

CASHBOX

November 12, 1983

T.M.

NEWSPAPER \$3.00



Paul Rodgers

RETAILERS SET UP CHRISTMAS PROMOTIONS
NEW METAL RADIO SHOW FILLS AOR VOID
SPOKEN WORD LPS NOT ALL TALK
CASH BOX INTERVIEW: ANDY SUMMERS
THE RIGHTS OF COMPOSERS



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CASH BOX

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MARK ALBERT

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Nashville Editorial/Research
JUANITA BUTLER
ANITA WILSON

Art Director
TONY D'AGOSTINO

Circulation
THERESA TORTOSA, Manager

PUBLICATION OFFICES

NEW YORK
1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123

HOLLYWOOD
6363 Sunat Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2896

CHICAGO
CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.

EARL B. ABRAMS
3518 N. Utah St.
Arlington VA 22207
Phone: (703) 243-5684

MIGUEL SMIRNOFF

Director of South American Operations

Argentina — MIGUEL SMIRNOFF
Lavalla 1569, Piso 4, Of. 405
1048 Buenos Aires, Argentina
Phone: 45-6948

Australia — ALLAN WEBSTER
3/57 Dickens St.
Elwood Vic 3184, Austrelia

Brazil — CHRISTOPHER PICKARD
Av. Borgas de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brasil
Phone: 294-8197

Canada — JAN PLATER
98 Gaoffray Street
Toronto, Ontario, Canada, M6R 1P3
Phone: (416) 537-1137

Italy — MARIO DE LUIGI
"Musica a Dischi" Via Da Amicis 47
20123 Milan, Italy
Phone: (02) 839-18-37/832-79-37

Japan — Adv. Mgr., SACHIO SAITO
Editorial Mgr., KOZO OTSUKA
3rd Floor of Chuo-Tatamono bldg.
2-choma, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

Netherlands — CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilvarsum
Phone: 035-19841

Spain — ANGEL ALVAREZ
Lopez da Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

United Kingdom — CHRISSEY ILEY
54A Cambridge Gardens
London W10 England
Phone: 01-960-2736
SARA RANDELL
Phone: 01-402-9338

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EDITORIAL The Rights Of Composers

For more than a year now, ASCAP and BMI have been locked in a legal battle with a group of independent television stations over the blanket licensing fee and its application to syndicated television programs. The dispute, known as the Buffalo Broadcasting Case, was decided in favor of the television stations by the Circuit Court, and is now being heard on appeal.

The gist of the argument put forward by the broadcasters is that the long-standing blanket licensing arrangement — which they have abided by for 30 years — is a hardship that causes a restraint of trade, violates anti-trust laws and prevents price competition. Yet through the years, these same plaintiffs have continued to operate under the rule and have been unable or unwilling to do business under the already existing alternative per-program payment plan.

At last week's Court of Appeals session, ASCAP argued — and we think rightly — that the blanket fee system has already been tested and agreed to by both parties and that the move by the plaintiffs is an attempt to renegotiate an already existing settlement. And BMI made another point, this one with even greater ramifications: the lower court decision failed to recognize that a decision for the independent broadcasters sets a precedent for stations of all sizes.

That was born out by the representatives of major networks and cable outfits eagerly viewing the court room proceedings. We can ill afford a precedent sure to be pursued by other, powerful stations. And so the outcome of Buffalo Broadcasting is important to all of us, and deserves the careful attention and full support of the rights organization's membership, and all of us in the industry.

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ON THE COVER

At the heels of Robert Plant's solo success of late, it would only be natural for an equally gifted singer and performer like Atlantic artist Paul Rodgers to follow suit.

Rodgers, you might recall, was the lead vocalist for hard rock British combo, Bad Company, which had much success with such hit singles as "Can't Get Enough" and "Feel Like Makin' Love" and released five well-received LPs before gradually disbanding. Ironically, Bad Co. and Plant's former band, Led Zeppelin, were signed to the same label, Swan Song.

"Cut Loose" is Rodgers' debut solo LP and it continues where his former band left off. The record is filled with the blues based hard rock and same vocal punch of old. The only difference is that Rodgers plays all the instruments as well as producing "Cut Loose."

