassette's Growth Now Felt By Manufacturing Companies

by Jim Bessman

NEW YORK — The increased consumer demand for prerecorded cassettes has had a related effect on manufacturing. Tape and disc manufacturers contacted by **Cash Box** report that they, too, have reached near parity in their cassette and disc outputs due to the rise in cassette orders from their customers. In some cases, this has necessitated work force changes; in almost all cases, facilities and tape formulations have been upgraded to accommodate the configuration's growth.

### Different Needs

Ascertaining the ratio of LP-to-cassette at the production level is difficult, since not every customer requires both kinds of goods. So observed Roger Gouldstone, president of Hauppauge Record Manufacturing (HRM) and sister company Hauppauge Tape Manufacturing (HTM), both located in Hauppauge, Long Island. "Clearly, we're seeing a trend towards the cassette format from 12-inch records," said Gouldstone, whose companies manufacture both LP's and cassettes for PolyGram, cassettes for Arista, and both configurations for many smaller labels including Prelude and Suffolk Marketing. "But the degree is hard to quantify exactly since our customers have different needs. For instance, where someone will come in and say that their cassette sales are ex-

ceeding their records, another will come in who only puts out records and no cassettes."

But at A.S.R. Recording Services Inc.'s East Coast location in Glen Rock, N.J., Allen Weintraub, co-principal of the company, was able to take a more definite stand. "Our indications developed through the customers which we service are that cassettes and LPs are at parity," said Weintraub, who lists PolyGram, K-Tel, Disney, Moss Music, and many smaller companies among his clientele. "New releases are up to a minimum of 50-50 cassettes-to-LPs at the manufacturing level, whereas cassettes were only 35 percent a year ago. We're also finding that reorders are heavily weighted towards cassettes, and that the life of an album can reach a 60 percent cassette production mark."

### Surge In Market

As at retail, cassette manufacturers have noticed the surge in cassettes in the last 12-18 months. Some have had to make significant shifts in personnel to cope with increased cassette production. At PRC Recording Co. in Richmond, Indiana, tape operations manager George Preston noted a 20 percent increase in the number of employees working in tape duplication within the last four months, making a total of around 70 workers as compared to roughly three times that in the record

(continued on page 12)

## '83 Summer Concert Season Said To Be Among The Busiest In Recent Years

by Todd Marmorstein

LOS ANGELES — The 1983 concert season proved to be one of the busiest in recent years, with promoters and booking agents agreeing that the public had the opportunity to see more bands than usual. But an overabundance of acts simultaneously on the road forced concertgoers to be more selective, resulting in stiffer competition between artists striving to get a piece of the market.

The number of acts appearing nationwide seemed higher in comparison with other summers, but a **Cash Box** survey revealed the actual attendance levels at concerts varied, ranging from sellout crowds to near-empty houses. Promoters

attributed this to several factors.

Ed Traversair, a promoter with DiCaesare-Engler Productions in Pittsburgh, PA, claimed this past season was a busy one but not without some hitches. "Lots of groups decided to tour, but we were very slow on ticket sales," he said. "The economy problem and the number of acts in town after the same audience made things tighter. We had a lot of shows where the audience was in the 25 to 35 age bracket. It's even more difficult to sell tickets to this group, because they're tighter with money."

### MTV Helps

DiCaesare-Engler books the Stanley Theater, which has a capacity of 3,500, and the Civic Arena, which can hold 17,000

(continued on page 27)



**PLANT SEEDS TOUR** — Atlantic recording artist Robert Plant kicked off his solo tour of North America recently by performing his first show at the Rosemont Horizon in Chicago. The tour coincides with the release of his new solo album "The Principle of Moments," released on Plant's own Atlantic-distributed Es Paranza label. Pictured here backstage at the Rosemont are (l-r) Plant; Sheldon Vogel, vice chairman, Atlantic Records; Phil Owsen, senior vice president for international operations, Atlantic Records; and [Name obscured], local promotion representative, Atlantic Records.



## BUSINESS NOTES

## Audio Industry Sets 17 CD Disc Listening Parties Across The U.S.

NEW YORK — A series of compact disc listening parties will be held in 17 major American cities during October in a joint promotion co-sponsored by Sony Corp. of America, WEA, Polygram Records, and High Fidelity Magazine. The three-hour events are geared to expose potential consumers to the vaunted audio quality of the CD system, and mark the first industry-wide promotion of a new technology in bringing together segments of the music hardware, software, publishing, radio and retailing communities in informing the public regarding it.

The parties are entitled "Date With Digital" and will use local rock spots or landmark buildings to get away from a high-tech setting in favor of a party atmosphere to appeal to the targeted youth audience. Eighteen local AOR and pop FM radio stations will co-sponsor the parties, broadcast details, and award invitations to the party. Air personalities will act as masters of ceremonies, and will conduct drawings for prize giveaways following CD demonstrations.

The estimated 20,000 people who will be invited to the 17 parties will also be able to personally view and handle the CD equipment on display and speak with hardware and software experts and representatives. Special display areas will be constructed to showcase the CD system, with specially printed signs listing all local sales outlets for CD wares. WEA and PolyGram marketing personnel will be present to discuss their current and future CD releases. Additionally, key audio hardware retailers selected by Sony will explain the optimal sound quality of the Sony Compact Disc player.

Prizes to be given away at the parties include the Sony CDP-101 Compact Disc player, one of three players provided by Sony for demonstration at each event. Sony will also give away special "Sony Digital Audio" t-shirts to the first 200 people at each party. Other prizes will be various CD software and 10 subscriptions to *High Fidelity Magazine*.

*High Fidelity Magazine* will further serve as technical advisor at the parties and will provide experts to translate the technical aspects of the CD system to the uninitiated where possible. The magazine will also give away its 16-page booklet "A Basic Guide To Compact Discs" to members of each audience. "Never in our history has any breakthrough in technology captured our hearts, minds, and ears with the force and impact generated by the Compact Disc," said Bill Tynan, associate publisher/editor of *High Fidelity Magazine*. "It is a listening experience that transcends anything available to audio enthusiasts in particular, and music lovers in general."

Said John Briesch, vice president of audio sales, Sony Consumer Products Co., "The Compact Disc represents the most fundamental change in how consumers listen to music since the introduction of stereo records. We have to reach beyond today's audiophile and expose future customers to the exceptional reproductive capabilities of the Compact Disc system."

"Hardware and software manufacturers have settled on one compatible Compact Disc playback system as the standard for the industry," said Henry Droz, president of WEA Corp. "It is a significant milestone in the history of audio technology. That single-minded spirit of cooperation has spilled over into the marketing of this exciting new product to the public. No technological advance in our industry has ever before been promoted with this kind of partnership behind it. This is a union that is long overdue."

The "Date With Digital" dates, locations, and participants are: Oct. 10 — Wolfgang's in San Francisco, KMEL; Oct. 10 — The Agora in Cleveland, WMMS; Oct. 10 — Turn of the Century in Denver, KBPI/WVOD; Oct. 10 — Summerfield's in Minneapolis, WLOL-FM; Oct. 11 — The Paradise in Boston, WBCN-FM; Oct. 11 — Rockers in Houston, KSRR-FM; Oct. 11 — The Main Act in Detroit, WRIF-FM; Oct. 13 — Tango's in Dallas, WZEW; Oct. 13 — Astro Park in Seattle, KISW-FM; Oct. 18 — The Ritz in New York, WNEW-FM; Oct. 18 — Quinoy (Adams Mark) in Philadelphia, WMMR; Oct. 18 — Button's South in Miami, WSHE-FM; Oct. 19 — Bayou (Georgetown) in Washington, D.C., DC101 (WWDC); Oct. 27 — Museum of Contemporary Art in Chicago, WXRT-FM; Oct. 27 — The Moon Shadow in Atlanta, WQXI; Oct. 30 — S.I.R. Studios in Los Angeles, KLOS-FM; Nov. 1 — Islandia Hotel in San Diego, KGB.

## Songwriters Conference Set For Oct. 8 In Palo Alto

LOS ANGELES — Termed as, "The event for Northern California songwriters," the South Bay Songwriters Association, in conjunction with Guitar Showcase, is sponsoring **The Song and the Sound**, a daylong third annual Northern California Songwriters Conference to be held in Palo Alto October 8.

The annual conference will provide an opportunity for songwriters to meet major publishers for such artists as Kenny Rogers and Crystal Gayle. Participants will also learn about the complex, competitive field at panels and workshops offering information and education on such subjects as song marketing, lyric refinement and copyright protection.

Publisher representatives from Arista Music Publishing, Kenny Rogers Productions as well as others will have the opportunity to listen and critique songs by the participants, in search of a new hit song.

The conference will also offer information on the advances in the music technology field with a video and new instrument showroom.

## Kawashima To Handle Bacharach, Sager Publishing

LOS ANGELES — Carole Bayer Sager and Burt Bacharach have contracted with independent music publisher Dale Kawashima for placements on the existing catalogues of Bacharach's Blue Seas Music, New Hidden Valley Music and Sager's Begonia's Melodies, and has also formed "The New Company" with Kawashima as a separate publishing entity for outside writers.

Since Bacharach and Sager have collaborated with each other as well as with other writers, the new association with Kawashima will provide a central file of all their titles.

Kawashima, a former *Cash Box* writer and Los Angeles *Times* music reviewer, was a professional manager at Jobete Music Company, the publishing division of Motown Records.

## ASCAP Releases Financial Report At West Coast Meet

LOS ANGELES — The American Society of Composers, Authors, and Publishers (ASCAP) held its West Coast Membership Meeting at the Beverly Hilton Hotel in Los Angeles, Sept. 21, to release its financial report for the first eight months of 1983.

Attended by the members of the ASCAP Board of Directors and Charles Mathias, the Maryland Senator principally involved in legislation concerning royalties and copyrights, the meeting was presided by Hal David, President of the Board.

David began his report by expressing some doubt regarding the status of the Buffalo Broadcasting Case, an anti-trust issue testing the legality of blanket licenses for TV stations. "At this time, we are somewhat in limbo," he said. "All the briefs have been submitted — the plaintiffs' as well as ours — to the Second Circuit Court of Appeals in New York." He expects the case to be heard within the next couple of months.

On a more positive note, David was pleased to announce that the total receipts for the first eight months of 1983 totalled approximately \$137 million, marking a \$12 million increase over the same period in 1982. David also cited an increment of \$11 million in license fees over the previous year and a \$1.5 million growth in receipts from foreign countries. He also pointed to a 13 percent gain in total domestic distributions for the first two quarters of 1983.

David continued by reporting that the September third quarter writer distribution totalling over \$16 million was mailed in August. Also, as of June ASCAP made a special distribution to its members that was substantial because of performances on HBO and Cinemax pay television services. The ASCAP president emphasized, "It's important to remember that special distributions such as these are unique to ASCAP, no other performing rights organization in the U.S. makes a separate distribution of this kind to its writers and publishers. This is in keeping with our commitment to get the money we collect into the hands of our members, who earn it, as quickly as possible."

In line with that commitment, David accentuated the fact that ASCAP has accelerated its writer distributions by one month each quarter.

Concluding the financial segment of the presentation, David made a prediction that total receipts will reach the \$200 million mark, the highest figure in ASCAP history.

The ASCAP head pointed out the need to introduce another amendment to the Articles of Association which would allow a member to assign royalties to collateralize the specific amount of the advance or loan.

Other highlights from the meeting included the announcement of the Society's first cable television program for songwriters presently being carried in Los Angeles and New York on Group W's public access channel.

In a special tribute to the late Ira Gershwin, a videotape was shown of a celebration held at the Gershwin Theater in New York commemorating the great legacy the lyricist left behind.

## Mirus Records Bows With Lisa Price Album

LOS ANGELES — Mirus Music, Inc. (MMI), an independent Cleveland-based group of companies, has launched its second in-house label, Mirus Records. The first product debuted by the new label is an album by Canadian rocker Lisa Price. MMI's other label is Lakeside Records.

## REVIEWS

## ALBUMS

## OUT OF THE BOX



**SWORDFISHTROMBONES** — Tom Waits — Island/Atlantic 90095-1 — Producer: Tom Waits — List: 8.98 — Bar Coded

On this brilliant label bow, jazz singer Waits continues his tradition of spinning tales about alcoholic deadbeats, small town dreamers and crumbling relationships in what will undoubtedly be considered his best and most accessible album since the landmark "Small Change" from the late 1970s. Backed by primo session players like Victor Feldman and Ronnie Barron, Waits pours out a number of humorous and sometimes emotionally shattering vignettes, such as a monologue called "Frank's Wild Years," the story of an average guy who stops at a Shell station after work, "got a gallon of gas in a can, drove home, doused everything in the house, torched it, parked across the street, laughing, watching it burn..." Those listeners who think Waits is just a gravelly-throated barfly will especially be surprised by the artist's extremely versatile vocals on this sojourn, and for pure kicks, two eccentric instrumentals are also included on the LP.

## POP

**BOSSA NOVA HOTEL** — Michael Sembello — Warner Bros. 23920-1 — Producer: Phil Ramone — List: 8.98 — Bar Coded

Sembello's percussion-laden first album contains much of the same drive and vigor found on his Top Five single "Maniac," which first appeared on the *Flashdance* soundtrack and closes out Side A here. Combining electropop with a touch o' rhythm and blues, Sembello serves up some mellow tones on the tunes "Superman" and "Talk," but then explodes into a harder dance-oriented groove on cuts like "Godzilla" and the current chart climber "Automatic Man," which cops honors this week for highest single debut. There's a little something for everyone's taste on this disc, and as a result it should be a natural crossover success, garnering airplay on Top 40, pop, B/C, MOR and A/C outlets. Produced by Billy Joel knob-tiddler Phil Ramone.

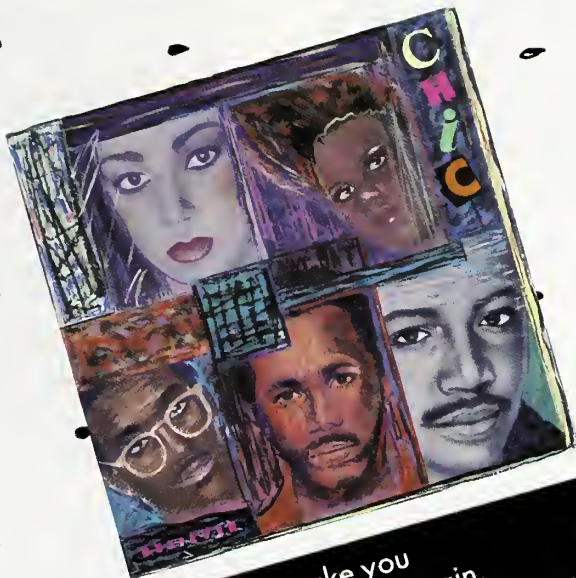
**LIKE GANGBUSTERS** — JoBoxers — RCA AFL1 4847 — Producer: Alan Shacklock — List: 8.98 — Bar Coded

With its first single, "Just Got Lucky" in its second week on the charts, it's only a matter of time before the U.S. feels the force of the lively U.K. pop act JoBoxers head-on. Attired in depression-era dock-worker clothes, the band's music is anything but depressing. Meshing old rhythm and blues, jazz, and rock 'n' roll, the JoBoxers ultimately come up with a surprisingly original and fresh sound certainly relevant to today's musical tastes and in-

(continued on page 8)



# 4 ways to win.



**Chic** will make you a **"Believer"**—again.  
On Atlantic Records and Cassettes 80107  
Produced by Nile Rodgers and Bernard Edwards for the Chic Music Organization, Ltd.  
Management: Chic Music Organization, Ltd.



**"Target"** from **Tom Scott**.  
A direct hit.  
On Atlantic Records and Cassettes 80106  
Produced by Tom Scott  
Management: Ron Rainey Management, Inc.



**"Bad Enuff"** from **Slave**.  
The baddest, the funkier, and the meanest funk in town.  
Features the single, "Shake It Up" 7-99838  
Produced by Jimmy Douglass for Da-Ton Productions, a Father Division of the Jam Patrol  
On Cotillion Records and Cassettes 90118  
A Division of Atlantic Recording Corporation  
Management: Bonanno Management, Inc.



**Ronnie Dyson's "Brand New Day"**  
Everything else is history. 7-99841  
Featuring the single, "All Over Your Face"  
Produced by Butch Ingram for Family Productions in Association with Omni Productions  
On Cotillion Records and Cassettes 90119  
A Division of Atlantic Recording Corporation  
Management: Buddy Allen Management





## REVIEWS

## ALBUMS

(continued from page 6)

novations. Aside from the aforementioned hit single, songs like "Boxerbeat," "Curious George" and "Hide Nor Hair" seem firmly entrenched in the American pop tradition with barroom piano runs and R&B horn riffs a la J Geils.

**THE DORSEY/SINATRA RADIO YEARS 1940-42** — Tommy Dorsey and Frank Sinatra — RCA AFL1-4741 — Producers: Ethel Gabriel and Don Wardell — List: 8.98 — Bar Coded

Last year RCA issued a historic six-album set of "The Dorsey/Sinatra Sessions," representing the complete studio collaboration between Dorsey's orchestra and the then youthful warbler from Hoboken, New Jersey. Now, as a "continuation and an end" to the series, the label has released an LP which includes a number of radio broadcasts originally aired during 1940-42, and a 1942 session arranged and conducted by Axel Stordahl which features the singer accompanied by strings and woodwinds. The Dorsey side of the waxing includes Sinatra crooning such standards as "Song of India; Marie," "I Can't Give You Anything But Love," and "My Melancholy Baby," while the flip contains a potent rendering of Cole Porter's classic "Night And Day," accentuated by Stordahl's heavenly arrangement.

**IT'S ABOUT TIME** — John Denver — RCA AFL1-4683 — Producers: John Denver and Barney Wyckoff — List: 8.98 — Bar Coded

Denver's latest album represents a departure from his uppity, rocky mountain tunes which earned him success in the 1970s. Dedicated to the memory of his father, Denver's original songs are backed by the Muscle Shoals Horn section, and includes a number of accompanying vocalists such as Patti Austin and EmmyLou Harris. Adult Contemporary and MOR have usually been Denver's forte, and this LP should prove no exception. Besides the songs that dwell on familiar Denver themes like "I Remember Romance" and "Wild Montana Skies," the singer throws listeners a curve with a reggae track entitled "World Game" which features musical support from The Wailers and The I-Threes, both former backup players with Bob Marley. John Denver goes natty dread?

**HIPS & THIGHS** — Audio Aerobics IV — Lakeside LSF 50004 — Producer: R.J. Barich — List: 5.98

In this segment of Lakeside's comprehensive workout series, instructors Leslie and Stacy Lilien take listeners through an intense exercise session that includes an "aerobic boogie," "routine flair" and "fireworks" helping to firm up while slimming down the hips and thighs. Movements such as "in and out buttocks tucks," "front leg lunges" and "outer thigh thinner" are fully detailed both on the vinyl and in an accompanying booklet. Unlike most exercise records that feature brochures with silly-looking stick figures and confusing arrows going every which way to denote movement, the Audio Aerobics pamphlet has clear black-and-white photographs and a well-written text, making the body maintenance program extremely simple to understand and follow.

## BLACK CONTEMPORARY

**BRAND NEW DAY** — Ronnie Dyson — Cotillion/Atlantic 90110-1 — Producer: Butch Ingram — List: 8.98 — Bar Coded

Dyson, who first came to prominence in the original cast of Broadway's tribal love-rock musical "Hair," won kudos from the

## NEW FACES TO WATCH

## Agnetha Faltskog

Only history will tell, but 1983 may go down as one of the most important years in the history of combine busting: not only did the U.S. Government persuade AT&T to divest itself of many of its companies, but the past nine months have also seen the world's number one pop cartel, Abba, spin off two successful solo careers. The success of group member Anni-Frid "Frida" Lyngstad's first English-language solo album is already history; now the group's other female member, Agnetha Faltskog, has made her move with "Wrap Your Arms Around Me" on Polydor/PolyGram.

"We're used to being compared," Faltskog says when confronted with the obvious parallel of Frida's solo album. "But I don't like the comparisons because we have very different tastes. I like both albums a lot, but she's a little more rocking and I'm more pop. And while Abba opened the door, I think people only recognize our faces and not our names."

Based on the strength of "Wrap Your Arms Around Me," it shouldn't be long before the name is as recognizable as the face. Faltskog's voice is also immediately identifiable, and her use of many of the musicians who have backed Abba on their recordings — which have sold in excess of 80 million copies worldwide — will help place listeners on familiar ground. "It was nice to work with people I was used to," the singer says. "I felt comfortable and safe."

But while Faltskog surrounded herself with sidemen she was familiar with, she had no qualms about going outside Abba's inner-circle for material and a producer.

"I drew up a list of producers I wanted to work with," she says when queried on the selection of studio vet Mike Chapman (Blondie, The Knack, Toni Basil, Bow Wow Wow). "The first person I asked was Barry Gibb, but he was doing a movie and I couldn't wait. Mike wanted to do it, and having heard his previous records, I decided I liked him as a producer."

industry in 1970 with his Top 10 pop/B/C crossover smash "If You Let Me Make Love To You, Then Why Can't I Touch You." On his latest effort, Dyson enlists the aid of the Ingrams and so far has emerged with a Top 40 R&B hit, "All Over Your Face," which clocks in this week at #33 bullet. Other notable songs on this album are the glowing ballad "Let The Love Begin," the self-confident, uptempo "Don't Need You Now," and the percolating "I Need Just A Little More Lovin'." The closing cut, "You Better Be Fierce" is a natch for dance club play, with its non-stop drumbeat and scintillating sound effects.

**PLAYING FOR KEEPS** — Big Twist and the Mellow Fellows — Alligator AL 4732 — Producers: Gene Barge and Pete Special — List: 8.98

One of Chicago's top-drawing bands, Big Twist & The Mellow Fellows have earned high marks in the Windy City for its hearty blend of soul, blues and R&B sounds. On the group's Alligator debut, the octet blast away on such classic tunes as Willie Dixon's "300 Pounds of Heavenly Joy," Tony Joe White's "Polk Salad Annie" and a host of original bluesy compositions. A four-piece horn section provides the big, beefy boom here, while Larry "Big Twist" Nolan propels the group with his dynamic harmonica puffing. Produced with love by veteran Chi-town blues giant Gene Barge along with Mellow Fellow axeman Pete Special.



For tune selection, the singer decided on an unorthodox blindfold method. "I started selecting songs last autumn," she recalled. "It seems everybody knew I was making an album because I got songs from everywhere and listened to about 300 songs in two or three months. I wanted to be fair," she continued, "so when I chose the songs with Mike and Stig, our manager, we didn't look at the authors. We picked nearly the same songs, ending up with 20 and then narrowing it down to 12. Considering how we did it, it's surprising that Russ Ballard and David Clark Allen each have songs on the record."

Actually, of the 12, only 11 are solicited. One, "Man," is by Faltskog, and marks the first time she's recorded on of her own tunes in many years, despite the fact that she launched her pre-Abba career with self-penned, top-ten hits in Sweden. "I really wanted to write one," she reflects. "But suddenly I'm finding that it's harder and harder to write the older I get. I can come up with a line to start with, but going on and getting through just gets tougher."

Although Abba will continue to work and record, Faltskog is very turned on by her solo career. "Right now I'm charting and that's very exciting," she says. "In a way, it's even more exciting than having a success with Abba. There, it's four people, and you can take just one-quarter of the credit. Of course, we're used to success at this point, and it makes you spoiled. The expectations are very, very high. But I don't mind."

## NEW AND DEVELOPING

## POP

**INTRODUCING THE STYLE COUNCIL** — PolyGram 815 277-1 Y-1 — Producers: Peter Wilson and Paul Weller — List: 5.98 — Bar Coded



Formed by former Jam guiding force, Paul Weller and Mick Talbot, Dexy's Midnight Runners' former keyboardist, Style Council is an attempt to develop more than just a band, rather, a tradition of quality releases under the Respond Records label. Weller's concept for Style Council and Respond was to bring back the Motown talent stable approach to music where various bands signed to the same label would play similar types of music, share similar ideas on music, and the same musicians. Nostalgia... certainly not. Upon listening to "Introducing The Style Council" one will find music whose roots reach to the soul and rhythm and blues of such performers as the Four Tops, the Temptations, and Diana Ross, yet its musical energy and lyrical content is strictly for the 1980's.

## REVIEWS

## SINGLES

## OUT OF THE BOX



**PAT BENATAR** (Chrysalis VS4 42732) **Love Is A Battlefield** (4:00) (Chinnichap Publishing/Careers Music — BMI/Makiki Publishing Co. Ltd./Arista Music — ASCAP) (M. Chapman/H. Knight) (Producers: Neil Geraldo and Peter Coleman)

Benatar takes a bleak look at young love in one of the two studio tracks from her new "Live From Earth" LP. Synth atmospherics draw battle lines of barren desolation, from which she recites the main verse to her own echoed, sung wall of same. If the striking effect can be reproduced live it could stop the show.

## FEATURE PICKS

## POP

**STANLEY CLARKE/GEORGE DUKE** (Epic 34-04155)

**Heroes** (3:53) (Mycenae Music — ASCAP) (G. Duke) (Producer: S. Clarke-G. Duke)

These two jazzers teamed up in 1981 with significant commercial success and garnered a bonafide hit single, "Sweet Baby." This year's edition sports a more up-tempo collaboration, with "Heroes" recalling the feel of Sembello's "Maniac," while Clarke's bass lines propel the track, it's Duke's synth soloing and fills that bear repeated listenings.

**KID CREOLE AND THE COCONUTS** (Sire 7-29468)

**If You Wanna Be Happy** (2:29) (Rock Masters, Inc. — BMI)

Creole and crew make another bid for U.S. airplay with a calypso-tinged remake of the Jimmy Soul pre-N.O.W. classic, which went to #1 in 1963. While it's almost a note-for-note reading, down to the ad-lib "rap" and falsetto shouts on the fade, Darnell's tongue-in-cheek point of view carries a contemporary feel. After their string of near misses, here's hoping the Kid & The Co. finally get their due.

**CHAZ JANKEL** (A&M AM-2590) **Without You** (4:06) (Avir Music Inc. — BMI/Laura Nevada Music) (Jankel-Weymouth) (Producer: Chaz Jankel)

Jankel's warm falsetto-like vocal pitch leads the way in a captivating loss statement co-written by The Tom Tom Club's Tina Weymouth. Perky guitar picking sets a steady rhythmic current, jazzed up with horn and synth phrase endings. The funky mix makes for U/C crossover appeal as well as AOR/Top 40 play.

**Black Contemporary**  
**C.B.'S BANDSTAND** Featuring D.J. HOLLYWOOD (Mercury 814 289-7)

(continued on page 10)



# TAKING THE COUNTRY BY STORM!



812-870

You've got to think big when the critics are talking like this. "The new act that record business insiders are betting on most heavily this fall is the militant-sounding British rock quartet Big Country, who have already had two English hits. Their hard, guitar-based, folk-rock is built around two lead guitars that suggest the flare of electrified bagpipes."

—THE NEW YORK TIMES

"Here's a big-noise guitar band from Britain that blows the knobs off all the synth-pop diddlers and fake-funk-frauds who are cluttering up the charts these days. Big Country mops up the fops with an air-raid guitar sound that's unlike anything else around."

—ROLLING STONE

**BIG COUNTRY.**  
Taking the country by storm with their new album, "The Crossing."

The Single "In A Big Country" ....Shipping Now!!

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mercury

Produced by Steve Lillywhite.

Manufactured by  
PolyGram



# REVIEWS

## SINGLES

(continued from page 8)

**I Feel Great (Part 1)** (4:03) (Lingo Music — ASCAP) (C. Bohn/A. Holloway) (Producers: Carston Bohn & Dennis Franklin)

Featuring snazzy original rapper D.J. Hollywood, C.B.'s Bandstand presents a bass-drum-heavy positive workout message, a sort of Kurtis Blow meets Will Powers at dancercise class. The party shape-up climaxes with a vigorous "I feel great" chorus shouted out over a cowbell percussive track.

**JAMES INGRAM** (Qwest/Warner Bros. 7-29493)

**Party Animal** (3:45) (Eiseman Music Co., Inc. — BMI/Yellowbrick Road Music — ASCAP/Warner-Tamerlane Publishing Corp./Rashida Music — BMI) (J. Ingram/M. Vicha/R. Page) (Producer: Q. Jones)

Finally, the promised "true" solo debut of Quincy Jones protege Ingram, who's smooth tenor has graced Jones' multi-Grammy winner LP "The Dude" and two hit duets with Patti Austin. Here he and Jones present a change of pace with a dance track that also showcases a vocal range only hinted at in the previous releases: rough growls, falsetto jumps and an unexpected rap.

## NEW AND DEVELOPING

**MARTIN BRILEY** (Mercury 814 182-7)  
**One Night With A Stranger** (3:42) (Rare Blue Music, Inc./Miserable Melodies — ASCAP) (M. Briley) (Producer: Peter Coleman)



Don't be fooled by this catchy, easy-driving rock 'n roller. It only masks Briley's customary look at the hidden side of the mundane, in this

case, a career woman's fatal case of promiscuity. The song should strengthen the off-beat artist's appeal initiated by "The Salt In My Tears."

### 12-Inch Review

**G.L.O.B.E. & WHIZ KID** (Tommy Boy 836)  
**Play That Beat Mr. D.J.** (6:34) (Tee Girl/T-Boy — ASCAP) (Miller/McGuire) (T. Silverman/C. Harris)

MC G.L.O.B.E. and scratch meister Whiz Kid combine on this toast to DJ's. No new ground for Hip Hop champion Tommy Boy, but the commercial success of Herbie Hancock's "Rock It" could earn this record a listening in places that might have previously passed on such straight-forward club fare. Strong scratching, and full musical support from co-producer Craig Harris.

**TRIBE 2** (Celluloid CEL 157)

**What I Like** (7:41) (B. Zekri/Material) (Material)

After a strong label debut with Afrika Bambaataa on "The Wild Style," vocalist Beeside returns with label honchos Material and rapper Jimmy Mac. "What I Like" is a funky-up shopping list of things that get Mac and Beeside up for dancing, handled with traditional back-up vocals and hard rocking instrumental support.

**FUTURA 2000** (Celluloid CEL 155)

**The Escapades of Futura 2000** (6:52) (Futura 2000/Mick Jones) (The Clash)

New York graffiti artist Futura 2000 runs through a history of NYC subway art. Music and accompaniment are supplied by The Clash, with whom Futura has toured.

## NARM Sets Agendas For Rack Jobbers & One Stop Conferences

NEW YORK — The National Assn. of Recording Merchandisers (NARM) has set the agenda for its 1983 Rack Jobbers Conference and First Annual One Stop Conference, both of which run consecutively from Oct. 31-Nov. 4 at La Posada in Scottsdale, Ariz.

The Rack Jobbers Conference gets under way first with a reception at 7:00 p.m. Monday evening, Oct. 31. A dinner meeting follows at 8:00 with the conference chairman's welcome being delivered by Jerry Hopkins of Western Merchandisers and the rack jobbers advisory committee Chairman's Report from Richard Greenwald of Interstate Record Distributors.

A rack jobbers breakfast meeting will be held at 8:00 a.m., followed by a general business session at 9:00, chaired by Hopkins. During the session Stuart Horton, chief operating officer of CES Publishing, will speak on "Mass Merchandising: The Unlimited Opportunity," after delivery of a keynote address by an as yet unnamed mass merchandiser on the role of the rack jobber. Other items scheduled for the session include a "NARM Markets Music" presentation featuring a "Give the Gift of Music" update and the "Discover" Grammy and country music campaigns, a panel discussion on the compact disc moderated by Steve Traiman of the Recording Industry Assn. of America (RIAA); NARM operations committee updates on UPC bar coding, uniform carton count, standard forms, and telecommunications, to be led by Bob Schneider of Western Merchandisers; and a presentation on "Tape Packaging: A Time For Decision," by James Moran of Pickwick Distribution Companies.

From noon to 5:00 p.m. "One On One" meetings will be held for rackers to meet with manufacturers at poolside according to pre-scheduled appointments. A buffet luncheon will be set up during this time.

The day's activities end with a cocktail reception from 7:00-8:00.

Wednesday morning begins with a rack jobbers breakfast meeting chaired by Harold Okinow of Lieberman Enterprises, during which the topic "Alternative Product Lines: The Key To Our Future?" will be discussed. Another series of "One On One" meetings close out the Rack Jobbers Conference, set from 10:30 a.m.-1:00 p.m., with lunch again served at poolside.

The One Stop Conference immediately follows, with an introductory one stop meeting taking place at 3:00 p.m. along with a presentation by Cy Student of the Credit Managers Assn. A reception at 6:00 leads into a dinner meeting, to include welcoming remarks by conference chairman Calvin Simpson of Simpson's Wholesale, a keynote address by Michael Spector of MJS Entertainment, and a presentation on "The One Stop Customer Speaks" by Arthur Kruglick and Jeff Lane of Rolling Stone Records and Tapes.

Thursday morning gets underway at 8:00 a.m. with a breakfast meeting and a presentation by Stan Meyers of Sound/Video Unlimited on "Maximizing the Limited Resource: Advertising and Point of Purchase Material." From 10:00 a.m.-6:00 p.m. "One On One" meetings will be held at poolside for one stops and manufacturers, with buffet lunch being served. Dinner is at 7:00.

After breakfast at 8:00 a.m., Friday morning's business session, chaired by Patricia Moreland of Show Industries/City One Stop, begins with a keynote speech from Al Bergamo, president of MCA Distributing Corp. A panel discussion on the

(continued on page 35)

## EXECUTIVES ON THE MOVE



Ralbovsky



Badie



Kemp



Ghossen

**Ralbovsky Appointed** — EMI America/Liberty Records has announced the appointment of Steve Ralbovsky to director, A&R, east coast for the company. He joins EMI/Liberty after spending a year and a half with Singer Management.

**Changes At PolyGram** — Cynthia Badie has been named east coast region promotion manager, black music division for PolyGram. She was previously local New York promotion person for RCA. George DeVito has been named manager of A&R, PolyGram special projects. Prior to joining PolyGram he held A&R positions for Columbia House, Tee Vee Records and Adam Vill Ltd.

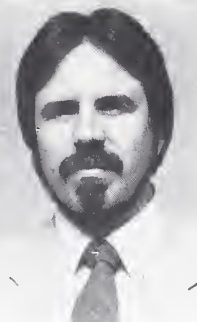
**RCA Names Kemp** — Sparkle Kemp has been appointed manager, merchandising for RCA Records. Based in New York. Kemp comes from RCA's Los Angeles office where she was a field promotion representative since 1982.

**Ghossen Appointed** — Island Records has announced the appointment of Bobby Ghossen as national director of dance music promotion. He comes to Island from RFC/Atlantic, where he worked with Ray Caviano for four years.

**Activision Names Fischbach** — Gregory E. Fischbach, has been named president of Activision, International Inc., and senior vice president of Activision, Inc., the parent company. He has broad experience in the entertainment industry as a business advisor and consultant to many prominent domestic and foreign recording companies and recording artists. For the past year he has negotiated agreements, arranged licensing rights and done international strategic consulting for Activision as a principal of his own law firm, Fischbach and Fischbach in Los Angeles, California.

**Neff Named** — Leslie Willis Neff has been named national sales manager for Tronix Publishing, Inc. Before joining Tronix, she was director of retail merchandising for Mattel Electronics for two years, where she was responsible for consumer education and product training to the direct, retail and rep sales forces.

**Sillwood Named** — Debra Sillwood has been named assistant to the president at De Walden Music International. She has been with the company since its formation in December of 1981.



Andy McKale

## McKale Joins MCA

LOS ANGELES — Andy McKale has been named to the position of director of national publicity for MCA Records. He will work out of the company's Los Angeles headquarters and will be responsible for publicity and public relations for MCA Records and its artists as well as MCA Distributing.

He previously served as an account executive with Solters/Roskin/Friedman public relations, and for three and a half years served as director of national publicity for Arista Records.

## Changes At MIS

LOS ANGELES — Richard Ulaszek has been promoted to senior staff consultant at Management Information Services (MIS), a division of Capitol Records, Inc. His duties include performing various financial and analytical studies. Formerly a project manager, he now reports to Gary Tinseth.

Deanne Harrington, formerly a senior staff analyst, has been appointed project manager for the manufacturing and distribution area, replacing Ulaszek. She reports to Bob Barone, director of systems programming.

Dorothea Szymanski replaces Harrington as senior staff analyst of the royalty accounting group. She continues to report to Barbara Schonfeld, project manager.



Lennie Petze

## Petze Appointed Epic/Portrait VP

NEW YORK — Lennie Petze has been named to the newly created post of vice president and senior manager, Epic and Portrait A&R. The former vice president and general manager of Portrait Records will be in charge of all A&R activities for Epic and Portrait. As in his previous position, he will focus on finding and developing artists and producing many of them. He will also work with CBS Records International in bringing foreign artists to the U.S. market.

Petze will report to Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels. In announcing Petze's appointment, Dempsey said that Petze's broadened responsibilities would include directing the A&R actions of the two labels towards their own specific needs. "His outstanding A&R direction will reflect the distinctive industry position of Epic, which has produced some of popular music's most enduring artists, and Portrait, whose highly personalized operation has achieved a high ration of success," said Dempsey, who added that Petze would soon announce staffing of both labels' A&R personnel.

Petze joined Epic in 1970 as local promotion manager in Boston.



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ON THE  
LONGEST RUNNING  
"CHORUS LINE"  
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## COAST TO COAST

## Points West

**UNCHARACTERISTIC COSTELLO** — Walking onto the Universal Amphitheatre stage last week in his trademarked "pink pedal pushers," **Elvis Costello** torched the crowd with dozens of songs including covers of the other Elvis' "Marie's The Name (Of His Latest Flame)", **The O'Jays**' "Backstabbers," **The English Beat**'s "Stand Down Margaret" — changed to "Stand Down Ronnie" — and original material spanning nearly his entire career. Charming, without being precious, Costello thanked the audience several times throughout the course of his performance, and intermittently dropped little asides such as the fact that he wrote "Heathen Town" about Los Angeles the last time he blew through the city. After the first night's show, El hung out backstage with well-wishers and on Sept. 20 walked into KROQ-FM's studio in Pasadena where he stinted as a guest D.J. for a while before going back to the Amphitheatre for his last gig there. There's been a lot of hubub in the local press about how the "new Elvis" has abandoned his acidulous nature and has suddenly become outgoing and amiable. Well, at least he's not doing those "I Want My MTV" commercials.

**IRIE NEW MUSIC** — The four-year old Live & Learn label just issued several new reggae releases: "The Girl I Adore" by **Winston Hussey**, "On Top" from **Leroy Smart**, and "Give The Youth A Try" by **Little John**. All of the albums were recorded at the legendary Channel One Studio in Jamaica, and can be ordered directly through Live & Learn at 3903 Georgia Avenue in Washington, D.C. 20011. For more information, phone (202) 723-9722.

**ALL THAT JAZZ** — The three-day Monterey Jazz Festival last weekend featured a mind-blowing roster of performers including percussionist and former **Cal Tjader** sideman **Poncho Sanchez**, **Bobby McFerrin** vocalizing in a solo mood, singer/pianist **Tanla Marla**, vibesman **Bobby Hutcherson** with his nine-piece Percussion Ensemble, **Buddy Rich's** Band, blues-rock giant **Bo Diddley**, trumpet virtuoso **Wynton Marsalis** with his combo, and the magnificent **Sarah Vaughan**.

**B-PERSON STINGS CINEMA** — Former **B-People** member **Alex Gibson** finished composing the soundtrack for **Penelope Decline of Western Civilization Spheris** new movie, tentatively entitled *Suburbia*. Gibson, whose music is in the vein of **John Cale** and **Gang of Four**, has a new band known as **Passionel** appearing October 10 at L.A.'s westside Music Machine.

**BIG BLUESTER IS WATCHING YOU** — Photographer **Debbie Leavitt**, whose work often graces these pages, is busy preparing her "1984 L.A. Blues" calendar, which should be in stores by the end of Oct. through Courageous Publications. Black and white studio portraits included in the calendar will spotlight such artists as **Johnny Otis**, **Willie Dixon**, **Smokey Wilson**, **The Blue Wave Band**, **Shakey Jake**, **Pee Wee Crayton**, **Joe Liggins** and **Blind Joe Hill**. Look out for it.

**THE NEW MUSIC BUSINESS** — The Assn. of Independent Music Publishers will hold its monthly meeting for Sept. on the 28th at Gio's Restaurant in Hollywood, and the gathering will focus on the alternative music business. Among the guest speakers are Island Music Prexy **Lionel Conway**, who just started up his own record label called



**Linyl Vinyl**; **John Guarneri**, head of international production and A&R for **IRS Records**; and independent producer **Craig Leon**, who has worked with **The Ramones**, **Blondie**, **The Bangles**, and **Moon Martin**. For more information about the A.I.M.P. program, call Anita at 213/463-1151 after noon.

**SHORT CUTS** — Delilah Books just released a **David Bowie** foto-booklet called "Bowepix" which features about thirty black-and-white (actually blue-and-white) full-page pictures accompanied by some tasty quotes. Running \$4.95, the Bowie brochure also includes a full-color fold-out poster . . . **Darius of Darius and the Magnets**, has reportedly been asked to play sitar on a new album by one of L.A.'s best neo-psychedelia bands, **Three O'Clock** . . . **Enigma** signed **James Harman Band** for distribution, and a mini-LP on **Icepick Records** should be issued in late Oct. **Peter Case** of **The Pilmsouls**, **Gene Taylor** of **The Blasters** and **Emmy Lee** of **The Red Devils** guest on the record, which includes covers of tunes made popular by **Screaming Jay Hawkins** and **Betty James** . . . Our best to **Peter Cetera** of **Chicago** and his wife **Diane** for bringing a baby girl named **Claire Catherine** into the world Sept. 6 . . . Due to the cancellation of **Asla's** U.S. tour, **Chris deBurgh** — skedded to open forty of the group's dates — returned home to Ireland to start inking songs for his next LP, which is set for release on April Fool's Day next year . . . **Bonnie Hayes** and **the Wild Combo** are working in The Plant Studios on material for its second album. **Steve Savage** is producing the disc up in Sausalito, Calif. . . **Men At Work** producer **Peter McIan** is currently supervising the recording of **Mr. Mister's** upcoming RCA LP . . . **Holland, Dozler & Holland** are coordinating production on the next **Four Tops** record for Motown . . . **The Motels** have a new drummer — **David Platshon**, who worked with **Nils Lofgren** and **Jamie Sherrif**. **Brian Glascock**, the previous skinsmith for **The Motels**, has been delegated to other percussive duties with the band . . . The Malibu Celebrity Chill Cook-off recently raised \$100,000 for the local hospital's emergency room. Judges for the event included **All McGraw**, **Gary Busey** and **Martin Sheen**, while entertainment was provided by **Chuck McDermott** and **John Stewart**.

jeffrey resner



**MATHIS WOWS AUDIENCE** — Singer **Johnny Mathis** dazzled the audience with his own inimitable style on Sept. 9, at the new Pacific Amphitheatre in Costa Mesa.