Born in Yorkshire, England, the r&b influenced singer began his musical career at the age of 17 at which time he played in various bands before hitting the big time with the formation of 60s rock group Free.



TOP POP DEBUTS

SINGLES

43 UNDERCOVER OF THE NIGHT — Rolling Stones — Rolling Stone/Atlantic

ALBUMS

12 CAN'T SLOW DOWN — Lionel Richie — Motown

POP SINGLE

ISLANDS IN THE STREAM
Kenny Rogers & Dolly Parton
RCA

B/C SINGLE

ALL NIGHT LONG (ALL NIGHT)
Lionel Richie
Motown

COUNTRY SINGLE

SOMEBODY'S GONNA LOVE YOU
Lee Greenwood
MCA

JAZZ

FOXIE
Bob James
Tappan Zee/Columbia

NUMBER ONES



Kenny Rogers & Dolly Parton

POP ALBUM

SYNCHRONICITY
The Police
A&M

B/C ALBUM

COLD BLOODED
Rick James
Gordy/Motown

COUNTRY ALBUM

EYES THAT SEE IN THE DARK
Kenny Rogers
RCA

GOSPEL

JESUS I LOVE CALLING YOUR NAME
Shirley Caesar
Myrrh



BLUESMAN IN BERKELEY — Tower Records recently celebrated John Lee Hooker Month at its nationwide chain of stores. Hooker has been cited as a key influence on such artists as the Doors, the Rolling Stones and Jimi Hendrix. The master bluesman (pictured above) spent time signing autographs for fans at Tower's Berkeley outlet.

Confident Retailers Set Up Xmas Gift-Giving Promotions

by Jim Bessman

NEW YORK — Spirits buoyed by timely major new releases and a continuing retail sales upturn, merchants expect a better Christmas than they've seen in recent years. As one dealer put it, "Ordinarily we approach Christmas from a position of weakness, but this year we're in a position of strength." Thus, some retailers are laying back this year and letting the Christmas season sell itself. Others however, are mounting major efforts in making prerecorded music a prime gift-giving item.

One of many retail chains going all-out is Camelot Music. "We anticipate that with the economic turnaround and consumers willing to spend money, it will be crazy times," predicted Bill Rees, Camelot's marketing director, whose bullish mood is shared by many other dealers. Rees reported that Camelot was going heavy on print chainwide, with three ads in November and three more in December scheduled. "I can't say enough about print this year," said Rees. "We've found that it really works super for us since more people are checking out the paper to see what's on sale. We'll have a heavy push on records and cassettes and accessory items, and we'll be including as many different pieces as we can fit, which will appeal to more people than a 60-second spot on only one or two pieces."

Rees said the ads would be half-page or better, depending on co-op support. He said that other media would be used to enhance the print campaign. "We'll reinforce print with radio in as many markets we can to get a double-punch on some of the featured items. We'll also be using MTV on a national basis consistently on weekends in November and December, because MTV covers 85 percent of our stores."

Washington, D.C.-based Waxie Maxie is taking a similar approach in their holiday ad campaign, but according to vice president David Blaine, this year's effort has seen some strategic changes from last year's. "We peaked too early last year," explained Blaine. "We went hogwild the week of Thanksgiving and placed too much emphasis on the Black Friday and weekend immediately following Thanksgiving — when people are out anyway — than in the two weeks after, which are more important. We've just begun our advertising campaign this year, and though we're making serious expenditures in November our greatest percentage of spending is scheduled for the weeks ending Dec. 4 and Dec. 11, with 15

percent and 21 percent of the budget respectively. We've also saved a big chunk for the week between Christmas and New Year's and will goose it a little bit with ads."

An additional ad vehicle, used at Waxie for the first time, will be cable music programming including MTV. Blaine noted that the cable music channel is just now being hooked up in five of the chain's 20 store areas, all outside the nation's capitol.