## Cassette's Growth Felt By Manufacturing Companies

(continued from page 5)

manufacturing division, which includes distribution.

Preston reported no accompanying decline in his record pressing workforce. However, **Barry Brunstein**, financial vice president of **ElectroSound Group**, which has tape plants in California, Iowa and Long Island, has had to shut down pressing plants in Pennsylvania and Long Island in the last two years while maintaining the ones in California and Indiana. "We've suffered along with everybody else with the decline in LPs," said Brunstein, whose outfit manufactures tapes for both independent labels as well as majors who need to supplement their own pressing capabilities.

Brunstein added that his company's cassette business had increased by 10-15 percent over the last year. And while other manufacturers noted similar increases, few reported the need for increased cassette workers seen at PRC, largely because of the more automated cassette duplicating process than that in disc pressing.

"Cassette manufacturing is less labor intensive because it is a much more automated process," said **HTM's** **Gouldstone**, who currently numbers 130 employees in record manufacturing as opposed to 35 in cassette. Noted **Jim Roe**, director of engineering for audio tape duplication at **WEA Manufacturing Inc.'s** **Specialty Records Corp.** in Olyphant, Penn., "The packaging end of the cassette process is nearly totally automated, whereas LP insertions are largely manual."

**Sani Rothberg**, **Weintraub's** partner at **A.S.R.**, also observed that the automated cassette manufacturing process kept his workforce even despite increased cassette demand. He stated, however, that record company "doodling" in agreeing on a standard cassette packaging was preventing automation in manufacturing beyond the **Norelco** box. While his overall workforce has expanded, the increase is not in cassette manufacturing as such but in related areas such as special packaging including bagging and blistercardings.

In the last year, **A.S.R.** has invested between \$500,000 and \$1 million in upgrading the quality as well as the capacity of its duplicating equipment. The 30 percent increase in capacity at the company's **New Jersey** and **Canoga Park, Cal.** plants now amounts to production of 150,000-200,000 pieces daily. **WEA Manufacturing** doubled its cassette capacity in late 1982 by ex-

panding output at **Specialty** and by beginning cassette production at its **Allied Record Co.** in Los Angeles.

At **PRC**, the recent introduction of new duplicator lines, rebuilt skin-wrap packaging machines, and the addition of 10 "slave" machines to the duplicating system has doubled output since 1981 to a current 70,000/75,000 per day capacity. If demand continues to increase, more equipment will be added within the next three months to up daily production by 30,000 units.

Besides increasing the quantity of cassettes produced, manufacturers are also increasing product quality. **PRC's** **Preston** said that chrome tape was "gaining a foothold" there. Both **Specialty** and **ElectroSound** have recently gone to the **Dolby HX** noise reduction system, which monitors the music signal being recorded and makes adjustments to ensure optimal recording characteristics. According to **Specialty's** **Roe**, the move to **HX** results directly from "the increased emphasis and importance of prerecorded cassettes."

At **A.S.R.**, **Weintraub** said that there had been an emphasis there on upgrading product quality for quite awhile. "While it was once true that record quality was better than cassette, hardware has improved by leaps and bounds so that in the last few years, cassette quality has increased to where it is equal to records."

But **A.S.R.'s** **Rothberg** pointed out that, at least in his company's case, increased cassette production was not solely attributable to prerecorded music cassette demands. "Our product mix over the last few years is not confined to the music industry, but also includes educational, industrial, and computer cassette product."

As an example, **Weintraub** added that pharmaceutical companies were now using cassettes instead of the "detail" men who used to go around to doctors' offices armed with product samples and sales pitches. "Now the doctor has a cassette player, so the salesman only has to drop off the samples with a tape and print material," he said. "Certain aspects of cassettes are better than the detail man, since a tape can reproduce, say, the actual sound of a heartbeat or whatever effect a certain drug has."

**Weintraub** said that some of these pharmaceutical cassettes are similar in numbers to pop product, with some titles showing initial releases of over 100,000 units. He said that 20 percent of **A.S.R.'s** cassette output was of this "non music" product type.



**POLICE ALARM** — **Andy Summers** of the **Police** recently met backstage with members of Welsh band **the Alarm**, following the latter band's gig at the **Palace** in Hollywood. Pictured here wearing a white shirt, **Summers** is chatting with **Mike Peters**, in the fringe jacket, of **the Alarm** while fellow members **Dave Sharp** and **Eddie MacDonald** (l-r) stand behind **Summers** at the bar.





**BUILD SMALL, THINK BIG** — RCA Records and Nippon Columbia Company of Tokyo (Denon) recently finalized a multi-year agreement for Nippon Columbia to manufacture RCA's Compact Discs. Pictured here reviewing CD manufacturing processes are (l-r): Dr. Ekke Schnabel, division vice president, international business affairs, licensing and pacific operations for RCA Records; Kazuo Mochizuki, senior managing director and general manager of Nippon Columbia's record division; Robert D. Summer, RCA Records president, and Tosh Hirahara, director general manager of CD and overseas operations for Nippon Columbia's record division.

## RCA Announces 24 Diverse Titles For Oct./Nov. CDs

LOS ANGELES — RCA Records president Robert D. Summer, recently announced RCA's decision to enter the Compact Disc market in the United States with October and November releases representing titles from the full spectrum of the company's repertoire.

The selection of CD releases for 1983 will be comprised of titles appealing to a variety of musical tastes. Releases by such acts as Kenny Rogers and the Eurythmics will be balanced with releases by Red Seal artists Julian Bream and Vladimir Horowitz, the original cast recording of the musical *La Cage aux Folles*, the first all-digital recording of a major Broadway show. The high technology recording innovations used to record "La Cage" will mean that the CD will have a greater and smoother dynamic range and frequency response than any previous Broadway cast recording with no extraneous noise or distortion.

The October and November releases will include 24 titles — 13 from digital classical music master recordings and 11 from digitally re-mastered analog recordings featuring RCA's most popular artists.

Classically, the initial release will contain CDs of performances by pianist Vladimir Horowitz, guitarist Julian Bream, James Levine conducting the Chicago Symphony Orchestra, Eduardo Mata conducting the London and Dallas Symphony Orchestras and highlight albums of Mozart's "Die Zauberflöte" and Handel's "Messiah."

RCA and A&M and associated labels has begun solicitation for the October release which will be offered as a prepack of 30 CDs. RCA's wholesale price on Red Seal CDs will be \$12.50, with an open list price.

### Walk-A-Thon Skedded For Oct. 8 In L.A.

LOS ANGELES — The First Annual Viacom/Permanent Charities Committee Walk-A-Thon has been scheduled for Saturday, Oct. 8, with participants starting and finishing at the Century City Shopping Mall. Proceeds from the event, which will be funneled through the Permanent Charities Committee, are to benefit a variety of agencies, including the United Way/Red Cross, and 33 other recognized charities, clinics and foundations.

"Care Enough to Walk Together" has been chosen as the theme for this first annual event. Sy Salkowitz, Viacom Productions president, said "In these troubled times when welfare budgets are being cut,

Packaging will conform to the industry standard 6" x 12" transparent blister pack. During the launch period there will be no returns privileges. Open stock ordering will be accepted on reorders. Furthermore, RCA has decided to offer CDs to all of its accounts, rather than designate 'flagship accounts' for the new music carrier.

RCA Records and Nippon Columbia Company of Tokyo (Denon) have finalized a multi-year agreement where the latter will be responsible for manufacturing the Compact Discs. The agreement covers the making of approximately one million CDs a year primarily to supply the U.S. and Canadian markets. The pact, however, does not preclude RCA's beginning its own CD manufacturing and the production for the European market will continue to be handled by PolyGram's Hanover, Germany factory.

RCA officials feel that having two CD manufacturing plants in two separate hemispheres will give the company greater flexibility in matching titles and production volume to marketplace demand worldwide. Also, the two plants will improve service to RCA's customers on reorders.

Shipments to the U.S. for the October and November releases will total approximately 100,000 discs.

Among the titles to be released will be Conductor Eduardo Mata's interpretations of works by Mozart, Ravel and Gershwin and Vladimir Horowitz recorded live at the Metropolitan Opera House.

Popular artist releases will comprise "Sweet Dreams (Are Made Of This)" by the Eurythmics, "Ross" by Diana Ross, "Living In Oz" by Rick Springfield, and "After Eight" by Taco.

when unemployment is high, when medical costs are soaring and relief is still a long long way away, the entertainment industry is taking this opportunity to demonstrate it cares about the plight of those less fortunate."

### CBS/Sony Relocation At Hong Kong Office

NEW YORK — CBS/Sony has announced a new location for its Hong Kong offices. The company's new address is 3/F, 4/F Acme Building, 22-28 Nanking Street, Yaumati, Kowloon, Hong Kong. Their new telephone number is 3-314391.

## COAST TO COAST

### East Coastings

**HERE NOW THE SHMOOZ** — PolyGram will make it official this week when they announce **Harold Childs'** appointment as senior vice president of black music at the label, a post vacant since the death of Bill Haywood. . . Industry big wigs have been on pins and needles for the last couple of months over rumors regarding a story on payola said to be in preparation by *The Washington Post*. Now scuttlebutt has it that a similar



story is being researched in Los Angeles. . . When **Paul McCartney** and **Michael Jackson** get together next week to film the video for their duet "Say, Say, Say," it will be under a veil of secrecy. Insiders report that the locations will be kept under wraps due to a steady stream of death threats that have plagued the ex-Beatle since the shooting of **John Lennon**. . . Presently in the midst of a North American tour, **Robert Plant** snuck into **Sam Phillip's** legendary Memphis recording studio last week to cut a cover of the old **Charlie Rich** rockabilly tune, "Philadelphia Baby." Engineer on the date was **Roland James**, who was the original guitarist on Rich's date. "It sounds great," a pleased Plant told *East Coastings*. "Sort of like **The Jive Five** meets **The Electric Prunes**." He added that he had specifically included Memphis on his tour itinerary because of his love for rockabilly and desire to do something in that vein. "I decided I wanted to cut something that was a little bit off the wall," he said. "Philadelphia Baby" is really out of character with the rest of the things Charlie Rich has done". . . All eyes will be on Epic next week as newly named senior veep **Lennie Petzle** gets set to unveil the label's new A&R staff. . . **Mick Jones**, late of **The Clash**, has joined **Ranking Roger** and **Dave Wakeling** in the studio to play on the upcoming debut disc by **General Public**. . . **Bob Krasnow**, chairman of E/A will receive this year's Humanitarian Award from the AMC Cancer Research Center. The dinner has been set for December 4 at New York's Waldorf-Astoria. . . **Irwin Z. Robinson**, president of the Chappell/Intersong Music Group here, has been named to the board of directors of the Nassau Repertory Theatre on Long Island. . . Congrats to *Variety* music editor and former **Cash Box** staffer **Ken Terry** on his upcoming marriage to Rutgers grad student **Louise Latriano**. The pair met while she was working at *Variety*. . . **Peter Tosh** is co-producing Chicago reggae/rock outfit **Heavy Manners**. . . Ireland's **Red Rockers** did a make-good last week at New York's The Ritz. The band had originally cancelled their August 11 date there when group member **Jim Riley's** brother **Tommy** was murdered in West Belfast. . . A New York jury has found **Gail Pappalardi** guilty of criminally negligent homicide in the shooting of her husband, **Felix**, the bassist with **Mountain** and producer of **Cream**. The jury could have convicted her of second degree murder.

**THE DEAN OF LOVERBOYS** — We recently had the chance to sit down and chat with **Loverboy** guitarist and co-founder **Paul Dean**. With two LP's presently charting, and the recent "Keep It Up" pumping away in the Top 20, we were pleasantly surprised to find Dean willing to talk about his past struggles as well as his present successes. A veteran of countless Canadian bar bands, Dean practically qualifies as a rock 'n' roll Horatio Alger, with his interest in music going back to his childhood days at a vacation camp operated by his parents. "I wasn't all that musical," Dean recalled, "but when I first started it was the folk era and my first instrument was a washtub bass. One of the guests at my folks' resort played the ukelele, and I was fascinated by it so I talked my folks into getting me one. So I had one of those crank-handle ukes." At 14, Dean bought his first guitar, a two-pick-up Silver Tone and a Harmony Amp from the Sears Catalog with money earned by cashing in the deposit on bottles left laying around the camp ground. He began gigging with a country swing band while in high school, playing bass and saxophone. "I eventually quit that band because they wouldn't give me a \$2 raise," he said. "So I joined a band that was doing more contemporary stuff like **The Ventures**, **Fireballs** and **Shadows**. It was an instrumental group and we used to do things like 'Listen to the Rhythm of the Falling Rain.' Yeah, I'm old. But anyway, I figured I had arrived because I was making \$25." Dean's next phase came while attending the University of British Columbia, where he worked with an R&B band covering

Canadian favorites like **The Wallers** and **Sonics**. "It was the number one cover band in Vancouver," he said, "and we wanted to record. That was around the time that I started listening to Hendrix and got a strat and some souped up amps." Things were not meant to be, however, and Dean eventually landed with an outfit named **Canada**, which he described as a heavy psychedelic funk band that degenerated into a pop outfit. "We were putting out all these 'la la love you' songs. We figured it was better than nothing. It was the best band in terms of getting off, and I learned a lot about myself as a person and as a musician. I decided I would never again be in a situation where I couldn't control things." After **Canada** came **Scrabble O'Callin**, and one album on RCA. The group lasted about three years, and Dean later joined **Streethart** with future **Loverboy** drummer **Matt Frenette**. Booted out of **Streethart**, Dean met singer **Mike Reno**. "We struck up a writing thing and auditioned about 20 or 30 drummers until Matt came back." And why did **Loverboy** click when all the other bands he had played with flopped? "The secret was taking time and making sure the people were compatible," he said. "There are no prima donnas in **Loverboy**, and I knew exactly what I wanted."



**A CONVERTED NILE-IST** — *Island Records* is set to release "Situation X," by guitarist **Michael Gregory**. Known in jazz circles through several LP's released under the name **Michael Gregory Jackson**, the *Island* LP marks the guitarist's debut as a rock/funk oriented artist. Gregory (l) is pictured here with the LP's producer, **Nile Rogers**, during a session break at New York's *Power Station*.

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fred g... ..



## TOP 30 VIDEOCASSETTES

|   | Weeks<br>On<br>9/24<br>Chart |   | Weeks<br>On<br>9/24<br>Chart |
|---|------------------------------|---|------------------------------|
| <b>1 FLASHDANCE</b><br>Paramount Home Video 1454                  | 21                           | <b>16 FRANCES</b><br>Thorn EMI 1621                                     | 14                           |
| <b>2 PORKY'S</b><br>CBS/Fox Video 1149                            | 1                            | <b>17 SIX WEEKS</b><br>RCA/Columbia Pictures Home Video 91001           | 12                           |
| <b>3 48 HRS.</b><br>Paramount Home Video 1139                     | 2                            | <b>18 FINAL COUNTDOWN</b><br>Vestron V-4047                             | 20                           |
| <b>4 THE VERDICT</b><br>CBS/Fox 1188                              | 3                            | <b>19 STILL SMOKIN'</b><br>Paramount Home Video 2315                    | 16                           |
| <b>5 BAD BOYS</b><br>Thorn/EMI 1633                               | 8                            | <b>20 THE KING OF COMEDY</b><br>RCA/Columbia Pictures Home video 191200 | —                            |
| <b>6 THE OUTSIDERS</b><br>Warner Home Video 11310                 | 5                            | <b>21 TABLE FOR FIVE</b><br>CBS/Fox TW 2043                             | 29                           |
| <b>7 HIGH ROAD TO CHINA</b><br>Warner Home Video 11309            | 4                            | <b>22 SAVANNAH SMILES</b><br>Embassy Home Entertainment 2058            | 28                           |
| <b>8 FIRST BLOOD</b><br>Thorn EMI 1573                            | 7                            | <b>23 DOCTOR DETROIT</b><br>MCA Home Video 8001                         | —                            |
| <b>9 SOPHIE'S CHOICE</b><br>CBS/Fox 9076                          | 6                            | <b>24 JANE FONDA'S WORKOUT</b><br>KVC/RCA Kari Video Corp. 042          | 25                           |
| <b>10 THE MAN FROM SNOWY RIVER</b><br>CBS/Fox TW 1233             | 27                           | <b>25 VALLEY GIRL</b><br>Vestron V-5016                                 | —                            |
| <b>11 THE BEASTMASTER</b><br>MGM/UA 00226                         | 9                            | <b>26 YOU ONLY LIVE TWICE</b><br>CBS/Fox 4526                           | 23                           |
| <b>12 THE TOY</b><br>RCA/Columbia Pictures Home Video 10538       | 11                           | <b>27 SOUTHERN COMFORT</b><br>Thorn EMI 3015                            | —                            |
| <b>13 MAD MAX</b><br>Vestron V-4030                               | 10                           | <b>28 BEST FRIENDS</b><br>Warner Home Video 11265                       | 19                           |
| <b>14 AN OFFICER AND A GENTLEMAN</b><br>Paramount Home Video 1467 | 13                           | <b>29 STING II</b><br>MCA Videocassette 17015                           | 26                           |
| <b>15 ROAD WARRIOR</b><br>Warner Home Video 11181                 | 15                           | <b>30 MY FAVORITE YEAR</b><br>MGM/UA 00188                              | 24                           |

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

## New VCR Sales Figures Released

LOS ANGELES — According to the Electronic Industries Association's Consumer Electronic Group, eight-month sales of video cassette recorders surpassed the total registered for all of 1982.

In August, some 298,000 units were sold to dealers, up 117% over the number sold during August 1982. Year-to-year VCR sales now stand at over 2.2 million units, compared with 2.035 million sold during all of 1982.

## Nat'l Video Sets School

LOS ANGELES — Feeling the software retailing industry has matured to a point where individualized intensive training is an absolute necessity, National Video, Inc. has opened a training school for video software retailers in Schaumburg, Ill.

Classroom instruction and in-store training will allow ten students, the maximum number allowed in any one session, to learn staffing, fixturing, purchasing, inventory control procedures, advertising and publicity, point of sale materials, customer service, rental and merchandising concepts.



**FIRESIGN IGNITES DANGER** — The world premiere/screening party for Pacific Arts Video Records' *The Firesign Theatre Presents Nick Danger In The Case Of The Missing York* was held in San Francisco at the Video Software Dealer's Association recently. Pictured here at the event are (l-r): Michael O'Donoghue, bizarre writer/director/producer/star, Mr. Mike's Mondo Video; Neil Hartley, vice president, MCA Distributing, video; Michael Nesmith, executive producer of the video and chairman of the board, Pacific Arts Video; and Phil Proctor, Firesign Theatre member.

## Sony Hopes To Co-Promote Vid Product With Record Cos.

NEW YORK — The recent success of a Duran Duran co-promotion involving Capitol and EMI and Sony in support of the group's audio and video product is expected to lead to similar programs as more music home video products become available, according to John O'Donnell, national manager of video software operations at Sony. To facilitate such audio/video product promotional relationships, O'Donnell is offering the same 50-50 cost split provided in the initial Duran Duran campaign, which included a chaotic group video in-store in New York (**Cash Box**, April 2) supporting its Sony Video 45 and a six-city club tour of its Sony Video LP. Both events generated extensive publicity and helped sell records as well as video product.

"After our Duran Duran in-store at Video Shack on Broadway, I walked around to half a dozen Times Square record stores with an EMI rep and found out that they had all sold out of records and tapes that day," said O'Donnell. "When we held the West Coast premiere of their Video LP at the Hollywood Palace, we found that record stores in the area noted a pickup in sales during the following week. Nickelodeon even attributed its dramatic upsurge to all the publicity."

O'Donnell noted that the record company supported the Duran Duran video product promotions on a 50-50 basis, "as they recognized that what we did with video would help the band and their record product." He said that this "synergistic relationship" is good for both parties, since "video and music go hand in hand" as complimentary, non-competing home entertainment product.

Such audio/video product cross-promotion is a new phenomenon, and O'Donnell said that Sony was actively seeking out other promotional vehicles. The just-released *A Flock Of Seagulls* Video 45 will feature artwork similar to the group's "Listen" LP. "When we license an act we design a video package to match the record, with the same color, layout, photo and typeface," explained O'Donnell, noting, however, that in the *Flock Video* 45, the original album transparency was un-

available at production time so that a similar shot was used. "Record companies make an investment in the image of an album, which we'll carry over to video to increase the album's recognition factor."

Another area of potential cooperation between record label and video manufacturer is advertising. Here O'Donnell said that Sony would finance half of an ad campaign, cross-merchandising each other's product even though "only 10 percent of the market can buy a video while 100 percent can buy records or tapes." These ads could take the form of print, radio, and MTV.

O'Donnell suggested that additional in-store cross-promotion could include contest giveaways of both record and video product, as well as simultaneous in-store appearances, with half of a group at a record store and the other half at a nearby video store. He even envisioned the merchandizing of an artist's video product at concerts through the artist's concert merchandising company.

Most of these cross-promotions are intended for use with Sony Video 45 and LP pop product, though O'Donnell said that with the October release of the first jazz Video 45 titles Dizzy Gillespie, Max Roach, Gerry Mulligan, and Jazz America Dream Band, similar programs could be established. "If record companies who have three artists are interested, it can be a great way to push their records. But pushing a Dizzy Gillespie is a little different than pushing around Duran Duran. And of course, there's no single record company for Gillespie as there is with Duran Duran."

At Zomba Enterprises, parent company of *A Flock Of Seagulls*' Arista-distributed Jive label, artist development manager Barry Weiss spoke of a forthcoming "brainstorming" session to further tie in the group's Sony Video 45 with the album product, and echoed many of O'Donnell's comments. "Record sales will affect video sales and vice versa," said Weiss. "We're definitely looking to cross-promote the two items because of the beneficial relationship between the two and because it give the band more exposure in the marketplace."

## "Album Flash" Series Bows On Cinemax

LOS ANGELES — A new rock video series called "Album Flash" premieres on Cinemax Cable this month, airing each Tuesday evening from 10:00 to 10:30 Eastern Standard Time. Each show focuses on one artist, featuring four of their rock videos, as well as recording studio footage and exclusive interviews.

Each installment of the series coincides with the national release of a recording artist's album. Scheduled to appear this month are Linda Ronstadt, Pat Benatar, and John Cougar Mellencamp.

Ronstadt's appearance airs Oct. 4, 7 and 10. Songs she performs on the show from her new album include "What's New," "I've Got a Crush on You," "Ghost of a Chance," and "Goodbye."

## Imagic Lays Off 40 Workers

LOS ANGELES — A manufacturer of entertainment software for home computers and video game systems, Imagic Inc., laid off 40 of its 170 employees Sept. 16, and announced more layoffs were planned in the near future because of weak sales.

## Pirate Videos Seized By FBI In Okl. Raid

NEW YORK — Pirate videocassettes of feature films and live concert performances, which were being sold and rented at a local retail store outside of Oklahoma City, have been seized by the FBI. Approximately 230 tapes were confiscated after a federal search at Jim and Mary's TV and Appliances in Del City, Oklahoma, on September 15.

Included among the seized music video cassettes were concert performances of the Go-Go's, Elvis Presley, Tom Jones and the Beach Boys. Also found were alleged unauthorized copies of well over 300 feature films, including "Charlots of Fire," "The Verdict," "Poltergeist," as well as films that are not yet commercially available in videocassette form, such as "Raiders of the Los Ark" and "The Empire Strikes Back." Many of the seized videos contained two films or concerts per cassette. A computer used by store employees to compile inventories of available videos and listings of tape club members has also been confiscated by FBI agents.

No arrests have been made, and the investigation is continuing. The FBI was assisted in this investigation by the RIAA Anti-Piracy Unit and the Motion Picture Association of America Film Security Office.



Director Bob Giraldi has quickly established himself among the premier creative talents working in music video. Although he is only now undertaking his fourth music video, "Say Say Say," by Paul McCartney and Michael Jackson, his work with Diana Ross on "Pieces of Ice," Pat Benatar on "Love Is A Battlefield," and most noticeably, Michael Jackson's "Beat It" has earned him a reputation as one of the most professional, creative and sophisticated directors in the new medium. His penchant for comparatively high budgeted productions has also earned him some detractors.

A leading commercial director whose credits include *Lite Beer* from Miller, McDonald's, *Dr. Pepper*, *Charlie Perfume*, *The Gift of Music*, and Broadway show commercials for *Dreamgirls*, *Evita* and *A Chorus Line*, Giraldi has won over three hundred advertising awards. His 11 years as a commercial director — 10 of them at the helm of his own firm, Bob Giraldi Productions — have given him a slicker, more intense approach to making music videos than most directors in the medium.

The interview, conducted by Fred Goodman at Giraldi's office in Manhattan, was done just prior to the start of filming for "Say Say Say."



## Bob Giraldi: Music Vid Auteur

**Cash Box:** What was the lure to do music videos?

**Giraldi:** Money. Money and sex and the chance to fall in love with my idols. No, it certainly wasn't money because I don't make anywhere near as much doing music videos as I do making television commercials. And it certainly wasn't for lack of work. It was, as we say around here, because it was the very next thing. Everything around here revolves around us not doing projects that are like the ones we did six weeks before. Initially, we didn't talk about me doing them, just representing other people doing them, because in fact they don't offer a very big profit margin. But when the first one to and behold became Michael Jackson, I realized, 'Well, I'm not gonna give that to anyone else.' I loved the song, 'Thriller' was hot but of course it wasn't the album that it is now, and I said 'let's go for it.'

It's been said in a few articles inadvertently that I would use this medium as a stepping stone to feature films. That is totally untrue. I don't do it because my eye is on feature films; I do it because my eye is on Michael Jackson's 'Beat It.' And I don't love Hollywood.

**Cash Box:** Is there a particular problem in working with musicians since they are not actors?

**Giraldi:** Of course. Michael Jackson has obvious talent. Pat Benatar's risk was far greater, and I have a warm spot in my heart for her because she went to that studio and did not get intimidated. She worked with Michael Peters, our choreographer, and she worked and worked and worked until she could do something which I think looks quite good. But she laid it all out there. Diana Ross was a little bit more protective of herself. She did what she thought she can do because she's a fashionable lady and feels the most comfortable when she's looking the most beautiful. Michael is magnificent as a dancer and a performer. His acting came through his performing. Pat had to dance — something she couldn't do — and she had to act — something she really hadn't done professionally before. And I think she's a wonderful actress. If I must say so, I think she has a bigger career than the others in the future as an actress.

**Cash Box:** In terms of budgets, do you think you've set any kind of unrealistic

watermark for the rest of the music industry for producing quality videos?

**Giraldi:** No. In an interview a couple of weeks ago in *Los Angeles Magazine*, I was accused by a couple of my peer directors of having enough money to walk into this medium and play and experiment and get my rocks off and ruin it for the rest of them. That's crap. I take my work seriously, and I charge accordingly. I charge enough money plus a profit for me to create, conceive, direct and execute my videos properly. You come on to my set and ask Paul McCartney or Michael Jackson or Pat Benatar, and they will tell you that I'm a very professional director. Does that mean that the other guy is doing it unprofessionally? Maybe it does. You know something? My work is better.

**Cash Box:** Agreed. And just about everybody will say 'Beat It' is the best music video they've seen. But obviously, very few record companies are willing to fork over that kind of money, especially for new and developing acts, so how can they compete in the video sphere?

**Giraldi:** But they're going to have to! Because what these other directors are saying is that I, as a professional director, am now in their medium. What before was put -a-camera-on-my-shoulder-and-experiment is now a professional medium being overrun by a different kind of professional and I am one of those professionals. I make my kind of film, and I'll put my film and my profit and my integrity against any of them. David Bowie, in the same issue of the magazine, said that he hopes that now there won't be a whole lot of *West Side Story*-type videos. You know what? I wish David Bowie's videos were anywhere near as good as his tracks. His tracks are magnificent, he's a wonderful artist. His videos are amateurish, in my opinion. I don't have to defend myself. I know they're afraid, the young directors who really can't deliver the same kind of movie-making attitude, choreography, sex, attitude and emotion that I can.

**Cash Box:** But what about the young musical artists who can't afford a Bob Giraldi and can only get \$20,000 or \$30,000 for a video?

**Giraldi:** I will do a \$20,000 video if the music is the greatest in the world, alright? I

haven't heard it. Meanwhile, I've only heard music from the people who can afford me. And by the way, I'm not making a lot of money. I make less money on music videos than I did on anything I've ever done in my life. I do it because it's moviemaking, pure and simple.

I'll tell you what will really kill this industry: Pretty soon SAG is gonna be in. They're trying to get to me now. Pretty soon the Teamsters are gonna take over. Pretty soon the trade unions are going to have a contract. Pretty soon, pretty soon, pretty soon. You know what's gonna happen? It's gonna be like the movie business, it's gonna be like the commercial business. It is too high profile now to not be inevitable. This will become a major issue for unions. There will be a category called 'popular video.' And pretty soon when you start selling popular videos on the market, we're gonna want to get residuals. The stakes are getting higher. So I don't think it's unfortunate that I came into this medium. I think it's timely.

**Cash Box:** Do you feel constrained at all by the fact that you're making a promotional item to sell a record? There's an element in all music videos of 'Look at my mouth, see the words, go buy the record.'

**Giraldi:** I think that's an element we all want because if the record is popular, the video is seen more. However, I do not specifically design any videos to sell records. I design story lines based on my visions and inspirations of what that music means to me. 'Beat It' went back to my childhood, it was the super-macho bull I saw growing up in Patterson, New Jersey. It had nothing whatsoever to do with *West Side Story*. And Michael Jackson dug it — he said 'okay, this is my anti-violence statement through music, this is your anti-macho vision as a director. Peace through dance.' You know where the vision came from for Pat Benatar? My daughter, who I had a little problem with over her boyfriend. And she stuck to her guns and tried to convince me that her new boyfriend is a boyfriend I should respect and like, and I kept saying he's an ass. And all of a sudden I had dinner with him and realized he's not an ass, my daughter was right. And every parent is afraid of 16, 17-year-olds running away, especially girls. That was inspired by my daughter and in talking with Pat and know-

ing that that wasn't a love song. It was her as a leader and spokeswoman for youth. So to take it a long way around, both those scenarios were inspiration from the artists, the music and my life. It had nothing to do with selling a record. Not a damn thing. I hope the records sell. 'Beat It' certainly did.

**Cash Box:** Has your work with music video affected your use of music in commercials?

**Giraldi:** Yes. I just did a NARM commercial and I tried to get Jellybean Benitez to mix it. It didn't work, but I inspired them to go out and get a good mixer and do some hot stuff. When I do a McDonald's commercial, McDonald's has to go out and get the best music people, or else it's 'see you later, honey.' Music has changed everything. Look at *Flashdance*. The story is so shallow that if you dove into it, you'd crack your skull open. But the music keeps me going. I don't wanna be walking around saying 'I want hot tracks, hot tracks, hot tracks,' but damn it, I want hot tracks! Without that track — which is the guts of the scenario — later, honey. If you're talking to my daughter, you'd better be hot because you're competing with MTV. We're in a time of music, and music is the concept.

**Cash Box:** What do you do to try and fight the cliches that have already developed in music video?

**Giraldi:** Try and be different. On one hand, David (Bowie) accuses me of doing dance and *West Side Story*, and I guess he was saying that he likes the experimentation phase better. On the other hand, I think the experimentation phase is absolutely wonderful. But its problem is that it results in a lot of sameness. If anything is sure in any creative medium, it's when you get a winner, jump on it. You don't think Stevie Nicks' video isn't inspired by 'Beat It'? I know it is. The only problem there is that she can't dance.

**Cash Box:** Michael Jackson got on MTV but Diana Ross didn't. Is there any feeling of not wanting to do black videos because of lack of exposure?

**Giraldi:** Absolutely not. I want to do black videos because I enjoy black music more than any other music in the world. I have no color lines — I'm the most ruthless person in the world and will do what I am inspired and excited by. In retrospect, MTV probably didn't play 'Pieces of Ice' because the track wasn't very good. However, you cannot tell me that 'Pieces of Ice' wasn't as good as 60% of the stuff they play on the air. So why wouldn't they play it? Because saying it wasn't good enough is an excuse for MTV to do what rock radio stations do. I call it racist and that may be too hard a term. It may be that they don't agree with crossover and they'll only play Michael Jackson because you have to play Michael since his stuff is the most popular in the world. And Donna (Summer) for whatever reason they play Donna. And Rick James they'll keep off. Now I think they get off on it, they capitalize in the press on it. I think they love that controversy: it's what sets them apart. I think it's silly.

**Cash Box:** Can you tell us a little bit about the McCartney/Jackson video that's coming up?

**Giraldi:** We're gonna try a humorous approach. I think MTV sorely needs humor. It's a period piece, but it's not a period piece. This one isn't gut level for me — it's out of the music. So I'm not emotionally involved with this one; I'm involved because Paul McCartney is an idol of mine. I think pop videos need some humor. They're too serious and too violent. All that anger and hostility that is rock 'n roll can also be boredom. So we're gonna try and do something different.



## TOP 15 VIDEO GAMES

|                                    | Weeks On 9/24 Chart |    |
|------------------------------------|---------------------|----|
| 1 Q-BERT Parker Brothers 5360      | 2                   | 5  |
| 2 ENDURO Activision AX 026         | 1                   | 16 |
| 3 CENTIPEDE Atari CX2676           | 3                   | 27 |
| 4 MS. PAC-MAN Atari CX2675         | 4                   | 29 |
| 5 JUNGLE HUNT Atari CX2688         | 6                   | 9  |
| 6 BURGER TIME Intellivision 4549   | 5                   | 10 |
| 7 POLE POSITION Atari CX 2694      | 7                   | 5  |
| 8 RIVER RAID Activision AX020      | 8                   | 38 |
| 9 KEYSTONE KAPERS Activision AX025 | 10                  | 20 |
| 10 ZAXXON Coleco 2435              | 11                  | 44 |
| 11 ROBOT TANK Activision AX028     | 9                   | 11 |
| 12 DECATHLON AZ030                 | 12                  | 5  |
| 13 CRACK POTS Activision AX 029    | 13                  | 3  |
| 14 FROGGER Parker Bros. 5300       | 15                  | 44 |
| 15 PITFALL! Activision AX108       | 14                  | 44 |

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 9/24 Chart |    |
|--|---------------------|----|
| 1 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843) | 1                   | 23 |
| 2 LED ZEPPELIN (IV) (Atlantic SD 19129)  | 2                   | 31 |
| 3 PIANO MAN Billy Joel (Columbia PC 32455)   | 3                   | 9  |
| 4 AJA Steely Dan (MCA 1006)  | 6                   | 10 |
| 5 PRETENDERS (Sire SRK 6083)   | 8                   | 20 |
| 6 LOOK SHARP! Joe Jackson (A&M SP-4919)  | 4                   | 12 |
| 7 THE DOORS (Elektra EKS 74007)  | 7                   | 34 |
| 8 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)  | 11                  | 7  |
| 9 WHO'S NEXT The Who (MCA 3151)  | 5                   | 12 |
| 10 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)  | 10                  | 33 |
| 11 WHO ARE YOU The Who (MCA 3050)  | 9                   | 15 |
| 12 WORKING CLASS DOG Rick Springfield (RCA AFL1-3697)  | 14                  | 3  |
| 13 TAPESTRY Carole King (Epic PE 34946)  | 12                  | 59 |
| 14 MORNING DANCE Spyro Gyra (MCA 9004)   | 15                  | 6  |
| 15 LET THERE BE ROCK AC/DC SD-36151)   | 13                  | 9  |

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 KENNY ROGERS   | 9 RAINBOW             |
| 2 MOODY BLUES    | 10 SHEENA EASTON      |
| 3 LINDA RONSTADT | 11 RUFUS & CHAKA KHAN |
| 4 BIG COUNTRY    | 12 CHEAP TRICK        |
| 5 GAP BAND       | 13 KANSAS             |
| 6 HEART          | 14 ZAPP               |
| 7 HERBIE HANCOCK | 15 WHAM! U.K.         |
| 8 SPANDAU BALLET |                       |

### NORTHEAST 1.

- 1 KENNY ROGERS
- 2 MOODY BLUES
- 3 BIG COUNTRY
- 4 HEART
- 5 LINDA RONSTADT
- 6 LA CAGE AUX FOLLES
- 7 HERBIE HANCOCK
- 8 GAP BAND
- 9 RUFUS & CHAKA KHAN
- 10 SPANDAU BALLET

### SOUTHEAST 2.

- 1 MOODY BLUES
- 2 KENNY ROGERS
- 3 GAP BAND
- 4 HERBIE HANCOCK
- 5 ZAPP
- 6 JIMMY BUFFETT
- 7 LINDA RONSTADT
- 8 BIG COUNTRY
- 9 HEART
- 10 SPANDAU BALLET

### BALTIMORE/WASHINGTON 3.

- 1 LINDA RONSTADT
- 2 GAP BAND
- 3 BIG COUNTRY
- 4 HERBIE HANCOCK
- 5 RUFUS & CHAKA KHAN
- 6 MOODY BLUES
- 7 RAINBOW
- 8 KENNY ROGERS
- 9 ASHFORD & SIMPSON
- 10 HEART

### WEST 4.

- 1 BIG COUNTRY
- 2 LINDA RONSTADT
- 3 KENNY ROGERS
- 4 GAP BAND
- 5 MOODY BLUES
- 6 RAINBOW
- 7 SPANDAU BALLET
- 8 SHEENA EASTON
- 9 WHAM! U.K.
- 10 RUFUS & CHAKA KHAN

### MIDWEST 5.

- 1 KENNY ROGERS
- 2 GAP BAND
- 3 MOODY BLUES
- 4 MICHAEL STANLEY BAND
- 5 SPANDAU BALLET
- 6 BIG COUNTRY
- 7 LINDA RONSTADT
- 8 HERBIE HANCOCK
- 9 SHEENA EASTON
- 10 CHEAP TRICK

### NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 KANSAS
- 3 MOODY BLUES
- 4 SHEENA EASTON
- 5 HEART
- 6 CHEAP TRICK
- 7 JUICE NEWTON
- 8 LINDA RONSTADT
- 9 SPANDAU BALLET
- 10 GAP BAND

### DENVER/PHOENIX 7.

- 1 SPANDAU BALLET
- 2 HEART
- 3 KENNY ROGERS
- 4 MOODY BLUES
- 5 BIG COUNTRY
- 6 CHEAP TRICK
- 7 HERBIE HANCOCK
- 8 LINDA RONSTADT
- 9 SHEENA EASTON
- 10 RAINBOW

### SOUTH CENTRAL 8.

- 1 KENNY ROGERS
- 2 RAINBOW
- 3 MOODY BLUES
- 4 HEART
- 5 LINDA RONSTADT
- 6 GAP BAND
- 7 ZAPP
- 8 HERBIE HANCOCK
- 9 KANSAS
- 10 BIG COUNTRY



WHAT'S IN-STORE



**SYLVIA'S FAN APPRECIATION** — RCA recording artist Sylvia recently did an in-store autograph session to thank her many fans in Highland, Illinois. The event, which attracted over 1,500 people in this small town of 6,000, was held at a Wal-Mart store on July 28. Pictured above with Sylvia are (l-r): Don Hitt, Wal-Mart store manager; Fred Love, RCA branch manager, St. Louis; Chester Julian, Handleman sales rep.; and Walter Knop, Handleman supervisor.

**MASTERPIECES** — CBS Masterworks has introduced a new mid-priced line of classical recordings culled from the Masterworks catalog, dubbed Masterworks Portrait. The initial release of 40 titles will be increased by increments of 10-15 titles every couple of months, up to a projected 250 within the next few years. According to **Bob Campbell**, vice president of marketing at CBS Masterworks, the Portrait series is comprised largely of "catalog and archive material that people have asked for" and is "targeted at the serious classical buyer as opposed to the non-classical buyer who typically buys basic warehouse repertoire available on budget and great performance classical lines." A look at the initial Masterworks Portrait release bears this out. Masterworks artists represented include **Glenn Gould**, **Leonard Bernstein**, **Zino Francescatti**, **Rudolf Serkin**, **George Szell**, **The Budapest Quartet**, **Pablo Casais**, **Dimitri Mitropoulos**, **Igor Stravinsky**, **Eugene Ormandy**, **Gregor Piatigorsky**, and **Jascha Heifetz**. In addition, much of the first release comes from rare back catalog, some of which has been long unavailable. For instance, Gould's recording of **Mozart's** "Piano Concerto No. 24 In C Minor" and Serkin's recording of **Beethoven's** "Diabelli Variations" have been out-of-print for many years. Other titles are new groupings of appropriate material, such as **Sibalius** and **Walton** "Violin Concertos" with Zino Francescatti. The recordings themselves are distinguished by new Dolby "A" transfers from the original master tapes and are said to contain a much wider dynamic range and far cleaner reproductions than previous releases. As for the packaging, arty front covers feature gold print on glossy black backgrounds, with each also containing a color reproduction of period paintings relative to the musical works, such as a **Degas** portrait gracing the cover of a set containing pieces by **Borg**, **Schoenberg**, and **Wabern**. Back cover liner notes are in three languages, and the inner sleeve has minis of all 40 titles in the first release beneath the heading "Distinguished Recordings For The Discriminating Listener." All info from the cover and sleeve is included in the cassette equivalents. By the way, the inner sleeve also contains a "Proof of Purchase" seal which will be used in future consumer promotions, most likely album giveaways in return for a specified number of seals.