Chicago's Flip Side was also looking to MTV, which is similarly just beginning to take hold in unwired Chi-town's surrounding suburbs. However, chain president Larry Rosenbaum was unsure whether or not the spot in preparation would be ready for Christmas. Thus, his advertising schedule calls for mostly across-the-board radio formats, with a lot of cross-promotion with stations necessitated by declining manufacturer support. In this light, Rosenbaum noted that Flip Side would be spending its own money this year, with a heavy accessories emphasis due to cooperation in advertising and merchandising from those ven-

(continued on page 21)

Appeal Court Hears Buffalo Bdcst Story

by Fred Goodman

NEW YORK — Both sides met again here last week for the second round in the Buffalo Broadcasting case. Speaking before Judges Jon Numan, Richard J. Cardamone and Ralph Winter of the U.S. Court of Appeals for the Second Circuit, lawyers for the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI), and BMI's affiliate members each presented separate arguments on why the Court should overturn the 1982 District Court decision that threw out blanket licensing of independent television stations for collecting performance royalties (**Cash Box**, Sept. 4, 1982).

Speaking for ASCAP before a full house of television broadcasters, attorney Jay Topkis said that since the broadcasters who are plaintiffs in the case were party to a 1969 adjudication that found blanket licensing to be reasonable, they cannot now argue that it is unfair. He estimated that ASCAP gave up \$53 million in fees in return for the adjudication in 1969. Topkis further agreed that dismantling of the blanket licensing agreement is unnecessary, since per-program licensing arrangements exist as a fall-back if stations want to obtain their own direct or source licensing.

During the BMI presentation, attorney Ted Chapin argued that lower court Judge

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New Metal Radio Show Set To Fill Album Rock Void

by Harry Welinger

NEW YORK — While supporters of the heavy metal music scene have long noted the continuing existence of the genre, rock radio has often been resistant to the growing underground movement. That resistance is lessening, however. Stations, some through careful dayparting and others with heavy metal specialty shows, are incorporating loud rock 'n' roll into their music mix. In addition, a new syndicated program featuring nothing but heavy metal, called **Metalshop**, is set to debut in January of 1984.

"The reason to do this kind of show is very clear," noted Josh Feigenbaum, head of the program production firm MJ1 Broadcasting. "There is an enthusiastic audience for extremely loud, hard-driving rock 'n' roll, and it's something that's been happening for fifteen years."

Album rock stations that are sticking with their AOR image in the wake of the increase in Top Forty-styled rockers, are finding great success with metal, and programmers echoed Feigenbaum's claim of the music's sustained popularity. Tony Berardini, general manager of WBCN in Boston, has been hosting a heavy metal hour at the station for two years.

"This is not a new movement, it has always been there," he stated. "The people have liked it whether it's been on the radio or not. Heavy metal never went away, radio is just coming back around to it."

Charlie Kendall, program director of WNEW-FM in New York, may not play a heavy dose of metal, but he doesn't believe radio is afraid. "You can take it back to Steppenwolf," he said, "and you can take the independent attitude that goes with the music all the way back to Elvis Presley if you want. It's just a matter of planning. If

you want a good concentration of 18-24 males and a solid core of teens, metal's a good thing to play."

Kendall noted a shift in AOR programmers' perceptions sometime at the start of this past summer. "I really feel the US Festival keyed radio people's awareness," he observed. "When the heavy metal day outdrew everything else three-to-one. Then you began to see AOR on a national level, understand what was happening out there."

The resurgence in metal is giving stations a bigger choice of material and better selections to choose from. While the major labels are just beginning to draw sales success from groups like Def Leppard, Judas Priest, Iron Maiden and Quiet Riot, independent firms have been steadily stroking the heavy metal fires, and are gaining acceptance on major AOR outlets.

Steve Sinclair, director of marketing and promotions for Torrance, California-based Enigma Records, found he was selling 10,000 copies of an Armored Saint LP with no airplay. "With a play on a station, it can go two, three and four times that," observed Sinclair. "A station can gather up these passionate followers, and while they are a smaller audience percentage than the contemporary hits stations, they can really garner high ratings."

Sinclair was especially enthusiastic about the new crop of heavy metal hours. "These shows are very important," he emphasized. "Even one play is extremely meaningful, and registers in sales immediately. The fans are avid listeners, and they will wait to hear a song they've only heard about or seen in a store. And then they'll go out and buy it."