**VIDEOGAME PREVIEW** — Epyx, Inc., an apple computer game software design and marketing company based in Sunnyvale, CA, has begun a novel "Preview Disk" sales promotion whereby consumers can buy an Atari computer-compatible "preview disc" sampler containing two-minute portions of five new Epyx games. The games are "Gateway to Apsahl," which is a sequel to Epyx' "Temple of Apsahl"; "Jumpman Junior," which is a new version of "Jumpman"; "Pitstop," a racing game; and "Seawolf" and "Gunfight," both licensed Bally/Midway arcade games. "This unique Preview Disk allows the potential customer to actually try a key segment of the game in his own home before making a purchase," says **Michael Katz**, formerly of Coleco and now president and chief executive officer at Epyx. "Never before has the computer game player been able to easily and inexpensively sample new games in his home." The disk sells for \$2.50, which is refunded with proof-of-purchase of any of the featured games. Over 250,000 flyers announcing the disks will be sent to computer owners who have responded to previous Epyx magazine ads. The promotion, which will run through the end of the year, will also be backed with a print campaign in computer consumer magazines.

**RCA SETS BIG 4TH QUARTER AD CAMPAIGN** — Anticipating record sales figures for color TV receivers, VCR's, and video disc players in 1983, RCA last week unveiled plans for a major fourth quarter advertising and merchandising campaign beginning this month under the theme of "We'll Open Your Eyes." In support of the ColorTrak TV, RCA will put forth the largest magazine ad program in its history, with some 100 separate insertions scheduled through the rest of the year. In addition, heavy network and cable TV advertising is also planned in several markets. Two-page consumer magazine ads will support RCA VCR units together with a new deluxe video camera. As for RCA VideoDisc ads will feature **Gene Kelly** in both TV spots and magazine pages. In announcing the promotional plans, company spokespeople said that industry sales of color TV receivers would hit a record 13.5 million units in 1983, up 17 percent over 1982. VCR unit sales will increase this year by 115 percent to 4.3 million units sold to dealers, up from two million last year. Total RCA VideoDisc players sales will have topped 500,000 units since its introduction by the end of the year, with 10 million "CED" VideoDiscs having been sold at that time. "The public is responding to value, an improved economy and a higher level of product sophistication," noted **David H. Croner**, vice president, marketing operations, RCA Sales Corp. He further noted "significant changes in product purchases that promise continued sales growth in the coming year," specifically a 26 percent increase in 25-inch table models, and a 34 percent hike in sales of projection TV receivers.

Jlm bessman



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

Playlist

HEAVY

(Maximum Four Plays Per Day)

| ARTIST                  | CLIP                                   | LABEL               |
|-------------------------|--|---------------------|
| Genesis                 | Mama                                   | Atlantic            |
| Huey Lewis And The News | Heart And Soul                         | Chrysalis           |
| David Bowle             | Modern Love                            | EMI America         |
| Heart                   | How Can I Refuse                       | Epic                |
| Naked Eyes              | Promises, Promises                     | EMI America         |
| Dio                     | Rainbow In The Dark                    | Warner Bros.        |
| Frank Stallone          | Far From Over                          | RSO                 |
| Quiet Riot              | Cum On Feel The Noize                  | Pasha/CBS           |
| Bonnie Tyler            | Total Eclipse Of The Heart             | Columbia            |
| Asia                    | The Smile Has Left Your Eyes/Don't Cry | Geffen              |
| Moody Blues             | Sitting Behind The Wheel               | Threshold           |
| Rainbow                 | Street Of Dreams                       | Polydor             |
| Talking Heads           | Burning Down The House                 | Sire                |
| Men Without Hats        | The Safety Dance                       | Backstreet/MCA      |
| Billy Idol              | Dancing With Myself                    | Chrysalis           |
| Billy Joel              | Tell Her About It                      | Columbia            |
| Def Leppard             | Foolin'                                | Mercury             |
| Kansas                  | Fight Fire With Fire                   | CBS                 |
| ZZ Top                  | Sharp Dressed Man                      | Warner Bros.        |
| Robert Plant            | Big Log                                | Es Paranza/Atlantic |
| Stray Cats              | (She's) Sexy + 17                      | EMI America         |
| The Flxx                | One Thing Leads To Another             | MCA                 |
| Loverboy                | Queen Of The Broken Hearts             | Columbia            |

MEDIUM

(Maximum Three Plays Per Day)

| ARTIST                           | CLIP                      | LABEL          |
|----------------------------------|---------------------------|----------------|
| Michael Stanley Band             | My Town                   | EMI America    |
| Big Country                      | In A Big Country          | Mercury        |
| Eric Martin Band                 | Sucker For A Pretty Face  | Elektra        |
| Jim Capaldi                      | Living On The Edge        | Atlantic       |
| Elton John                       | Kiss The Bride            | Geffen         |
| JoBoxers                         | Just Got Lucky            | RCA            |
| Graham Parker                    | Life Gets Better          | Arista         |
| Helix                            | Heavy Metal Love          | Capitol        |
| The Alarm                        | The Stand                 | I.R.S.         |
| The Kinks                        | Don't Forget To Dance     | Arista         |
| Spandau Ballet                   | True                      | Chrysalis      |
| Dave Edmunds                     | Information               | Columbia       |
| Peter Schilling                  | Major Tom                 | Elektra        |
| Coney Hatch                      | First Time For Everything | Mercury        |
| Elvis Costello & The Attractions | Everyday I Write The Book | Columbia       |
| Mick Fleetwood's Zoo             | I Want You Back           | RCA            |
| The Animals                      | The Night                 | I.R.S.         |
| Eurythmics                       | Love Is A Stranger        | RCA            |
| Nell Young                       | Wonderin'                 | Geffen         |
| Joan Jett & The Blackhearts      | Everyday People           | Blackheart/MCA |

LIGHT

(Maximum Two Plays Per Day)

| ARTIST                     | CLIP                           | LABEL          |
|----------------------------|--------------------------------|----------------|
| Howard Devoto              | Rainy Season                   | I.R.S.         |
| ELO                        | Sweet Messages                 | Jet            |
| Translator                 | "Un-Along"                     | 415/Columbia   |
| Dave Davies                | Mezan Disposition              | Warner Bros.   |
| Spys                       | Midnight Fantasy               | EMI America    |
| The Units                  | Girl Like Me                   | Epic           |
| Marl Wilson                | Just What I've Always Wanted   | London         |
| Grand Alliance             | Helpless                       | A&M            |
| Minor Detail               | Canvas Of Life                 | Polydor        |
| INXS                       | To Look At You                 | Atco           |
| Peter Baumann              | Strangers In The Night         | Portrait/CBS   |
| Nils Lofgren               | Across The Tracks              | Backstreet/MCA |
| Ramones                    | Time Has Come Today            | Sire           |
| Cee Farrow                 | Should I Love You              | Rocshire       |
| Cobra                      | Blood On Your Money            | Epic           |
| Herbie Hancock             | Rockit                         | Columbia       |
| R.E.M.                     | Radio Free Europe              | I.R.S.         |
| A Flock Of Seagulls        | Talking                        | Jive/Arista    |
| Rod Stewart                | What Am I Gonna Do             | Warner Bros.   |
| Fastway                    | We Become One                  | Columbia       |
| Axe                        | Heat In The Street             | Atco           |
| Twisted Sister             | You Can't Stop Rock'N'Roll     | Atlantic       |
| Fleshones                  | Right Side Of A Good Thing     | I.R.S.         |
| Aztec Camera               | Oblivious                      | Sire           |
| Human League               | Mirror Man                     | A&M            |
| Eddy Grant                 | I Don't Wanna Dance            | Portrait/CBS   |
| Joey Harris & The Speeders | You Never Call Me              | MCA            |
| Tears For Fears            | Pale Shelter                   | Mercury        |
| Roman Holiday              | Don't Try To Stop It           | Jive/Arista    |
| Tim Scott                  | Swear                          | Warner Bros.   |
| Oingo Boingo               | Nothing Bad Ever Happens To Me | A&M            |
| Kagney & The Dirty Rats    | Dirty Rats                     | Motown         |

ADDS

| ARTIST                         | CLIP                  | LABEL     |
|--------------------------------|-----------------------|-----------|
| Southside Johnny and the Jukes | Trash It Up           | Mirage    |
| Nine Ways To Win               | Close To You          | Atlantic  |
| Taxi                           | Gold And Chains       | Fantasy   |
| Berlin                         | Masquerade            | Geffen    |
| Billy Joel                     | Uptown Girl           | Columbia  |
| Pat Benatar                    | Love Is A Battlefield | Chrysalis |
| Cheap Trick                    | I Can't Take It       | Epic      |
| Tim Finn                       | Made By Dad           | Oz/A&M    |



## AIRPLAY

**HTZ HITS BACK** — So **Ross Brittain** got fired from **WABC**, eh? So the new kid in Big Apple town **WHTZ**, hires him. "I knew **Scott Shannon** (station p.d.) from when we both were in Atlanta 10 years," said Brittain, "and just called him to see if he knew anybody who might be looking for air talent. A week later he called back and said he was." There was a lot of legal screaming back and forth, with **WABC** threatening to block Brittain's joining of the **Z100** "Morning Zoo Team," but Brittain's not-so-carefully-worded dismissal gave him room to be hired right away. As Shannon put it, "They realized at the last minute they had screwed up." So now the fired-up (no pun intended) "Zoo" has itself a bit of controversy and an established New York personality to go with its overly cramped quarters — studio renovations has put the staff in a closet-sized facility — and Brittain's got a new partner after 6 years with **Brian Wilson**. That morning show, by the way, embroiled itself in its own controversy by making some low-level remarks about Brittain's absence. "After getting fired while on vacation, what else can you expect?" said a disgusted Brittain. "I don't really hold any grudges, but you'd think after so many years as a partner that Brian would have called me beforehand." Shannon, in his usual wild style, was enthusiastic about his station's outlook. "Mark it down, man, we're gonna be number one. They're snoozin' and losin' out there and we're rockin' and rollin'!" OK, Scott, just play the music. . . **WHTZ** has found a replacement for afternoon jock **Cat Simon**, who returned to Oklahoma City after a month in NYC. Incoming will be **Jeff Hooker** from **WBBM-FM/Chicago**, although his debut will not take place until December 4 due to CBS contractual obligations. **HTZ** will be using "guest DJ's" until then.

**I CAN'T COPE** — There were rumblings at **WPLJ/NYC** that certain on-air staffers were not working out with the new format, since all of them had built a solid AOR reputation. Well, the "Home of the Hits" is no longer home for **Marc Coppola**, who has been fired from the station and immediately replaced by **Peter Bush** of **KC101/New Haven**. Bush had also been a weekend/fill-in part-timer for **WABC** in the waning days of "Musicradio." Midday personality **Tony Pligg** is on two-week "probation" from P.D. **Larry Berger**, with others casting a cautious eye over their shoulder. . . In an unrelated personnel change, programming assistant **Marla Garshidl** has decided to make her maternity leave permanent. She's been replaced by **Cathy Borruso**.

**COMPACT DELIGHTS** — In a recent survey conducted by the RIAA, the first of the FM and AM stations using the new compact discs reported a generally positive listener response, with none of the stations indicating any negative feedback. The study, conducted for the non-profit organization The Compact Disc Group, interviewed 31 stations of various formats, including classical (20), AOR (5), NPR-affiliated programming (3), adult contemporary (2), and one adult contemp/classical blend. Each had been airing CDs an average of four months. Of the 31 respondents, 22 said "very positive," 4 noted "somewhat positive," and 3 said "neutral." Generally, stations were enthusiastic about the discs. Some cited the need for a more accurate index for song cueing and better servicing of software. Other items of interest: Of labels played, PolyGram Classics and pop titles tied with CBS with 22 respondents, while Telarc had 17. Sony was used most by the stations, with 25; Magnavox was used at 14; Denon 2 and



**THE INEVITABLE SOURCE** — *Mirage* recording group **Charlie** visited the States recently in support of their self-titled *Mirage* debut, and stopped in for a visit with **Chuck Schwartz** (c) from **NBC's Source** network. Group members **Terry Sleaser** (l) and **Terry Thomas** (r) sat in with **Schwartz** for an upcoming *Source* interview segment.

Kyocera 1. Some stations used more than one.

**NAB NOTES** — The National Association of Broadcasters (NAB) has named their former vice president for radio, **Wayne Cornils**, senior vice president, and has also appointed **Dick T. Hollands** senior vice president of the television department. Holland, most recently vice president of **Wometco Enterprises** in Miami, begins officially this week. Cornils has been with the NAB since November 1976. . . **Martin Rubinstein**, president and chief executive of **Mutual Broadcasting System**, has been selected to serve a second term as chairman of the First Amendment Committee of NAB. **William Wisniewski**, also of **Mutual**, will chair the association's Broadcast Engineering Conference Committee.

**BITS AND BYTES** — **Progressive Radio Network** (*News Blimp* and *Laugh Machine*) will debut a daily 90-second feature entitled *The Computer Program* on October 13. The program is set for a 13-week flight of 65 features, and it's intended as a general information source for all aspects of the new computer market — hardware, software, computer language, RAMs, ROMs, etc. PRN is encouraging stations to tie in with local merchants as program sponsors.

**STATION STUFF** — Checked in with "The soundtrack of the 90's" (burp) station **WLIR-FM/Long Island-New York** to get an update on "Screamer of the Week," the weekly audience survey that's become a barometer for tomorrow's hits (**Cash Box**, August 20, 1983). Two weeks ago it was **Culture Club's** latest import single "Karma Chameleon," which, by the way, is a strong element in the group's live set. The station's way past the forthcoming domestic debut of **CC "Church of the Poison Mind,"** a track that was a station "Screamer" the week of March 31 this year. Last week's winner was "Will You Stay Tonight," the latest from **C.S. Angels**. Oh, yeah, not the **Comsat Angels**. Seems the satellite communications coalition known as **Comsat** got wind of this little R'n'R band, and when the band was receiving their U.S. splash, a name change came down the corporate tubes. **WPLJ/New York's** afternoon jock, **Pat St. John**, will get another **Stevie Wonder** thrill next month when he hosts one of **Wonder's** Radio City appearances. Detroit native **St. John** had reverently rapped with **Wonder** on the air one afternoon in 1976, when **Stevie** dropped in unexpectedly. . . **CHUM/Toronto** went stereo this past September 15. They're using the **Kahn/Hazeltine** system, and will be the first Toronto station to broadcast in AM stereo. . . **WBZ Radio/Boston** named **Jon Hirshbera** general sales manager. **Chris Cross**, the station's former assistant program

(continued on page 35)



**McKENZIES' BREW CHICAGO** — **Bob & Doug McKenzie**, stars of "Strange Brew," lightened up the day of **WLS** afternoon drive **DJs Steve Dahl and Garry Meier** during a recent appearance in Chicago. Pictured standing at the station are (l-r): **Garry Meier, Dave "Bob" Thomas, Rick "Doug" Moranis, and Steve Dahl.**

## College Radio Making Impact At Retail, Concert Levels

(continued from page 5)

station's influence in one of the nation's largest student population centers. "Spit, a hot local club, had brought in the **Virgin Prunes**," she recalled, "and no one in the city was playing them except for us. We co-sponsored the show and it sold out, with 2,000 people inside and a huge line outside. At the same time, when we don't get as involved with a band coming in, the shows do not do as well."

Concert promoters for the larger venues also work with college radio for acts that are not supported by commercial outlets. "The promoters really look to us for help," observed **KALX's Leskin**, "We've worked with **Bill Graham's** people on **King Sunny Ade, Joan Armatrading, Peter Tosh, etc.,** and they know we're the only place they can go."

College radio's alternative positioning has had impact at the retail level, and many programmers are a bit surprised. **Kirklys** tracks four stores in the Boston area. "The **Cabaret Voltaire** import has just been released," she declared, "and that's a big record for us. **Rockit Records**, which is on the edge of our listening area, had it at #9. That's really incredible! We're also the only station playing the **British duo Eyeless In Geza**, and they've shown up in the local retail Top Ten."

In Athens, Georgia, home to the **B-52's, R.E.M., Pylon** and **Love Tractor**, as well as **University of Georgia 10,000-watt powerhouse WUOG**, "there are at least two record stores that we keep in business," claimed station music director **Craig Williams**. "These are stores that sell primarily new music," he added, "and we're the only ones playing this music."

In addition to its efforts to feature small labels and local groups, **WUOG** takes the stance of many other college stations and consciously programs major label bands that the local AOR's "won't touch." **Williams** listed acts such as **Aztec Camera, Howard Devoto, Oingo Boingo** and **Lords Of The**

### Kriemelman New Pres. Of Radio Net Assoc.

**NEW YORK** — **Arthur Kriemelman**, vice president of sales for the **Mutual Broadcasting System**, will be named president of the **Radio Networks Association** at its board meeting on Wednesday, September 28. **Kriemelman** will resign his **Mutual** post.

Before joining **Mutual** in November 1980, **Kriemelman** was general sales manager for **ABC-owned KSSR-FM/Houston**. He had also been with the **ABC Radio Network** in **Chicago**, serving as vice president and central division sales manager.

**New Church** as typical of their playlist — and noted that major labels are increasingly interested. "The record companies track us weekly to get an idea of what's happening," he said, and also remarked that the majors are bending college programmers' ears for insight into the independents. "Just the fact that we add an independent label's product will turn some heads, and label reps will want to talk about it."

"The majors understand that trends are going to be set here," stated **Leskin**. "The crossover for **Slash Records** came out of college radio."

Compliments are paid to a college radio station's impact in the form of respect for a student programmer's taste. "The record companies are saying to us, 'Please play this, please come to our parties,'" reported **Greytok** at **WNUR**. "They really care what we think."

The current new music trend spreading on contemporary radio doesn't worry college programmers. "We just look to other things," offered **Williams**, and his sentiments were echoed by **Dave Handon**, music director of plucky **KUOI-FM** in **Moscow, Idaho**. "College radio needs to encourage the new music atmosphere," he said. "We're seeing what's happening before it's happening."

## Benson Upped At ABC Radio Net.

**NEW YORK** — **Robert Benson** has been named vice president, senior executive for the **ABC Radio Networks**. **Benson** vacates his current post as vice president of **ABC News and Sports** to take over the newly-created position.

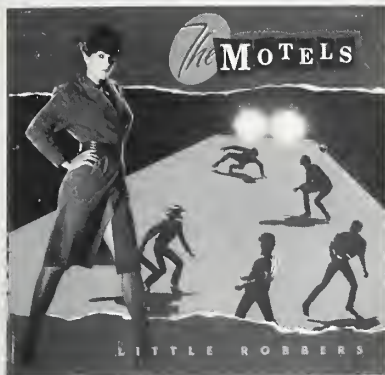
**Benson** will assume responsibility for the affiliate and audience development, program planning and operations for the six **ABC Radio Networks: Information, Entertainment, Direction, Rock, FM and Contemporary**. He will report to **Edward F. McLaughlin**, president of the **ABC Radio Networks**.

"**Bob Benson** has been responsible for major programming innovations which established new standards for the broadcast industry," said **McLaughlin**. "With multi-channel satellite delivery opening up new horizons, **Bob's** programming expertise will position **ABC** to help broadcasters profit from the new technology."

**Benson** has previously served as vice president of **ABC Radio News**, becoming additionally responsible for **ABC Radio Network Sports** in 1980. He supervised the creation of news and sports programming for the **ABC Rock and Direction Networks** in 1981.



# CASH BOX ROCK ALBUM RADIO REPORT



— **THE MOTELS • LITTLE ROBBERS • CAPITOL**  
**ADDS:** KNAC, WKLS, KMET, WSKS, WNEW, KSHE, WYFE, WCCC, WMMS, WOUR. **HOTS:** WCCC, WMMS. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Summer. **SALES:** Just shipped.



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

## MOST ADDED

LP Chart Position

**13 AC/DC • FLICK OF THE SWITCH • ATLANTIC**  
**ADDS:** None. **HOTS:** WMMS, KSHE, WSKS, WPLR, KMET, WKLS. **MEDIUMS:** WOUR, WCCC, WYFE, KSJO. **PREFERRED TRACKS:** Title, Guns. **SALES:** Good in all regions.

**5 ASIA • ALPHA • GEFLEN**  
**ADDS:** None. **HOTS:** WOUR, WMMS, WCCC, WYFE, KSHE, KEZY, WNEW, WSKS, KMET, WKLS. **MEDIUMS:** WPLR, KSJO. **PREFERRED TRACKS:** Cry, Heat, True. **SALES:** Good in all regions.

**58 BIG COUNTRY • THE CROSSING • MERCURY**  
**ADDS:** None. **HOTS:** WOUR, WMMS, WCCC, WNEW, WSKS, WPLR, KNAC. **MEDIUMS:** WYFE, KSHE, KEZY, KMET, WKLS. **PREFERRED TRACKS:** Big, Patrol, Harvest, Fields, Porrah, Chance. **SALES:** Good to moderate in all regions.

**11 DAVID BOWIE • LET'S DANCE • EMI AMERICA**  
**ADDS:** None. **HOTS:** WOUR, WSKS, KNAC. **MEDIUMS:** KSHE, KEZY, KMET, KAZY. **PREFERRED TRACKS:** Modern, China. **SALES:** Good to moderate in all regions.

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

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

**95 CHEAP TRICK • NEXT POSITION PLEASE • EPIC**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WCCC, WYFE, KSHE, WSKS, WPLR, WKLS. **PREFERRED TRACKS:** Dancing. **SALES:** Fair in Midwest.

**23 ELVIS COSTELLO & THE ATTRACTIONS • PUNCH THE CLOCK • COLUMBIA**  
**ADDS:** None. **HOTS:** WOUR, WNEW, KNAC. **MEDIUMS:** WCCC, WSKS, WPLR, WKLS. **PREFERRED TRACKS:** Book. **SALES:** Moderate in all regions.

**68 DIO • HOLY DIVER • WARNER BROS.**  
**ADDS:** None. **HOTS:** KSHE, KMET, WKLS, KSJO. **MEDIUMS:** WOUR, WMMS, WCCC, WSKS. **PREFERRED TRACKS:** Rainbow. **SALES:** Moderate to fair in all regions.

— **DOKKEN • BREAKING THE CHAINS • ELEKTRA**  
**ADDS:** WKLS, WPLR. **HOTS:** KMET, KSJO. **MEDIUMS:** WOUR, WMMS, KSHE. **PREFERRED TRACKS:** Title, Paris. **SALES:** Fair in Midwest.

LP Chart Position

**12 THE FIXX • REACH THE BEACH • MCA**  
**ADDS:** None. **HOTS:** WMMS, WYFE, KSHE, WNEW, WSKS, WKLS, KNAC. **MEDIUMS:** WOUR, WCCC, KSJO. **PREFERRED TRACKS:** Another, Zero. **SALES:** Good to moderate in all regions.

**39 HEART • PASSIONWORKS • EPIC**  
**ADDS:** None. **HOTS:** WCCC, WYFE, KSHE, WSKS, WPLR, KMET. **MEDIUMS:** WOUR, WMMS, WNEW, WKLS. **PREFERRED TRACKS:** Refuse. **SALES:** Moderate in all regions.

— **HELIX • NO REST FOR THE WICKED • CAPITOL**  
**ADDS:** WOUR. **HOTS:** None. **MEDIUMS:** WMMS, WCCC, KSHE, WPLR, KMET, WKLS, KSJO. **PREFERRED TRACKS:** Metal. **SALES:** Fair in Midwest.

**6 BILLY JOEL • AN INNOCENT MAN • COLUMBIA**  
**ADDS:** None. **HOTS:** WOUR, WMMS, WYFE, KEZY, WNEW. **MEDIUMS:** WCCC, KSHE. **PREFERRED TRACKS:** Easy, Uptown, Tell. **SALES:** Good in all regions.

**56 KANSAS • DRASTIC MEASURES • CBS**  
**ADDS:** None. **HOTS:** WCCC, WYFE, KSHE, WSKS, WPLR, KMET, WKLS. **MEDIUMS:** WMMS, WNEW, KSJO. **PREFERRED TRACKS:** Fire. **SALES:** Fair in Midwest.

— **HUEY LEWIS & THE NEWS • SPORTS • CHRYSALIS**  
**ADDS:** KNAC, WKLS, KMET, WSKS, KSHE, WYFE, WCCC, WMMS, WOUR. **HOTS:** WKLS, WCCC, WMMS. **MEDIUMS:** WOUR, KEZY, WPLR. **PREFERRED TRACKS:** Heart. **SALES:** Fair initial response in West.

**20 LOVERBOY • KEEP IT UP • COLUMBIA**  
**ADDS:** None. **HOTS:** WCCC, WYFE, KSHE, WNEW, WSKS, WKLS, KSJO. **MEDIUMS:** WOUR, WMMS, KEZY, WPLR, KMET. **PREFERRED TRACKS:** Queen, Hot. **SALES:** Moderate to fair in all regions.

— **ERIC MARTIN • SUCKER FOR A PRETTY FACE • ELEKTRA**  
**ADDS:** None. **HOTS:** KSJO. **MEDIUMS:** WOUR, WMMS, WCCC, KSHE, WSKS, WPLR, WKLS. **PREFERRED TRACKS:** Title. **SALES:** Fair in West and South.

**24 THE MOODY BLUES • THE PRESENT • THRESHOLD**  
**ADDS:** None. **HOTS:** WOUR, WMMS, WCCC, KEZY, WNEW, WPLR, KMET, WKLS. **MEDIUMS:** WYFE, KSHE, WSKS. **PREFERRED TRACKS:** Wheel, Blue. **SALES:** Good to moderate in all regions.

**7 STEVIE NICKS • THE WILD HEART • MODERN**  
**ADDS:** None. **HOTS:** WYFE, WNEW, WSKS, WPLR, KMET, WKLS. **MEDIUMS:** WMMS, WCCC, KSHE. **PREFERRED TRACKS:** Anyone, Stand. **SALES:** Good in all regions.

## MOST ACTIVE

LP Chart Position

— **ALDO NOVA • SUBJECT... ALDO NOVA • PORTRAIT**  
**ADDS:** WKLS, KMET, WPLR, WSKS, WNEW, KSHE, WCCC, WMMS, WOUR. **HOTS:** None. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Monkey. **SALES:** Just shipped.

— **PAYOLAS • HAMMER ON A DRUM • A&M**  
**ADDS:** WYFE, WCCC. **HOTS:** WOUR, WMMS. **MEDIUMS:** WCCC, WPLR, KMET, KNAC. **PREFERRED TRACKS:** Open. **SALES:** Fair in West and Midwest.

**9 ROBERT PLANT • PRINCIPLE OF MOMENTS • ES PARANZA**  
**ADDS:** None. **HOTS:** WOUR, WMMS, WCCC, WYFE, KSHE, WSKS, WPLR, KMET, WKLS, KNAC. **MEDIUMS:** WPLR. **PREFERRED TRACKS:** Log. **SALES:** Good to moderate in all regions.

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

**103 RAINBOW • BENT OUT OF SHAPE • MERCURY**  
**ADDS:** KEZY. **HOTS:** WOUR, WMMS, WCCC, WSKS, KMET, KSJO. **MEDIUMS:** KSHE, WNEW, WPLR, WKLS. **PREFERRED TRACKS:** Street, Stranded. **SALES:** Major breakouts in all regions.

— **THE ROMANTICS • IN HEAT • NEMPEROR**  
**ADDS:** KSJO, KNAC, WSKS, WMMS, WOUR. **HOTS:** None. **MEDIUMS:** WMMS, WNEW, WPLR. **PREFERRED TRACKS:** Open. **SALES:** Fair initial response in Midwest.

**150 PETER SCHILLING • ERROR IN THE SYSTEM • ELEKTRA**  
**ADDS:** KEZY. **HOTS:** WMMS, WNEW. **MEDIUMS:** WYFE, WCCC, WOUR, KEZY, WPLR, WKLS. **PREFERRED TRACKS:** Major. **SALES:** Moderate to fair in all regions.

— **DANNY SPANOS • PASSION IN THE DARK • EPIC**  
**ADDS:** None. **HOTS:** WCCC, WSKS, WPLR, KMET. **MEDIUMS:** WOUR, KSHE. **PREFERRED TRACKS:** Cherie. **SALES:** Fair in all regions.

**21 TALKING HEADS • SPEAKING IN TONGUES • SIRE**  
**ADDS:** None. **HOTS:** WOUR, WNEW, WSKS, WKLS, KNAC. **MEDIUMS:** WMMS, KSHE, KMET. **PREFERRED TRACKS:** Burning. **SALES:** Good in all regions.

**10 BONNIE TYLER • FASTER THAN THE SPEED OF NIGHT • COLUMBIA**  
**ADDS:** WCCC. **HOTS:** WOUR. **MEDIUMS:** WMMS, WCCC, KEZY, WSKS, WPLR. **PREFERRED TRACKS:** Total. **SALES:** Good in all regions.



## Peter Gabriel

LONDON-HAMMERSMITH ODEON — Peter Gabriel made his entrance to the Hammersmith Odeon down the center aisle of the stalls. He was dressed entirely in white and was followed by a drum-beating entourage dressed entirely in black except for white knee bandages and knee pads. The uniformed image of the band was in keeping with a certain contrivance in the performance. It gathered momentum, with a dependence on light and rhythm.

Gabriel's performance had both a controlled and obsessive quality. His eyes looked at everyone in the audience individually. His rapport with them was highly personalized from the start, where he gently chatted his introduction to each song, sometimes quite elaborately.

Each number was delivered in a very precise and predetermined way. Each movement was clearly choreographed. Each lighting display was a contrived meaningful response to a specific musical note or beat.

The whole performance became highly ritualized — sometimes neurotic, sometimes mechanical — and sometimes the neuroses mellowed into a deep sadness.

Songs that are highly personalized and yet universally identifiable have always won Gabriel an adoring following, even since his Genesis days. He can afford to be vulnerable. He can afford to be disconcerting. He had his audience with him — they trusted him and he trusted them. He was so assured of their loyalty he was able to step down off the stage in the middle of the performance and walk over the front stalls, guided by hands stretching out to touch him, to hold his hand as he clambered over the seats — all around him was a sea of adoring faces.

Gabriel aimed to touch everyone (not only in the literal sense). His performance was acute, penetrating and a display of his own obsessions. Despite the very obvious warmth the performance generated among the audience, there was an underlying infusion of his own pessimism and alienation — which made the fans all singing along, knowing all the words off by heart, seem slightly eerie.

chrissy iley

## Robert Plant

MADISON SQUARE GARDEN, NEW YORK, NEW YORK — A vicious, unrelenting downpour did little to dampen the spirits of the faithful who jammed both the inside and the outside of the Garden to witness the return of one of rock's inimitable vocalists. The cold rain and lusty anticipation kept blood flowing and spirits high in the largely teenaged crowd. Many of those present were no doubt born around the same time as Robert Plant's previous band, but the applause accorded a parading bedsheet depicting the Atlantic artist's likeness confirmed they had come to see someone they had embraced as their own.

Plant, as lead vocalist for Led Zeppelin, last appeared on stage in the U.S. in 1977. The Zeppelin core is still strong, as evidenced by the proliferation of Zep T-shirts proudly displayed around the arena, but the well-known fact that no Plant-

associated material other than the solo recordings would be performed did not disappoint the audience. From the opening moments, lighter flames were raised in salute, and the superstar was on.

Plant was spry and athletic, basking in the glory of the deafening roar that accompanied his entrance. He had a strong, almost eerie vocal presence, although the Garden reverb nearly masked his power at some points. Plant is a master of pacing and control, however, as he talked to the audience when needed, then reared back and rocked at the right moments.

The band, while at times lumbering under the weight of the typical arena bombast, was relaxed and proved they could rock hard on "Other Arms." Tour guest Phil Collins lent the proceedings a welcome snap, but it was guitarist Robble Blunt who keyed most of the set's musical transitions. He admirably took most of the sales and acted as the kick off point for the band. Blunt was praised by Plant from the stage, and his efforts were well received by the capacity crowd.

Plant and band had one surprise up its sleeve — a sharp rocking rendition of Bob Marley's "Lively Up Yourself," neatly arranged in the middle of "Horizontal Departure." Perhaps Plant was acknowledging the success that other major bands have had with a reggae lilt since the end of Led Zep, but his known affinity for "alternative" music (particularly the blues) led one to believe Plant was paying tribute in some way to the late Marley. And just maybe, he's hoping a Zep devotee danced hard enough to seek out the original.

Plant effectively brought the set to a close with "Like I've Never Been Gone" as he emotionally proclaimed the last line of the song with arms raised: "Feels like I've never been gone!" Six years is a long time. Plant was welcomed anew, leaving the encore, "Big Log," to a happy pack of fans who never once thought of "Stairway To Heaven."

harry weinger

## James Taylor

GREEK THEATRE, LOS ANGELES — More often than not, the audience awaiting the entrance of the headline act can determine the feel of a show, or at least set a mood the artist can react with. And when the star of the show is Columbia's James Taylor, and the audience is prepped and ready, a lot of interesting vibes can be seen, felt and heard. All so very positive.

Taylor sang solo, with two back-up vocalists, and with his band during a 29-song stint that the crowd devoured, and for truly legitimate reasons. Taylor looked better than ever, apparently fully recovered from some personal problems he had several years ago after his split-up with Carly Simon, and he smoothly caressed the near-capacity crowd with a potpourri of old and new tunes.

Taylor began the show singing a couple of songs solo, including "She's Around Me Now." The two back-up vocalists first appeared during "My Wondering," providing a very complimentary sound to Taylor's already mellow voice, which isn't always all that mellow. He has a way of somehow transforming from a tender, soft-spoken man in "Carolina" to a rough 'n tough dude while belting away "Brother Trucker," both executed superbly.

A few new songs from an upcoming album were laid on the crowd, including "Turnaway," and "That's Why I'm Here." Both are typical of the Taylor genre, not too

rocky, not too soft. Old time favorites, such as "Money" and "Shower The People Love With Love," the latter being backed up vocally by a tape recorder, spotlighted prominently on stage heated the already warm summer evening.

The second set began with a J.T. solo of "Golden Rainbow Ends," but then Taylor gave the crowd a little something for everyone. From a fifties-style song called "Sea Cruise," and a jazzy "Steamroller Blues" to the crowd pleasing "Handy Man" and rhythmic "Knock, Knock, Knock on Wood," he gave all a taste of how versatile he can be. Three encores capped the evening, "Summertime Blues," "You've Got a Friend," and "Sweet Baby James."

Guitarist Dan Dugmore, keyboardist Billy Payne (of Little Feat fame), drummer Mick Schlosser, bassist Leland Sklar and Peter Asher on the shakers, all gave Taylor the backing necessary for a flawless show.

todd marmorstein

## Kenny Loggins

LOS ANGELES — There are only a few acts featured for five nights at the Universal Amphitheatre, mostly performers like Linda Ronstadt or even possibly the L.A.-based Motels. But you really must be a Kenny Loggins fan to try to get a seat for any of the nights. And if you did, there were plenty of them.

It's traditionally quite difficult for any artist to have a full house without a hit single and/or album currently on the charts. Why Loggins went for five nights is beyond anyone's senses since it seems the most loyal fans were there only on opening night.

But it also didn't help to try to do the same, or at least a reasonable facsimile, of the same songs in practically the same order two years in a row. Then why try for five nights?

The stage setting was a bit different than last year in that there was an extensive show of lighting and also a half-circle walkway with the various members of the five-man back-up placed around intermittently.

Instead of wearing pink satin, Kenny went for a more subdued creme-colored outfit that shined whatever shade of light was on him. Loggins also had a cordless microphone which seemed to garble most of the words. But this way he was able to prance and move freely about.

Even though Columbia's Loggins enjoyed great acoustics and a reasonable sound level, it was defeating to his overall act to also try to incite the audience to "rock and roll" when really, at heart, he is a gentle and beautiful songwriter. His best moments took place when the stage lights darkened and a background screen lit up like a clear, starry night. This was Kenny at his best. He comfortably sang some of his favorites that included "Watching the River Run," "Only A Miracle" (which he dedicated to his son — again), and the Anne Murray hit "A Love Song."

To change the theme from gentleness to good old rock and roll, there was a terrific set change when burning-red lights were set aglow upon the audience to feature the hit "Keep the Fire Burnin'" segueing into "This Is It."

But another damper came when Kenny incited the audience to run down to the edge of the stage in a move that, to some people, seemed quite riot-like. With the balconies and aisles a potentially dangerous runway, one must wonder why an artist would encourage such an action. It was also obnoxious to many trying to see over the out-of-their-seaters in order to en-

joy the rest of the show. To this observer, that was the end of the show.

greg leschishln

## Ashford and Simpson Kashif

RADIO CITY MUSIC HALL, N.Y.C. — Halfway through Capitol artists Ashford and Simpson's glorious show at Radio City the usually solid line between stage and reality disappeared. "This ain't no show, y'all, this is for real," preached fellow New Yorker Valerie Simpson with her gospel-derived intensity. "We're from here, too. I'm at home tonight and this is what I get." What she and husband Nickolas had was the audience — to them the packed hall was just one big living room.

And what a joyous room it was, lit up with the presence of pop music's grandest couple. They came out in full splendor, walking down a gangway which was unfolded from a stage replica of the Chrysler Building. As they reached the bottom they stood together, then wildly shook their chests with a static electricity that was palpable throughout Radio City before bounding into "It's Much Deeper" from new album "High-Rise." The rest of the set was simply thrilling, with the two singer/songwriters singing and acting out their own intimacy, each one tough and tender towards the other with equal love and respect.

What gave their performance such an emotional high was the superb use of dynamics, which in so many of their songs is built-in. For instance, current hit "High-Rise" erupts into soaring Ashford falsettos which merge as one with Simpson's soprano, both of them kicking the energy level 20 flights up. That the words are always about real life situations and feelings, as in another high point "Your Precious Love," gives their impassioned live versions even more voltage.

Kashif's keyboard-heavy opening set — even the female back up vocals were computerized — took a few songs to really click, but his hard work had paid off by the time he got to some of the hits he's written for others. Pacing back and forth while pumping his arm to his love pleas, he got a big applause after sinking to his knees during "All." But after taking time out to change costumes during his computerized vocals to the instrumental "The Mood," the music and show tightened up considerably on "So Fine," "Love Come Down," "Inside Love (So Personal)," and finally his own first hit "I Just Gotta Have You (Lover Turn Me On)," his set-closer which brought many listeners eagerly to their feet.

Jim bessman



PETTY MEETS EDDY — Tom Petty (l) ambled backstage to meet rock legend Duane Eddy at the Beverly Wilshire Theatre after Eddy's recent sold out performance there. Eddy had several major hits during the late 1950s and early '60s including "Ramrod," "Peter Gunn," "Rebel Rouser" and "Because They're Young."



# REMEMBER THESE GREAT ISSUES?

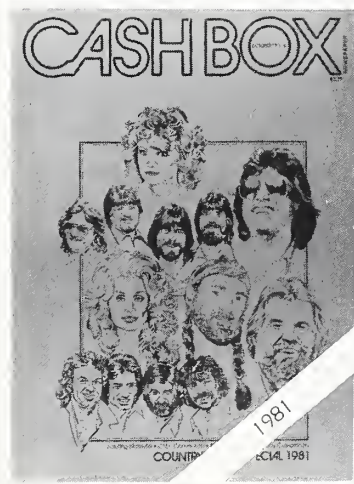
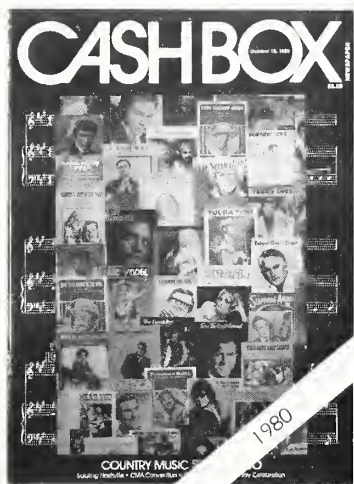
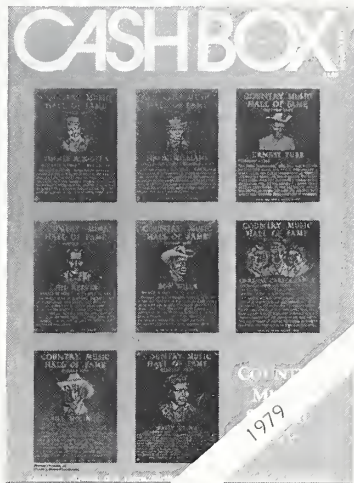
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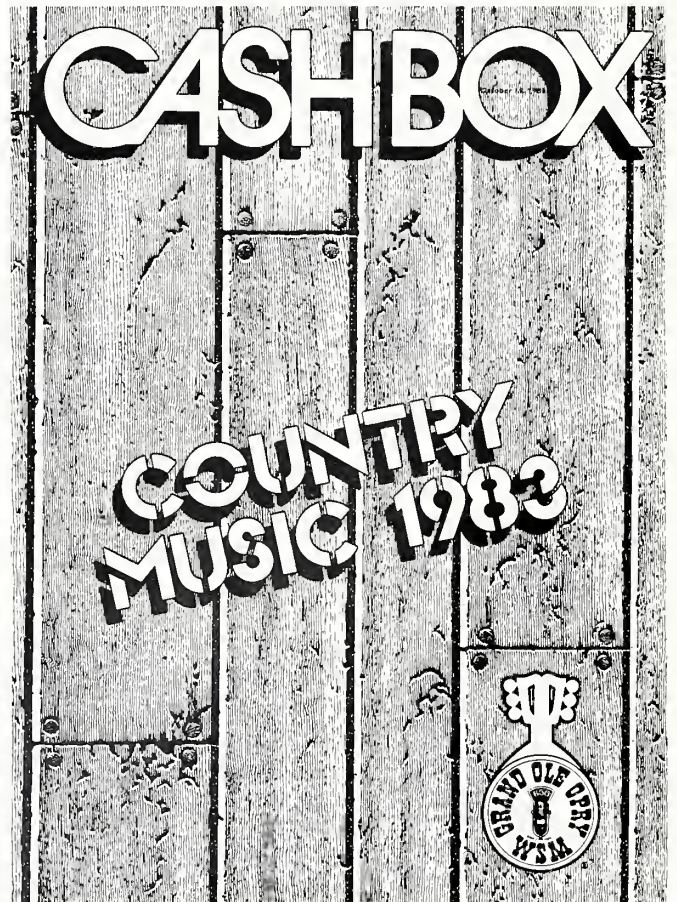


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## RCA Records Subject Of First Country News Special

by Kay Shaw

NASHVILLE — For the first time in its fifteen-year history, the consumer publication *Country News* is devoting an entire issue to one subject: RCA Records/Nashville. The special, tagged *Country News Special*, will cover practically everything and everyone at the label from marketing and business execs to songwriting and superstars.

Industry trade publications regularly include special sections within the magazines on selected artists, companies, organizations, and events, but specials are rarely seen within fan-oriented consumer publications. Exceptions are normally related to a major event within country music, such as Fan Fair and the week-long celebration of DJ Week and the Country Music Association's awards presentation in October.

While the special will offer a comprehensive guide to the business' behind-the-scenes activities, the label's artists will make up the bulk of the coverage. According to *CN* Editor Vernell Hackett, "It allows us to give more in-depth coverage of artists to the fans. Usually, we do two or three features per issue; in this one, we have eight."

*Country News* might be taking a risk, betting that one label can offer enough to make readers buy the issue, particularly at a price increase of .50¢ (normally \$1.25, the special will sell for \$1.75.) The RCA Records/Nashville roster, which almost reads like a Who's Who of country music, almost guarantees a high return on the gamble. Several artists are the subject of major stories, among them Alabama (interviewed in its new Music Row home), Ronnie Milsap, Sylvia, Charley Pride, Louise Mandrell, and Kenny Rogers. Waylon Jennings will discuss his next album "Waylon And Friends," and Steve Wariner is trailed on a road trip. Deborah Allen and husband-songwriter Rafe Van Hoy are subjects of an at-home piece.

Though the major articles won't cover every artist on the label, all artists on the label will be mentioned. One story will basically introduce RCA's up and coming talents such as Paulette Carlson, The Judds, Vince Gill (formerly with Pure Prairie League), Tyler-David, and David Wills. Earl Thomas Conley, singer/songwriter, becomes a contributing writer, making his editorial debut with a column on songwriting.

RCA Records and country music can trace entwined roots back over 60 years, and that history will make up another article.

More up-to-date will be a question-and-answer interview conducted by Hackett with marketing whiz Joe Galante, division vice president, who discusses RCA in particular and the business of making and selling records in general. Dave Wheeler, director, National Country Sales, will preview new RCA product, including Christmas offerings. Bob Heatherly, director, National Country promotion, discusses promotions tours and the benefits to new, as well as established artists. Within that piece, six dj's from different markets offer their opinions on those tours.

While the special should prove profitable to *Country News*, and popular among readers, the greatest benefactor is most certainly RCA. Most obviously, the publicity payoff garnered from an entire issue devoted to that company hitting the consumer market. The special will be sold exclusively on newsstands on a long-term run, from October through January.

The special is also seen as benefitting RCA in corporate fashion, and will be utilized extensively as an in-house tool. RCA employees in other markets can learn something of their country brethren, and thus better promote and market those artists within their areas. RCA regional salespeople will likewise benefit — knowing the product makes the selling of it easier. Special mailings to radio stations and the media will be implemented by the label, and copies will be distributed on the retail level.

For its part, *Country News* will give copies to the MJI Broadcasting syndicated program, "Country Quiz," to be used as prizes for winners from the 112 stations that air the program.

Within the article relating the history of RCA and country music, the label is often pointed to as a "trendsetter" within the industry. While the RCA special is a first for *Country News*, the publication apparently hopes it won't be the last. Said publisher Bruce Hurt, "I feel this is an indication that major record labels and the music industry as a whole are looking at fan publications as an important medium for marketing. And they see *Country News* as a true consumer publication. We hope the industry will continue to utilize fan publications as an important promotional tool."



**THIS HIT'S NO LIE** — RCA recording artist Deborah Allen (center) and husband Rafe VanHoy (standing) were recently in the studio listening to her current hit "Baby I Lied," which VanHoy penned and is currently #35 on the *Cash Box* Country Singles Chart. Also listening in were Celia Hill (l), Chappell/Intersong general professional manager and Henry Hurt (r), vice president and general manager-Chappell/Intersong/Nashville. The gathering also was an opportunity to celebrate VanHoy's re-signing a co-publishing agreement between his VanHoy Music and BMI-affiliate Unichappell Music.

## Copyright Seminar Set For November

NASHVILLE — Richard Perna, president of Music Publishing Consultants, will host a seminar entitled "COPYRIGHT AWARENESS — A Primer For The Music Business Professional," Friday and Saturday, Nov. 11-12 at Nashville's Hyatt Regency Hotel.

Major topics to be covered at the seminar are "Copyright Nuts and Bolts;" "Registration Formalities;" "An Overview of the U.S. Copyright Office;" "Compulsory Licensing;" "The Copyright Royalty Tribunal and Its Function;" and "The Law: What's In The News, What's In The Future."

Guest speakers for the seminar include: Edward Ray, chairman of the U.S. Copyright Royalty Tribunal; Curt Smith, information specialist, Public Information Office, a department of the Information and Reference Division of the U.S. Copyright Office; George Lanier, public affairs, Licensing Division, U.S. Copyright Office; Lionel S. Sobel, editor, *Entertainment Law Reporter*, and associate professor, Loyola Law School; Malcolm Mimms, copyright and entertainment attorney, Barksdale, Whalley, Gilbert, Frank & Milom; and George David Weiss, president, AGAC/The Songwriters Guild. Perna will

serve as host and moderator.

Registrants will receive breakfast and lunch for the two days, and admittance to a cocktail reception Friday, Nov. 11. Comprehensive notes, survey reports, and media information relating to copyright will also be provided.

For more information, contact Music Publishing Consultants, P.O. Box 120376, Nashville, TN 37212, (615) 269-3322.

## Skaggs Strikes Gold Begins Western Tour

NASHVILLE — Ricky Skaggs, one of country music's most celebrated newcomers, recently made history for his label, Epic Records. Both of his Epic LP's, his 1981 debut, "Waitin' For The Sun To Shine" and his September 1982 follow-up "Highways and Heartaches," were certified gold this year. No other newcomer in the history of the country label has achieved two gold albums in as many years.

The two albums have produced five consecutive number one singles, and resulted in numerous awards, including The Academy of Country Music's "Top New Male Vocalist" (1982), and The Country Music Association's "Male Vocalist of the Year" and "Horizon" awards (1982). The CMA's annual awards celebration in October has Skaggs nominated for awards in four of eleven categories, including "Male Vocalist" and "Entertainer" of the year.

Skaggs is currently on a tour of 11 cities in five western states, including an appearance at Los Angeles' Greek Theater. His third Epic LP, entitled "Don't Cheat In Our Hometown," is scheduled for late September release.

## NATD And ICMA Host Second Awards Party

NASHVILLE — The Nashville Assn. of Talent Directors (NATD) and the International Country Music Talent Buyers Association (ICMA) are co-sponsoring an awards party and CMA awards screening for the second year. The event runs from 7 pm until midnight at the Oprynight Hotel on Monday, Oct. 10.

Four wide screen televisions will be set up for viewing the CMA Awards "live" from the Grand Ole Opry House. Following the awards show, there will be dancing, food and introductions to attending celebrities.

Attendance is restricted and priced at \$30 per person. Registrants for the Talent Buyer's Seminar will be given first refusal. Tickets will be limited and on a "first-come, first-served" basis.

Confirmation for tickets may be made by remitting a check or money order to: Cindy Group, c/o Buddy Lee Attractions, 38 Music Square East, Suite 3000, Nashville, TN 37203. Phone: (615) 244-4336.

## Editorial Deadline Set For Country Special

NASHVILLE — Artists, labels, publishers, and others who wish to be considered for inclusion in the *Cash Box* Country Music Special (issue date: October 15) are reminded that the deadline for submission of material is September 30. A portion of editorial space has been set aside for "year-to-date" reports on country music companies. Wrap-ups should be sent to **Cash Box**, 21 Music Circle East, Nashville, TN 37203. Attention: Editorial.



**FIRST TRAIN VIDEO** — Mercury/PolyGram artists The Kendalls just finished their first video for their latest tune, "Movin' Train" which is currently #40 on the *Cash Box* Country Chart. Backed by their band the "Pittsburgh Steelers," the Kendalls shot the video at the Tennessee Performing Arts Center with Scene Three producing.



COUNTRY COLUMN

**RAY CHARLES FETED BY PEERS** — In honor of his 40 years in the entertainment industry, a two-hour special titled "Ray Charles — A Man And His Soul" was taped at the famous Coconut Grove In the Ambassador Hotel in Los Angeles and is set to run in September and October. Numerous industry celebrities gathered to honor Charles with a biographical and musical portrayal of his life. The special will focus on his varied musical talents, which have led him to become a leader in all types of music, including pop, jazz, country, blues, gospel and classical and has garnered him ten Grammys. Some of the entertainers honoring Charles include **Glen Campbell, Dick Clark, Joe Cocker, Andre Crouch, Mickey Gilley, Engelbert Humperdinck, Lou Rawls, Dottie West, Reverend James Cleveland, Quincy Jones, Barbara Mandrell, Smokey Robinson** and **Stevie Wonder**. The artists will be performing a variety of hits and some will be joining up with Charles for duets on songs such as "You Are So Beautiful," "Mamas, Don't Let Your Babies Grow Up To Be Cowboys," "All I Ever Need Is You" and "What Kind of Man Is This." Producer Clark summed up the event stating, "when you listen to the music of Ray Charles, you are reading his biography."



**CHARLES CELEBRATES 40th** — Dottie West (l) and Mickey Gilley (r) recently joined a host of other celebrities honoring Ray Charles in a two-hour T.V. special, Ray Charles — A Man and His Soul, A 40th Anniversary Celebration, filmed at the Ambassador Hotel in Los Angeles.

located six miles outside of Colmesneil, opened on Sunday of Labor Day weekend before a crowd of more than 10,000. Jones was joined at the ribbon cutting ceremony by his wife Nancy and entertainers **Leona Williams, Gail Davies** and **Little Jimmie Dickens**. The park contains a 50-by 30-foot roofed stage, picnic tables, camping hitches, and playground equipment. George and Nancy have already moved into the park and are temporarily living in a "doublewide" trailer until their log house is completed on the edge of the park. Jones will be performing twice more at the park in October and in the spring will be hosting his first "Jones Country Golf Tournament."

**TIME OUT** — After performing over 120 shows a year since 1976, **Larry Gatlin** and the **Gatlin Brothers** have decided to take some time off. The group will perform at scheduled dates, but nothing new will be added until mid-April. They will be spending their time in the recording studio and with their families.

**B.J. JOINS FORCES WITH ROGERS** — **B. J. Thomas** will be joining **Kenny Rogers** on a 26-day tour that will start in Jacksonville, FL and take them through the Southeast, Southwest and Midwest regions of the country, finally ending in Nashville, at the Municipal Auditorium on Nov. 6. Both artists have new releases out that are topping the charts, with Rogers' "Scarlet Fever" at #7 and Thomas' "New Looks From An Old Lover" climbing to #2 on the **Cash Box** Country Albums Chart. Rogers has also been busy lately with his movie career, having recently completed a two-part four-hour mini-series titled *Kenny Rogers As The Gambler, Part II*. The airdates have been changed from the previously announced Nov. 8th and 9th to Monday, Nov. 28 and Tuesday, Nov. 29 at 9:00 p.m.

**TILLIS BLOSSOMS** — Oct. 7 has been set as the "Mel Tillis' Second Annual Orange Blossom Special" to be held in Gainesville, FL. The show will benefit the University of Florida Athletic Booster Club and will be held before the Vanderbilt-Florida football game. Tillis will perform with his band, The Statesiders and several surprise acts at the 12,000 seat Stephen C. O'Connell Activity Center on the Florida campus.

**COOK DONATES CONSOLE** — Belmont College received an Automated Process System, Inc. (APSI) 32-input console from **Jeff Cook** of Alabama. Valued at over \$50,000, the console allows use of all 24-tracks on Belmont's previously acquired A-800 Studer tape machine. It will have improved equalization and more effects, and LED readout which can be converted to or will accept automated mix-down, which is similar to the computerized mixing process.

**THIS AND THAT** — **Loretta Lynn's** August 19 concert at the Yellowstone Exhibition Fair in Billings, MT broke the previous all-time attendance record held by **Charley Pride**, when he drew over 20,000 for the show. . . **Ronny Robbins & The Marty Robbins Band** recently held a benefit fund-raiser for injured race car drivers preceding the Michigan 400 stock car race. . . **Ricky Skaggs** and Alabama have been nominated for the Amusement & Music Operators Association's (AMOA) 20th Jukebox Awards for most popular artists of the year along with **Michael Jackson, Lionel Richie** and **Men At Work**.

**JONES OPENS HIS OWN COUNTRY** — **George Jones** has joined the ranks of numerous artists who have brought fame and fortune to their hometowns. **Alabama** put Fort Payne, AL on the map and now Jones is doing the same to Colmesneil, TX with the opening of "Jones Country," a 62-acre park and entertainment complex. The park,

located six miles outside of Colmesneil, opened on Sunday of Labor Day weekend before a crowd of more than 10,000. Jones was joined at the ribbon cutting ceremony by his wife Nancy and entertainers **Leona Williams, Gail Davies** and **Little Jimmie Dickens**. The park contains a 50-by 30-foot roofed stage, picnic tables, camping hitches, and playground equipment. George and Nancy have already moved into the park and are temporarily living in a "doublewide" trailer until their log house is completed on the edge of the park. Jones will be performing twice more at the park in October and in the spring will be hosting his first "Jones Country Golf Tournament."

**TIME OUT** — After performing over 120 shows a year since 1976, **Larry Gatlin** and the **Gatlin Brothers** have decided to take some time off. The group will perform at scheduled dates, but nothing new will be added until mid-April. They will be spending their time in the recording studio and with their families.

**B.J. JOINS FORCES WITH ROGERS** — **B. J. Thomas** will be joining **Kenny Rogers** on a 26-day tour that will start in Jacksonville, FL and take them through the Southeast, Southwest and Midwest regions of the country, finally ending in Nashville, at the Municipal Auditorium on Nov. 6. Both artists have new releases out that are topping the charts, with Rogers' "Scarlet Fever" at #7 and Thomas' "New Looks From An Old Lover" climbing to #2 on the **Cash Box** Country Albums Chart. Rogers has also been busy lately with his movie career, having recently completed a two-part four-hour mini-series titled *Kenny Rogers As The Gambler, Part II*. The airdates have been changed from the previously announced Nov. 8th and 9th to Monday, Nov. 28 and Tuesday, Nov. 29 at 9:00 p.m.

**TILLIS BLOSSOMS** — Oct. 7 has been set as the "Mel Tillis' Second Annual Orange Blossom Special" to be held in Gainesville, FL. The show will benefit the University of Florida Athletic Booster Club and will be held before the Vanderbilt-Florida football game. Tillis will perform with his band, The Statesiders and several surprise acts at the 12,000 seat Stephen C. O'Connell Activity Center on the Florida campus.

**COOK DONATES CONSOLE** — Belmont College received an Automated Process System, Inc. (APSI) 32-input console from **Jeff Cook** of Alabama. Valued at over \$50,000, the console allows use of all 24-tracks on Belmont's previously acquired A-800 Studer tape machine. It will have improved equalization and more effects, and LED readout which can be converted to or will accept automated mix-down, which is similar to the computerized mixing process.

**THIS AND THAT** — **Loretta Lynn's** August 19 concert at the Yellowstone Exhibition Fair in Billings, MT broke the previous all-time attendance record held by **Charley Pride**, when he drew over 20,000 for the show. . . **Ronny Robbins & The Marty Robbins Band** recently held a benefit fund-raiser for injured race car drivers preceding the Michigan 400 stock car race. . . **Ricky Skaggs** and Alabama have been nominated for the Amusement & Music Operators Association's (AMOA) 20th Jukebox Awards for most popular artists of the year along with **Michael Jackson, Lionel Richie** and **Men At Work**.

TOP 75 ALBUMS

|    |   | Weeks On 9/24 Chart |    | Weeks On 9/24 Chart  |        |
|----|---|---------------------|----|--|--------|
| 1  | <b>THE CLOSER YOU GET . . .</b><br>ALABAMA (RCA AHL 1-4662)                           | 1 29                | 38 | <b>STRAIT FROM THE HEART</b><br>GEORGE STRAIT (MCA-5320)   | 51 4   |
| 2  | <b>SOMEBODY'S GONNA LOVE YOU</b><br>LEE GREENWOOD (MCA 5408)                          | 2 26                | 39 | <b>PERSONALLY</b><br>RONNIE McDOWELL (Epic FE 38514)   | 45 26  |
| 3  | <b>PANCHO &amp; LEFTY</b><br>MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)              | 3 36                | 40 | <b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b><br>WILLIE NELSON (Columbia KC2 37540) | 40 96  |
| 4  | <b>KEYED UP</b><br>RONNIE MILSAP (RCA AHL 1-4670)                                     | 4 24                | 41 | <b>PARADISE</b><br>CHARLY McCLAIN (Epic FE 38584)  | 46 19  |
| 5  | <b>AMERICAN MADE</b><br>OAK RIDGE BOYS (MCA-9390)                                     | 5 33                | 42 | <b>CRYSTAL GAYLE'S GREATEST HITS</b><br>(Columbia FC 38803)  | 57 2   |
| 6  | <b>SNAPSHOT</b><br>SYLVIA (RCA AHL 1-4672)  | 6 17                | 43 | <b>DIRTY LOOKS</b><br>JUICE NEWTON (Capitol ST-12294)  | — 1    |
| 7  | <b>DON'T MAKE IT EASY FOR ME</b><br>EARL THOMAS CONLEY (RCA AHL 1-4713)               | 11 13               | 44 | <b>FEELS SO RIGHT</b><br>ALABAMA (RCA AHL 1-3930)  | 52 132 |
| 8  | <b>WEST BY WEST</b><br>SHELLY WEST (Warner/Viva 9 23775-1)                            | 8 28                | 45 | <b>IN MY EYES</b><br>JOHN CONLEE (MCA-5434)  | 54 2   |
| 9  | <b>T.G. SHEPPARD'S GREATEST HITS</b><br>(Warner/Curb 9 23841-1)                       | 9 19                | 46 | <b>FOR EVERY ROSE</b><br>JOHNNY RODRIGUEZ (Epic FE 38806)  | — 1    |
| 10 | <b>CASTLES IN THE SAND</b><br>DAVID ALLEN COE (Columbia FC 38535)                     | 10 22               | 47 | <b>ON MY OWN AGAIN</b><br>DAVID FRIZZELL (Viva 9 23868-1)  | 47 12  |
| 11 | <b>TAKE IT TO THE LIMIT</b><br>WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562) | 7 21                | 48 | <b>A LIFETIME OF SONG</b><br>MARTY ROBBINS (Columbia KC2 38870)                                    | — 1    |
| 12 | <b>HEY BARTENDER</b><br>JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)                 | 12 11               | 49 | <b>GREATEST HITS</b><br>DOLLY PARTON (RCA AFL 1-4422)  | 49 52  |
| 13 | <b>STRONG STUFF</b><br>HANK WILLIAMS, JR. (Elektra/Curb 9 60223)                      | 13 32               | 50 | <b>NIGHT GAMES</b><br>CHARLEY PRIDE (RCA AHL1-4822)  | — 1    |
| 14 | <b>IT AIN'T EASY</b><br>JANIE FRICKE (Columbia FC 38214)                              | 16 51               | 51 | <b>MOVIN' TRAIN</b><br>THE KENDALLS (Mercury/PolyGram 812 779)                                     | — 1    |
| 15 | <b>BURLAP &amp; SATIN</b><br>DOLLY PARTON (RCA AHL 1-4691)                            | 15 15               | 52 | <b>GREATEST HITS, VOLUME II</b><br>EDDIE RABBITT (Warner Bros. 23925)                              | — 1    |
| 16 | <b>EYES THAT SEE IN THE DARK</b><br>KENNY ROGERS (RCA AFL 1-4679)                     | 39 2                | 53 | <b>LET'S GO</b><br>NITTY GRITTY DIRT BAND (Liberty LT-51146)                                       | 37 7   |
| 17 | <b>SPUN GOLD</b><br>BARBARA MANDRELL (MCA-5377)                                       | 19 7                | 54 | <b>MY HOME'S IN ALABAMA</b><br>ALABAMA (RCA AHL 1-3644)  | 50 49  |
| 18 | <b>HANK WILLIAMS, JR.'S GREATEST HITS</b><br>(Elektra/Curb 9 60193-1)                 | 17 51               | 55 | <b>TRUE LOVE</b><br>CRYSTAL GAYLE (Elektra 60200-1)  | 38 44  |
| 19 | <b>HIGHWAYS &amp; HEARTACHES</b><br>RICKY SKAGGS (Epic FE 37996)                      | 29 53               | 56 | <b>RADIO ROMANCE</b><br>EDDIE RABBITT (Warner Bros. 9 23925-1)                                     | 41 49  |
| 20 | <b>TODAY</b><br>THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)               |                     | 57 | <b>GOING WHERE THE LONELY GO</b><br>MERLE HAGGARD (Epic FE 38092)                                  | 60 52  |
| 21 | <b>SHINE ON</b><br>GEORGE JONES (Epic FE 38406)                                       | 14 23               | 58 | <b>WHY LADY WHY</b><br>GARY MORRIS (Warner Bros. 9 23738-1)  | 61 2   |
| 22 | <b>IT'S ONLY ROCK &amp; ROLL</b><br>WAYLON JENNINGS (RCA AHL 1-4673)                  | 21 24               | 59 | <b>SOME MEMORIES JUST WON'T DIE</b><br>MARTY ROBBINS (Columbia FC 38603)                           | 36 22  |
| 23 | <b>YELLOW MOON</b><br>DON WILLIAMS (MCA-5407)   | 23 23               | 60 | <b>BETTER DAYS</b><br>GUY CLARK (Warner Bros. 9 23880-1)   | 42 5   |
| 24 | <b>MOUNTAIN MUSIC</b><br>ALABAMA (RCA AHL 1-4229)                                     | 22 82               | 61 | <b>READY</b><br>JERRY REED (RCA AHL 1-4692)  | 43 5   |
| 25 | <b>NEW LOOKS</b><br>B. J. THOMAS (Cleveland (Int'l/Columbia FC38561)                  | 25 23               | 62 | <b>STRONG WEAKNESS</b><br>THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)                            | 44 41  |
| 26 | <b>THE BELLAMY BROTHERS GREATEST HITS</b><br>(Warner/Curb 9 23967-1)                  | 26 58               | 63 | <b>INSIDE AND OUT</b><br>LEE GREENWOOD (MCA-5305)  | 63 11  |
| 27 | <b>OLD FAMILIAR FEELING</b><br>THE WHITES (Warner/Curb 9 23872-1)                     | 27 12               | 64 | <b>GREATEST HITS</b><br>KENNY ROGERS (Liberty LOO 1070)  | 48 133 |
| 28 | <b>GREATEST HITS</b><br>JOHN CONLEE (MCA-5404)  | 28 23               | 65 | <b>WAITIN' FOR THE SUN TO SHINE</b><br>RICKY SKAGGS (FE-37193)                                     | 66 2   |
| 29 | <b>WILD &amp; BLUE</b><br>JOHN ANDERSON (Warner Bros. 9 23721-1)                      | 18 50               | 66 | <b>JUST SYLVIA</b><br>SYLVIA (RCA AHL 1-4312)  | 55 76  |
| 30 | <b>IF YOU'RE GONNA DO ME WRONG</b><br>VERN GOSDIN (Compleat CPL-1-1004)               | 24 21               | 67 | <b>BACK</b><br>LYNN ANDERSON (Permian PR 8205)   | 56 3   |
| 31 | <b>A DECADE OF HITS</b><br>THE CHARLIE DANIELS BAND (Epic FE 38795)                   | 33 9                | 68 | <b>DREAM MAKER</b><br>CONWAY TWITTY (Elektra 60182-1)  | 58 52  |
| 32 | <b>THAT'S THE WAY LOVE GOES</b><br>MERLE HAGGARD (Epic FE 38815)                      | 53 3                | 69 | <b>CLASSIC CONWAY</b><br>CONWAY TWITTY (MCA-5424)  | 69 16  |
| 33 | <b>LOST IN THE FEELING</b><br>CONWAY TWITTY (Warner Bros. 9 23869-1)                  | 30 31               | 70 | <b>THE NASHVILLE SESSIONS</b><br>DEAN MARTIN (Warner Bros. 9 23870-1)                              | 59 9   |
| 34 | <b>TOUGHER THAN LEATHER</b><br>WILLIE NELSON (Columbia FC 38248)                      | 31 29               | 71 | <b>HEART TO HEART</b><br>MERLE HAGGARD & LEONA WILLIAMS (Mercury/PolyGram 422 812 183-1 M-1)       | 62 12  |
| 35 | <b>ALWAYS ON MY MIND</b><br>WILLIE NELSON (Columbia FC 37951)                         | 35 21               | 72 | <b>MERLE HAGGARD'S GREATEST HITS</b><br>(MCA-5386)   | 64 18  |
| 36 | <b>WE'VE GOT TONIGHT</b><br>KENNY ROGERS (Liberty LP-51143)                           | 32 30               | 73 | <b>NATURALLY COUNTRY</b><br>MEL McDANIEL (Capitol ST-12265)  | 65 22  |
| 37 | <b>DREAM BABY</b><br>LACY J. DALTON (Columbia FC 38604)                               | 34 9                | 74 | <b>MICHAEL MARTIN MURPHEY</b><br>(Liberty LT-51120)  | 67 56  |
|    |   |                     | 75 | <b>FOOL FOR YOUR LOVE</b><br>MICKEY GILLEY (Epic FE 38583)   | 68 66  |

Hyland Forms PR Firm

NASHVILLE — Mike Hyland has announced the formation of The Hyland Company, a full service publicity and public relations agency serving the entertainment industry. Initial clients include Country Radio Broadcasters, Inc., Music Publishing Consultants, Southside Management, and WKDF Radio's \$103,000 Fishing Tournament.

Previously Hyland has done publicity and public relations for Atlantic, Capricorn, and Elektra/Asylum Records. He was also co-founder and past president of Network Ink, Inc. public relations firm. Most recently, he served as director of creative services for Monument Records.

The Hyland Company is located at 3912 Kimpalong Ave., Nashville, TN., 37205, and the phone number is (615) 385-0431.

Pride Inks With Famous

NEW YORK — Famous Music Publishing has announced the signing of a major international publishing agreement with Charley Pride's music publishing firms.

The agreement, which will cover France, Germany, Italy, South Africa, South America, Central America, Japan and Scandinavia, includes all of Pride's major compositions. The Pride firms involved are Royal Haven Music, Inc. (BMI), Glds Music, Inc. (ASCAP) and Plus 3 Music, Inc. (SESAC).

Marvin Cane, president and chief operating officer of Famous Music, commented that the Pride agreement and one signed with Alabama's music firms last year are part of Famous' worldwide expansion plans.



# TOP 100 COUNTRY SINGLES

October 1, 1983

|  | Weeks<br>On<br>Chart | 9/24 |
|--|----------------------|------|
| 1 DON'T YOU KNOW HOW MUCH I LOVE YOU         | 3                    | 11   |
| 2 NEW LOOKS FROM AN OLD LOVER                | 4                    | 14   |
| 3 PARADISE TONIGHT                           | 5                    | 12   |
| 4 WHAT AM I GONNA DO                         | 7                    | 12   |
| 5 NOBODY BUT YOU                             | 8                    | 10   |
| 6 LADY DOWN ON LOVE                          | 9                    | 7    |
| 7 SCARLET FEVER                              | 12                   | 9    |
| 8 HOW COULD I LOVE HER SO MUCH               | 10                   | 13   |
| 9 YOU'VE GOT A LOVER                         | 13                   | 8    |
| 10 ISLANDS IN THE STREAM                     | 16                   | 5    |
| 11 SOMETIMES I GET LUCKY AND FORGET          | 17                   | 11   |
| 12 WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE | 20                   | 10   |
| 13 WILD MONTANA SKIES                        | 14                   | 13   |
| 14 TOO HOT TO SLEEP                          | 19                   | 7    |
| 15 MIDNIGHT FIRE                             | 21                   | 8    |
| 16 SOMEBODY'S GONNA LOVE YOU                 | 23                   | 7    |
| 17 BABY, WHAT ABOUT YOU                      | 1                    | 12   |
| 18 ONE OF A KIND PAIR OF FOOLS               | 24                   | 6    |
| 19 IF IT WAS EASY                            | 25                   | 9    |
| 20 HOLD ON, I'M COMIN'                       | 22                   | 9    |
| 21 WHY DO I HAVE TO CHOOSE                   | 2                    | 17   |
| 22 YOU PUT THE BEAT IN MY HEART              | 30                   | 5    |
| 23 TENNESSEE WHISKEY                         | 33                   | 5    |
| 24 GUILTY                                    | 26                   | 8    |
| 25 THE WIND BENEATH MY WINGS                 | 27                   | 9    |
| 26 WHAT I LEARNED FROM LOVING YOU            | 29                   | 12   |
| 27 ANYBODY ELSE'S HEART BUT MINE             | 28                   | 8    |
| 28 YOUR LOVE SHINES THROUGH                  | 32                   | 5    |
| 29 THE LADY, SHE'S RIGHT                     | 31                   | 8    |
| 30 HOLDING HER AND LOVING YOU                | 37                   | 4    |
| 31 THE MAN IN THE MIRROR                     | 35                   | 7    |

|  | Weeks<br>On<br>Chart | 9/24 |
|--|----------------------|------|
| 32 FLIGHT 309 TO TENNESSEE                 | 6                    | 14   |
| 33 AFTER YOU                               | 34                   | 9    |
| 34 A LITTLE GOOD NEWS                      | 49                   | 3    |
| 35 BABY I LIED                             | 38                   | 7    |
| 36 THE BOY GETS AROUND                     | 39                   | 6    |
| 37 LONELY BUT ONLY FOR YOU                 | 41                   | 8    |
| 38 STRONG WEAKNESS                         | 46                   | 4    |
| 39 OUTSIDE LOOKIN' IN                      | 45                   | 6    |
| 40 MOVIN' TRAIN                            | 42                   | 6    |
| 41 STRANGER AT MY DOOR                     | 43                   | 5    |
| 42 HIGH COST OF LEAVING                    | 44                   | 7    |
| 43 DON'T COUNT THE RAINY DAYS              | 47                   | 4    |
| 44 TELL ME A LIE                           | 51                   | 3    |
| 45 DIXIE DREAMING                          | 53                   | 6    |
| 46 WHEN THE NEW WEARS OFF OF OUR LOVE      | 52                   | 4    |
| 47 HEARTACHE TONIGHT                       | 63                   | 2    |
| 48 LET'S GET OVER THEM TOGETHER            | 11                   | 15   |
| 49 HOUSTON                                 | 66                   | 2    |
| 50 NIGHT GAMES                             | 15                   | 15   |
| 51 I'M ONLY IN IT FOR THE LOVE             | 18                   | 15   |
| 52 THE LETTER                              | 58                   | 4    |
| 53 BLACK SHEEP                             | 73                   | 2    |
| 54 TRUE LOVE'S GETTING PRETTY HARD TO FIND | 54                   | 8    |
| 55 LOVING YOU HURTS                        | 64                   | 3    |
| 56 LOVERS ON THE REBOUND                   | 70                   | 3    |
| 57 KISS ME DARLING                         | 71                   | 3    |
| 58 LET'S FIND EACH OTHER TONIGHT           | 69                   | 3    |
| 59 DON'T CALL ME                           | 59                   | 7    |
| 60 WILDWOOD FLOWER                         | 65                   | 5    |
| 61 I WONDER WHERE WE'D BE TONIGHT          | 77                   | 2    |
| 62 HEY BARTENDER                           | 36                   | 17   |
| 63 A FIRE I CAN'T PUT OUT                  | 40                   | 17   |
| 64 BABY I'M YOURS                          | 48                   | 12   |
| 65 HAVE I GOT A HEART FOR YOU              | 72                   | 6    |
| 66 DIET SONG                               | 78                   | 3    |

|   | Weeks<br>On<br>Chart | 9/24 |
|---|----------------------|------|
| 67 GOIN' DOWN HILL                      | 50                   | 15   |
| 68 YOU'VE GOT THAT TOUCH                | 68                   | 6    |
| 69 SCOTCH AND SODA                      | 55                   | 7    |
| 70 BREAKIN' DOWN                        | 56                   | 14   |
| 71 STILL IN THE RING                    | 82                   | 3    |
| 72 FLAMES                               | 79                   | 4    |
| 73 I'M RAGGED BUT I'M RIGHT             | 80                   | 4    |
| 74 ENDLESSLY                            | 74                   | 5    |
| 75 QUEEN OF MY HEART                    | —                    | 1    |
| 76 DIDN'T WE DO IT GOOD                 | 86                   | 2    |
| 77 THE SIGN OF THE TIMES                | 85                   | 2    |
| 78 I'M GONNA CATCH HEAVEN               | 81                   | 4    |
| 79 KEEPIN' POWER                        | 83                   | 2    |
| 80 HOT TIME IN OLD TOWN TONIGHT         | 57                   | 10   |
| 81 NOTHIN' BUT YOU                      | 89                   | 3    |
| 82 DANCE LITTLE JEAN                    | —                    | 1    |
| 83 MY ANGEL'S GOT THE DEVIL IN HER EYES | 90                   | 3    |
| 84 IT'S ALL IN THE GAME                 | —                    | 1    |
| 85 READY FOR THE SADDLE                 | 87                   | 3    |
| 86 GEORGIA MULES AND COUNTRY BOYS       | 88                   | 3    |
| 87 EVERY BREATH YOU TAKE                | 92                   | 2    |
| 88 A STRANGER IN HER BED                | —                    | 1    |
| 89 BEFORE WE KNEW IT                    | —                    | 1    |
| 90 CRAZY ARMS                           | 91                   | 2    |
| 91 YOU'RE GONNA RUIN MY BAD REPUTATION  | 60                   | 18   |
| 92 SOUTHERN WOMEN                       | 93                   | 2    |
| 93 TELL ME WHEN I'M HOT                 | —                    | 1    |
| 94 IF YOU BELIEVE                       | —                    | 1    |
| 95 MIDNIGHT TENNESSEE WOMAN             | —                    | 1    |
| 96 A FREE ROAMIN' MIND                  | 61                   | 9    |
| 97 DREAM BABY                           | 62                   | 17   |
| 98 PLEASURE ISLAND                      | 67                   | 6    |
| 99 SATISFIED MIND                       | 75                   | 6    |
| 100 COYOTE SONG                         | 76                   | 8    |

|   |     |
|---|-----|
| A Fire I Can't (Music City — ASCAP) .....                                       | 63  |
| A Free Roamin' Mind (Marson — BMI) .....  | 96  |
| After You (Tree/Cross Keys — BMI/ASCAP) .....                                   | 33  |
| A Little Good News (Chappell/Bibo — ASCAP) .....                                | 34  |
| Anybody Else's (Rick Hall — ASCAP) .....  | 27  |
| Baby I Lied (Posey — BMI/Chappell — BMI) .....                                  | 35  |
| Baby I'm Yours (Blackwood — BMI) .....  | 64  |
| Baby, What About You (Elektra/Asylum/Mopage/Cotillion/Moon & Stars — BMI) ..... | 17  |
| Before We Knew It (Old Friends — BMI) .....                                     | 89  |
| Black Sheep (Al Gallico/Algee/Anderson — BMI) .....                             | 53  |
| Breakin' Down (Giant — BMI) .....   | 50  |
| Coyote Song (Visa — ASCAP) .....  | 100 |
| Crazy Arms (Champion/Tree — BMI) .....  | 90  |
| Dance Little Jean (Unami — ASCAP) .....   | 82  |
| Didn't We Do It Good (Swallowfork/April — ASCAP) .....                          | 76  |
| Diet Song (Evil Eye — BMI) .....  | 66  |
| Dixie Dreaming (Texas Tunes — BMI) .....  | 45  |
| Don't Call Me (Bil-Kar — SESAC) .....   | 59  |
| Don't Count The (Tree/Ensign/United Artists/Ideas of March — BMI/ASCAP) .....   | 43  |
| Don't You Know (Kelso Herston — BMI) .....                                      | 1   |
| Dream Baby (Combine — BMI) .....  | 97  |
| Endlessly (Attlor/Windy Isle — PRO/CAN) .....                                   | 74  |
| Every Breath You Take (Magnetic — BMI) .....                                    | 87  |
| Flames (Good Tunes — ASCAP) .....   | 72  |
| Flight 309 To Tennessee (Peso/Mighty — BMI) .....                               | 32  |
| Georgia Mules (House of Bryant — BMI) .....                                     | 86  |
| Goin' Down Hill (John Anderson — BMI) .....                                     | 67  |

|  |    |
|--|----|
| Guilty (American Cowboy — BMI) .....   | 24 |
| Have I Got A Heart For You (April — ASCAP/Blackwood — BMI) .....               | 65 |
| Heartache Tonight (Cass County/Red Cloud/Gear/Ice Age — ASCAP) .....           | 47 |
| Hey Bartender (El Camino — BMI) .....  | 62 |
| High Cost Of Leaving (Chinnichap — BMI) .....                                  | 42 |
| Holding Her (Rick Hall — ASCAP) .....  | 30 |
| Hold On, I'm Comin' (Irvin/Cotillion — BMI) .....                              | 20 |
| Hot Time In Old (Bibo/Partnership — ASCAP) .....                               | 80 |
| Houston (Larry Gatlin — BMI) .....   | 49 |
| How Could I Love (Boquillas Canyon/Atlantic — BMI) .....                       | 8  |
| If It Was Easy (Window — BMI) .....  | 19 |
| If You Believe (Karie Lee — ASCAP) .....                                       | 94 |
| I'm Gonna Catch Heaven (Dream City — BMI) .....                                | 78 |
| I'm Only In It For (Posey/Golden Bridge/Unichappell/Van Hoy — BMI/ASCAP) ..... | 51 |
| I'm Ragged But (Song of Cash — ASCAP) .....                                    | 73 |
| Islands In The Stream (Gibb Bros./Unichappell — BMI) .....                     | 10 |
| It's All In The Game (Larry Spier/Major Songs — ASCAP) .....                   | 84 |
| I Wonder Where (Hookit — BMI) .....  | 61 |
| Keepin' Power (Roger Cook/Chriswood — BMI) .....                               | 79 |
| Kiss Me Darling (Checkmate — BMI) .....  | 57 |
| Lady Down On Love (Maypop/Buzherb — BMI) .....                                 | 6  |
| Let's Find Each (Jobete/Deedle Dytte — ASCAP) .....                            | 58 |
| Let's Get Over (Screen-Gems-EMI/Blackwood — BMI) .....                         | 48 |
| Lonely But Only (Chappell — ASCAP/Tri-Chappell — SESAC) .....                  | 37 |

|  |    |
|--|----|
| Lovers On The Rebound (Old Friends — BMI) .....  | 56 |
| Loving You Hurts (Muscle Shoals Sound — BMI) .....   | 55 |
| Midnights Fire (Old Friends/Silverline — BMI) .....  | 15 |
| Midnight Tennessee Woman (Screen Gems/EMI — BMI) .....                                       | 95 |
| Movin' Train (Bibo/Chappell — ASCAP) .....   | 40 |
| My Angel's Got The (Barnwood — BMI) .....  | 83 |
| New Looks From (Honey Man/Tree — BMI/Petewood — ASCAP) .....                                 | 2  |
| Night Games (Royalhaven — BMI/G.I.D. — ASCAP) .....  | 50 |
| Nobody But You (Alabama/Music Corp. of America — ASCAP/BMI) .....                            | 5  |
| Nothin' But You (High Chapparral — ASCAP) .....  | 81 |
| One Of A Kind (Warner-Tamerlane/Three Ships/Warner Brothers/Sweet Harmony — BMI/ASCAP) ..... | 18 |
| Outside Lookin' In (Stan Cornelious/Hoosier — ASCAP) .....                                   | 39 |
| Paradise Tonight (Unart/Land Of Music/Blue Texas — BMI) .....                                | 3  |
| Pleasure Island (Tree/Tree Group — BMI/Cross Keys/Tree Group — ASCAP) .....                  | 98 |
| Queen Of My Heart (Bocephus Inc. — BMI) .....  | 75 |
| Ready For The Saddle (Hurdy Gurdy — ASCAP) .....   | 85 |
| Satisfied Mind (Fort Knox — BMI) .....   | 99 |
| Scarlet Fever (Welbeck — ASCAP) .....  | 7  |
| Scotch And Soda (Beechwood — BMI) .....  | 69 |
| Somebody's Gonna (Cross Keys/Unichappell/Van Hoy — ASCAP/BMI) .....                          | 16 |
| Sometimes I Get (Blue Creek/Booth & Watson/One The House — BMI) .....                        | 11 |

|   |    |
|---|----|
| Southern Women (New Albany & Protones — BMI) .....  | 92 |
| Still In The Ring (Tree — BMI/Cross Keys — ASCAP) .....                                       | 71 |
| Stranger At My Door (Chappell/Unichappell — ASCAP/BMI) .....                                  | 41 |
| Strong Weakness (Bellamy Brothers/Famous — ASCAP) .....                                       | 38 |
| Tell Me A Lie (Rick Hall — ASCAP/Fame — BMI) .....  | 44 |
| Tell Me When I'm Hot (Music City — ASCAP) .....   | 93 |
| Tennessee Whiskey (Hail-Clement/Algee — BMI) .....  | 23 |
| The Boy Gets Around (Tom Collins — BMI) .....   | 36 |
| The Lady, She's Right (Window — BMI) .....  | 29 |
| The Letter (Rosebridge — BMI) .....   | 52 |
| The Man In The Mirror (Grandison/Hacienda — ASCAP) .....                                      | 31 |
| The Sign Of The Times (Prima-Donna — BMI) .....   | 77 |
| The Wind Beneath (Warner/WB Gold — ASCAP) .....   | 25 |
| Too Hot To Sleep (Warner-Tamerlane/Three Ships — BMI/John Bettis, Adm. by W.B. — ASCAP) ..... | 14 |
| True Love's Getting (Cascade Mtn. — ASCAP) .....  | 54 |
| What Am I Gonna Do (Shade Tree — BMI) .....   | 4  |
| What I Learned (WB/Russell Smith — ASCAP) .....   | 26 |
| When The New Wears (Black Sheep — BMI) .....  | 46 |
| Why Do I Have (Willie Nelson — BMI) .....   | 21 |
| Why Do We Want (King's X/Reba — ASCAP) .....  | 12 |
| Wild Montana Skies (Cherry Mountain — ASCAP) .....  | 13 |
| Wildwood Flower (Peer Int'l — BMI) .....  | 60 |
| You Put The Beat (Mallven/Cottonpatch/Dejamas — ASCAP) .....                                  | 22 |
| You're Gonna (Tree/Tree Group — BMI) .....  | 91 |
| Your Love Shines (United Artists/Ideas of March/Jensong — ASCAP) .....                        | 28 |
| You've Got A Lover (Shake Russell/Bug — BMI) .....  | 9  |
| You've Got That Touch (Warner/WB Gold — BMI/ASCAP) .....                                      | 68 |



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



THE

# Goldens

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COMPROMISING  
HIS MUSIC BY  
A SINGLE NOTE,  
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ALBUMS ARE BOTH  
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THE COUNTRY MIKE

**50TH ANNIVERSARY CELEBRATION** — *Jamboree U.S.A.* celebrates its 50th anniversary this year and while the main thrust of the event begins Oct. 1, many activities are already underway. During the month of October "Jamboree Days" will be held throughout the city of Wheeling in conjunction with the Wheeling Area Chamber of Commerce. The city will be decorated in the official celebration colors of blue and gold and various exhibits, window displays and memorabilia will be showcased. Capitol Music Hall, the focal point of the celebration, will also be heavily decorated. A tribute will be paid to our Canadian neighbors the weekend of Oct. 8 with a traditional Canadian Holiday weekend highlighted by a special show featuring "The First Lady Of Country Music," **Tammy Wynette**. The **WWVA/Wheeling** news department is producing a 50th anniversary documentary, scheduled to air during the week of Oct. 9, which will focus on the growth of the country music show throughout its five decades. Also a series of "Semi-Centennial Minutes" have been produced by the station, with a different Jamboree minute airing each day for the 50 days prior to the celebration. All-day festivities are planned for Oct. 15 including the unveiling of the "Walkway Of Stars," an honorees luncheon, and a reception hosted by the Wheeling Broadcasting Company. The 50th anniversary show, held at the Capitol Music Hall, will include a composite of entertainment from the 50 years of the Jamboree's existence featuring artists from some of the first Jamborees as well as the artists of today. Tickets can be purchased on a first-come, first served bases for \$20 each.