The label has a number of custom subsidiaries for their product, including the

(continued on page 15)



IGLESIAS' DIAMOND-ACHIEVEMENT — CBS recording artist Julio Iglesias was recently awarded a specially created Diamond Disc in honor of the singer's inclusion in the Guinness Book of World Records as the best-selling artist recording in six languages. Iglesias has sold over 100 million albums to date and has earned more than 350 gold and 100 platinum awards. The celebrity-studded affair took place at Paris' City Hall. Pictured here (l-r) — Iglesias is formally presented with the award by Norris McWhirter,

editor and publisher of the Guinness Book; and Paris Mayor Jacques Chirac, co-host of the event. In the second photo, Iglesias displays the award with Walter Yetnikoff, president, CBS Records Group; Chirac; Bruce Portner, diamond designer and creator of the award; and McWhirter. The final shot depicts Iglesias receiving the prestigious Medaille de Vermeil de la Ville from Mayor Chirac. He is shown here with McWhirter; French film star Miraille Mathieu; Chirac; Ursula Andress; and nightclub owner Regine.

NARM Rack-Jobbers Support 4X12 Tape-Pak

LOS ANGELES — At the National Association of Recording Merchandisers gathering in Scottsdale, Arizona last week, attending rack-jobbers voiced support for the 4X12-inch prerecorded audio cassette package. While some NARM members are boosting larger 6X12 inch packages, others at the meeting expressed fears that bigger formats will be difficult to stock at retail outlets with limited space.

Pickwick Distribution executive James Moran, in a speech to attendees, warned that the 6X12 package would increase freight and warehousing costs and restocking needs for rack-jobbers. He joined others in endorsing the 4X12 package, citing its display advantages.

BUSINESS NOTES



RAWLS AND FRIENDS — Lou Rawls gets a warm reception after his performance at the annual Congressional Black Caucus Foundation Dinner. Pictured above (l-r) are: Congressman Harold Ford (D-TN); CBS Records vice president and general manager LeBaron Taylor; Lou Rawls; and activist Dick Gregory.

RIAA Certifications For October

NEW YORK — October certifications by the Recording Industry Assn. of America (RIAA) included five platinum albums, 16 gold albums, and three gold singles.

Four of the five platinum LPs simultaneously achieved gold status. They were "An Innocent Man," Billy Joel, Columbia; "Alpha," Asia, Geffen/Warner; "Greatest Hits," Air Supply, Arista; and "Eyes That See In The Dark," Kenny Rogers, RCA. The other platinum album was "Metal Health," Quiet Riot, Pasha/CBS.

The other gold albums certified were "Faster Than The Speed Of Light," Bonnie Tyler, Columbia; "Highways & Heartaches," Ricky Skaggs, Epic; "San Antonio Rose," Willie Nelson & Ray Price, Columbia; "The Number Of The Beast," Iron Maiden, Capitol; "Children's Favorites II," various artists, Disneyland/Vista Records; "Rhythm Of Youth," Men Without Hats, MCA; "Julio," Julio Iglesias, Columbia; "No Parking On The Dance Floor," Midnight Star, Solar/Elektra; "The Principle Of Moments," Robert Plant, Atlantic; "Little River Band Greatest Hits," Little River Band, Capitol; "Rant & Rave With The Stray Cats," Stray Cats, EMI/America; and "Dolly Parton's Greatest Hits," Dolly Parton.

The three gold singles were "Total Eclipse Of The Heart," Bonnie Tyler, Columbia; "Sweet Dreams (Are Made Of This)," Eurythmics, RCA; and "Islands In The Stream," Kenny Rogers (duet with Dolly Parton), RCA.

The October certifications compare to three platinum albums, 10 gold albums, and two gold singles in October, 1982. Year-to-date totals are now 36 platinum albums and one platinum single, and 86 gold albums and 42 gold singles. This compares with 42 platinum albums and four platinum singles, and 92 gold albums and 20 gold singles for the first 10 months of 1982.

Meanwhile RIAA/VIDEO, the video division of the RIAA, certified five platinum and 14 gold video awards for the best-selling and most-rented videocassette/videodisc titles in October. Platinum awards went to "The Verdict," CBS/Fox Video; "Porky's," CBS/Fox Video; "Playboy Volume I," CBS/Fox Video; "On Golden Pond," CBS/Fox Video; and "High Road To China," Warner Home Video.