**LOYAL LISTENER** — During a recent 12-week promotional campaign by **WPKK AM/FM** in Alexandria, VA., **Craig VanCampen** showed his support of the station by plastering his Chevy Nova with five hundred and twenty-three limited edition **KIX** stickers. Pictured above are **VanCampen** (r) and a friend (l).

**STATION PROFILE** — **WMTZ-FM/Augusta** (Z-94) is a new 3000 watt country station with an antenna located on the highest geographical point in the Central Savannah River Area, providing one of the best signals in that market. The station made its on-air debut at 6 pm May 31 of this year with a sound that they refer to as "Country Fresh", featuring a modern country format. **Warren Watkins** is general manager for the station, **George Prishard** is sales manager, **Matt Stovall** serves as program director and **Dave Hensley** holds the position of music director. The station lineup includes **Stovall**, 6-10 am; **Michael Sawyer**, 10-2 pm; **Hensley**, 2-6 pm; **Pete Lane** 6-midnight; and **Barry "The Bear" Kendrick**, midnight-6 am. **WMTZ-FM** is owned by **Randy Watkins** and **Pat Blanchard**.

**SYNDICATORS** — The schedule for **Narwood Productions' Country Closeup** is as follows: **John Anderson**, Sep. 26-Oct. 2; **Charlie Daniels**, Oct. 3-9; **B.J. Thomas**, Oct. 10-16 and **John Conlee**, Oct. 17-23. The program is hosted by **Glen Campbell**. . . Hosted by **Chris Charles**, *The Weekly Country Music Countdown* schedule for October includes **Waylon Jennings**, Oct. 7-9; **Rosanne Cash**, Oct. 14-16; **Johnny Rodriguez**, Oct. 12-23 and **Gene Watson**, Oct. 28-30. *Solid Gold Country*, hosted by **Stan Martin**, will be featuring the following artists: **Eddy Arnold**, Oct. 7-9; **Dave & Sugar**, Oct. 14-16; **Roger Miller**, Oct. 21-23 and **Donna Fargo**, Oct. 28-30. Both programs are produced by The United Stations.

**STATION CHANGES** — **Roger Munday** has been promoted to operations manager of **KBRQ AM & FM/Denver**, while retaining his position as program director of **KBRQ**. **Jon Lawrence**, FM afternoon drive personality, has been promoted to program director of **KBRQ-FM**. **Ann Ford** has changed from the 7 pm-midnight shift to the 10 am-3 pm midday shift on **KBRQ-FM**. **Scotty Benson** is taking over the 6-11 pm time slot . . . **Chris Taylor** is now working mornings 6-10 am on **KIXZ/Amarillo**. Taylor has been in country radio for 15 years. His previous affiliations include **KSO/Des Moines**, **KYNN/Omaha**, (where he spent six years acting as both program and music director), **WMAD/Madison**, **KYSM/Mankato**, and **KOLM/Rochester**.

**OOPS!** — Due to a typesetting error the featured station in last week's station profile was listed incorrectly. Rather than **WRAP**, the correct call letters are **WPAP/Panama City, FL**.

Juanita Butler

PROGRAMMERS PICKS

|                        |                          |   |
|------------------------|--------------------------|---|
| <b>Rene Cloukey</b>    | <b>WFST/Cariobu</b>      | <b>Houston</b> — Larry Gatlin & The Gatlin Brothers Band — Columbia |
| <b>John Dunaway</b>    | <b>WPAP/Panama City</b>  | <b>Backstreet Ballet</b> — Savannah — Mercury/PolyGram              |
| <b>Tim Tyler</b>       | <b>KCUB/Tucson</b>       | <b>Houston</b> — Larry Gatlin & The Gatlin Brothers Band — Columbia |
| <b>Larry Coates</b>    | <b>WUSY/Chattanooga</b>  | <b>A Little Good News</b> — Anne Murray — Capitol                   |
| <b>Stan Davles</b>     | <b>WVAM/Altoona</b>      | <b>It's All In The Game</b> — Merle Haggard — MCA                   |
| <b>Jerry Zach</b>      | <b>WHUM/Reading</b>      | <b>Don't Count The Rainy Days</b> — Michael Murphy — Liberty        |
| <b>Dale Elchor</b>     | <b>KWMT/Ft. Dodge</b>    | <b>Houston</b> — Larry Gatlin & The Gatlin Brothers Band — Columbia |
| <b>Willis Williams</b> | <b>WLAS/Jacksonville</b> | <b>Lonesome 7-7203</b> — Darrell Clanton — Audiograph               |
| <b>Brian Ringo</b>     | <b>KNOE/Monroe</b>       | <b>A Stranger In Her Bed</b> — Randy Parton — RCA                   |
| <b>Pete Brier</b>      | <b>KWKH/Shreveport</b>   | <b>Loving You Hurts</b> — Gus Hardin — RCA                          |

SINGLES REVIEWS

OUT OF THE BOX

**GEORGE STRAIT** (MCA 52279)

**You Look So Good In Love** (3:10) (Chappell & Co./MCA Music/Vogue Music — ASCAP/BMI) (Rory Bourke-Glen Ballard-Kerry Chater) (Producer: Ray Baker)

Strait sounds so good on this light waltz tempo tune with a spoken bridge. The lyric content is the viewpoint of the ex-lover who sees his lady with stars in her eyes for a new love. The production is simple with electric piano to move the melody forward. Count on another chart-topper for the Texas singer who's already reached the summit four times in two years.



FEATURE PICKS

**REX ALLEN JR.** (Moon Shine MS 3017)

**The Air That I Breathe** (3:33) (April Music Inc. — ASCAP (A. Hammond, M. Hazelwood) (Producer: Boxer Prod.)

**WILLIE NELSON & WAYLON JENNINGS** (Columbia 38-04131)

**Take It To The Limit** (3:45) (Cass County Music/Red Cloud Music/Nebraska Music — ASCAP) (R. Meisner, D. Henley, G. Frey) (Producer: C. Moman)

**LACY J. DALTON** (Columbia 38-04133)

**Windin' Down** (3:22) (Algee Music Corp./Old Friends Music — BMI) (L.J. Dalton, M. Sherrill, F. Koller) (Producer: B. Sherrill)

**SIERRA** (Cardinal CRS 052)

**Old Fashioned Lovin'** (2:42) (Shyland Music-BMI) (D. Gibson) (Producer: P. Baugh)

**TONY MCGILL** (NSD 177)

**I Love Lonely Women** (2:29) (Warner-Tamerlane — BMI) (R.C. Bannon) (Producer: G. Sutton)

**PETE RICHMOND** (World Label Music, Inc. 397)

**At War With A Memory** (3:25) (World Label Music, Inc. — BMI) (P. Richmond) (Producer: B. Kennerson)

**LORRIE MORGAN** (MCA 52280)

**Someday We'll Be Together** (2:58) (Jobete Music Co., Inc. — ASCAP) (Bever, Bristol, Fuqua) (Producer: R. Gant, J. Vienneau)

**JEANNE PRUETT** (Audiograph 477)

**We Came So Close** (3:12) (Walter Haynes Publ. Co. — BMI) (J. Pruett, T. Dae, J. Crouch) (Producer: W. Haynes)

NEW AND DEVELOPING



**THOM SCHUYLER** (Capitol B-5281)

**Brave Heart** (3:30) (DebDave Music/Briarpatch Music — BMI) (Thom Schuyler) (Producer: David Malloy)

With acoustic guitar reminiscent of Chet Atkins' work on early Everly Brothers hits, plus percussion and tambourine, Schuyler presents a gently upbeat warning to those about to fall in love. Schuyler, best known for penning "16th Avenue," continues to gather credit as a performer. His first single from the "Brave Heart" album, "A Little At A Time," remained on the **Cash Box** chart for 11 weeks. This one should do even better.



**ROSANNE TOURS** — **WIVK/Knoxville** recently hosted **Rosanne Cash** at the **Tennessee Theatre** as part of her western region tour. Cash continued her tour in Utah, Colorado, Montana, Oregon and Wyoming. Pictured above are (l-r): **Tim Pritchett**, country marketing manager, **CBS, Atlanta**; **Allen Dick**, program director, **WIVK**; **Cash**; and **Bobby Denton**, general manager, **WIVK**.



## TOP 15 ALBUMS

### Spiritual

|  | Weeks<br>On<br>9/24 Chart |
|--|---------------------------|
| <b>1 JESUS I LOVE CALLING YOUR NAME</b><br>SHIRLEY CAESAR<br>(Myrrh MSB-6721)<br>Open  | 1 14                      |
| <b>2 PEACE BE STILL</b><br>VANESSA BELL ARMSTRONG<br>(Onyx/Benson R 3631)<br>Title Cut   | 2 25                      |
| <b>3 ROUGH SIDE OF THE MOUNTAIN</b><br>F. C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059)<br>Open                    | 3 20                      |
| <b>4 YOU BROUGHT THE SUNSHINE</b><br>THE CLARK SISTERS<br>(Sound of Gospel SOG 132)<br>Title Cut   | 4 47                      |
| <b>5 FEEL THE SPIRIT</b><br>THE WILLIAMS BROTHERS<br>(Myrrh MSB-6745)<br>Open  | 6 5                       |
| <b>6 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b><br>FLORIDA MASS CHOIR<br>(Savoy SGL 7078)<br>"Be Ye Steadfast"                           | 5 26                      |
| <b>7 HEAR MY VOICE</b><br>RANCE ALLEN GROUP (Myrrh 6737)<br>Open   | 10 14                     |
| <b>8 I'LL RISE AGAIN</b><br>AL GREEN (Myrrh MSB-6747)<br>Open  | 8 4                       |
| <b>9 LEAD ME</b><br>THE JACKSON SOUTHERNAIRS<br>(Malaco 4383)<br>Open  | 9 23                      |
| <b>10 UNCLOUDY DAY</b><br>MYRNA SUMMERS (Savoy SL 14594)<br>Open   | 11 3                      |
| <b>11 PRAYER AND FAITH</b><br>KEITH PRINGLE AND THE PENTECOSTAL COMMUNITY CHOIR<br>(Savoy SL-14719)<br>Open                                | 12 3                      |
| <b>12 THE JOY OF THE LORD IS MY STRENGTH</b><br>DOUGLAS MILLER AND THE TRUE WAY CHOIR<br>(Gospearl Records PL-18008)<br>"Pass Me Not"      | 7 37                      |
| <b>13 WHEN IT RAINS IT POURS</b><br>F. C. BARNES AND SISTER JANICE BROWN (Atlanta International Records 10041)<br>Open                     | 13 24                     |
| <b>14 SOON I WILL BE DONE WITH THE TROUBLES OF THIS WORLD</b><br>JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR<br>(Savoy SL-14709)<br>Open | 14 2                      |
| <b>15 I FEEL LIKE GOIN' ON</b><br>KEITH PRINGLE<br>(Hope Song HS-2001)<br>Title Cut  | 15 22                     |

### Inspirational

|   | Weeks<br>On<br>9/24 Chart |
|---|---------------------------|
| <b>1 MORE THAN WONDERFUL</b><br>SANDI PATTI (Impact R 3818)<br>Title Cut  | 1 15                      |
| <b>2 WALL OF GLASS</b><br>RUSS TAFF<br>(Myrrh MSB 6706)<br>"We Will Stand"  | 2 11                      |
| <b>3 MICHAEL W. SMITH PROJECT</b><br>(Reunion RRA0002)<br>"Great Is The Lord"                                       | 5 16                      |
| <b>4 MORE POWER TO YA</b><br>PETRA (Star Song SSR0045)<br>Open  | 3 37                      |
| <b>5 AGE TO AGE</b><br>AMY GRANT (Myrrh MSB-6697)<br>Open   | 4 72                      |
| <b>6 LEGACY</b><br>BENNY HESTER (Myrrh MSB-6704)<br>Open  | 6 7                       |
| <b>7 COUNT THE COST</b><br>DAVID MEECE (Myrrh MSB-6744)<br>Open   | 9 5                       |
| <b>8 PASSIN' THE FAITH ALONG</b><br>THE NEW GAITHER VOCAL BAND<br>(Dayspring DST-4102)<br>"No Other Name But Jesus" | 7 15                      |
| <b>9 LEGACY</b><br>MICHAEL CARD<br>(Milk & Honey MH01045)<br>Open   | 10 4                      |
| <b>10 I PUT AWAY MY IDOLS</b><br>DION (Dayspring DST 4109)<br>"Day Of The Lord"                                     | 8 21                      |
| <b>11 LIVE EXPERIENCE</b><br>LEON PATILLO (Myrrh MSB-6728)<br>Open  | 11 3                      |
| <b>12 I ONLY WANT TO SEE YOU THERE</b><br>KEITH GREEN (Sparrow SPR-1066)<br>Open                                    | 13 3                      |
| <b>13 MORE</b><br>MYLON LEFEBRE & BROKEN HEART<br>(Myrrh MSB 6753)<br>Open  | 12 4                      |
| <b>14 PRESS ON</b><br>JOE ENGLISH (Myrrh/Word MSB-6750)<br>"Stop"   | — 1                       |
| <b>15 PEACE IN THE VALLEY</b><br>B.J. THOMAS (Myrrh MSB-6710)<br>"Pray For Me"                                      | 14 37                     |

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.

### Gospel Quartet Confab Scheduled For October

NASHVILLE — The 28th annual National Quartet Convention will be held in Nashville's Municipal Auditorium from Oct. 3-8. The six nights of gospel quartet concerts will be augmented by daytime showcases, a talent search competition, a softball tournament and a golf tournament.

The evening concerts will feature many artists long associated with the southern gospel music styles, including the Speers, the Hemphills, the Rex Nelson Singers, the Kingsmen, the Hinsons, Masters V and other top gospel groups. Monday night's (Oct. 3) concert will begin at 7 pm. Concerts on the other five nights will begin at 6 pm.

Showcases will be performed each afternoon from 1 pm to 4:30 pm at Municipal Auditorium. Granite City Studios will showcase on Monday, Tuesday and Wednesday. Eventide Records will present artists on Thursday and Trail Records will host the final showcase on Friday.

The Convention Golf Tournament will begin at 9 am Thursday, at Nashboro Village. The softball games begin at 9 am Friday, at Shelby Park.

Stephen Speer, executive director of the National Quartet Convention said, "By all indications, this year's convention will wind up about 20% ahead of last year and our regular number of exhibitors should almost double. This goes hand in hand with the increased awareness and excitement over southern gospel music that we have seen the past few years. People are once again standing up to take notice."

The National Quartet Convention was begun in Memphis in 1956 by J.D. Sumner and James Blackwood. In 1971, it relocated to Nashville where it has been held each year since.

For further information, write or call National Quartet Convention, 54 Music Square West, Nashville, TN 37203 (615) 320-7000.



**ON THE RIGHT TRACK** — CBS Records and WZXR Radio held a go-kart competition at Putt-Putt Golf & Games in Memphis, Tennessee. Contestants rode to beat the best track times of Fastway band members to win a car stereo and tapes from Columbia Records. Pictured standing here at the track are (l-r): Henry Nelson, WZXR air talent; Tony Yoken, WZXR sales dept.; Tom Chaltas, Columbia Records; John Hernandez, WZXR air talent; Jerry Shirley and Charlie McCracken of Fastway. Seated on the car are David King of the group and contest winner Greg Hodnett.

### '83 Summer Concert Season May Be The Busiest In Recent Years

(continued from page 5)

people. Traversair said already well-established acts like The Police and Neil Young sold exceptionally well, yet lesser-known groups did not always attract the crowd they were expected to. But he also believes the newer acts received an extra push from rock videos. "It's helpful in breaking new bands," remarked Traversair. "I think it's really going to grow."

Another spokesperson for DiCaesare-Engler Productions, Rhea Schlegel, noted videos especially helped in boosting ticket sales for newer acts such as Berlin. "It's definitely a strong influence on lesser known bands," she exclaimed. "Berlin's 'Metro' video really helped ticket sales." Unemployment in that region of Pennsylvania, specifically in factories and steel mills, slightly hindered the ticket buying activities of the local population.

Traversair added, "Kids only have so much to spend, and during the summer, they go out to the beach, and with friends, so I don't think they're available as much as other times of the year."

In contrast to Pittsburgh, shows at Los Angeles' Universal Amphitheater had a sell-out rate of about 92%, according to Milt Petty, spokesman for the 6,250-seat indoor concert hall. He said most of the 150 shows booked this past season were "extremely successful, with the exception of only two acts."

His biggest surprise was the sell-out of two Return to Forever gigs, unusual because reunions of jazz groups rarely draw large crowds. The Amphitheater also handled a Simon & Garfunkel concert at Dodger Stadium, which drew over 45,000 people. Petty said that in addition to the Amphitheater taking the responsibilities for the show, Larry Vallon booked it, and Buzz Martin served as production head.

Already being planned next year to coincide with the 1984 Olympics to be held in Los Angeles are Amphitheater shows involving "three of the six top superstars of the world, MOR bands with broad appeal," Petty explained.

Another firm which had a pretty solid year at the box office is the Empire Agency in Atlanta, Ga. Alex Hodges, booking agent for the company, boasted "We had more play dates and a bigger gross than last summer. We found a very enthusiastic climate... some really strong results."

He agreed the public responded better to familiar headlining acts such as Greg

Allman than to the newer bands that were on the road. "The public's not going to judge on just one Top 40 hit and an album. The public just isn't as trendy as one would think. The soft rock acts were a little weak at the box office, except for the adult contemporary bands," Hodges explained.

Hodges also cited a relatively new means of showcasing an artist. "This year, we had the Charlie Daniels Band play at a venue during a sporting event, like a baseball game. After the game, the people would get a chance to see the band perform. We get new baseball fans, and new music fans, and there's a good crossover between the two groups."

Hodges speculates that in the near future, more bands will emerge which are less traditional in nature yet have more substance and string foundations. "I think you will see more solid music, not just based on synthesizers."

In regards to the popularity of rock videos Hodges thinks it's here to stay. "Competition will increase, not lessen. I don't think MTV has an influence on concerts, unless it's a new act on rotation. Then it has a good-image building and popularity-building effect. It's a great way to sell albums."

Nationwide, a Cash Box survey of the average price on a ticket revealed a general leveling off from the increases found in previous years. Most venues had average ticket prices in the \$11.00 to \$12.00 range, and most booking agents and promoters said they are trying to minimize any increase as much as possible.

Some promoters reported their most profitable season in recent memory, a result of careful packaging of acts, innovative marketing and extensive promotions. Jay Bedecarre, marketing director for the Concord Pavilion, located in Concord, Ca., said it was their biggest season ever in all respects. "We had more sell outs this year than ever before in our nine year history. Bette Midler, Hall & Oates, Joni Mitchell and Peter, Paul & Mary all had sell out shows. Midler played three nights, which means we sold 25,000 tickets, since our capacity is 8,475."

Extensive marketing efforts, including a sponsorship by Michelob and radio station KYUU, are partially responsible for the Pavilion's success, but Bedecarre firmly places the bottom line on the bookings

(continued on page 28)





**GOLDEN SMILE** — Warner Bros. Records recently held a celebration for George Benson's seventh gold record, "In Your Eyes." Pictured here at the company headquarters in Burbank are, (l-r): Benson's managers, Ken Fritz and Dennis Turner; George Benson; Warner Bros. Chairman Mo Ostin and Peter Shields from the William Morris Agency.

## Summer Concert Season Clicks

(continued from page 27)

themselves. "It always boils down to the bookings. If you have good sound, comfortable facilities, and excellent attractions, everything else should fall in its place."

It was the fourth year in a row that the Pavilion has set attendance and profit records. This year, about 75 different acts appeared, ranging in scope from the New York Philharmonic to Linda Ronstadt and even an international boxing event.

"We had nine different subscription series, each offering a wide range of music — variety, pop, folk, rock, classical, old AOR, country, jazz, adult contemporary. We had a 60 percent increase in series sales, which gave us a good boost," Bedecarre boasted.

The Pavilion is booked by the Netherlander Organization, but owned by the city of Concord.

Another key factor he thought contributed to the overall healthy sales figures was the packaging of two strong acts on the same bill instead of presenting a relatively unknown group as an opener for a giant headliner. "We had Rick Springfield and Quarterflash together, Michael Murphey with the Oak Ridge Boys, and John Cougar play on the same date with Heart," he explained.

While Bedecarre doesn't think music videos have much of an effect upon the ticket buying public, he believes they have a purpose, that of bringing the new groups to the public's attention.

The glut of acts touring brought the competition level to an intensity unparalleled in previous years. Steve Rennie, a promoter

who specializes in booking smaller venues in southern California, said the summer started off well, then became rather rough. "No one was selling — The Tubes, Krokus, Blackfoot," he said. "Competition in this area was just so intense. Next year, I plan to take my vacation during August."

Yet he does not seem to mind if larger shows fill stadiums to near capacity. "It's nice to see the crowds come out and see something on that's good, even if I'm not involved with the concert. I just hope one of these days they follow my way," Rennie remarked.

MTV has provided him with a means to introduce new bands to music buffs as well as a vehicle to advertise his shows. "It's helped me a lot during this last year, with Berlin and Adam Ant," he commented. "The kids watch the station, and I'm now advertising on MTV locally in Riverside. Adam Ant got so much airplay on it that the show sold out a month in advance. Most of my shows take weeks to sell."

Arny Granat, a promoter at JAM Productions in Chicago, also feels music videos have helped his company. "The advent of video has helped expose new groups. But some acts always get super business. Journey gets out and works everywhere. There's always great marketing, and they go out and play even the secondary markets."

Certain groups sold out everywhere, no matter where they played this season, Granat said. Bowie, Def Leppard, and The Police did extremely well at all venues, he said.

(continued on page 35)

## NARM Execs Hold La Costa Meeting, New Headquarters Plans Revealed

(continued from page 5)

Pete Jones from RCA; Jack Kiernan, Shelley Rudin, Emil Petrone and John Harper, Harry Losk and Bill Follett from PolyGram; Sam Passamano Sr. and Harold Sulman from MCA.

The Retail Advisory Committee consists of Lou Fogelman, Show Industries; Roy Imber, Elroy Enterprises; Russ Solomon, Tower Records; chairman Evan Lasky, Danjay Music, Budget Tapes and Records; Jerry Adams, Harmony House; Bill Golden, Record Bar; Lee Cohen, Licorice Pizza; Barbara Hartman, Record Factory; Alan Levinson, Turtles; Marianne Leavitt, The Record Shop; Jeff Lynn, Musicland; and John Marmaduke, Hastings Books/Records/Video; and Carl Rosenbaum of Flip-

side.

Among the topics discussed at the advisory committee were midlines, creative cassette packaging, and explorations of opportunities for future growth in the music industry. The latter topic was addressed by Tower Records, Russ Solomon, who praised the 12-inch single as a new, viable product and asked manufacturers to devote more time and energy developing the configuration.

The retail community, which merchandises and markets the various music industry products, established itself at last week's NARM Retailers' Advisory meeting as perhaps the greatest factor contributing to the future success of the music industry.

## TOP 30 ALBUMS

|  | Weeks On Chart | 9/24 | Weeks On Chart   | 9/24  |
|--|----------------|------|--|-------|
| <b>1 IN YOUR EYES</b><br>GEORGE BENSON<br>(Warner Bros. 9 23744-1)                                       | 1              | 16   | <b>17 STAR PEOPLE</b><br>MILES DAVIS<br>(Columbia FC 38657)  | 13 20 |
| <b>2 CITY KIDS</b><br>SPYRO GYRA (MCA 5421)  | 2              | 10   | <b>18 JOURNEY TO A RAINBOW</b><br>CHUCK MANGIONE<br>(Columbia FC 38686)  | 18 16 |
| <b>3 INDIVIDUAL CHOICE</b><br>JEAN-LUC PONTY<br>(Atlantic 7 80098-1)                                     | 4              | 6    | <b>19 AUTUMN</b><br>GEORGE WINSTON<br>(Windham Hill C-1012)  | 21 25 |
| <b>4 TRAVELS</b><br>PAT METHENY GROUP<br>(ECM 23791-1)   | 5              | 16   | <b>20 THE GENIE</b><br>THEMES & VARIATIONS FROM THE TV SERIES "TAXI"<br>BOB JAMES (Columbia FC 38678)          | 17 23 |
| <b>5 MR. NICE GUY</b><br>RONNIE LAWS<br>(Capitol ST-12261)   | 3              | 10   | <b>21 STANDARDS, VOL. 1</b><br>KEITH JARRETT<br>(ECM 23793-1)  | 25 2  |
| <b>6 LOW RIDE</b><br>EARL KLUGH (Capitol ST-12253)   | 8              | 23   | <b>22 THE HUNTER</b><br>JOE SAMPLE (MCA 5397)  | 20 25 |
| <b>7 THINK OF ONE . . .</b><br>WYNTON MARSALIS<br>(Columbia FC 38641)                                    | 6              | 14   | <b>23 DREAM OF TOMORROW</b><br>LONNIE LISTON SMITH<br>(Doctor Jazz/CBS FW 38447)                               | 22 27 |
| <b>8 JARREAU</b><br>(Warner Bros. 9 23801-1)   | 7              | 25   | <b>24 BLOW YOUR OWN HORN</b><br>HERB ALPERT (A&M SP-4949)  | — 1   |
| <b>9 FUTURE SHOCK</b><br>HERBIE HANCOCK<br>(Columbia FC 38814)   | 10             | 5    | <b>25 SOARING</b><br>FREE FLIGHT<br>(Paio Alto PA 8050-N)  | 24 6  |
| <b>10 FRIENDS</b><br>LARRY CARLTON<br>(Warner Bros. 9 23834-1)   | 11             | 14   | <b>26 DECEMBER</b><br>GEORGE WINSTON<br>(Windham Hill C-1025)  | 26 42 |
| <b>11 INVITATION</b><br>JACO PASTORIUS<br>(Warner Bros. 9 23876-1)                                       | 12             | 5    | <b>27 THE BEST IS YET TO COME</b><br>GROVER WASHINGTON, JR.<br>(Elektra 9 60215-1)                             | 28 43 |
| <b>12 PASSION, GRACE &amp; FIRE</b><br>JOHN McLAUGHLIN, AL DI MEOLA,<br>PACO DeLUCIA (Columbia FC 38645) | 15             | 12   | <b>28 GENTLE FIRE</b><br>WILTON FELDER (MCA-5406)  | 23 10 |
| <b>13 THIRD GENERATION</b><br>HIROSHIMA (Epic FE 38708)  | 9              | 8    | <b>29 THE GRIFFITH PARK<br/>COLLECTION 2-IN<br/>CONCERT</b><br>VARIOUS ARTISTS<br>(Musician/Elektra 9 60262-1) | 29 2  |
| <b>14 MIRAGE A TROIS</b><br>THE YELLOWJACKETS<br>(Warner Bros. 9 23813-1)                                | 14             | 20   | <b>30 LIGHT BLUE: ARTHUR<br/>BLYTHE PLAYS<br/>THELONIOUS MONK</b><br>ARTHUR BLYTHE<br>(Columbia FC 38661)      | 30 13 |
| <b>15 ISLAND BREEZE</b><br>ERIC GALE<br>(Musician/Elektra 9 60198-1)                                     | 16             | 7    |  |       |
| <b>16 LES FLEURS</b><br>RAMSEY LEWIS (Columbia FC 38787)   | 19             | 14   |  |       |

## ON JAZZ

**A CONVERSATION WITH JOHNNY HARTMAN** — While not unexpected, the recent passing of singer Johnny Hartman was still a shock. Tragically, the velvet-smooth vocalist had been stricken with throat cancer, and the New York jazz community recently mobilized in his support, with a benefit concert at Greenwich Village's Blue Note Club. Although it had been some time since Hartman last performed, we had the pleasure of interviewing him back in 1980 when he appeared with Clark Terry at the now defunct Grank Finale on Manhattan's Upper West Side. The intense pride and professionalism that Hartman took in his work was present in virtually every answer he supplied. As promised last week, here are a few excerpts from that conversation: On the public perception of jazz: "People didn't think too much of the jazz musician simply because — and I have to agree with them — the jazz musician didn't carry himself the way he should have. Duke Ellington was one of the few guys who exuded class and respect. Now you find jazz musicians who are college grads, and the jazz musicians are becoming more respected as individuals aside from their playing. And this is what jazz did not have before. Jazz was always out of the gin mill." Despite his disdain for that situation, Hartman saw musicians turning it around to their advantage when developing their music. "I've had some weird gigs," he said, "and I call 'em weird when I don't get paid. I've played several of those. However, it builds up you. Ordinarily, you take a guy who works for the post office, and if he didn't get paid, psychologically, that would probably pull him way off, you understand? It throws the musician off only slightly. But it also builds him and gives him an inner thing. Sometimes you hear a guy play and you say 'My God, where does he get all this inner feeling from?' It's because he's been through an awful lot of things — the bad hotels, no dressing room, bad sound system, bad pianos, bad food. Over a period of years, it gives you a sort of inner thing. You may think of it as an adverse thing, but if you really look at it closely, it helps to build you. It makes you more of whatever type of a musician you are. So I don't knock it too much. Thank God I don't have to go through it again, though. It was in the beginning, and it made me a better person and a better performer. That's why they don't have too many true performers anymore. You take the first record I made: if they wanted to pay \$5,000, it was a miracle. Now they pay rock 'n' roll groups millions of dollars to do one stupid album. And they take a year to do that! Whereas you take a good jazz musician, with a small percentage of that type of money they come out with a finished, polished, professional album." A native of Chicago, Hartman first embraced singing as a hobby. He took private voice lessons at Lincoln Center and was awarded a scholarship to Chicago Music College. He was still interested in pursuing music as a hobby when he won an amateur contest and landed a nightclub booking as first prize. The week's engagement stretched into a year, and Hartman's career was launched. Aside from nightclub work, the singer did extensive overseas television work for the BBC and Australian Broadcasting Commission. As a vocalist, he worked with Dizzy Gillespie, Earl Hines and John Coltrane. It was with Coltrane that Hartman recorded what is certainly his most well known album, "John Coltrane And Johnny Hartman" on the Impulse label. "There are some things that happen in your life that are a once-in-a-lifetime experience," he said of that project. "My pianist, Tony Monte, and I can do a

(continued on page 35)



## TOP 75 ALBUMS

|  | Weeks On Chart | 9/24 |  | Weeks On Chart | 9/24 |
|--|----------------|------|--|----------------|------|
| <b>1</b> <b>COLD BLOODED</b><br>RICK JAMES<br>(Gordy/Motown 6043GL)                                  | 1              | 5    | <b>37</b> <b>LET ME BE YOURS</b><br>LILLO (Capitol ST-12290)   | 45             | 3    |
| <b>2</b> <b>THRILLER</b><br>MICHAEL JACKSON (Epic OE 38112)  | 2              | 41   | <b>38</b> <b>WHEN WILL I SEE YOU AGAIN</b><br>THE O'JAYS<br>(Philadelphia Int'l/CBS FZ 38518)              | 39             | 14   |
| <b>3</b> <b>ON THE RISE</b><br>THE S.O.S. BAND<br>(Tabu/CBS FZ 38697)                                | 5              | 10   | <b>39</b> <b>MR. NICE GUY</b><br>RONNIE LAWS (Capitol ST-12261)  | 33             | 9    |
| <b>4</b> <b>VISIONS</b><br>GLADYS KNIGHT & THE PIPS<br>(Columbia FC 38205)                           | 4              | 20   | <b>40</b> <b>I'M READY</b><br>NATALIE COLE (Epic FE 38280)   | 40             | 4    |
| <b>5</b> <b>STAY WITH ME TONIGHT</b><br>JEFFREY OSBORNE (A&M SP-4940)                                | 3              | 8    | <b>41</b> <b>JARREAU</b><br>(Warner Bros. 9 23801-1)   | 38             | 25   |
| <b>6</b> <b>BORN TO LOVE</b><br>PEABO BRYSON & ROBERTA FLACK<br>(Capitol ST-12284)                   | 7              | 8    | <b>42</b> <b>THE RHYTHM &amp; THE BLUES</b><br>ZZ HILL (Malaco MAL 7411)                                   | 44             | 43   |
| <b>7</b> <b>THE GAP BAND V — JAMMIN'</b><br>THE GAP BAND (Total Experience/PolyGram TE-1-3004)       | 13             | 3    | <b>43</b> <b>'ROSS'</b><br>DIANA ROSS (RCA AFL 1-4677)   | 36             | 12   |
| <b>8</b> <b>ZAPP III</b><br>ZAPP (Warner Bros. 9 23875-1)  | 9              | 5    | <b>44</b> <b>13</b><br>COMMODORES (Motown 6054ML)  | —              | 1    |
| <b>9</b> <b>NO PARKING ON THE DANCE FLOOR</b><br>MIDNIGHT STAR<br>(Solar/Elektra 9 60241)            | 8              | 14   | <b>45</b> <b>PARTY TIME?</b><br>KURTIS BLOW<br>(Mercury/PolyGram 812 757-1 M-1)                            | 42             | 8    |
| <b>10</b> <b>STOMPIN' AT THE SAVOY</b><br>RUFUS AND CHAKA KHAN<br>(Warner Bros. 9 23679-1)           | 12             | 5    | <b>46</b> <b>WORDS AND MUSIC</b><br>TAVARES (RCA AFL1-4700)  | 54             | 2    |
| <b>11</b> <b>SHE WORKS HARD FOR THE MONEY</b><br>DONNA SUMMER<br>(Mercury/PolyGram 812 265-1 M-1)    | 6              | 12   | <b>47</b> <b>ALL THIS LOVE</b><br>DEBARGE (Motown 6012G)   | 46             | 49   |
| <b>12</b> <b>BETWEEN THE SHEETS</b><br>THE ISLEY BROTHERS<br>(T-Neck/CBS FZ 18874)                   | 11             | 18   | <b>48</b> <b>LOST IN SPACE</b><br>JONZUN CREW<br>(Tommy Boy TBLP 1001)                                     | 41             | 22   |
| <b>13</b> <b>FUTURE SHOCK</b><br>HERBIE HANCOCK<br>(Columbia FC 38814)                               | 18             | 5    | <b>49</b> <b>GODDESS OF LOVE</b><br>PHYLLIS HYMAN (Arista AL 8-8021)                                       | 52             | 17   |
| <b>14</b> <b>GET IT RIGHT</b><br>ARETHA FRANKLIN<br>(Arista AL8-8019)                                | 10             | 11   | <b>50</b> <b>BACK TO BASICS</b><br>THE REDDINGS<br>(Believe In A Dream/CBS FZ 38690)                       | 51             | 8    |
| <b>15</b> <b>IN YOUR EYES</b><br>GEORGE BENSON<br>(Warner Bros. 9 60216-1)                           | 18             | 16   | <b>51</b> <b>BAD ENUFF</b><br>SLAVE (Cotillion/Atco 7 90118-1)   | —              | 1    |
| <b>16</b> <b>THE LOOK</b><br>SHALAMAR (Solar/Elektra 9 60239)  | 17             | 9    | <b>52</b> <b>FINIS</b><br>FINIS HENDERSON<br>(Motown 6036ML)   | 47             | 10   |
| <b>17</b> <b>MARY JANE GIRLS</b><br>(Gordy/Motown 6040GL)  | 14             | 21   | <b>53</b> <b>ALL THE WAY STRONG</b><br>THIRD WORLD<br>(Columbia FC 38687)                                  | 59             | 2    |
| <b>18</b> <b>HIGH RISE</b><br>ASHFORD & SIMPSON<br>(Capitol ST-12282)                                | 23             | 4    | <b>54</b> <b>MEET THE STONE CITY BAND, OUT FROM THE SHADOW</b><br>STONE CITY BAND<br>(Gordy/Motown 6042GL) | 57             | 7    |
| <b>19</b> <b>MERCILESS</b><br>STEPHANIE MILLS<br>(Casablanca/PolyGram 811 346-1 M-1)                 | 21             | 6    | <b>55</b> <b>DEDICATED</b><br>BARRY WHITE<br>(Unlimited Gold/CBS FZ 38711)                                 | 55             | 3    |
| <b>20</b> <b>CANDY GIRL</b><br>NEW EDITION<br>(Streetwise SWRL 3301)                                 | 15             | 12   | <b>56</b> <b>LIONEL RICHIE</b><br>(Motown 6007ML)  | 56             | 51   |
| <b>21</b> <b>WE ARE ONE</b><br>MAZE featuring FRANKIE BEVERLY<br>(Capitol ST-12262)                  | 19             | 21   | <b>57</b> <b>LET'S DANCE</b><br>DAVID BOWIE<br>(EMI America SO-17093)                                      | 58             | 20   |
| <b>22</b> <b>CONTINUATION</b><br>PHILIP BAILEY<br>(Columbia FC 38725)                                | 27             | 4    | <b>58</b> <b>KISSING TO BE CLEVER</b><br>CULTURE CLUB<br>(Virgin/Epic ARE 38398)                           | 48             | 31   |
| <b>23</b> <b>FLASHDANCE</b><br>ORIGINAL SOUNDTRACK<br>(Casablanca/PolyGram 811 492-1 M-1)            | 24             | 22   | <b>59</b> <b>KILLER ON THE RAMPAGE</b><br>EDDY GRANT<br>(Ice/Portrait B6R 38554)                           | 43             | 23   |
| <b>24</b> <b>LOVE FOR LOVE</b><br>THE WHISPERS<br>(Solar/Elektra 9 60216-1)                          | 20             | 27   | <b>60</b> <b>PRIVATE PARTY</b><br>BOBBY NUNN (Motown 6051ML)   | —              | 1    |
| <b>25</b> <b>SHINE ON ME</b><br>ONE WAY (MCA-5428)   | 26             | 11   | <b>61</b> <b>YOU AND I</b><br>O'BRYAN (Capitol ST-12256)   | 50             | 31   |
| <b>26</b> <b>JUICY FRUIT</b><br>MTUME (Epic FE 38588)  | 22             | 20   | <b>62</b> <b>CONFRONTATION</b><br>BOB MARLEY & THE WAILERS<br>(Island/Atco 90085-1)                        | 67             | 16   |
| <b>27</b> <b>THE SONGSTRESS</b><br>ANITA BAKER<br>(Beverly Glen BG 10002)                            | 28             | 13   | <b>63</b> <b>SERGIO MENDES</b><br>(A&M SP-4937)  | 63             | 19   |
| <b>28</b> <b>KASHIF</b><br>(Arista AL 9620)  | 32             | 27   | <b>64</b> <b>BLUES 'N' JAZZ</b><br>B.B. KING (MCA-5413)  | 64             | 17   |
| <b>29</b> <b>SIXTEEN</b><br>STACY LATTISAW<br>(Cotillion/Atco 7 90106-1)                             | 29             | 9    | <b>65</b> <b>BLOW THE HOUSE DOWN</b><br>JUNIOR WALKER<br>(Motown 6053ML)                                   | 53             | 4    |
| <b>30</b> <b>BLAME IT ON LOVE AND ALL THE GREAT HITS</b><br>SMOKEY ROBINSON<br>(Tamla/Motown 6064TL) | 30             | 5    | <b>66</b> <b>MADONNA</b><br>(Sire 9 23867-1)   | —              | 1    |
| <b>31</b> <b>FOREVER BY YOUR SIDE</b><br>THE MANHATTANS<br>(Columbia FC 38800)                       | 25             | 10   | <b>67</b> <b>TELL MR. BLAND</b><br>BOBBY BLAND (MCA-5425)  | 65             | 14   |
| <b>32</b> <b>I'M SO PROUD</b><br>DENIECE WILLIAMS<br>(Columbia FC 38622)                             | 31             | 18   | <b>68</b> <b>AGE AIN'T NOTHIN' BUT A NUMBER</b><br>LITTLE MILTON (MCA-5414)                                | 72             | 2    |
| <b>33</b> <b>RISE</b><br>RENE & ANGELA (Capitol ST-12267)  | 37             | 18   | <b>69</b> <b>TOO TOUGH</b><br>ANGELA BOFILL (Arista AL 9616)   | 62             | 37   |
| <b>34</b> <b>UNTOUCHABLES</b><br>LAKESIDE (Solar/Elektra 9 60204-1)                                  | 34             | 21   | <b>70</b> <b>EDDIE MURPHY</b><br>(Columbia FC 38180)   | 61             | 7    |
| <b>35</b> <b>TRY IT OUT</b><br>KLIQUE<br>(MCA-39008)   | 49             | 2    | <b>71</b> <b>THIRD GENERATION</b><br>HIROSHIMA (Epic FE 38708)   | —              | 1    |
| <b>36</b> <b>1999</b><br>PRINCE (Warner Bros. 9 23720-1F)  | 35             | 46   | <b>72</b> <b>INSIDE LOOKIN' OUT</b><br>JUNIOR<br>(Mercury/PolyGram 812 325-1 M-1)                          | 66             | 13   |
|  |                |      | <b>73</b> <b>NONA</b><br>NONA HENDRYX (RCA AFL 1-4565)   | 60             | 26   |
|  |                |      | <b>74</b> <b>VICTORY</b><br>LARRY GRAHAM<br>(Warner Bros. 9 23878-1)                                       | 68             | 11   |
|  |                |      | <b>75</b> <b>A LADY IN THE STREET</b><br>DENISE LaSALLE (Malaco 7412)                                      | 71             | 25   |



**A-MAZE-ING** — Capitol recording group Maze featuring Frankie Beverly (r) recently played two sold-out shows in their home town of Philadelphia in support of their sixth consecutive gold LP, "We Are One." Pictured backstage at Philly's Shubert Theatre with Beverly are (l-r): Varnell Johnson, vice president of A&R, Black Music, Capitol Records; George Burrell, deputy mayor, Philadelphia; and Beverly.

## THE RHYTHM SECTION

**BUBBLING OVER** — Evelyn "Champagne" King is in the studio with a followup LP to *Get Loose* due soon. Yes, the "Champagne" is back after an attempt to present a more "mature" King sans the childhood nickname. It turns out King loves the name, always has, always will, and future releases and publicity will include the tingly title.

**IN THE GROOVE** — Other forthcoming releases include *Kinky* from *Instant Funk*, with the single "Just Because You're Mine" due soon... The hoped-for latest from *Stevie Wonder* is in limbo. Motown is up in the air about a release date and finds itself with no product for his current fall tour. Wonder has been heard from this year on the first release for his own label, *Wondirection*, playing backup and guest-rapping on *Gary Byrd's* "The Crown." He's also got a neat, compact harp solo on *Manhattan Transfer's* latest Atlantic single "Spice Of Life," which is bulleted at #55 on this week's B/C chart... Dancers and DJ's looking for *Jimmy Castor's* popular ten-year-old funk track "It's Just Begun" are running into brick walls, and are further frustrated by the ridiculous remix currently available. The original track, a staple of break clubs, was used in that enormously successful dance-oriented film (you know, the one with the most beautiful women *never* seen in Pittsburgh), though not included on the equally successful soundtrack. And why not? "They got the music off of a cassette," revealed an insider. Is that why Castor didn't just re-release the original on his own? "Yeah. They lost the master tape." Arg.

**WORDS AND MUSIC** — That's the title of the latest RCA release from *Tavares*, finally back on the scene with an updated rhythm sound that's not unlike the chart returns of other vocal group vets, the *O'Jays* and the *Manhattans*. The feverish single, "Deeper In Love," checks in #38 bullet this week, which ought to make the brotherly quintet happy. "We were a little skeptical at first of the new sound," said *Ralph Tavares* from his New Bedford, Mass. home base, "but when we got to laying it down, it felt fresh." Credit goes to *Leon Sylvers* and his production team of *Dana Meyers* and *Wardell Potts, Jr.* "We've known Leon ever since he was with his family (The *Sylvers* recording group)," said *Tavares*. "We used to play basketball together and everything. The guy gave us just what we wanted." The group stays on top of newer sounds by keeping in constant touch, even after 16 years together as a group. "We all live near one another, except for *Chubby*, who's in Florida, and somebody in the group is always listening to something. You know the younger guys, *Tiny* and *Butch*, are out in the clubs, while I'm more into listening to the radio and keeping up with what's on the charts." Other production contributions on the new LP come from *Jay Senter* and *Kenny Nolan* (who wrote "Penny For Your Thoughts"), and *Freddie Perren* protege *Ric Wyatt, Jr.* *Tavares* had planned to tour with *Dionne Warwick*, but the itinerary was negated when a *Warwick/Luther Vandross* package came together. The group however, is bringing "Words and Music" out on the road after a series of major television appearances, and as brother *Ralph* remarked, "We just keep looking upward and onward."

**A BLAST FROM MR. SHOTGUN** — Onward may be a feeble phrase to describe the approach of a considerably older, tho' still-smokin', *Junior Walker*, who recently played his customary heart out to an enthusiastic Manhattan club crowd. After a two song warm up from the latest edition of the *All Stars* (special mention goes to versatile guitarist *Duke Buchanon*, *Walker* strutted out, waved hello, then simply bit down and blew ha-a-a-a-a-rrrd for close to 90 minutes. The set included return-to-Motown disc, *Blow The House Down*. One highlight among many was a gritty version of *Foreigner's* "Urgent," and *Walker* remembered his tenor blast on the group's original version came off only at the producer's insistence. "They told me, 'Play it the way you play, with all those high squeaks and all,'" he recalled, "and I told them it wasn't right for the way the track sounded. They just said, 'Play like *Junior Walker!* That's what you're here for!' So I went ahead and played it like me, you know, and they had their singer go back and re-cut the vocal to fit me." *Walker's* own vocals on stage were of particular note as he growled and shouted mightily over the fatback pop of the rhythm section. "Back when we first started," said *Junior*, "I let everybody else do the singing. Then it came time around *Hitsville* for me to cut 'Shotgun,' and I was told, 'If that song is done, you're gonna be the one.'" At the time *Walker* figured *Berry Gordy* and the producers were intending to have him cut a reference vocal, then add, as he tells it, a "real" singer at a later date. "I was sweatin', thinking 'this ain't me.' Our drummer, *Jack Douglas*, couldn't quite get the breaks I wanted, so *Harvey Fuqua* got *Benny Benjamin* to play. I looked around, and they had the doors open: *Holland, Dozier* and *Holland* were sitting on the steps, *Gordy* was standing in the doorway, and people were all around. I told *Benny* to kick it off, and as soon as I heard him, I just did it, blew it out to the end. *Brian Holland* jumped up and said, 'That's a hit!'" About a month later, *Walker* had heard through a friend that the record was seeing some action out of town, unaware the first take had been released. "Man, I was hollerin' on that! I couldn't believe *Berry* passed it. Me and the band were excited, though, so we got in the car, drove around with bald tires and everything, listening for it, but we never heard the song until we decided to scout around for gigs in Gary, Michigan, you know. Suddenly *Willie Woods*, our guitarist, pulled the car over and turned up the radio, and sure enough, there it was. *Willie* looked at me and said, 'Man, you did that number! I guess you're singin' now.'" By the way, the sax currently used live is circa 1970. *Junior's* still got the original hit-maker (given to him by his mother in 1953) gold-plated and resting peacefully back home in *Battle Creek*. Not that it's being retired. "I took it out to play on the new album," *Walker* said, then smiled that big smile. "Man, there's nothing like that sound. It's so pretty. You can't beat that."

harry weinger



# TOP 100 BLACK CONTEMPORARY SINGLES

October 1, 1983

|  | Weeks On | 9/24 Chart |   | Weeks On | 9/24 Chart |  | Weeks On | 9/24 Chart |
|--|----------|------------|---|----------|------------|--|----------|------------|
| <b>1 COLD BLOODED</b><br>RICK JAMES (Gordy/Motown 1687GF)  | 1        | 11         | <b>35 NEVER LET YOU DOWN</b><br>MAZE FEATURING FRANKIE BEVERLY (Capitol B-5255)                           | 28       | 9          | <b>67 MY FIRST LOVE</b><br>RENE & ANGELA (Capitol B-5272)                              | —        | 1          |
| <b>2 JUST BE GOOD TO ME</b><br>THE S.O.S. BAND (Tabu/CBS ZS4 03955)                                | 2        | 14         | <b>36 DEEPER IN LOVE</b><br>TAVARES (RCA PB-13611)  | 42       | 5          | <b>68 FUNKY BEAT</b><br>BERNARD WRIGHT (Arista ASI-9070)                               | 74       | 3          |
| <b>3 ROCKIT</b><br>HERBIE HANCOCK (Columbia 38-04054)  | 5        | 11         | <b>37 THIS TIME</b><br>WHISPERS (Solar/Elektra 7-69809)   | 40       | 6          | <b>69 SHINE ON ME</b><br>ONE WAY (MCA-52228)   | 67       | 15         |
| <b>4 PARTY TRAIN</b><br>THE GAP BAND (Total Experience/PolyGram TE 8209)                           | 8        | 8          | <b>38 CRAZY</b><br>MANHATTANS (Columbia 38-03939)   | 26       | 16         | <b>70 IT'S LIKE THAT</b><br>RUN D.M.C. (Profile 7019)                                  | 66       | 18         |
| <b>5 YOU'RE NUMBER ONE (IN MY BOOK)</b><br>GLADYS KNIGHT & THE PIPS (Columbia 38-04033)            | 6        | 10         | <b>39 I.O.U.</b><br>FREEEZ (Streetwise SWRL 2210)   | 23       | 11         | <b>71 GOTTA GET BACK TO LOVE</b><br>SISTER SLEDGE (Cotillion/Atco 7-99834)             | 79       | 2          |
| <b>6 I CAN MAKE YOU DANCE (PART 1)</b><br>ZAPP (Warner Bros. 7-29553)                              | 7        | 10         | <b>40 CHEAP THRILLS</b><br>PLANET PATROL (Tommy Boy TB 835)   | 44       | 6          | <b>72 SAY IT AGAIN</b><br>SHAWN CHRISTOPHER (LARC LR-81022)                            | 75       | 5          |
| <b>7 TONIGHT I CELEBRATE MY LOVE</b><br>PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)                | 4        | 13         | <b>41 BLAME IT ON LOVE</b><br>SMOKEY ROBINSON & BARBARA MITCHELL (Tamlam/Motown 1684)                     | 37       | 13         | <b>73 MAKE ME WANNA DANCE</b><br>ANDRE CYMONE (Columbia 38-04066)                      | 86       | 2          |
| <b>8 STOP DOGGIN' ME AROUND</b><br>KLIQUE (MCA-52250)  | 14       | 8          | <b>42 HOW DO YOU KEEP THE MUSIC PLAYING</b><br>JAMES INGRAM AND PATTI AUSTIN (Owest/Warner Bros. 7-29618) | 41       | 21         | <b>74 YEAR 2001 BOOGIE</b><br>RICH CASON & THE GALACTIC ORCHESTRA (LARC LR-81029)      | 81       | 3          |
| <b>9 AIN'T NOBODY</b><br>RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)                               | 10       | 9          | <b>43 TALK TO ME</b><br>LEW KIRTON (Believe In A Dream/CBS ZS4 04058)                                     | 50       | 6          | <b>75 ONLY YOU</b><br>MARILYN SCOTT (Mercury/PolyGram 812 962-7)                       | 82       | 3          |
| <b>10 DON'T YOU GET SO MAD</b><br>JEFFREY OSBORNE (A&M 2561)                                       | 3        | 12         | <b>44 NIGHTLINE</b><br>RANDY CRAWFORD (Warner Bros. 7-29530)  | 48       | 6          | <b>76 WHEN SOMETHING IS WRONG WITH MY BABY</b><br>JOHNNY GILL (Cotillion/Atco 7-99840) | 77       | 4          |
| <b>11 ALL NIGHT LONG</b><br>MARY JANE GIRLS (Gordy/Motown 1690GF)                                  | 12       | 11         | <b>45 PUT OUR HEADS TOGETHER</b><br>THE O'JAYS (Philadelphia Int'l/CBS ZS4 04069)                         | 49       | 6          | <b>77 BABY I WANT YOU BACK</b><br>JUNIOR (Mercury/PolyGram 814 226-7)                  | 84       | 2          |
| <b>12 IS THIS THE END</b><br>NEW EDITION (Streetwise SWRL 1111)                                    | 11       | 12         | <b>46 UNCONDITIONAL LOVE</b><br>DONNA SUMMER (Mercury/PolyGram 814 008-7)                                 | 58       | 3          | <b>78 FOREVER BY YOUR SIDE</b><br>THE MANHATTANS (Columbia 38-04110)                   | —        | 1          |
| <b>13 I KNOW</b><br>PHILIP BAILEY (Columbia 38-03968)  | 16       | 9          | <b>47 WOULD YOU LIKE TO (FOOL AROUND)</b><br>MTUME (Epic 34-04087)  | 55       | 4          | <b>79 WHAT I GOT IS WHAT YOU NEED</b><br>UNIQUE (Prelude PRL D588)                     | 80       | 4          |
| <b>14 FREAK-A-ZOID</b><br>MIDNIGHT STAR (Solar/Elektra 7-69828)                                    | 9        | 17         | <b>48 WHAT'S SHE GOT</b><br>LIOUID GOLD (Critique CRI 701)  | 51       | 6          | <b>80 DESPERATE</b><br>MICHAEL STERLING (Success SU-110-26-83)                         | 88       | 2          |
| <b>15 GET IT RIGHT</b><br>ARETHA FRANKLIN (Arista ASI-9034)  | 13       | 13         | <b>49 FLASHDANCE... WHAT A FEELING</b><br>IRENE CARA (Casablanca/PolyGram 811 440-7)                      | 45       | 21         | <b>81 ON TARGET</b><br>THE JONES GIRLS (RCA PB-13559)                                  | —        | 1          |
| <b>16 HIGH-RISE</b><br>ASHFORD & SIMPSON (Capitol B-5250)  | 15       | 11         | <b>50 DO IT AGAIN (MEDLEY WITH BILLIE JEAN)</b><br>SLINGSHOT (Quality OUS 044)                            | 46       | 10         | <b>82 ADDICTED TO THE NIGHT</b><br>LIPPS, INC. (Casablanca/PolyGram 812 900-7)         | 90       | 2          |
| <b>17 SHE WORKS HARD FOR THE MOENY</b><br>DONNA SUMMER (Mercury/PolyGram 812 370-7)                | 17       | 18         | <b>51 SHAKE IT UP</b><br>SLAVE (Cotillion/Atco 7-99838)   | 56       | 5          | <b>83 CRAZY DAZE</b><br>MOTIVATION (De-Lite/PolyGram DE 827)                           | 68       | 13         |
| <b>18 YOU BROUGHT THE SUNSHINE (INTO MY LIFE)</b><br>THE CLARK SISTERS (Westbound/Elektra 7-69810) | 19       | 11         | <b>52 ONLY YOU</b><br>COMMODORES (Motown 1694MF)  | 63       | 3          | <b>84 ROCKIN' RADIO</b><br>TOM BROWNE (Arista AS 1-9088)                               | —        | 1          |
| <b>19 PILOT ERROR</b><br>STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)                           | 22       | 7          | <b>53 TELL ME LOVE</b><br>MICHAEL WYCOFF (RCA PB-13585)   | 60       | 4          | <b>85 SUPERSTAR</b><br>LYDIA MURDOCK (Team TSR 3001)                                   | —        | 1          |
| <b>20 HUMAN NATURE</b><br>MICHAEL JACKSON (Epic 34-04026)  | 20       | 9          | <b>54 EVERY GIRL (WANTS MY GUY)</b><br>ARETHA FRANKLIN (Arista AS 1-9095)                                 | 69       | 2          | <b>86 SKIP TO MY LOU</b><br>FINIS HENDERSON (Motown 1669)                              | 72       | 16         |
| <b>21 MIRACLES</b><br>STACY LATTISAW (Cotillion/Atco 7-99855)                                      | 21       | 14         | <b>55 SPICE OF LIFE</b><br>MANHATTAN TRANSFER (Atlantic 7-89786)  | 61       | 4          | <b>87 TRULY BAD</b><br>RON BANKS (CBS Associated ZS4 04142)                            | —        | 1          |
| <b>22 CHOOSEY LOVER</b><br>THE ISLEY BROTHERS (T-Neck/CBS ZS4 03994)                               | 18       | 13         | <b>56 OUT IN THE NIGHT</b><br>SERGE (Warner Bros. 7-29580)  | 59       | 6          | <b>88 GIRL'S NIGHT OUT</b><br>LADIES' CHOICE (Streetwise 2212)                         | —        | 1          |
| <b>23 LADY LOVE ME (ONE MORE TIME)</b><br>GEORGE BENSON (Warner Bros. 7-29563)                     | 27       | 9          | <b>57 PIECES OF ICE</b><br>DIANA ROSS (RCA PB-13549)  | 39       | 14         | <b>89 LET'S GET TOGETHER</b><br>ONE WAY (MCA-52278)                                    | —        | 1          |
| <b>24 DEAD GIVEAWAY</b><br>SHALAMAR (Solar/Elektra 7-69819)  | 24       | 14         | <b>58 DELIRIOUS</b><br>PRINCE (Warner Bros. 7-29503)  | 73       | 2          | <b>90 IT'S SO DELICIOUS</b><br>STARPOINT (Elektra 7-66983)                             | —        | 1          |
| <b>25 I AM LOVE</b><br>JENNIFER HOLLIDAY (Geffen 7-29525)  | 30       | 5          | <b>59 BREAK DANCIN' — ELECTRIC BOOGIE</b><br>WEST STREET MOB (Sugar Hill SH-460)                          | 64       | 5          | <b>91 (KEEP FEELING) FASCINATION</b><br>THE HUMAN LEAGUE (A&M 2547)                    | 85       | 15         |
| <b>26 I'M SO PROUD</b><br>DENIECE WILLIAMS (Columbia 38-04037)                                     | 29       | 8          | <b>60 KICK IT LIVE FROM 9 TO 5</b><br>SUGAR HILL GANG (Sugar Hill SH-459)                                 | 62       | 6          | <b>92 SUNDAY AFTERNOON</b><br>THE INVISIBLE MAN'S BAND (Move 'N Groove MG 004)         | 54       | 6          |
| <b>27 ALL NIGHT LONG (ALL NIGHT)</b><br>LIONEL RICHIE (Motown 1698MF)                              | 47       | 2          | <b>61 SLOW MOVIN'</b><br>CAMEO (Atlanta Artists/PolyGram 814 077-7)                                       | 43       | 7          | <b>93 BUTTER UP (GIMME SOME BREAD)</b><br>ELEKTRIK DRED (Sounds Of Florida SOF-1001)   | 96       | 2          |
| <b>28 HELP YOURSELF TO MY LOVE</b><br>KASHIF (Arista ASI 9063)                                     | 33       | 9          | <b>62 (YOU KNOW) IT'S NATURAL</b><br>J.W. WADE (LARC LR-81026)  | 65       | 5          | <b>94 DO IT AGAIN (MEDLEY WITH BILLIE JEAN)</b><br>CLUB HOUSE (Atlantic 7-89795)       | 57       | 8          |
| <b>29 (YOU'RE A) GOOD GIRL</b><br>LILLO (Capitol B-5245)   | 32       | 11         | <b>63 JUICY FRUIT</b><br>MTUME (Epic 34-03578)  | 38       | 26         | <b>95 NO WORK, NO PAY</b><br>MEL STEWART (Mercury/PolyGram 2-57504)                    | 52       | 6          |
| <b>30 JAM ON REVENGE (THE WIKKI-WIKKI SONG)</b><br>NEWCLEUS (Sunnyview SUN 408)                    | 31       | 9          | <b>64 REAL LOVE</b><br>LAKESIDE (Solar/Elektra 7-69796)   | 71       | 3          | <b>96 IN THE GROOVE</b><br>RONNIE LAWS (Capitol B-5241)                                | 70       | 15         |
| <b>31 ANGEL</b><br>ANITA BAKER (Beverly Glen BG-2010)  | 34       | 7          | <b>65 TRANSFORMATION</b><br>NONA HENDRYX (RCA PB-13559)   | 53       | 12         | <b>97 I'LL TUMBLE 4 YA</b><br>CULTURE CLUB (Epic 34-03912)                             | 87       | 8          |
| <b>32 PARTY TIME</b><br>KURTIS BLOW (Mercury/PolyGram 812 687-7)                                   | 25       | 13         | <b>66 IT MUST BE LOVE</b><br>DAYTON (Capitol B-5269)  | 76       | 3          | <b>98 WANNA BE STARTIN' SOMETHIN'</b><br>MICHAEL JACKSON (Epic 34-03914)               | 78       | 18         |
| <b>33 ALL OVER YOUR FACE</b><br>RONNIE DYSON (Cotillion/Atco 7-99841)                              | 36       | 7          |   |          |            | <b>99 LET YOUR BODY ROCK</b><br>CHAMPAIGN (Columbia 38-04013)                          | 83       | 8          |
| <b>34 BET'CHA GONNA NEED MY LOVIN'</b><br>LA TOYA JACKSON (LARC LR-81025)                          | 35       | 10         |   |          |            | <b>100 THE CROWN</b><br>GARY BYRD & THE G.B. EXPERIENCE (Wondirection/Motown 4507WGB)  | 89       | 9          |

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

|  |       |   |    |   |    |  |     |
|--|-------|---|----|---|----|--|-----|
| Addicted To The Night (Red Sea/Rick's Music/Rightsongs — BMI) .....        | 82    | Forever By Your Side (Blatter/Gottlieb — ASCAP) .....   | 78 | Just Be Good To Me (Gordy/Motown — ASCAP) .....                       | 2  | House — ASCAP .....  | 17  |
| Ain't Nobody (Overdue — ASCAP) .....                                       | 9     | Freak-A-Zoid (Hip-Trip/Midstar — BMI) .....   | 14 | Kick It Live (Funky F.O./At Home — ASCAP) .....                       | 60 | Shine On Me (Perk's/Duchess (MCA) — BMI) .....                                 | 69  |
| All Night Long (Brockman — ASCAP) .....                                    | 27    | Funky Beat (Ola's Kid/McHoma — BMI) .....   | 68 | Lady Love Me (Hudmar — ASCAP/Newton House — BMI) .....                | 23 | Skip To My Lou (Rustomatic/Steel-Chest — ASCAP) .....                          | 86  |
| All Night Long (Stone City — ASCAP) .....                                  | 11    | Get It Right (Uncle Ronnie's/April/Thriller Miller — ASCAP) .....                                   | 15 | Let Your Body Rock (Walkin'/Auteur — BMI) .....                       | 99 | Slow Movin' (All Seeing Eye/Cameo Five — ASCAP/BMI) .....                      | 61  |
| All Over Your Face (Family Prod./Floopus — BMI) .....                      | 33    | Girl's Night Out (RC — ASCAP/SonicRock — BMI) .....   | 88 | Let's Get Together (Perk's/Duchess (MCA) — BMI) .....                 | 89 | Spice Of Life (Rodsongs/DJA/SaMusic/Almo — ASCAP) .....                        | 55  |
| Angel (Beverly Glen/Spaced Hands — BMI) .....                              | 31    | Good Girl (Bush Burnin' — ASCAP) .....  | 29 | Make Me Wanna Dance (Ultrawave — BMI) .....                           | 73 | Stop Doggin' Me (Lena — SESAC) .....   | 8   |
| Baby I Want You (Junior/SaMusic/Colgems-EMI — PRS/ASCAP) .....             | 77    | Gotta Get Back (Rare Blue/Denise Barry — ASCAP) .....   | 71 | Miracles (Rare Blue — ASCAP) .....                                    | 21 | Sunday Afternoon (Unforseen/All-In-All — BMI) .....                            | 92  |
| Bet'cha Gonna Need (Amirful/Lindee — ASCAP) .....                          | 34    | Help Yourself (Burnin' Bush — ASCAP) .....  | 28 | My First Love (A La Mode, adm. by Arista — ASCAP) .....               | 67 | Superstar (Metaphor/Mother's Own Pie — BMI) .....                              | 85  |
| Blame It On Love (Chardax — BMI) .....                                     | 41    | High-Rise (Nick-O-Val — ASCAP) .....  | 16 | Never Let You Down (Amazement — BMI) .....                            | 35 | Talk To Me (Lew Kirton/Heaven's Gate — ASCAP) .....                            | 43  |
| Break Dancin' (Sugar Hill — BMI) .....                                     | 59    | How Do You Keep (WB — ASCAP) .....  | 42 | Nightline (MCA — ASCAP/Music Corp. of America BMI) .....              | 44 | Tell Me Love (Webb/Eiseman — BMI/Almo/IPM — ASCAP) .....                       | 53  |
| Butter Up (Desio/Buddy Roc — ASCAP) .....                                  | 93    | Human Nature (Porcara/John Bettis — ASCAP) .....  | 20 | No Work, No Pay (Money — BMI) .....                                   | 95 | The Crown (Jobete/Black Bull — ASCAP) .....                                    | 100 |
| Cheap Thrills (Shakin' Baker/T-Boy/Indulgent — BMI) .....                  | 40    | I.O.U. (Shakin' Baker — BMI) .....  | 39 | On Target (IPM/Almo, Inc./Fonzworth — ASCAP) .....                    | 81 | This Time (Yours, Mine & Ours/Spectrum VII — ASCAP) .....                      | 37  |
| Cnoosey Lover (Bovina — ASCAP) .....                                       | 22    | I'll Tumble 4 Ya (Virgin — ASCAP/Adm. by Chappell 97) .....   | 26 | Only You (Old Fashion — ASCAP) .....                                  | 52 | Tonight I Celebrate (Almo/Prince Street/Screen Gems EMI — BMI/ASCAP) .....     | 7   |
| Cold Blooded (Stone City — ASCAP) .....                                    | 1     | I'm So Proud (Warner-Tamerlane — BMI) .....   | 96 | Only You (No Pain No Gain/Gravity Raincoat/Poke Fun/WB — ASCAP) ..... | 75 | Transformation (Eat Your Heart Out — BMI/Joan Tone — CAPAC) .....              | 65  |
| Crazy (Mighty M/Anderson/Williams — ASCAP) .....                           | 38    | I Am Love (Saggiore — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Backstreet — BMI) ..... | 25 | Out In The Night (Publishing Pending) .....                           | 56 | Truly Bad (Ron Banks/Sadie Bee Ray — BMI) .....                                | 87  |
| Crazy Daze (Delightful — BMI) .....  | 83    | I Can Make You (Troutman's — BMI) .....   | 6  | Party Train (Neutral Gray/Original JB/Fancy Footworks — ASCAP) .....  | 32 | Unconditional Love (Sweet Summer Night/See This House — ASCAP) .....           | 46  |
| Dead Giveaway (Spectrum VII & L.F.S. III — ASCAP) .....                    | 24    | I Know (Back Mac/Ruzam — BMI) .....   | 13 | Party Train (Total Experience — BMI) .....                            | 4  | Wanna Be Startin' (Mijac — BMI) .....  | 98  |
| Deeper In Love (Richer/Chappell — ASCAP) .....                             | 36    | In The Groove (Slap Shot/Mighty Mathieson — BMI) .....  | 96 | Pieces Of Ice (WB/Jamm/Bibo — ASCAP) .....                            | 57 | What I Got (Trumar/Unique — BMI) .....   | 79  |
| Deirious (Controversy — ASCAP) .....                                       | 58    | Is This The End? (Boston Int'l/Street Sounds — ASCAP) .....   | 12 | Put Our Heads (Mighty Three/Jobur — BMI) .....                        | 45 | What's She Got (Solid Smash — ASCAP) .....                                     | 48  |
| Desperate (Mickey/New Songs — BMI) .....                                   | 80    | It's Like That (Protoons/Rush-Groove — ASCAP) .....   | 70 | Real Love (Circle L — ASCAP) .....                                    | 64 | When Something (Irving/Pronto — BMI) .....                                     | 76  |
| Do It Again (MCA/Red Giant — ASCAP/Mijac/Warner-Tamerlane — BMI) .....     | 50,94 | It's Natural (Larry-Lou/Jamin — BMI/Lindee/Billy Osborne — ASCAP) .....                             | 62 | Rockit (Hancock/OAO — BMI) .....                                      | 3  | Would You Like To (Frozen Butterfly — BMI) .....                               | 47  |
| Don't You Get (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI) ..... | 10    | It's So Delicious (Harrindor/Licyndiana/Ensign — BMI) .....   | 62 | Say It Again (Blackwood/Henry Suemay — BMI) .....                     | 72 | Year 2001 Boogie (Larry-Lou/Child Care — BMI) .....                            | 74  |
| Every Girl (Uncle Ronnie's/April/Thriller Miller — ASCAP) .....            | 54    | It Must Be Love (Vinewood/Screen Gems-EMI — BMI) .....  | 90 | Shake It Up (Slave Songs/Cotillion/Major Toms — BMI) .....            | 51 | You Brought The (Bridgeport — BMI) .....                                       | 18  |
| Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP) .....              | 91    | Jam On Revenge (Wicked Stepmother/Weedot — ASCAP) .....   | 30 | She Works Hard (Sweet Summer Night/See This House — ASCAP) .....      | 17 | You're Number One (Richer/Chappell — ASCAP/Mr. Dapper/Unichappell — BMI) ..... | 5   |
| Flashdance (Chappell/Famous/GMPC/Carub/Alcor ASCAP) .....                  | 49    | Juicy Fruit (Mtume — BMI) .....   | 63 |   |    |  |     |



**MOST ADDED SINGLES**

- EVERY GIRL (WANTS MY GUY) — ARETHA FRANKLIN — ARISTA**  
WJLB, WDAO, WPLZ, WDMT, WATV, WLOU, WCIN, KSOL, WPAL, WLLC, WJMO, WAMO, WGPR, KMJQ
- FOREVER BY YOUR SIDE — THE MANHATTANS — COLUMBIA**  
KPRS, WUFO, WSOK, WRBD, WDIA, KOKA, WGPR, WJMO, WYLD, WNHC, KUKQ, KSOL
- ALL NIGHT LONG (ALL NIGHT) — LIONEL RICHIE — MOTOWN**  
WJLB, WSOK, WLUM, WDAO, WPLZ, KDKO, WLOU, WDIA, WAWA, KUKQ, WAMO, KOKA
- MY FIRST LOVE — RENE & ANGELA — CAPITOL**  
WEDR, WDAO, WUFO, WRBD, WAIL, WJMO, WRAP, WLLC, WPAL
- ON TARGET — THE JONES GIRLS — RCA**  
KPRS, WEDR, WRBD, WDMT, WAIL, WPAS, KOKA, WYLD, WPAL
- ROCKIN' RADIO — TOM BROWNE — ARISTA**  
KPRS, WDAO, KDAY, WATV, WLOU, WTLC, WGPR, WLLC, WPAL
- IT MUST BE LOVE — DAYTON — CAPITOL**  
WIGO, WPLZ, WDMT, WGIV, WOKB, KSOL, WWDM, WAMO

**MOST ADDED ALBUMS**

- 13 — COMMODORES — MOTOWN**  
WPAL, WNHC, WLLC, WGPR, WTLC, KDAY, WSOK, KPRS, WEDR
- HIGH-RISE — ASHFORD & SIMPSON — CAPITOL**  
WPAL, WLLC, WJMO, KOKA, WGCI, WBMX, WLOU
- PRIVATE PARTY — BOBBY NUNN — MOTOWN**  
WLLC, WGPR, WTLC, WILD, WEDR

**UP AND COMING**

- NEITHER ONE OF US — DAVID SANBORN — WARNER BROS.**  
**I FOUND MYSELF WHEN I LOST YOU — TYRONE DAVIS — OCEAN-FRONT**  
**FIX IT (PART 1) — TEENA MARIE — EPIC**  
**UP FRONT — DIANA ROSS — RCA**

**BLACK RADIO HIGHLIGHTS**

**V103 — ATLANTA — SCOTTY ANDREWS, PD**

HOTS: Manhattan Transfer, D. Summer, G. Knight & The Pips, L. Kirton, Serge, B. Gardner, Clark Sisters, Jarreau, P. Bailey, Imagination, Klique, Kashif, West Street Mob, Gap Band. ADDS: D. Sanborn, L. Murdock, D. Ross, S. Mendes, Madonna, One Way, Wham! U.K., Tom Tom Club, C. Jankel, J. Gill, G. Green, B. Wright.

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

HOTS: R. James, Zapp, G. Knight & The Pips, S. Mills, P. Bailey, Freeez, Rufus & C. Khan, H. Hancock, S.O.S. Band, Klique, A. Cymone, S. Lattisaw, Shalamar, Glass, J. Osborne, F. Grace/Rhinestone, Project Future, P. Hyman, Prince, Slave. ADDS: Michael Jackson, T. Brown, A. Franklin, A. Baker, L. Haywood, Darnell Williams, R. Banks. LP ADDS: Starpoint, Slave.

**WILD — BOSTON — ELROY SMITH, MD — #1 — RICK JAMES**

JUMPS: 5 To 3 — J. Osborne, 7 To 4 — Rufus & C. Khan, 8 To 6 — O'Jays, 11 To 9 — Zapp, 20 To 16 — Lillo, 23 To 17 — Gap Band, 26 To 22 — S. Mills, 27 To 23 — J. Holiday, 28 To 24 — Rene & Angela, 30 To 25 — Tavares, 29 To 26 — G. Knight & The Pips, Ex To 27 — N. King, Ex To 28 — R. Dyson, Ex To 29 — L. Murdock, Ex To 30 — Slave. ADDS: Hawkeye, M. Brown, D. Brown, Manhattan Transfer, Starpoint, Natalie Cole, B. Wright. LP ADDS: B. Nunn.

**WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — RICK JAMES**

HOTS: J. Osborne, Newcleus, Gap Band, Zapp, G. Knight & The Pips, Planet Patrol, S. Mills, K. Blow, Lakeside, Kashif, Maze, Klique, R. Dyson, Cashmere, D. Summer, Mary Jane Girls, S.O.S. Band, P. Bryson/R. Flack, Ashford & Simpson. ADDS: T. Browne, A. Franklin, L. Rawls, Jones Girls, T. Marie, Rene & Angela, D. Ross, B. Marley, J.T., A. McKay, Omni. LP ADDS: Bohannon, Commodores, Tavares, Ashford & Simpson.

**WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — KLIQUE**

HOTS: Zapp, S. Mills, Champaign, O'Jays, Gap Band, Tavares, D. Williams, L. Jackson, R. Crawford, G. Knight & The Pips, D. Summer, A. Franklin. ADDS: Manhattan Transfer, Dayton, L. Haywood, Commodores, T. Davis, B. Griffin, N. Cole, Mtume, A. Silas, J. Osborne, Shalamar. LP ADDS: Sister Sledge.

**WBMX — CHICAGO — LEE MICHAELS, PD — #1 — RICK JAMES**

HOTS: Gap Band, Rufus & C. Khan, P. Bailey, H. Hancock, Clark Sisters, J. Osborne, Mary Jane Girls, P. Bryson/R. Flack, Ashford & Simpson, Lillo, Serge, Yaz, Zapp, Kashif, Klique, O'Jays, H. Ray, G. Knight & The Pips, L. Kirton, Whispers, Liquid Gold, Unique, Lakeside. ADDS: Hot Streak, M. Wycoff, T. Davis. LP ADDS: Rufus & C. Khan, S. Mills, A. Baker, Gap Band, P. Bailey, S. Robinson, Ashford & Simpson, Eurythmics.

**WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — RICK JAMES**

HOTS: Lillo, Zapp, Slave, Stone City Band, S.O.S. Band, G. Benson, Rene & Angela, Klique, L. Murdock, H. Hancock, R. Dyson, P. Bailey, Serge, S. Lattisaw, J. Osborne, Maze, L. Kirton, P. Bryson/R. Flack, Rufus & C. Khan, Ashford & Simpson, Kashif, Mary Jane Girls, L. Richie. ADDS: Third World, Tavares, M. Wycoff, Manhattan Transfer, Starpoint, Ashford & Simpson, D. Sanborn. LP ADDS: Third World, Ashford & Simpson.

**WCIN — CINCINNATI — SID KENNEDY, MD — #1 — H. HANCOCK**

HOTS: R. James, P. Bryson/R. Flack, S.O.S. Band, Gap Band, Isley Brothers, G. Benson, Rufus & C. Khan, Ashford & Simpson, G. Knight & The Pips, S. Lattisaw, Zapp, Lillo. ADDS: A. Franklin, Shannon, Motor City Crew, Skyy, N. Cole.

**WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — G. KNIGHT & THE PIPS**

HOTS: Klique, Zapp, J. Osborne, R. James, Clark Sisters, H. Hancock, Rufus & C. Khan, Mary Jane Girls, J. Holiday, S.O.S. Band, Kashif, Gap Band, Ashford & Simpson, Maze, G. Benson, A. Baker, P. Bailey, L. Richie, D. Summer, Prince. ADDS: Commodores, Manhattan Transfer, Spandau Ballet, M. Brown, Mtume, Lakeside, A. Franklin, Jones Girls, Dayton.

**WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND**

HOTS: D. Williams, Zapp, H. Hancock, Klique, L. Jackson, Lillo, Rufus & C. Khan, G. Benson, Whispers, Mary Jane Girls, S. Christopher, L. Kirton, J. Holiday, Tavares, O'Jays, Manhattan Transfer, Junior, P. Hyman, D. Summer. ADDS: R. Banks, One Way, Dr. Jeckyll & Mr. Hyde, A. Franklin, Commodores, Skyy, Rene & Angela, Manhattans. LP ADDS: Ashford & Simpson.

**WGPR — DETROIT — JOE SPENCER, PD — #1 — RICK JAMES**

HOTS: Rufus & C. Khan, Zapp, H. Hancock, A. Baker, Klique, New Edition, Junior, O'Jays, J. Osborne. ADDS: B. Williams, High Fashion, A. Franklin, T. Browne, Manhattans, Y. Gage, G. Green, Chaz Jenkel, Royal Cash, K-9 Corps, Hot Streak, L. Burgess. LP ADDS: Commodores, Third World, B. Nunn, F. Joli.

**WJLB — DETROIT — J. MICHAEL MCKAY, MD**

HOTS: Isley Brothers, Mary Jane Girls, Freeez, Midnight Star, G. Knight & The Pips, S.O.S. Band, R. James, A. Franklin, The Manhattans, H. Hancock, Rufus & C. Khan, Clark Sisters, Zapp. ADDS: A. Franklin, R. Banks, L. Richie, R. Dyson, Mtume, G. Benson.

**KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — KLIQUE**

HOTS: G. Knight & The Pips, S.O.S. Band, Zapp, Newcleus, Sexual Harassment, Rufus & C. Khan, Gap Band, N. Hendryx, H. Hancock, Run D.M.C., J. Osborne, Clark Sisters, Project Future, P. Bryson/R. Flack, Midnight Star, Ashford & Simpson, New Edition, A. Franklin, Michael Jackson. ADDS: S. Mills, R. Crawford, A. Franklin, Midnight Star.

**WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — RICK JAMES**

HOTS: H. Hancock, Zapp, G. Knight & The Pips, P. Bailey, Freeez, Klique, S. Mills, Gap Band, J. Holiday, L. Jackson, Whispers, R. Crawford, Slave, Wuf Ticket, Sugar Hill Gang, L. Kirton, G. Duke, ElektriK Dred, G. Benson, A. Cymone. ADDS: D. Williams, D. Ross, R. Banks, Royal Cash, T. Marie, Kashif, Unique, T. Browne. LP ADDS: Commodores, NYC Peech Boys, Slave, B. Nunn, Active Force, C. Jankel, A. Cymone, B. James.

**KGFJ — LOS ANGELES — LIDIA NICOLE, MD — #1 — J. OSBORNE**

HOTS: A. Baker, R. James, Klique, Rufus, Zapp, Ashford & Simpson, Mary Jane Girls, S. Mills, Run D.M.C., G. Knight & The Pips, G. Benson, Freeez, F. Henderson, L. Jackson, J. Holiday, R. Dyson, Tavares, Kashif, P. Bailey. ADDS: Aqua People, T. Marie, Atlantic Starr, Meco, Lakeside, B. Wright. LP ADDS: D. Ross, A. King, Junior, Spyro Gyra, G. Knight & The Pips.

**WLOU — LOUISVILLE — BILL PRICE, PD — #1 — GAP BAND**

HOTS: P. Bailey, New Edition, Planet Patrol, H. Hancock, Kashif, G. Knight & The Pips, Freeez, Clark Sisters, Cameo, Zapp, G. Benson, Cybotron, M. Stewart, D. Williams, General Caine, Tavares, R.J. Smith, Slave, S. Christopher, D. Summer. ADDS: Junior, B. Nunn, A. Franklin, L. Richie, T. Davis, Lakeside, R. Banks, A. Cymone. LP ADDS: Ashford & Simpson.

**WDIA — MEMPHIS — BOBBY O'DAY, PD**

HOTS: Gap Band, A. Franklin, G. Knight & The Pips, R. James, Rufus & C. Khan, Zapp, New Edition,

Clark Sisters. ADDS: Ladies' Choice, L. Richie, Manhattans, Sister Sledge, T. Marie, West Street Mob, Lillo. LP ADDS: G. Knight & The Pips, J. Osborne, One Way, Zapp.

**WLUM-FM — MILWAUKEE — RICH GUZMAN, PD — #1 — B. TYLER**

HOTS: R. James, Zapp, New Edition, S.O.S. Band, Human League, Gap Band, Prince, Klique, G. Knight & The Pips, D. Summer, P. Bryson/R. Flack, Isley Brothers. ADDS: L. Richie, Mtume, Lakeside, Rufus & C. Khan.

**WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — RICK JAMES**

HOTS: Rufus & C. Khan, S.O.S. Band, H. Hancock, P. Bailey, Motivation, S. Mills, Ashford & Simpson, Gap Band, P. Bryson/R. Flack, D. Williams, R. Dyson, Maze, Cheri, Klique, O'Jays, L. Richie, Mtume, Serge, B.B.&Q. Band. ADDS: One Way, T. Marie, R. Banks, Sister Sledge, Mahattans, T. Davis, D. Ross, Jones Girls. LP ADDS: Rufus.

**WRKS — NEW YORK — BARRY MAYO, PD — #1 — STACY LATTISAW**

JUMPS: 5 To 2 — Isley Brothers, 7 To 4 — R. James, 8 To 5 — Michael Jackson, 12 To 6 — P. Bryson/R. Flack, 11 To 9 — Lillo, 21 To 11 — Madonna, 29 To 12 — B. Joel, Ex To 17 — Spandau Ballet, 28 To 22 — G. Knight & The Pips, Ex To 30 — M. Wycoff. ADDS: B. Tyler, Globe & The Wiz Kids. LP ADDS: Lillo, Tom Tom Club.

**KDIA — OAKLAND — JEFF HARRISON, PD — #1 — G. KNIGHT & THE PIPS**

HOTS: A. Baker, Klique, Gap Band, New Edition, Shalamar, J. Holiday, J. Osborne, R. Crawford, P. Bailey, Rufus & C. Khan, S. Mills, Ashford & Simpson. ADDS: D. Sanborn, Hiroshima, B. James, T. Marie, Sister Sledge, NYC Peech Boys. LP ADDS: NYC Peech Boys, Bob James.