The gold awards were "Psycho," MCA Home Video; "Halloween III: Seasons Of The Witch," MCA Home Video; "Raise The Titanic," CBS/Fox Video; "Saturn III," CBS/Fox Video; "French Lieutenant's Woman," CBS/Fox Video; "Breaking Away," CBS/Fox Video; "Taps," CBS/Fox Video; "Porky's," CBS/Fox Video; "The Verdict," CBS/Fox Video; "Mad Max," Vestron Video; "Psycho II," MCA Home Video; "Night Shift," Warner Home Video; "The Outsiders," Warner Home Video; and "The World According To Garp," Warner Home Video.

The October video awards bring year-to-date totals to 109 gold and 24 platinum as compared to 33 gold and four platinum for the entire year of 1982. There were no awards in October last year.

CBS Sues Recording Group Boston For "Not Less Than \$20 Million"

NEW YORK — CBS Inc. has sued Epic recording group Boston and its producers for allegedly breaching an agreement by which the group would record and deliver a total of five albums to the company, and by which the company would be permitted to require delivery of an additional five albums. The suit, filed last week in Southern District Federal Court in Manhattan, seeks damages of not less than \$20 million.

The CBS complaint states that Boston delivered only two albums, "Boston," in 1976, and "Don't Look Back," in 1978, the two discs selling a combined total of over 7.5 million in the U.S. It estimates that damages incurred from the group's failure to deliver the third, fourth, and fifth albums in the contract exceed \$10 million. It further estimates additional damages exceeding \$5 million based on the deprivation of CBS' options on the other five albums following delivery of the first five.

A third claim for damages exceeding \$5 million was made by CBS based on its estimated future revenues from the existing Boston albums had the group delivered its remaining product under contract.

The CBS complaint lists Boston as consisting of Tom Scholz, Brad Delp, Barry Goudreau, Fran Sheehan, and Sib Hashian. The group's producers are Paul Ahern and Charles McKenzie.

RCA Inks "Hispanic Beatles": Menudo

NEW YORK — RCA Records has signed Menudo, the Puerto Rican-based teen group, to a long term recording contract. The group's first album under the new agreement, "A Todo Rock" will be released in the U.S., Puerto Rico and Mexico immediately.

In announcing the deal, Jose E. Menendez, division executive vice president, operations, RCA Records, also revealed that the group would be releasing their first English-language record next year in an attempt to expand their U.S. audience. "The appeal of Menudo in Spanish-speaking countries is well known," said Menendez. "They have become recognized as the Hispanic Beatles. Their releases are now multi-million sellers. We plan not only to expand their audience among Spanish-speaking Americans, but to introduce the group to a broad new audience of American teens."

NEW FACES TO WATCH



JoBoxers

With Britain's JoBoxers fighting their way up the U.S. singles charts on the dynamic urban r&b punch of "Just Got Lucky," it's hard to believe that the impetus for the RCA recording group and their sound grew out of a New York-based rockabilly band called Buzz & The Flyers, circa 1979-81.

"The Stray Cats were starting then and used to open shows for us in New York clubs," recalls Dig Wayne, an Ohio native who went on to become rhythm guitarist and lead vocalist of The Flyers and is now JoBoxers' lead singer. "We were fairly successful and toured the country, but I became bored with what I was doing and met a guy from England who knew the other guys in JoBoxers. He asked me if I was happy doing what I was doing, and I wasn't, so he brought me over to England about two years ago and introduced me to everybody."

Wayne was introduced to drummer Sean McLusky, bass guitarist Chris Bostock, guitarist Robert Marche, and keyboardist Dave Collard, who together formed the final version of Subway Sect. "They were the regular house band at a place called Club Left," says Wayne. "They used three different singers — Vic Goddard, whose band it had been, a girl singer, and myself. But I didn't like the idea of just being one singer, and finally convinced the others to unite as one band and change our name and outlook. Luckily, it worked and we got a record deal. I could be working in a factory in Ohio."