**WOKB — ORLANDO — BILLIE LOVE, PD — #1 — GAP BAND**

JUMPS: 5 To 2 — G. Knight & The Pips, 7 To 3 — H. Hancock, 8 To 4 — P. Bryson/R. Flack, 10 To 5 — Zapp, 11 To 6 — P. Bailey, 12 To 9 — Glass, 13 To 10 — Rufus & C. Khan, 22 To 11 — Planet Patrol, 19 To 10 — C.O.D., 18 To 13 — Klique, 31 To 14 — R. Dyson, 20 To 15 — D. Williams, 30 To 16 — S. Mills, 36 To 18 — G. Benson, 26 To 19 — Lillo, 23 To 20 — L. Jackson, 25 To 21 — Change, 28 To 22 — Kashif, 41 To 23 — R. Crawford, Ex To 24 — Commodores, Ex To 26 — L. Richie, 37 To 27 — Project Future, Ex To 28 — Mtume, 32 To 29 — D. Summer, 42 To 30 — L. Kirton, 39 To 31 — J. Gill, 40 To 35 — Starpoint, 50 To 39 — Slave, Ex To 38 — J. Holiday, Ex To 39 — Lipps, inc., 48 To 44 — O. Liggett, 49 To 42 — Whispers, Ex To 43 — Invisible Man's Band, Ex To 44 — Bohannon, Ex To 47 — Liquid Gold, Ex To 48 — Serge. ADDS: M. Scott, Orbit, Tavares, G. Green, Dayton, Cybotron, P-Funk All-Stars, West Street Mob. LP ADDS: Tavares, Lillo.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — R. JAMES**

HOTS: Rufus & C. Khan, J. Osborne, S.O.S. Band, Gap Band, Mary Jane Girls, R. Dyson, S. Lattisaw, New Edition, G. Knight & The Pips, West Street Mob, L. Richie, O'Jays, Sugar Hill Gang, G. Benson, P. Bailey, L. Jackson, Serge, K-9 Corps, Planet Patrol. ADDS: Skyy, Brass Construction, J. Ingram, D. Ross, J. McClain, C. Hairston, Globe & Whiz Kids, G. Fleming, Jones Girls.

**KUKQ — PHOENIX — RICK NUNN, PD — #1 — RICK JAMES**

HOTS: H. Hancock, Zapp, Klique, One Way, Gap Band, G. Knight & The Pips, Rufus & C. Khan, Stone City Band, New Edition, Wham! U.K. ADDS: Commodores, Talking Heads, J. Jett & The Blackhearts, Manhattan Transfer, El Chicano, Manhattans, F. Henderson, Tavares, L. Kirton, R. Dyson, B. Wright, O'Jays, J. Chingas, P-Funk All-Stars, Klymaxx, J. Holiday, Lillo, A. Baker, Newcleus, A. Cymone, L. Richie, D. Summer, Junior. LP ADDS: R. James, Zapp, Gap Band.

**WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — RICK JAMES**

HOTS: Rufus & C. Khan, H. Hancock, Lillo, D. Summer, R. Crawford, Kashif, J. Holiday, Reddings, Junior, Collage. ADDS: L. Richie, Tavares, A. Franklin, Dayton, Ladies' Choice, R. Cason, West Street Mob.

**WLLC — RALEIGH — CHESTER DAVIS, PD — #1 — HERBIE HANCOCK**

HOTS: R. James, G. Knight & The Pips, G. Benson, New Edition, S. Mills, Lakeside, S.O.S. Band, Sugar Hill Gang, K. Blow. ADDS: T. Browne, A. Franklin, Rene & Angela, Pretty Boys, F. Henderson, J.J. Wright. LP ADDS: Ashford & Simpson, Commodores, B. Nunn.

**WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — RICK JAMES**

HOTS: J. Osborne, Slingshot, New Edition, Gap Band, Mtume, Kashif, S. Mills, H. Hancock, Ashford & Simpson, G. Benson, D. Williams, G. Knight & The Pips, Klique, P. Bailey, Rufus & C. Khan, A. Baker, Newcleus, Whispers, P. Hyman. ADDS: Ladies' Choice, Manhattan Transfer, M. Scott, D. Summer, J.W. Wade, Comateens, Dayton, L. Richie, A. Franklin, M. Sterling, Slave, F. Henderson. LP ADDS: S. Mills, Shalamar, Rufus & C. Khan.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — RICK JAMES**

HOTS: J. Osborne, Rufus & C. Khan, H. Hancock, S.O.S. Band, Michael Jackson, G. Knight & The Pips, A. Baker, Gap Band, Zapp, P. Bailey, L. Jackson, New Edition, Klique, Ashford & Simpson, S. Mills, D. Williams, G. Benson, R. Crawford, Tavares, J. Holiday. ADDS: Kashif, T. Marie, T. Davis, EBN/OZN, A. Franklin, Dayton, G. Green, Planet Patrol, The Manhattans, D. Ross. LP ADDS: Gap Band.

**WSOK — SAVANNAH — JAY BRYANT, PD — #1 — RICK JAMES**

JUMPS: 10 To 7 — Mary Jane Girls, 12 To 9 — Klique, 14 To 10 — R. Dyson, 15 To 11 — S. Mills, 18 To 12 — Glass, 17 To 13 — A. Baker, 19 To 14 — Rufus & C. Khan, 20 To 15 — G. Benson, 26 To 17 — Commodores, 24 To 19 — J. Holiday, 23 To 20 — B. Nunn, 25 To 21 — D. Summer, 28 To 22 — Tavares, 30 To 23 — Jones Girls, 27 To 24 — R. Crawford, 29 To 26 — B.B.&Q. Band. ADDS: Michael Jackson, D. Sanborn, L. Richie, One Way, Manhattans. LP ADDS: Commodores, Klique.

**KOKA — SHREVEPORT — SUNROSE TUTLEDGE, PD — #1 — GAP BAND**

HOTS: R. James, Lakeside, Zapp, New Edition, P. Bryson/R. Flack, G. Knight & The Pips, H. Hancock, Mary Jane Girls, Klique, S. Christopher, J.W. Wade, Rufus & C. Khan, L. Jackson, Planet Patrol, Clark Sisters, P. Bailey, D. Ross, Mtume, R. Cason, S. Mills, D. Williams, Tavares, L. Kirton, O'Jays. ADDS: Commodores, L. Richie, Jones Girls, T. Marie, The Manhattans, G. Green, T. Davis, J. Tucker, Jarreau. LP ADDS: H. Hancock, Zapp, Rufus & C. Khan, Gap Band, N. Cole, Ashford & Simpson, L. Carlton.

**WWDM — SUMTER — KEVIN FLEMING, PD — #1 — RICK JAMES**

HOTS: L. Jackson, J. Osborne, S.O.S. Band, H. Hancock, Gap Band, M. Wycoff, Kashif, S. Mills, R. Crawford, R. Dyson, Klique, P. Bailey, L. Richie, Mtume. ADDS: Stone City Band, Dayton, Orbit, Lakeside, New Horizons, R. Cason, Dr. Jeckyll & Mr. Hyde, M. Sterling, Third World, M. Scott. LP ADD Lillo.

**WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — NEW EDITION**

HOTS: D. Summer, Michael Jackson, Slingshot, S.O.S. Band, Midnight Star, Rufus & C. Khan, H. Hancock, K. Blow, R. James, Gap Band, J. Osborne, Human League, Mary Jane Girls, Shalamar, D. Ross, L. Richie, Manhattans, J. Holiday, Jarreau, Freeez, Ashford & Simpson. ADDS: T. Marie, Slave, Klymaxx. LP ADD: Third World.



## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — Bernardo Bergeret, who till recently handled the Records Division of TV channel ATC, entered a partnership with record producer Alberto Ohanian and manager and impresario Carlos Inurrigarro to start a new record company, based on the indie productions Ohanian has been releasing in the past. The most recent release by Ohanian has been "Mondo di Cromo," which marks the return to activity of rock star Luis Alberto Spinetta.

Spanish label Hispavox has been experiencing the separate licensing of artists of its catalog in this market, and the latest news are that Sicamericana has re-released one of the "Poemas y Canciones" albums by Alberto Cortez, who it is deemed will return to Argentina early next year, and RCA has been releasing the recordings by Raphael and now chanteuse Jeannette. The label, based in Madrid, has been eager in the past to back these releases with personal visits of the artists, but the depression in the local market has been curtailing such promotional actions; a visit by Raphael has been due for several months.

CBS has released a new album by chanter and composer Piero, who recently won a Prensario award at the 1982 polls conducted by this local trade paper. The title is "Para El Pueblo..." and is referred to as an album with politically minded songs that was recorded by the artist in 1973 and afterwards deleted from the catalogs; the coming elections look like a good moment for this repertoire. EMI has also re-released an album initially pressed (50 copies were made at that moment) in 1973, with excerpts from interviews to political leader Juan Domingo Peron during his previous exile in Spain.

PolyGram reports very good results for the promo campaign of "Flashdance," in tie with the film distributor and sportswear manufacturer Fiorucci. The film is a box office smash and the album is currently heading the local charts; the music from "Flashdance" is being used at discotheques, which also helps. In the local field, label execs pointed to **Cash Box** that the Valeria Lynch album is still selling extremely well, and it is considered that the lark is definitely a solid name in the local scene. Valeria started promoting this album with a series of concerts in Mar del Plata, Argentina's main summer resort, at the end of 1982, and toured the country during the first half of 1983.

Microfon is releasing a new volume of the "15 Maximos" series, a combined effort among RCA, PolyGram and the label headed by Mario Kaminsky. The idea of these albums (there is another series, industry-wide) is to enhance the appeal of records in general by launching compilations with repertoire from different

companies, thus enabling gathering the hits from several of them. In this case, Microfon has selected songs in English, based on the estimation that there are already several compiled LPs in Spanish in the market. **miguel smlrnof**

### Canada

**TORONTO** — Rough Trade opened the two Toronto David Bowie shows, playing before more than 100,000 people, their largest crowds to date. The band then went out west with Bowie to open for him in Vancouver, where the concert was taped for pay-TV showing later this year. They may also accompany Bowie to Japan and Australia but that's still being negotiated. Meanwhile in Canada, Rough Trade's latest album "Weapons," has just been released and the single of the same name is already receiving a lot of radio attention. "Weapons" was to be released in the U.S. on Boardwalk Records, but it was put on hold when Boardwalk folded... Loverboy's, "Keep It Up" album was recently certified platinum for Canadian sales of more than 100,000 units. The boys were presented with their platinum discs when they headlined at the Canadian National Exhibition Grandstand... Attic Records heavy metal ensemble, Anvil made their first stop in Japan to headline five concerts in Tokyo, Osaka and Nagoya. Their latest LP, "Forged In Fire," on Polydor Japan, has been well received over there... The Nylons have just hit platinum with worldwide sales of over 100,000 units for their album "One Size Fits All." The a capella outfit will be opening for The Little River Band on a tour of the Mid-Western U.S. as well as headlining a few shows of their own... Rush, Canada's foremost exponents of heavy metal have just finished five sold-out nights at Radio City Music Hall in New York. The band is also in pre-production for a new album that should hit the stores by early spring... Bruce Cockburn heads off to New Zealand for a mini-concert tour to promote the release of his latest album over there, "The Trouble With Normal." Raffi, Canada's renowned singer and writer of children's music is currently touring the U.S. Mid-West and then heading down the West Coast where he'll wind up the tour on Nov. 6, at the Ventura College Theatre in Ventura, California... The Canadian Radio and Television Telecommunications Commission recently approved the purchase of CFNY-FM by Selkirk Communications Limited. Their first priority will be to move the station's transmitter to the top of the CN tower to provide the Toronto area with a quality signal. The station will continue with their alternative format of new music programming... Meanwhile on the other side of the spectrum, 1050 CHUM became Toronto's first AM station to begin broadcasting in stereo. After exhaustive testing the station

decided to go with Kahn/Hazeltine Independent Sidehand Stereo System... Red Rider is back in the studio working on a follow up album to "Naruda," while Nick Ronson is producing Lisa del Bello's upcoming LP. **Jan plater**

### United Kingdom

**LONDON** — The Everly Brothers gave a press conference prior to their reunion appearance at the Royal Albert Hall. This concert was the first time in ten years the brothers have sung together and it is regarded as a great personal reunion as well as a professional one.

Phil Everly told **Cash Box**, "You can't sing together unless you have personal reconciliation. Basically this is an event for us. We have no long range plans apart from the concert."

The shows on September 22 and 23 were filmed for U.S. cable TV. The brothers deny accusations that this reunion is purely for financial gain. They claim they would have done a world tour if that had been the case. They have no plans for any more touring or recording ventures, although a live album of the Albert Hall concert will be released. It will include some previously unrecorded songs, but they have no newly written material.

Also in town this week was John Travolta, for the premiere in the U.K. of his latest film *Staying Alive*. He chatted with **Cash Box** openly and articulately. It was refreshing to denote the real life character is a lot more sensitive than the one portrayed in the film, and he must be respected for his honest and direct handling of the British press. He is planning to start work on his new film *Fire*, where he plays the part of a rock star. The film premiere coincides with the U.K. release of the *Staying Alive* soundtrack on RSO Records.

U.K. record and tape sales improved for the second quarter of 1983. The total value delivered to the trade has risen by 8 per cent, cassette sales are up 23 per cent, and the LP decline has been arrested.

The value of singles deliveries has risen by 5 per cent, though volume dropped 7 per cent below the same period last year. This is because more 12-inch singles are being sold, costing about double the price of seven-inch singles, while seven-inch sales have dropped.

Culture Club has now confirmed two special Christmas London shows. These dates will be the culmination of its UK and European tour. Their new single "Karma Chameleon" has charted at number three on the first week of release.

The forthcoming album *Colour by Numbers* is released on Virgin shortly after the UK tour finishes on October 10.

Bow Wow Wow have split up — The three founding members have asked vocalist Annabella to leave the group. They

have worked together for three years with great success, however the male contingent of the group felt it was time to move on creatively in the absence of Annabella. They are currently rehearsing new material and auditioning for new members of the band.

Annabella Lwin will now pursue a solo career. The rest of the group will retain the name Bow Wow Wow.

Christopher Cross has been forced to cancel his UK tour. The decision was made after the discovery of nodes on the singer's throat. He will soon be in the hospital for corrective surgery. It is not likely that his dates in the UK will be rearranged before the new year.

Tracey Ullman releases her follow up to her top five hit "Breakaway," the new single on Stiff Records, called "They Don't Know." Before going into the studio Tracey was busy working on Paul McCartney's new film *Give My Regards To Broad St.* which is due for release later this year; McCartney repays the compliment by making a cameo appearance in Tracey's latest video.

The Cocteau Twins and Modern English and Colour Box have combined for a one off project under the name of This Mortal Coil, and have released their version of Tim Buckley's "Song To The Siren," on the A-side of the single.

It has been a slow year for PolyGram so far, but managing director A.J. Morris promised that the autumn will be the best Polydor has ever had backed by a wealth of new product.

One of the biggest selling albums is expected to be the double retrospective of The Jam. Other new product comes from Siouxsie and The Banshees, The Cure and Haircut 100. Orange Juice and Shakatak also have albums out in November.

New projects for Polydor include songwriter/performer Peter Godwin, who had a track on the last David Bowie album. He debuts with a single, "Art Of Love."

On the E.G. label there is a promise of a Bryan Ferry LP for 1984. On the London Records label there is a lot of fresh new talent including The Walkers and Carmel, who will follow up her first single with an album for January release. Blancmange are currently working on a new album with New York disco producer John Luongo.

Phonogram product previewed at the PolyGram conference include the solo album by Soft Cell's David Hall entitled "Strict Tempo," and new product by Kiss, Black Sabbath and Kool and the Gang. Singles from the label include Donna Summer's "Unconditional Love" and the third single from Elton John's "Too Low For Zero" album.

In November there will be a new album from Status Quo and the long awaited follow-up to ABC's "Lexicon of Love."

**chrissy lley**

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 *Flashdance* — Irene Cara — PolyGram
- 2 *Fame* — Irene Cara — PolyGram
- 3 *Paraiso* — Pomada — RCA
- 4 *Y Como Es El* — Jose Luis Perales — Music Hall
- 5 *Olvidame* — Pimpinela — CBS
- 6 *Directo Al Corazon* — Luis Miguel — EMI
- 7 *Culpable Soy Yo* — Jose Luis Rodriguez — CBS
- 8 *De Repente Sola* — Cacho Castana — RCA
- 9 *Camblas Mi Amor* — Valeria Lynch — PolyGram
- 10 *Nostalgia* — Daniel Magal — Music Hall

#### TOP TEN LPs

- 1 *Flashdance* — Soundtrack — PolyGram
- 2 *Alejandro Lerner* — Alejandro Lerner — Musidisc/Distribuidora Belgrano
- 3 *Pimpinela* — Pimpinela — CBS
- 4 *The Kids From Fame* — various artists — RCA
- 5 *Superdisco* — various artists — RCA
- 6 *Directo Al Corazon* — Luis Miguel — EMI
- 7 *Cada Loco Con Su Tema* — Joan Manuel Serrat — Ariola/Microfon
- 8 *Reunion En Libertad* — various artists — RCA
- 9 *The Final Cut* — Pink Floyd — CBS
- 10 *Dance Time* — various artists — CBS

—Prensario

### Italy

#### TOP TEN 45s

- 1 *Vamos A La Playa* — M&J Rigeira — CGD
- 2 *I Like Chopin* — Gazebo — Baby
- 3 *Sunshine Reggae* — Laid Back — Atlas
- 4 *Every Breath You Take* — Police — CBS/A&M
- 5 *Rocking Rolling* — Scialpi — RCA
- 6 *Juliet* — Robin Gibb — PolyGram/Polydor
- 7 *Tropicana* — Gruppo Italiano — Ricordi
- 8 *Amore Disperato* — Nada — EMI
- 9 *Moonlight Shadow* — Mike Oldfield — Virgin
- 10 *Nell' Arla* — Marcella Bella — CBS

#### TOP TEN LPs

- 1 *Mixage* — various artists — Baby
- 2 *Synchronicity* — Police — CBS/A&M
- 3 *Crises* — Mike Oldfield — Virgin
- 4 *Tre* — Teresa De Sio — PolyGram/Philips
- 5 *Festivalbar '83* — various artists — RCA
- 6 *1983* — Lucio Dalla — RCA
- 7 *Disco Samba* — various artists — Baby
- 8 *Bollicine* — Vasco Rossi — Carosello
- 9 *Calore* — Renato Zero — RCA/Zerolandia
- 10 *16 Rounds vol. 3* — various artists — CGD

—Musica e Dischi

### Great Britain

#### TOP TEN 45s

- 1 *Karma Chameleon* — Culture Club — Virgin
- 2 *Red Red Wine* — UB40 — DEP Int'l
- 3 *Tonight I Celebrate My Love* — Peabo Bryson/Roberta Flack — Capitol
- 4 *Mama* — Genesis — Charisma
- 5 *Come Back And Stay* — Paul Young — CBS
- 6 *Dolce Vita* — Ryan Paris — Clever/Carrere
- 7 *Chance* — Big Country — Mercury
- 8 *All Rag Blues* — Status Quo — Vertigo
- 9 *The Sun Goes Down (Living It Up)* — Level 42 — Polydor
- 10 *Walking In The Rain* — Modern Romance — WEA

#### TOP TEN LPs

- 1 *Standing In The Light* — Level 42 — Polydor
- 2 *No Parlez* — Paul Young — CBS
- 3 *Eighteen Greatest Hits* — Michael Jackson & The Jackson Five — Telstar
- 4 *The Crossing* — Big Country — Mercury
- 5 *Fantastic* — Wham! — Innervation
- 6 *True* — Spandau Ballet — Reformation
- 7 *Flick Of The Switch* — AC/DC — Atlantic
- 8 *Construction Time Again* — Depeche Mode — Mute
- 9 *The Very Best Of The Beach Boys* — Capitol
- 10 *Thriller* — Michael Jackson — Epic

—Melody Maker



# CASHBOX TOP 100 ALBUMS

October 1, 1983

| Title, Artist, Label, Number, Distributor   | Weeks On |       | Title, Artist, Label, Number, Distributor   | Weeks On |       | Title, Artist, Label, Number, Distributor  | Weeks On |        |
|---|----------|-------|---|----------|-------|--|----------|--------|
|   | 9/24     | Chart |   | 9/24     | Chart |  | 9/24     | Chart  |
| <b>1 SYNCHRONICITY</b><br>THE POLICE (A&M SP-3735) RCA                                  | 8.98     | 1 14  | <b>34 NO PARKING ON THE DANCE FLOOR</b><br>MIDNIGHT STAR (Solar/Elektra 9 60241) WEA            | 8.98     | 36 13 | <b>67 CLOSE TO THE BONE</b><br>TOM TOM CLUB (Sire 9 23916) WEA                       | 8.98     | 61 7   |
| <b>2 THRILLER</b><br>MICHAEL JACKSON (Epic OE 38112) CBS                                | —        | 2 41  | <b>35 IN YOUR EYES</b><br>GEORGE BENSON (Warner Bros. 9 23744-1) WEA                            | 8.98     | 34 16 | <b>68 HOLY DIVER</b><br>DIO (Warner Bros. 9 23836-1) WEA                             | 8.98     | 70 15  |
| <b>3 FLASHDANCE</b><br>ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL               | 9.98     | 3 23  | <b>36 KISSING TO BE CLEVER</b><br>CULTURE CLUB (Virgin/Epic ARE 38398) CBS                      | —        | 31 44 | <b>69 GET IT RIGHT</b><br>ARETHA FRANKLIN (Arista AL8-8019) RCA                      | 8.98     | 66 11  |
| <b>4 PYROMANIA</b><br>DEF LEPPARD (Mercury 810 492-1 M-1) POL                           | 8.98     | 4 34  | <b>37 THE LOOK</b><br>SHALAMAR (Solar/Elektra 9 60239) WEA                                      | 8.98     | 39 9  | <b>70 BODY WISHES</b><br>ROD STEWART (Warner Bros. 9 23877-1) WEA                    | 8.98     | 58 15  |
| <b>5 ALPHA</b><br>ASIA (Geffen GHS 4008) WEA  | 8.98     | 5 6   | <b>38 TEXAS FLOOD</b><br>STEVIE RAY VAUGHAN (Epic BFE 38734) CBS                                | —        | 37 14 | <b>71 THE HURTING</b><br>TEARS FOR FEARS (Mercury 811 039-1 M-1) POL                 | 8.98     | 73 21  |
| <b>6 AN INNOCENT MAN</b><br>BILLY JOEL (Columbia OC 38873) CBS                          | —        | 6 7   | <b>39 PASSIONWORKS</b><br>HEART (Epic OE 38800) CBS   | —        | 49 4  | <b>72 LIONEL RICHIE</b><br>(Motown 6007ML) MCA                                       | 8.98     | 72 50  |
| <b>7 THE WILD HEART</b><br>STEVIE NICKS (Modern/Atco 90084-1) WEA                       | 8.98     | 7 14  | <b>40 ZAPP III</b><br>ZAPP (Warner Bros. 9 23875-1) WEA   | 8.98     | 46 5  | <b>73 TAKE ANOTHER PICTURE</b><br>QUARTERFLASH (Geffen GHS 4011) WEA                 | 8.98     | 68 13  |
| <b>8 LAWYERS IN LOVE</b><br>JACKSON BROWNE (Asylum 9 60268-1) WEA                       | 8.98     | 8 7   | <b>41 STAY WITH ME TONIGHT</b><br>JEFFREY OSBORNE (AIM SP-4940) RCA                             | 8.98     | 42 8  | <b>74 BETWEEN THE SHEETS</b><br>THE ISLEY BROTHERS (T-Neck FZ 18674) CBS             | —        | 71 19  |
| <b>9 THE PRINCIPLE OF MOMENTS</b><br>ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA   | 8.98     | 9 10  | <b>42 THE GAP BAND V — JAMMIN'</b><br>THE GAP BAND (Total Experience TE-1-3004) POL             | 8.98     | 54 3  | <b>75 PANCHO &amp; LEFTY</b><br>MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS      | —        | 74 36  |
| <b>10 FASTER THAN THE SPEED OF NIGHT</b><br>BONNIE TYLER (Columbia BFC 38710) CBS       | —        | 13 8  | <b>43 DURAN DURAN</b><br>(Capitol ST-12158) CAP   | 8.98     | 38 16 | <b>76 KILLER ON THE RAMPAGE</b><br>EDDY GRANT (Ice/Portrait B6R 38554) CBS           | —        | 69 24  |
| <b>11 LET'S DANCE</b><br>DAVID BOWIE (EMI America SP-17093) CAP                         | 8.98     | 11 23 | <b>44 TRUE</b><br>SPANDAU BALLET (Chrysalis B6V 41403) CBS                                      | —        | 59 4  | <b>77 SERGIO MENDES</b><br>(A&M SP-4937) RCA   | 8.98     | 76 21  |
| <b>12 REACH THE BEACH</b><br>THE FIXX (MCA-39001) MCA                                   | 6.98     | 12 20 | <b>45 LIVING IN OZ</b><br>RICK SPRINGFIELD (RCA AFL1-4680) RCA                                  | 8.98     | 47 23 | <b>78 TOO LOW FOR ZERO</b><br>ELTON JOHN (Geffen GHS 4006) WEA                       | 8.98     | 75 17  |
| <b>13 FLICK OF THE SWITCH</b><br>AC/DC (Atlantic 7 80100-1) WEA                         | 8.98     | 16 4  | <b>46 EVERYBODY'S ROCKIN'/NEIL &amp; THE SHOCKING PINKS</b><br>NEIL YOUNG (Geffen GHS 4013) WEA | 8.98     | 40 7  | <b>79 JARREAU</b><br>(Warner Bros. 9 23801-1) WEA                                    | 8.98     | 78 25  |
| <b>14 METAL HEALTH</b><br>QUIET RIOT (Pasha VFZ 38442) CBS                              | —        | 17 26 | <b>47 PIECE OF MIND</b><br>IRON MAIDEN (Capitol ST-12274) CAP                                   | 8.98     | 43 18 | <b>80 KILROY WAS HERE</b><br>STYX (A&M SP-3734) RCA                                  | 8.98     | 77 29  |
| <b>15 RANT N' RAVE WITH THE STRAY CATS</b><br>STRAY CATS (EMI America SO-17102) CAP     | 8.98     | 22 4  | <b>48 WHAT'S NEW</b><br>LINDA RONSTADT (Asylum 9 60260) WEA                                     | 8.98     | — 1   | <b>81 ARK</b><br>THE ANIMALS (I.R.S./A&M SP-70037) RCA                               | 8.98     | 83 4   |
| <b>16 STAYING ALIVE</b><br>ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL                  | 9.98     | 10 12 | <b>49 FUTURE SHOCK</b><br>HERBIE HANCOCK (Columbia FC 38814) CBS                                | —        | 63 5  | <b>82 WHAMMY!</b><br>THE B-52's (Warner Bros. 9 23819-1) WEA                         | 8.98     | 81 20  |
| <b>17 COLD BLOODED</b><br>RICK JAMES (Gordy/Motown 6043GL) MCA                          | 8.98     | 19 5  | <b>50 FASTWAY</b><br>(Columbia BFC 38662) CBS   | —        | 48 19 | <b>83 MARY JANE GIRLS</b><br>(Gordy/Motown 6040GL) MCA                               | 8.98     | 80 20  |
| <b>18 GREATEST HITS</b><br>AIR SUPPLY (Arista ALB-8024) RCA                             | 8.98     | 21 7  | <b>51 WAR</b><br>U2 (Island/Atco 7 90067) WEA   | 8.98     | 52 29 | <b>84 "ROSS"</b><br>DIANA ROSS (RCA AFL1-4677) RCA                                   | 8.98     | 67 12  |
| <b>19 RHYTHM OF YOUTH</b><br>MEN WITHOUT HATS (Backstreet BSR 39002) MCA                | 8.98     | 14 11 | <b>52 CUTS LIKE A KNIFE</b><br>BRYAN ADAMS (A&M SP-4919) RCA                                    | 8.98     | 41 33 | <b>85 JANE FONDA'S WORKOUT RECORD</b><br>(Columbia CX2 38054) CBS                    | —        | 87 71  |
| <b>20 KEEP IT UP</b><br>LOVERBOY (Columbia OC 38701) CBS                                | —        | 15 14 | <b>53 STOMPIN' AT THE SAVOY</b><br>RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA            | 11.98    | 65 5  | <b>86 OLIVIA'S GREATEST HITS VOL. 2</b><br>OLIVIA NEWTON-JOHN (MCA-5347) MCA         | 8.98     | 82 53  |
| <b>21 SPEAKING IN TONGUES</b><br>TALKING HEADS (Sire 9 23883-1) WEA                     | 8.98     | 24 15 | <b>54 VISIONS</b><br>GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS                           | 8.98     | 50 20 | <b>87 FANTASTIC</b><br>WHAM! U.K. (Columbia BFC 38911) CBS                           | —        | 100 6  |
| <b>22 ELIMINATOR</b><br>ZZ TOP (Warner Bros. 9 23774-1) WEA                             | 8.98     | 23 25 | <b>55 STATE OF CONFUSION</b><br>THE KINKS (Arista AL 8-8018) RCA                                | 8.98     | 44 17 | <b>88 WE ARE ONE</b><br>MAZE featuring FRANKIE BEVERLY (Capitol ST-12262) CAP        | 8.98     | 84 21  |
| <b>23 PUNCH THE CLOCK</b><br>ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS | —        | 18 8  | <b>56 DRASTIC MEASURES</b><br>KANSAS (CBS Associated OZ 38733) CBS                              | —        | 57 7  | <b>89 RIO</b><br>DURAN DURAN (Harvest ST-12211) CAP                                  | 8.98     | 86 51  |
| <b>24 THE PRESENT</b><br>THE MOODY BLUES (Threshold TRL-1-2902) POL                     | 8.98     | 28 3  | <b>57 ZEBRA</b><br>(Atlantic 7 80054-1) WEA   | 8.98     | 45 25 | <b>90 JULIO</b><br>JULIO IGLESIAS (Columbia FC 38640) CBS                            | —        | 88 28  |
| <b>25 SHE WORKS HARD FOR THE MONEY</b><br>DONNA SUMMER (Mercury 812 285-1 M-1) POL      | 8.98     | 25 12 | <b>58 THE CROSSING</b><br>BIG COUNTRY (Mercury 422-812 870-1 M-1) POL                           | 8.98     | 98 2  | <b>91 CITY KIDS</b><br>SPYRO GYRA (MCA-5431) MCA                                     | 8.98     | 91 9   |
| <b>26 EYES THAT SEE IN THE DARK</b><br>KENNY ROGERS (RCA AFL1-4697) RCA                 | 8.98     | 32 3  | <b>59 ON THE RISE</b><br>THE S.O.S. BAND (Tabu FZ 38697) CBS                                    | —        | 62 10 | <b>92 BRANIGAN 2</b><br>LAURA BRANIGAN (Atlantic 7 80052-1) WEA                      | 8.98     | 94 26  |
| <b>27 AFTER EIGHT</b><br>TACO (RCA PL 28520) RCA  | 8.98     | 20 13 | <b>60 H2O</b><br>DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA                                    | 8.98     | 51 49 | <b>93 THE REAL MACAW</b><br>GRAHAM PARKER (Arista AL8-8023) RCA                      | 8.98     | 95 6   |
| <b>28 SWEET DREAMS (ARE MADE OF THIS)</b><br>EURYTHMICS (RCA AFL1-4681) RCA             | 8.98     | 26 16 | <b>61 ALBUM</b><br>JOAN JETT & THE BLACKHEARTS (Blackheart 5437) MCA                            | 8.98     | 53 13 | <b>94 NAKED EYES</b><br>(EMI America ST-17089) CAP                                   | 8.98     | 96 25  |
| <b>29 CARGO</b><br>MEN AT WORK (Columbia OC 38660) CBS                                  | —        | 27 22 | <b>62 FASCINATION</b><br>THE HUMAN LEAGUE (Virgin/A&M SP-12501) RCA                             | 8.98     | 55 17 | <b>95 NEXT POSITION PLEASE</b><br>CHEAP TRICK (Epic FE 38794) CBS                    | —        | 103 4  |
| <b>30 1999</b><br>PRINCE (Warner Bros. 9 23720-1) WEA                                   | 10.98    | 30 46 | <b>63 BEST KEPT SECRET</b><br>SHEENA EASTON (EMI America ST-17101) CAP                          | 8.98     | 79 3  | <b>96 ALWAYS ON MY MIND</b><br>WILLIE NELSON (Columbia FC 37951) CBS                 | —        | 92 79  |
| <b>31 FRONTIERS</b><br>JOURNEY (Columbia OX 38504) CBS                                  | —        | 29 33 | <b>64 BUSINESS AS USUAL</b><br>MEN AT WORK (Columbia ARC 37987) CBS                             | —        | 64 65 | <b>97 HEADHUNTER</b><br>KROKUS (Arista AL 9623) RCA                                  | 8.98     | 85 25  |
| <b>32 BORN TO LOVE</b><br>PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP           | 8.98     | 33 7  | <b>65 SECRET MESSAGES</b><br>ELO (Jet OZ 38490) CBS   | —        | 60 12 | <b>98 JUICY FRUIT</b><br>MTUME (Epic FE 38588) CBS                                   | —        | 89 20  |
| <b>33 NO FRILLS</b><br>BETTE MIDLER (Atlantic 7 80070-1) WEA                            | 8.98     | 35 6  | <b>66 THE CLOSER YOU GET . . .</b><br>ALABAMA (RCA AHL1-4633) RCA                               | 8.98     | 56 29 | <b>99 LA CAGE AUX FOLLES</b><br>ORIGINAL CAST RECORDING (RCA Red Seal HBC1-4824) RCA | 8.98     | 118 3  |
|   |          |       |   |          |       | <b>100 MADNESS</b><br>(Geffen GHS 4002) WEA  | 8.98     | 102 24 |



# Cash Box Top Albums/101 to 200

October 1, 1983

| Rank | Album                                   | Artist   | Label | Weeks On Chart |
|------|---|--|-------|----------------|
| 101  | EDDIE MURPHY                            | (Columbia FC 38 180) CBS                                     | 90    | 8              |
| 102  | DIRTY LOOKS                             | JUICE NEWTON (Capitol ST-12294) CAP                          | 161   | 2              |
| 103  | BENT OUT OF SHAPE                       | RAINBOW (Mercury 815 305-1 M-1) POL                          | —     | 1              |
| 104  | MEAN STREAK                             | Y & T (A&M SP6-4960) RCA                                     | 108   | 6              |
| 105  | YOU BOUGHT IT, YOU NAME IT              | JOE WALSH (Full Moon 9 23884-1) WEA                          | 93    | 13             |
| 106  | LOVE FOR LOVE                           | WHISPERS (Soler/Elektra 9 60216-1) WEA                       | 97    | 25             |
| 107  | HIGH RISE                               | ASHFORD & SIMPSON (Capitol ST-12282) CAP                     | 125   | 3              |
| 108  | HIGH & DRY                              | DEF LEPPARD (Mercury SRM-1-4021) POL                         | 109   | 4              |
| 109  | SIXTEEN                                 | STACY LATTISAW (Cotillion/Atco 7 90106-1) WEA                | 111   | 7              |
| 110  | BLOW YOUR OWN HORN                      | HERB ALPERT (A&M SP-4949) RCA                                | 135   | 3              |
| 111  | MERCILESS                               | STEPHANIE MILLS (Ceseblence 811 364-1 M-1) POL               | 129   | 5              |
| 112  | MR. NICE GUY                            | RONNIE LAWS (Capitol ST-12261) CAP                           | 104   | 10             |
| 113  | A DECADE OF HITS                        | THE CHARLIE DANIELS BAND (Epic FE 38795) CBS                 | 99    | 12             |
| 114  | CONTINUATION                            | PHILIP BAILEY (Columbia FC 38725) CBS                        | 139   | 30             |
| 115  | MOUNTAIN MUSIC                          | ALABAMA (RCA AFL 1-4229) RCA                                 | 107   | 83             |
| 116  | RETURN OF THE JEDI                      | ORIGINAL SOUNDTRACK (RSO 811 767-1 Y-1) POL                  | 104   | 17             |
| 117  | PLAYS LIVE                              | PETER GABRIEL (Geffen 2 GHS 4012F) WEA                       | 112   | 15             |
| 118  | MURMUR                                  | R.E.M. (I.R.S./A&M SP-70804) RCA                             | 116   | 23             |
| 119  | WHITE FEATHERS                          | KAJAGOOGOO (EMI America ST-17094) CAP                        | 101   | 18             |
| 120  | ALL THIS LOVE                           | DeBARGE (Motown 6012G) MCA                                   | 117   | 36             |
| 121  | OUTSIDE INSIDE                          | THE TUBES (Capitol ST-12260) CAP                             | 105   | 26             |
| 122  | IV                                      | TOTO (Columbia FC 37728) CBS                                 | 114   | 77             |
| 123  | MIKE'S MURDER                           | ORIGINAL SOUNDTRACK — Music By Joe Jackson (A&M SP-4931) RCA | 148   | 2              |
| 124  | GIRL AT HER VOLCANO                     | RICKIE LEE JONES (Warner Bros. 9 23805-1) WEA                | 113   | 14             |
| 125  | KASHIF                                  | (Arista AL 9620) RCA   | 121   | 26             |
| 126  | FOREVER BY YOUR SIDE                    | THE MANHATTANS (Columbia FC 38600) CBS                       | 110   | 10             |
| 127  | YOU AND ME BOTH                         | YAZ (Sire 9 23903-1) WEA                                     | 115   | 9              |
| 128  | INDIVIDUAL CHOICE                       | JEAN-LUC PONTY (Atlantic 7 80098-1) WEA                      | 119   | 6              |
| 129  | GOOD FOR YOUR SOUL                      | OINGO BOINGO (A&M SP-4959) RCA                               | 131   | 6              |
| 130  | THE DISTANCE                            | BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP    | 122   | 38             |
| 131  | CANDY GIRL                              | NEW EDITION (Streetwise SWRL 3301) IND                       | 134   | 11             |
| 132  | TWANG BAR KING                          | ADRIAN BELEW (Island/Atco 7 90108-1) WEA                     | 156   | 3              |
| 133  | BLAME IT ON LOVE AND ALL THE GREAT HITS | SMOKEY ROBINSON (Temple/Motown 6064TL) MCA                   | 124   | 5              |
| 134  | CONFRONTATION                           | BOB MARLEY & THE WAILERS (Island/Atco 7 90085-1) WEA         | 126   | 16             |

| Rank | Album                        | Artist   | Label | Weeks On Chart |
|------|------------------------------|--|-------|----------------|
| 135  | GET LUCKY                    | LOVERBOY (Columbia FC 37638) CBS                           | 128   | 99             |
| 136  | LISTEN                       | A FLOCK OF SEAGULLS (Jive/Ariste JL 8-8013) RCA            | 120   | 19             |
| 137  | BILLY IDOL                   | (Chryselis FV 41402) CBS                                   | 127   | 19             |
| 138  | TRAVELS                      | PAT METHENY GROUP (ECM 23791-1) WEA                        | 137   | 16             |
| 139  | MEMORIES                     | BARBRA STREISAND (Columbia TC 37678) CBS                   | 136   | 37             |
| 140  | FIELD DAY                    | MARSHALL CRENSHAW (Warner Bros. 9 23873-1) WEA             | 132   | 16             |
| 141  | TAKE IT TO THE LIMIT         | WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562) CBS | 133   | 21             |
| 142  | BELLA DONNA                  | STEVIE NICKS (Modern/Atco MR 38-139) WEA                   | 145   | 10             |
| 143  | WAITING                      | FUN BOY THREE (Chrysalis B6V 41417) CBS                    | 130   | 10             |
| 144  | THIRD GENERATION             | HIROSHIMA (Epic FE 38708) CBS                              | 147   | 5              |
| 145  | ALL THE GOOD ONES ARE TAKEN  | IAN HUNTER (Columbia FC 38628) CBS                         | 141   | 12             |
| 146  | GOLDEN YEARS                 | DAVID BOWIE (RCA AFL 1-4792) RCA                           | 142   | 6              |
| 147  | ON THROUGH THE NIGHT         | DEF LEPPARD (Mercury SRM-1-3828) POL                       | 144   | 5              |
| 148  | PLEASURE VICTIM              | BERLIN (Geffen GHS 2036) WEA                               | 150   | 34             |
| 149  | ONE PARTICULAR HARBOUR       | JIMMY BUFFETT (MCA-5447) MCA                               | —     | 1              |
| 150  | ERROR IN THE SYSTEM          | PETER SCHILLING (Elektra 9 60265-1) WEA                    | 168   | 2              |
| 151  | ALL THE WAY STRONG           | THIRD WORLD (Columbia FC 38687) CBS                        | 161   | 2              |
| 152  | GREATEST HITS                | KENNY ROGERS (Liberty LOO-1072) CAP                        | 153   | 155            |
| 153  | BUILT FOR SPEED              | STRAY CATS (EMI America ST-17070) CAP                      | 155   | 77             |
| 154  | SHABOOH SHOBAH               | INXS (Atco 7 900721) WEA                                   | 146   | 29             |
| 155  | AEROBIC SHAPE-UP II          | JOANIE GREGGAINS (Parede/Peter Pan PA 106) IND             | 149   | 41             |
| 156  | MAMA AFRICA                  | PETER TOSH (EMI America SO 27095) CAP                      | 138   | 16             |
| 157  | 13                           | COMMODORES (Motown 8054ML) MCA                             | —     | 1              |
| 158  | YOU CAN'T STOP ROCK 'N' ROLL | TWISTED SISTER (Atlantic 7 80074-1) WEA                    | 160   | 9              |
| 159  | BAD ENUFF                    | SLAVE (Cotillion 7 90118-1) WEA                            | —     | 1              |
| 160  | OUTA HAND                    | CONEY HATCH (Mercury 812 869-1 M-1) POL                    | 162   | 5              |
| 161  | THAT'S THE WAY LOVE GOES     | MERLE HAGGARD (Epic FE 38815) CBS                          | 172   | 2              |
| 162  | HARD                         | GANG OF 4 (Warner Bros. 9 23936-1) WEA                     | —     | 1              |
| 163  | MIDNIGHT BLUE                | LOUISE TUCKER (Arista AL 8-8088) RCA                       | 157   | 7              |
| 164  | LOST IN SPACE                | JONZUN CREW (Tommy Boy TBLP 1001) IND                      | 152   | 19             |
| 165  | SHINE ON ME                  | ONE WAY (MCA-5428) MCA                                     | 140   | 11             |
| 166  | NEVER KICK A SLEEPING DOG    | MITCH RYDER (Riva RVL 7503) POL                            | 151   | 13             |
| 167  | GREATEST HITS, VOLUME II     | EDDIE RABBITT (Warner Bros. 9 23925-1) WEA                 | —     | 1              |

| Rank | Album   | Artist  | Label | Weeks On Chart |
|------|---|---|-------|----------------|
| 168  | I'M SO PROUD  | DENIECE WILLIAMS (Columbia FC 38622) CBS                          | 154   | 18             |
| 169  | WRAP YOUR ARMS AROUND ME                              | AGNETHA FALTSKOG (Polydor 813 242-1 Y-1) POL                      | —     | 1              |
| 170  | ALLIES  | CROSBY, STILLS & NASH (Atlantic 7 80075-1) WEA                    | 143   | 14             |
| 171  | MADONNA   | (Sire 9 23867-1) WEA  | 176   | 2              |
| 172  | HIGH LAND, HARD RAIN                                  | AZTEC CAMERA (Sire 9 23899-1) WEA                                 | 179   | 2              |
| 173  | YOU CAN'T FIGHT FASHION                               | MICHAEL STANLEY BAND (EMI America ST-17100) CAP                   | —     | 1              |
| 174  | PRIDE   | ROBERT PALMER (Island/Atco 7 90065-1) WEA                         | 158   | 22             |
| 175  | QUEENSRYCHE   | (EMI America DPL-19006) CAP                                       | —     | 1              |
| 176  | THE SONGSTRESS  | ANITA BAKER (Beverly Glen BG 10002) IND                           | 183   | 2              |
| 177  | NEMESIS   | AXE (Atco 7 90099-1) WEA  | 180   | 2              |
| 178  | THE FINAL CUT   | PINK FLOYD (Columbia QC 38243) CBS                                | 159   | 26             |
| 179  | PRIVATE COLLECTION                                    | JON AND VANGELIS (Polydor 813 174-1 Y-1) POL                      | 173   | 9              |
| 180  | CHARLIE   | (Mirage/Atco 7 90098-1) WEA                                       | 164   | 8              |
| 181  | SCANDAL   | (Columbia FC 38194) CBS   | 163   | 35             |
| 182  | INFORMATION   | DAVE EDMUNDS (Columbia FC 38651) CBS                              | 165   | 20             |
| 183  | LOW RIDE  | EARL KLUGH (Capitol ST-12253) CAP                                 | 169   | 23             |
| 184  | SYNCHRO SYSTEM  | KING SUNNY ADE AND HIS AFRICAN BEATS (Mengo/Island MLPS 9737) IND | 181   | 9              |
| 185  | YOUR MOVE   | AMERICA (Capitol ST-12277) CAP                                    | 167   | 9              |
| 186  | WHEN WILL I SEE YOU AGAIN                             | THE O'JAYS (Philadelphia Int'l FZ 385 18) CBS                     | 177   | 14             |
| 187  | AMERICAN FOOL   | JOHN COUGAR (Rive RVL 7501) POL                                   | 187   | 74             |
| 188  | UNTOUCHABLES  | LAKESIDE (Soler/Elektra 9 60204-1) WEA                            | 166   | 21             |
| 189  | GET NERVOUS   | PAT BENATAR (Chryselis FV 41396) CBS                              | 186   | 46             |
| 190  | GODDESS OF LOVE                                       | PHYLLIS HYMAN (Arista AL 8-8021) RCA                              | 170   | 16             |
| 191  | WE'VE GOT TONIGHT                                     | KENNY ROGERS (Liberty LO-51143) CAP                               | 185   | 30             |
| 192  | ONE NIGHT WITH A STRANGER                             | MARTIN BRILEY (Mercury 442 810 322-1 M-1) POL                     | 171   | 21             |
| 193  | WITH SYMPATHY   | MINISTRY (Arista AL 6608) RCA                                     | 182   | 17             |
| 194  | WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) | WILLIE NELSON (Columbia KC 237542) CBS                            | 190   | 107            |
| 195  | FAREWELL TOUR   | THE DOOBIE BROTHERS (Warner Bros. 9 23772-1 G) WEA                | 174   | 11             |
| 196  | FORTUNE 410   | DONNIE IRIS (MCA-5427) MCA  | 188   | 13             |
| 197  | THE GOLDEN AGE OF WIRELESS                            | THOMAS DOLBY (Capitol ST-12271) CAP                               | 193   | 27             |
| 198  | POWER AND THE GLORY                                   | SAXON (Cerrera BFZ 38719) CBS                                     | 196   | 15             |
| 199  | ESCAPE  | JOURNEY (Columbia TC 34708) CBS                                   | 194   | 113            |
| 200  | IN OUTER SPACE  | SPARKS (Atlantic 7 80055-1) WEA                                   | 197   | 24             |