Though that fate did not befall Wayne and the other JoBoxers, they ironically adopted the scruffy Dead End Kids look of factory working class kids, at least as pictured in warehouse and waterfront poses on the cover of their RCA debut LP "Like Gangbusters." The group's appearance fits perfectly with their street tough sound and name. "We

wanted a name that sounded tough and strong — something with 'Boxers,'" says Wayne, adding that "Jo" was added "since a lot of boxers are named Joe. The only problem is that a lot of people call me Joe, which drives me up the wall."

JoBoxers' sound is a mix of free-swinging r&b with the diverse influences brought to the band by each member. "Gene Vincent was my main one, and Little Richard," says Wayne, thanking his mother for her extensive '50s r&b collection. "I was always big on all that, and The Flyers always listened to it. But we were very narrow-minded about the whole thing — If it wasn't '50s, I wasn't interested. But now I'm more into other things, and in JoBoxers, everyone appreciates whatever everyone else listens to, which is a healthy situation."

According to Wayne, keyboardist Collard likes "smokey barroom tinkling" swing and jazz, bassist Bostock goes for New York funk, guitarist Marche digs the '60s twang guitar of bands like the Ventures and Duane Eddy, and drummer McLusky listens to classic Motown soul. All sing backup behind Wayne's boisterous lead on fresh-sounding material which is significantly meatier than most of the current British export product, explains Wayne, who writes the lyrics and co-writes melodies with the other group members. "Obviously, we're going for a more human sound." "Initially, we were dead against all of the synthesizer stuff flooding everything and consciously set out to bring back the time when people played guitar, piano, drums, and sang without all of the mechanical things. We wanted to get people back to reality. We have a synthesizer but it's used just for a few effects, like the 'ding-ding' on 'Just Got Lucky.'"

A second pet peeve of Wayne's is the new staple of today's record releases — the 12-inch. "I hate 12-inch records," he says, railing against his group's own just-released British 12-inch single "Jealous Love" backed with "She's Got Sex," the latter side "full of weird things going on, you know how they are. I understand the need, but dislike stretching a song out as long as you can just for a disco."

The single is JoBoxers' fourth and continues their goal of making every one sound different. "We want to make it hard to categorize us," concludes Wayne. "We like to keep people guessing, because there's nothing worse than being predictable. We're a combination of five different inputs. You can't label us swing, jazz, rock 'n roll — it's just JoBoxers."

CD Software Prices Stable For 2-3 Yrs.

LOS ANGELES — Although Compact Disc manufacturers are attempting to reach a wider base of consumers in addition to the audiophiles, experts say that CD software prices will not be significantly reduced for another two to three years.

With several CD manufacturers planning to introduce players below the \$600 pricetag early next year, the software supply, which is still at a limited capacity, will remain restricted through 1984.

These facts gave a clear indication to the people who attended the National Association of Recording Merchandisers' rack jobber conference in Scottsdale, Ariz., recently, that CDs will not reach their full commercial potential for some time.

At the gathering, Jerry Shulman of CBS Records announced the release of an additional 30 titles slated for release by early next year, and he stated that the company

will pursue the monthly release schedule originated this year of approximately 100 titles. Shulman also noted that two thirds of the product manufactured at the CBS/Sony plant presently goes to the Japanese market. Also, the facility plans to produce three million CDs for this year.

Early reports from Japan indicated the average buyer bought between 15 to 20 CDs. Tremain also reported that there have been cases of piracy where the CD's playback units were used to make illegal tapes.

For The Record

LOS ANGELES — In last week's issue, a story about Rick Springfield's RCA LP, "Living In Oz," reaching platinum status was erroneously headlined, stating it had gone gold rather than platinum.

SONY'S MTV COMMITMENT

Sony is a pioneer. We build new markets for new products. We have a long-range vision to see new industries develop from new technology.

MTV: Music Television is a pioneer, too. It has created a revolution in the way America relates to music. It launched the first phase of the music video revolution.

Now Sony is launching the second phase—Video 45's and Video LP's™. Music video programming you can own at affordable prices.

We at Sony believe in MTV. We believe in the revolution it began. We believe in stereo music video.

Accordingly, we are announcing an unprecedented, unilateral action: Starting November 1, 1983, Sony will advertise Video 45's on MTV. Every day. Seven days a week. Month after month. Rain or shine.

Someday, everyone in America will know that what they like on MTV they can buy at a record or video store. And that's when the music video revolution will be complete.