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

|                      |         |                       |             |                   |         |                     |              |                       |              |                     |     |
|----------------------|---------|-----------------------|-------------|-------------------|---------|---------------------|--------------|-----------------------|--------------|---------------------|-----|
| A Flock of Seagulls  | 136     | Crenshaw, Marshall    | 140         | Hyman, Phyllis    | 190     | Marley, Bob         | 134          | Quiet Riot            | 14           | Tosh, Peter         | 156 |
| AC/DC                | 13      | Crosby, Stills & Nash | 170         | Idol, Billy       | 137     | Mary Jane Girls     | 83           | Rabbitt, Eddie        | 167          | Toto                | 122 |
| Adams, Bryan         | 52      | Culture Club          | 36          | Iglesias, Julio   | 90      | Maze                | 88           | Rainbow               | 103          | Tubes               | 121 |
| Aerobics (Greggains) | 155     | Daniels, Charlie      | 113         | INXS              | 154     | Men At Work         | 29, 64       | R.E.M.                | 118          | Tucker, Louise      | 163 |
| Air Supply           | 18      | DeBarge               | 120         | Iris, Donnie      | 196     | Men Without Hats    | 19           | Richie, Lionel        | 72           | Twisted Sister      | 158 |
| Alabama              | 66, 115 | Def Leppard           | 4, 108, 147 | Iron Maiden       | 47      | Mendes, Sergio      | 77           | Robinson, Smokey      | 133          | Tyler, Bonnie       | 10  |
| Alpert, Herb         | 110     | Dio                   | 68          | Isley Brothers    | 74      | Metheny, Pat        | 138          | Rogers, Kenny         | 26, 152, 191 | U2                  | 51  |
| America              | 185     | Dolby, Thomas         | 197         | Jackson, Michael  | 2       | Midler, Bette       | 33           | Ronstadt, Linda       | 48           | Vaughan, Stevie Ray | 38  |
| Animals              | 81      | Doobie Brothers       | 195         | James, Rick       | 79      | Midnight Star       | 34           | Ross, Diana           | 84           | Walsh, Joe          | 105 |
| Ashford & Simpson    | 107     | Duran Duran           | 43, 89      | Jarreau           | 17      | Mills, Stephanie    | 111          | Rufus & Chaka Khan    | 53           | Wham! U.K.          | 87  |
| Asia                 | 5       | Easton, Sheena        | 63          | Jett, Joan        | 61      | Ministry            | 193          | Ryder, Mitch          | 166          | Whispers            | 106 |
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# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

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

## Classified Ads Close WEDNESDAY

### COIN MACHINES

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

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**FOR SALE:** Stock Markets, Ticker Tapes, end Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Drew pcker games. Antique slots for legal areas. Call Wessick Dist. area code 304 - 292-3791. Morgantown, W. Va. 26505.

**FOR SALE:** One penny falls like new \$4,000.00. Used OK! Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D & P. MUSIC, 653 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717—848-1846.

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

**PINBALLS** — 8-Ball \$180, Black Jack \$180, Rolling Stones \$380, Silverball Mania \$360, Star Streak \$200, Strikes & Spares \$175, Supersonic \$185, Evel Knievel \$180, Lost World \$185, Power Play \$180, Harlem Globetrotters \$320, Dolly Parton \$270, Ground Shaker \$360, Mystic \$480 — Wilms Distributing N.V., Boomsesteenweg 73, 2630 Aartselaar, Belgium. Phone 00.32.3.887.68.00 — Tx 31888 (wilms b) Cable: wilmdistri antwerp. Att. H. Fornoville.

### RECORDS-MUSIC

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

**NATIONAL RECORD DISTRIBUTION** with promotion for independent labels or artists. Best prices. Call, write for details. 40 years in music industry. General Broad-casting Service, 38 Music Square East, Suite 216, Nashville, TN. 37203 (615) 242-5001.

**INDEPENDENT RECORD STORES!** We can help you help your customers! Complete selection of special products for the independent retailer. Huge cut-out selection, Buttons, patches and more! Free catalogs. **SQUARE DEAL RECORDS**, Box 1002, San Luis Obispo, CA 93406.

**JUKEBOX OPERATORS** — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644, (714) 537-5939.

**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. **DARO EXPORTS**, LDT, 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

### SERVICES COIN MACHINE

**ACE LOCKS KEYED ALIKE:** Send locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. **RANDEL LOCK SERVICE**, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.

## Gemcom In P&D Pact With Editions Berlitz

**NEW YORK** — Gemcom Inc. of Ft. Lauderdale, Fla., has pacted with Editions Berlitz to manufacture and distribute the Berlitz language record and tape product. The first language releases under the new agreement will be French, German, Spanish, Japanese, and English For Spanish, all due out within 30 days. Following within the next six months will be an additional 14 languages: Danish, Dutch, Finnish, Greek, Hebrew, Italian, Norwegian, Russian, Swedish, Latin American Spanish, Portuguese, English For French, English For German, and English For Italian.

Editions Berlitz is the Switzerland-based publishing arm of the Berlitz language schools, and is a division of the Macmillan Company. Gemcom's distributor pact calls for it to distribute Berlitz recorded product throughout the audio industry and special markets excluding the book trade, which will be serviced by Macmillan.

Berlitz language recorded product is in the form of LPs, cassettes and "Cassetepak," which include the cassette together with a 192-page phrase book.

## For The Record

**LOS ANGELES** — In a story filed in **Cash Box**, Sept. 10, regarding promotion of Compact Disc technology, Debbie Eiser was mistakenly referred to as a co-coordinator of the RIAA-sponsored Compact Disc Group (CDG). Eiser is an account executive with HWH Enterprises in New York which handles public relations for CDG. Further, the CDG presents an updated catalog of title listings four times a year as well as a list of the names and addresses of the 29 CDG hardware and software members. Finally, CDG surveyed 75 radio stations that program music from Compact Discs and found that with more than 50% of the stations responding, 98% reported favorable reaction from listeners.

## Tammy Wynette To Hold Seattle Benefit

**LOS ANGELES** — Tammy Wynette and Don Steele, the "Singing Superintendent" of Seattle Schools, will hold a benefit concert, Monday, October, 17, at the Seattle Center Arena, for the Seattle Schools Scholarship Fund.

## Summer Concert Season Clicks

(continued from page 28)

One problem Granat noticed has to do with the capacity crowds artists themselves think they can draw. "I think the groups have to re-evaluate the number of people they think they can do," he assessed. "They have to be realistic. Like Kansas, they're going to come in and play a 4,000-seater here. It's great, they'll fill the place."

Whether an act makes it or not depends on the product, according to Granat. "Jean-Luc Ponty always does quite well because he puts out good product. If the product isn't there, it isn't going to happen," he explained. "You can't be a superstar and not have a product. It's in the grooves' is the old saying, and it's true."

## NARM Sets Agendas For Rack Jobbers & One Stop Conferences

(continued from page 10)

topic "The Future of the One Stop in Music Distribution" follows with panellists including Larry Gallagher, vice president, sales/field marketing, RCA, A&M and Associated Labels; Walter Lee, vice president marketing, Capitol Records; Tom McGuinness, vice president marketing, branch distribution, CBS Records Group; and Shelly Rudin, senior vice president, national sales, PolyGram Records.

Following a presentation on "NARM Markets Music" containing the same agenda as in the Rack Jobbers Conference presentation, the One Stop Conference closes with luncheon at noon.

## AIRPLAY

(continued from page 18)

manager, moves up to program manager. Cross replaces **Rick Starr**, who left Boston to become station manager of the Westinghouse sister station **KDKA/Pittsburgh** . . . Congrats to **Martin Lessard**, vice president and general manager of **WOKQ/New Hampshire**, who was named 1983 Broadcaster of the Year by the New Hampshire Association of Broadcasters . . . **WTIC-FM/Hartford** has been using their "Nobody Gives More Music" slogan well. At a recent Italian street festival, staffers handed out thousands of stickers with the station logo and phrase, only this time it was really in the spirit of things: "Nessuno Vi Offre Piu Musica Di Noi." Hey, two points for ingenuity, and a raise for the translator . . . Vice president of radio for Balo Broadcasting **Marty Greenberg** resigned his post over a policy dispute with the company. He has not announced future plans . . . **Barry Gray** will be broadcasting his well-known talk show from the posh eatery **Elaine's** every Tuesday from noon to 2 pm. Will anyone be able to get a word in edgewise?  
**harry weinger**

## ON JAZZ

(continued from page 28)

song for months, and then one night, you do that song and it is fantastic. You know it, he knows it, and the audience knows it. And that's what happened with that particular album. I wouldn't even try to re-create that. John Coltrane was a thing all in himself, and I'm very happy he chose me to sing with him. And like I said, it's a once-in-a-lifetime thing. Probably if John was still alive, he couldn't do that particular date again. Me, as a singer, I wouldn't be able to do it." Working as a vocalist in an idiom dominated by instrumentalists might seem a tough task. But Hartman himself found few problems. "You have your own style, your own way of doing things and that's what people hire you for," he said. "Clubowners hire each specific artist for one reason. If you've made records and you've sold well, then that gets you hired. It's not like the instrumentalists. If you want to get real personal about it, it's different in this sense: aside from learning the melody, singers have to learn the lyrics, too. You won't end up as someone's sideman, but you spend so much time developing what you do that you don't have to. Singers, unless they are commercial singers who end up doing commercial jingles — and believe me, a lot of times I wish I had been that type of singer because some are millionaires — singers are specialists. You have your own style, and that is what makes you a specialist. Then you end up in the forefront, because the guys are playing for you."  
**fred goodman**



**HOLLIES LINE UP** — Atlantic recording group The Hollies recently played two shows at The Bottom Line in New York City as part of their recent North American tour. The tour coincides with the release of "What Goes Around," the group's first album for Atlantic. Pictured here standing at The Bottom Line are (l-r): Judy Libow, director of national album promotion, Atlantic Records; Lou Sicurezza, director of field promotion, Atlantic Records; Andrea Ganis, director of national secondary pop promotion, Atlantic Records; Danny Buch, associate director of national album promotion, Atlantic Records; Vince Faraci, senior vice president of promotion, Atlantic Records; Mark Schulman, vice president of advertising, Atlantic Records; David Fleischman, associate director of national album promotion, Atlantic Records; Stacy Cahn, WNER-FM; Jim Monaghan, music director, WNEW-FM; Gene Hallam (partially hidden), program director, WKHK; and Perry Cooper, vice president of artist relation and media development, Atlantic Records. Pictured here seated are (l-r): Hollies members Graham Nash, Bobby Elliott, and Allan Clarke.



# CASH BOX

October 1, 1983

## AROUND THE ROUTE

by Camille Compasio

Exhibit space for the first annual Amusement Showcase International trade show is already "half sold out" and it's only been a little more than three weeks since the prospectus mailing was issued. Event will be held February 17-19, 1984 at the Expocenter in downtown Chicago, under sponsorship of the Amusement Game Manufacturers Assn. and the Amusement & Vending Machine Distributors Assn. A lottery was held at the convention site September 15 to assign booths. This first time effort has met with "exceptional" response and the enthusiasm it has generated thusfar has not been confined to members only, as noted by AGMA. All levels of the trade (which is what the show is geared to) have displayed interest. There will be about 51,000 sq. ft. of space at Expocenter for exhibitors to utilize and the sponsors arranged for a number of special accommodations including day and night bus service (free for attendees), as well as special rate airfare packages and hotel reservations. Inquiries about the show may be directed to its management firm, The Sanford Organization, which is located at 4300-L Lincoln Ave., Rolling Meadows, Illinois 60008. The phone number is 312-359-8160.

(continued on page 37)

## Harry Williams, Industry Engineering & Design Genius Dead At 74

CHICAGO — Harry Williams, one of the few remaining pioneers in the coin machine industry and one of its most distinguished figures, died on September 11, in Palm Springs, California, at the age of 74. He waged a courageous seven year battle with cancer.

Williams served as a consultant at Stern Electronics, Inc. and during his tenure had designed a number of the firm's pinball machines including "Flight 2000," "Dracula," "Freefall," "Split Second," "Big Game" and "Cheetah."

Often referred to as the "father of the pinball machine," Harry Williams built the first pinball machine utilizing electricity. This was in the early 1930's and the model was called "Contac." He held more than 100 patents on everything from the traditional tilt mechanism to resettable drop targets. His expertise in engineering and design was without peer and, as he was often quoted as stating he considered himself an "engineer rather than a businessman."

He was the original founder of Williams Manufacturing Co. (now known as Williams Electronics, Inc.) in the early 1930's and at the onset of World War II in the early 1940's utilized the facilities for defense purposes.

Harry Williams was born in New York but considered himself a native of California. When he moved to the West Coast he started out as a portrait artist in the early 1920's, gain-



ing a good measure of success in this field. His next venture was as a bit player in silent films, among which was the original "Hunchback Of Notre Dame." He also appeared in some of the famous Valentino movies of the '20's.

A colorful character with many charming eccentricities, Harry was among the first in the U.S. to privately own a jet plane.

Private memorial services and cremation were held in Santa Monica. The ashes will be entombed in a mausoleum in Los Angeles.

Survivors include the widow, Wanda, and a daughter, Kitchie. Mrs. Williams requested that donations be made to the Felician Convent in Warsaw Poland in care of Wanda Williams, 1003 Twin Palms Drive, Palm Springs, California 92262.

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# COIN MACHINE





# INDUSTRY NEWS

## AROUND THE ROUTE

(continued from page 36)

Dateline San Francisco, California, where Betson Pacific hosted a highly successful showing of new laser disc games featuring a star-studded cast which included Data East's "Bega's Battle," Mylstar's "M.A.C.H. 3" and Taito America's "Laser Grand Champion." The gathering started out at a nearby theater where guests enjoyed a performance of "Beach Blanket Babylon," a top show in the area, and were then transported to the popular North Beach Restaurant for dinner following which the products were displayed for everyone to see first hand. **Jerry Monday**, host and general manager of Betson's San Francisco office, was ecstatic over the successful turnout of some 150 operators who came from as far as Las Vegas, Hawaii, Los Angeles and Reno to see the equipment — and, what's more, buy it in good numbers! Jerry said a lot of orders were written up, which is added cause for celebration!

Next scheduled pingame from Bally Midway is a model called "X's & O's," described by marketing veepee **Tom Nieman** as a "Classic pinball machine based on a proven money-maker theme, tic-tac-toe!" Sample shipments to distributors are currently in progress. With the factory's recent acquisition of Sega, our next question was "when will the 'Astron Belt' laser disc hit the market?" Tom indicated that it would be "off the line by mid-October" — so watch for it!

... Congrats to **Jack Burns** (now a consultant at Bally Distg. Corp.), who was the recipient of the Clint Pierce Award for Distinguished Service, presented to him by the **Wisconsin Amusement & Music Operators Assn.** at their recent annual convention. Clint, himself, is recovering from surgery and was unable to attend. We hope he's feeling much better by now.



**READ ALL ABOUT IT!** — A 1920's-style "newsboy" was the vehicle **Bally Manufacturing Corp.** used to tell employees about its new advertising campaign on ESPN's "Business Times," a nationwide cable news program. Complete with knickers, tweed cap, and red suspenders, **Bozell & Jacobs Public Relations intern Debbi Kuykendall** (r) delivered specially prepared "Business Times" newspapers to Chicago area Bally staff, beginning with president and chairman **Robert E. Mullane**. The papers, distributed from a Bally/Business Times newsbag, explained the year-long ad campaign and described the cable show. The "Times" was also delivered in Bally offices nationwide. **Bozell & Jacobs (Chicago)** is Bally's agency.

## Sen. Zorinsky & Cong. Breax To Keynote AMOA Expo

CHICAGO — Senator Edward Zorinsky (D-Nebraska) and Congressman John Breax (D-Louisiana) will be the two keynote speakers at the AMOA general membership meeting, which will be held on Friday, October 28, at 9 a.m., on the opening day of the association's 1983 exposition in New Orleans. Both legislators have been instrumental in introducing key legislation in behalf of the ailing jukebox industry.

Edward Zorinsky, Nebraska's senior United States Senator, was elected to the U.S. Senate in 1976 and was re-elected to a second six-year term in 1982 with 67 percent of the vote. Today, Senator Zorinsky is the fifth-ranking Democrat on the prestigious Senate Foreign Relations Committee and third-ranking democrat on the Senate Agriculture Committee.

Zorinsky is perhaps best known as a fiscal conservative who sets a personal example by returning hundreds of thousands of dollars in unused office expense and staff salary money each year. He is a three-time recipient of the National Federation of Independent Business "Guardian of Small Business" award and has also received the "Watchdog of the Treasury Award" presented by the National Associated Businessmen.

It was Senator Zorinsky who, on August 3 of this year, addressed the U.S. Senate and, along with Senators Pryor (D-Arkansas), Pressler (R-South Dakota), Johnston (D-Louisiana) Abdnor (R-South Dakota) and Hecht (R-NV) introduced Senate Bill S 1734 — the Coin Operated Phonorecord Player Act of 1983 to "correct abuses of the Copyright Royalty Tribunal, to protect an important segment of the nation's small businessmen — jukebox operators" and to "maintain jukeboxes as an inexpensive form of entertainment for the American people."

Among the provisions of Bill S 1734 is the establishment of a \$50 one-time-only licensing fee on new jukeboxes, which would scrap a 1980 decision by the Copyright Royalty Tribunal to escalate such fees until 1990 (**Cash Box**, 9/10/83).

Since his first election to Congress, John Breax of Louisiana has emerged as a senior House member, widely-known and respected for his expertise in energy, agriculture and ocean-related issues.

First sworn in as a member of the House of Representatives in 1972, during the 92nd Congress, he has been re-elected to each successive Congress. He serves as a senior member of the Merchant Marine and Fisheries Committee and the Public Works and Transportation Committee.

Congressman Breax is known for his support and defense of small businesses and is an outspoken opponent of regulations which stifle the nation's small business community.

Several laws have been enacted which are the result of legislation sponsored by Congressman Breax. His "American Fisheries Promotion Act," a domestic fisheries economic incentive statute, has been signed into law.

Louisiana's Seventh Congressional District, which he represents, borders the Gulf of Mexico from the heart of Cajun country on the east to the Texas border on the west. The area is famous for its savory foods, Cajun culture and hospitality. His home region is the site of the 1983 AMOA international exposition, being held October 27-30 at The Rivergate in New Orleans.

### Special Session

Laser disc technology and its utilization in coin-operated amusement equipment will be discussed and previewed, along with many other recent industry developments at AMOA Expo '83.



Edward Zorinsky

In a special session, offered as part of the exposition Education Program, John Browne, a representative of Pioneer Corp., will present, "An Overview of Optical Video-Disc Technology — A Service Perspective."

"The session is designed to give operators, distributors and technicians some understanding of the theories behind the technology," Browne explained. "We will discuss, in generic terms, how the equipment is designed to function and offer some considerations for those involved in operating and maintaining the new equipment."

Browne, a technical consultant in Pioneer's Technical Support Department, has been involved in the video-disc industry for over five years and now assists Pioneer in developing training programs for Pioneer dealers and service technicians.

"The hardware is really quite complex," he said. "Understanding the entire system can take days but during our presentation at the Exposition we can cover, in a three-part program, the hardware, the software and how the two work together to produce sound and images."

Today's video-disc equipment falls into two distinct categories: CED systems and laser



John Breax

systems. CED's utilize a stylus to retrieve information from a record album-like disc, laser systems use a low power beam of light. Laser technology allows for greater versatility and durability but at nearly twice the cost of a CED unit. Software, however, runs about the same for both systems.

First introduced in the consumer market in 1980, about 80,000 laser disc systems and 300,000 CED systems have reportedly been sold. Both figures are well below projections for this period but sales are picking up. "One reason for poor sales initially is that the technology was new and manufacturers could not mass produce quality hardware or software," Browne continued.

Another problem cited was the consumer demand was not high enough to support mass production operations, which usually create lower prices and higher quality for high technology goods. "In many ways it was good that initial demand was not the explosion we expected," he noted. "We could not have kept up. Today the quality is much better because the industry has more manufacturers and quality procedures are more strictly enforced."

Browne will make his presentation on Saturday, October 29, at 10 a.m.

## Exidy To Debut 'Tidal Wave' At AMOA Expo

CHICAGO — Among the new products scheduled for debut by Exidy at this year's AMOA Exposition is "Tidal Wave," which is expected to make a "big splash in all locations," according to the Sunnyvale, California based company.

Since the game will remain under wraps until showtime, Exidy would only reveal a few of its features, namely that it is a two-player, electro-mechanical ball roll-up game of competition with great sound effects and a "surprising new twist."

## KONAMI STRIKES BACK

### Copyright Infringement Policy: WARNING!

**Konami** has registered a copyright and trademark with the United States Copyright Office for its games.

**Konami** will protect its proprietary rights to its games, in particular ROC'N ROPE, TIME PILOT, JUNO FIRST, and GYRUSS, by taking any and all legal action necessary against any person or company that manufactures, sells, distributes, and/or operates any game which violates the exclusive rights of **Konami** games. Any violation whatsoever will be prosecuted to the fullest extent of the law.

☆ Centuri, Inc., of Hialeah, FL., has been licensed by Konami to manufacture, sell and distribute GYRUSS.

☆ Inter Logic, Inc., of Rosemont, IL., has been licensed by Kosuka Co., Ltd., to sell and distribute ROC'N ROPE.

☆ Mylstar Electronics, Inc., of Northlake, IL., has been licensed by Konami to manufacture, sell and distribute JUNO FIRST.

### Konami, Inc.

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# INDUSTRY NEWS



**DATA EAST DISTRIBUTORS MEET** — A gathering of distributors who handle Data East electronic amusement equipment saw the unveiling of a new laserdisc game and much hubbub over the machine's innovative technology. Pictured at the meet are (l-r):

Mark McCleskey, vice president-sales, Data East; John Scavarda, Circle International; Morri Zacher, Eastern Music; Phil Greenberg, Atlas Music; McCleskey; Phil Glover, Rowe Int'l.; Kelly Flynn, J & J Dist.; Will Laurie, Bally Advance; Dean McMurdie, Circle Int'l.; and Bob Lloyd, Data East proxy, at the podium.

## Richard Niss Upped At Taito America

CHICAGO — Taito America Corp. president Paul Moriarity announced the promotion of Richard F. Niss to the newly created position of vice president of manufacturing. In this capacity Niss will be responsible for all aspects of manufacturing, from production engineering through assembly and shipment.

Originally joining Taito as quality control manager, Niss had most recently held the position of production manager.

In announcing the promotion Moriarity stated, "Dick Niss has demonstrated an outstanding ability to organize our production personnel and streamline our facilities. His efforts have resulted in a twofold increase in productivity and the flexibility to respond to the rapidly changing conditions in our industry today. As we continue to meet our commitment to manufacture new, innovative, money-making products, Dick will be a key member of the Taito America Corporation management team."

Niss assumes his new responsibilities at a time when Taito America is embarking in several new product directions, including the creation of a video laser disc game to be introduced at the upcoming AMOA convention. "We're always looking at new

technology," Niss said, forseeing an aggressive and diversified future for Taito America. "We'll be putting into production a variety of high-tech games for the 1980s; and, because of our unique organizational structure and background in manufacturing, we'll be able to gear up faster for production and to react more quickly to changes within the industry and marketplace."

Prior to joining the Elk Grove Village, Illinois manufacturer, Niss was manager of electromechanical engineering at A.B. Dick and director of engineering and research for Apeco Corporation.



Richard F. Niss

## JAMMA Opens

CHICAGO — The 21st annual JAMMA "Amusement Machine Show" will be underway, on Wednesday and Thursday, September 28-29 at the Tokyo Ryutsu Center in Tokyo, with some 63 firms exhibiting product in 490 booths. The exhibition hall will be divided into four sections: arcade-related displays, token-related displays, small kiddie rides and amusement park-related equipment and a publication center for the members of the press who will be covering the convention.

Under sponsorship of the Japan Amusement Machinery Manufacturers Assn. (JAMMA) and the Japan Amusement Park Equipment Association (JAPEA), the amusement machines displayed will represent the latest advances in technology. Products will include arcade video games, mechatronics games, solid state pinball machines, jukeboxes, sing-a-long tape players, kiddie rides, amusement park equipment and other amusement devices.

The theme of this year's show is "Healthy Leisure in a Wholesome Society." Exhibit hours will be from 10 a.m. to 5 p.m. both days and the convention will not be open to the public; only invited guests will be admitted to avoid over-crowding in the exhibit area.

Further information may be obtained by contacting Japan Amusement Machinery Manufacturers Assn., Room No. 704, Shuwa Nagata-cho TBR Bldg., 2-10-2, Nagata-cho, Chiyoda-ku, Tokyo 100, Japan. Phone inquiries may be made to (03) 593-2563/4 in Japan.

## AMOA Operators Control Over 50% Of All Video Games

CHICAGO — AMOA operator members are the single most powerful block of buyers in this industry, controlling well over half of all video game equipment as well as over 500,000\*\*additional pieces of coin-op equipment.

These figures do not include those AMOA manufacturer and distributor members who also operate equipment. Even without the addition of equipment controlled by these two membership categories the figures are mind-boggling.

Of the 1,256,000\* pieces of video game equipment estimated in place by the end of 1983 over 630,000\*\* will be owned by AMOA operator members.

With the year ahead of us promising exciting new equipment and an improved economic environment (AMOA Expo '83 may well see more innovations at one time than ever before in the show's history) AMOA should continue to grow and thrive and will always reflect a proud industry, representing an even larger percentage after 1983.

\*Bernstein Research — The Video Game Industry — A Strategic Analysis

\*\*The 1983 Cost of Doing Business Survey — Dr. James F. Gaertner, Notre Dame University.

## CALENDAR

1983

Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans, La.

Nov. 3-6: National Home Electronics Show; Arlington Park Exposition Hall; Arlington Heights, Ill. (Chicago Suburb).

Nov. 18-20: IAAPA national convention; The Rivergate; New Orleans.

## AMOA EXPOSITION 1983

... "Reflecting A Proud Industry" ...



THE RIVERGATE, NEW ORLEANS, LOUISIANA  
HILTON HOTEL, HEADQUARTERS

OCTOBER 27-30, AMOA EDUCATION PROGRAMS  
OCTOBER 28-29-30, INTERNATIONAL EXPOSITION

AMOA's International Trade Show for Coin-Operated Games, Music and Allied Products

## New Equipment

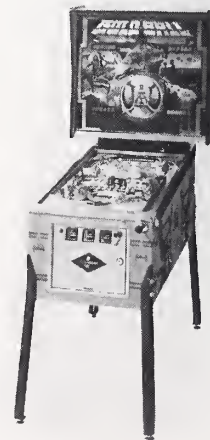
### Golden Pin

The name of the game is also a major feature of the newly released "Goldball" pinball machine from Bally Midway. The gold ball, created via a special factory process, is an elusive challenge for the player as it appears at random on the playfield to be kicked into the plunger lane.

The game offers plenty of traditional scoring action that will appeal to the seasoned player as well as the new generation of pinball enthusiasts. Concentration, fast reactions and daring moves are called upon to activate the letters G-O-L-D-B-A-L-L and earn 100,000 points; twice will award 200,000 points and a third time will earn the player a replay. Accelerated bonus points accumulate by hitting the targets that are numbered 1-2-3.

Goldball provides any number of opportunities for advancing scores, earning bonuses and exercising skill, and is encased in an attractively designed cabinet with futuristic backglass artwork.

It is available through factory distributors and further information may be obtained by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.





# THE JUKEBOX PROGRAMMER

October 1, 1983

indicates new entry

## POP

- 1 **THE SAFETY DANCE**  
MEN WITHOUT HATS (Backstreet/MCA BSR-52232)
- 2 **TELL HER ABOUT IT**  
BILLY JOEL (Columbia 38-04012)
- 3 **PUTTIN' ON THE RITZ**  
TACO (RCA PB-50727)
- 4 **SWEET DREAMS (ARE MADE OF THIS)**  
EURYTHMICS (RCA PB-13533)
- 5 **EVERY BREATH YOU TAKE**  
THE POLICE (A&M 2542)
- 6 **(SHE'S) SEXY + 17**  
STRAY CATS (EMI America B-8168)
- 7 **TOTAL ECLIPSE OF THE HEART**  
BONNIE TYLER (Columbia 38-03906)
- 8 **MANIAC**  
MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-7)
- 9 **KING OF PAIN**  
THE POLICE (A&M 2569)
- 10 **LAWYERS IN LOVE**  
JACKSON BROWNE (Asylum 7-69826)
- 11 **DON'T CRY**  
ASIA (Geffen 7-29571)
- 12 **PROMISES, PROMISES**  
NAKED EYES (EMI America B-8170)
- 13 **TRUE**  
SPANDAU BALLET (Chrysalis/CBS VS4 42720)
- 14 **CHINA GIRL**  
DAVID BOWIE (EMI America B-8165)
- 15 **MAKING LOVE OUT OF NOTHING AT ALL**  
AIR SUPPLY (Arista ASI 9056)
- 16 **HUMAN NATURE**  
MICHAEL JACKSON (Epic 34-04026)
- 17 **BURNING DOWN THE HOUSE**  
TALKING HEADS (Sire 7-29565)
- 18 **FAR FROM OVER**  
FRANK STALLONE (RSO/PolyGram 815 023-7)
- 19 **SHE WORKS HARD FOR THE MONEY**  
DONNA SUMMER (Mercury/PolyGram 812 604-7)
- 20 **ONE THING LEADS TO ANOTHER**  
THE FIXX (MCA 52264)
- 21 **STAND BACK**  
STEVIE NICKS (Modern/Atco 7-99863)
- 22 **HOW AM I SUPPOSED TO LIVE WITHOUT YOU**  
LAURA BRANIGAN (Atlantic 7-89805)
- 23 **ROCK OF AGES**  
DEF LEPPARD (Mercury/PolyGram 812 370-7)
- 24 **ALL NIGHT LONG (ALL NIGHT)\***  
LIONEL RICHIE (Motown 1698MF)
- 25 **HOT GIRLS IN LOVE**  
LOVERBOY (Columbia 38-03914)
- 26 **BIG LOG**  
ROBERT PLANT (Es Paranza/Atlantic 7-99844)
- 27 **MODERN LOVE\***  
DAVID BOWIE (EMI America B-8177)
- 28 **SITTING AT THE WHEEL\***  
THE MOODY BLUES (Threshold/PolyGram TR 604)
- 29 **IS THERE SOMETHING I SHOULD KNOW**  
DURAN DURAN (Capitol B-5233)
- 30 **DR. HECKYLL & MR. JIVE\***  
MEN AT WORK (Columbia 38-04111)

## COUNTRY

- 1 **DON'T YOU KNOW HOW MUCH I LOVE YOU**  
RONNIE MILSAP (RCA PB-13564)
- 2 **BABE, WHAT ABOUT YOU**  
CRYSTAL GAYLE (Warner Bros. 7-29582)
- 3 **PARADISE TONIGHT**  
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)
- 4 **NEW LOOKS FROM AN OLD LOVER**  
B.J. THOMAS (Claveland Int'l/CBS 38-03985)
- 5 **WHAT AM I GONNA DO**  
MERLE HAGGARD (Epic 34-04006)
- 6 **NOBODY BUT YOU**  
DON WILLIAMS (MCA-52245)
- 7 **SCARLET FEVER**  
KENNY ROGERS (Libarty P-B-1503)
- 8 **HOW COULD I LOVE HER SO MUCH**  
JOHNNY RODRIGUEZ (Epic 34-03972)
- 9 **LADY DOWN ON LOVE**  
ALABAMA (RCA PB-13590)
- 10 **SOMETIMES I GET LUCKY AND FORGET**  
GENE WATSON (MCA-52243)
- 11 **HOLD ON I'M COMIN'**  
WAYLON JENNINGS & JERRY REED (RCA PB-13580)
- 12 **ISLANDS IN THE STREAM**  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 13 **TOO HOT TO SLEEP**  
LOUISE MANDRELL (RCA PB-13567)
- 14 **YOU'VE GOT A LOVER**  
RICKY SKAGGS (Epic 34-04044)
- 15 **WHY DO I HAVE TO CHOOSE**  
WILLIE NELSON (Columbia 38-03965)
- 16 **FLIGHT 309 TO TENNESSEE**  
SHELLY WEST (Warner/Viva 7-29659)
- 17 **THE WIND BENEATH MY WINGS**  
GARY MORRIS (Warner Bros. 7-29532)
- 18 **NIGHT GAMES**  
CHARLEY PRIDE (RCA PB-13542)
- 19 **IF IT WAS EASY\***  
ED BRUCE (MCA-52251)
- 20 **HEY BARTENDER**  
JOHNNY LEE (Full Moon/Elektra 7-29605)
- 21 **WILD MONTANA SKIES**  
JOHN DENVER/EMMYLOU HARRIS (RCA PB-13562)
- 22 **YOU PUT THE BEAT IN MY HEART**  
EDDIE RABBITT (Warner Bros. 7-29512)
- 23 **SOMEBODY'S GONNA LOVE YOU**  
LEE GREENWOOD (MCA-52257)
- 24 **ANYBODY ELSE'S HEART BUT MINE**  
TERRI GIBBS (MCA-52252)
- 25 **I'M ONLY IN IT FOR THE LOVE**  
JOHN CONLEE (MCA-52231)
- 26 **BREAKIN' DOWN**  
WAYLON JENNINGS (RCA PB-13543)
- 27 **A FIRE I CAN'T PUT OUT**  
GEORGE STRAIT (MCA-52225)
- 28 **YOU'RE GONNA RUIN BY BAD REPUTATION**  
RONNIE McDOWELL (Epic 34-03946)
- 29 **GOIN' DOWN HILL**  
JOHN ANDERSON (Warner Bros. 7-29585)
- 30 **HE'S A HEARTACHE**  
JANIE FRICKE (Columbia 38-03899)

## BLACK CONTEMPORARY

- 1 **COLD BLOODED**  
RICK JAMES (Gordy/Motown 1687GF)
- 2 **ROCKIT**  
HERBIE HANCOCK (Columbia 38-04054)
- 3 **JUST BE GOOD TO ME**  
THE S.O.S. BAND (Tabu/CBS ZS4 03955)
- 4 **I CAN MAKE YOU DANCE (PART I)**  
ZAPP (Warner Bros. 7-29553)
- 5 **FREAK-A-ZOID**  
MIDNIGHT STAR (Solar/Elaktra 7-69828)
- 6 **TONIGHT I CELEBRATE MY LOVE**  
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
- 7 **YOU'RE NUMBER ONE (IN MY BOOK)**  
GLADYS KNIGHT & THE PIPS (Columbia 38-04033)
- 8 **DON'T YOU GET SO MAD**  
JEFFREY OSBORNE (A&M 2561)
- 9 **PARTY TRAIN**  
THE GAP BAND (Total Experience/PolyGram TE8209)
- 10 **GET IT RIGHT**  
ARETHA FRANKLIN (Arista ASI-9034)
- 11 **DEAD GIVEAWAY**  
SHALAMAR (Solar/Elaktra 7-69819)
- 12 **AIN'T NOBODY**  
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 13 **IS THIS THE END**  
NEW EDITION (Streetwise SWRL 1111)
- 14 **I KNOW**  
PHILIP BAILEY (Columbia 38-03968)
- 15 **SHE WORKS HARD FOR THE MONEY**  
DONNA SUMMER (Mercury/PolyGram 812 370-7)
- 16 **HOW DO YOU KEEP THE MUSIC PLAYING**  
JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29618)
- 17 **YOU BROUGHT THE SUNSHINE (INTO MY LIFE)**  
THE CLARK SISTERS (Wastbound/Elektra 7-69810)
- 18 **STOP DOGGIN' ME AROUND**  
KLIQUE (MCA-52250)
- 19 **CHOOSEY LOVER**  
THE ISLEY BROTHERS (T-Neck/CBS ZS4 03994)
- 20 **PILOT ERROR**  
STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)
- 21 **HIGH-RISE**  
ASHFORD & SIMPSON (Capitol B-52550)
- 22 **CRAZY**  
MANHATTANS (Columbia 38-03939)
- 23 **I.O.U.**  
FREEEZ (Streetwise SWRL 2210)
- 24 **MIRACLES**  
STACY LATTISAW (Cotillion/Atco 7-99855)
- 25 **LADY LOVE ME (ONE MORE TIME)**  
GEORGE BENSON (Warner Bros. 7-29563)
- 26 **ALL NIGHT LONG (ALL NIGHT)\***  
LIONEL RICHIE (Motown 1698MF)
- 27 **PIECES OF ICE**  
DIANA ROSS (RCA PB-13549)
- 28 **DEEPER IN LOVE\***  
TAVARES (RCA PB-13611)
- 29 **HUMAN NATURE**  
MICHAEL JACKSON (Epic 34-04026)
- 30 **ONLY YOU\***  
COMMODORES (Motown 1694MF)

## RECORDS TO WATCH

A STRANGER IN HER BED — Randy Parton — RCA  
 DANCE LITTLE JEAN — Nitty Gritty Dirt Band — Liberty  
 FOREVER BY YOUR SIDE — The Manhattans — Columbia  
 GIRL'S NIGHT OUT — Ladies' Choice — Streetwise  
 IT'S ALL IN THE GAME — Merle Haggard — MCA  
 IT'S SO DELICIOUS — Starpoint — Elektra  
 LET'S GET TOGETHER — One Way — MCA  
 MY FIRST LOVE — Rene & Angela — Capitol

MY TOWN — Michael Stanley Band — EMI America  
 ON TARGET — The Jones Girls — RCA  
 ROCKIN' RADIO — Tom Browne — Arista  
 SEND HER MY LOVE — Journey — Columbia  
 SUPERSTAR — Lydia Murdock — Team  
 TENDER IS THE NIGHT — Jackson Browne — Asylum  
 THE MONKEY TIME — The Tubes — Capitol  
 TRULY BAD — Ron Banks — CBS Associated

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