If you're a record or video dealer who would like to profit from Sony's MTV Commitment, order your Video 45's now. Check with your Sony representative or call 1-800-522-5229 (In NY) 1-800-847-4164 (Outside NY) for information.

**Video
45.**

SONY®

REVIEWS

ALBUMS

OUT OF THE BOX



PIPES OF PEACE — Paul McCartney — Columbia QC 39149 — Producer: George Martin — List: None — Bar Coded

"Pipes Of Peace" continues the creative upswing begun with McCartney's last release, "Tug Of War." Living up to the illustrious past of an ex-Beatle is no easy task, but this LP is one to be proud of. Romantic, sentimental and yet wry with humor, McCartney's latest batch of songs combine fine craft with heart. "Sweetest Little Show" and "Average Person" are beguiling character sketches with a definite British flavor. Michael Jackson duets with McCartney on a pair of upbeat pop exercises, the current hit "Say, Say, Say" and "The Man." Perhaps best of all about "Pipes Of Peace" are its near-perfect arrangements and production — old Beatles mentor George Martin deserves credit here.

NEW AND DEVELOPING



2X2 — Blue Zoo — RCA AFL 1-4845 — Producer: Tim Friese-Green — List: 8.98 — Bar Coded

Don't be deceived by the boyish good looks and fashionable attire, as well as a member of the band's incredible likeness to Billy Idol, this band can actually plan and compose intelligent songs both fashionable and memorable. Working within the soul boy territory of Wham! and the disco pop of Duran Duran, Blue Zoo creates accessible music without being derivative, and its debut reflects a definite originality and focus. Combining disco backbeats with rhythmically urgent drumming, the pulsating tempo becomes a solid background for the interweaving of keyboard and guitar melodies all topped off by melodramatic singing. Songs like the single "Cry Boy Cry," "John's Lost" and "Open Up" tackle different intended moods with equally adept skill.

SINGLES

OUT OF THE BOX



ROLLING STONES (Rolling Stones/Atlantic 7-99813) **Undercover Of The Night** (3:59) (Colgems-EMI Music, Inc. — ASCAP) (Jagger-Richards) (Producers: The Glimmer Twins & Chris Kimsey)

With bits and pieces having already leaked to a number of stations across the country, the first Stones studio single in two years is finally, officially, here, and they prove once again there's no middle-age laziness in the cards. Drums with a sound like machine-gun fire open the track and provide an ominous accent to the Twins' tale of politics and sex in South America. It's also a notch for scratch mixers. "Undercover" sizzles with a rock 'n' roll dance energy, with Jagger's vocals and Richards' guitar solo particularly forceful. Get ready to hear this and the rest of the LP, the last studio record for Atlantic, well into '84.

NEW AND DEVELOPING



TRIO (Mercury/PolyGram 914 501-7) **Boom Boom** (3:25) (Colgems-EMI Music, Inc. — ASCAP) (Remmier/Kralle) (Producer: K. Voorman)

In this era of record-making sophistication, it's reassuring to know that a band is making music as utterly minimal, yet catchy, as this. Germany's Trio first gained attention here and abroad with "Da Da Da," a monotone singsong a listener either found delightful or irritating. "Boom Boom" is no more complex — and no less infectious — a track. With vocalist Stephen Remler reciting in deadpan fashion over the chorus' pummeling guitar hook, the song resembles an odd blend of a rap number with the Troggs' "Wild Thing." The titillating goings-on in the lyrics belie the austere production sound — but that just adds to the sly effect. Trio gets by with as little as possible, and it works.

FEATURE PICKS

POP

UNDERCOVER — Rolling Stones — Rolling Stones/Atlantic 7 90120-1 — Producers: The Glimmer Twins and Chris Kimsey — List: 8.98 — Bar Coded

Entering their 40s hasn't mellowed Mick Jagger and his comrades an iota, as the raunch 'n' roll of "Undercover" demonstrates. Steamy sexuality and threats of violence pervade every track of their latest effort. Whether he's pleading for love in "Feel On Baby," describing decadence in "It Must Be Hell" or rapping about an axe murder in "Too Much Blood," Jagger is still playing the ageless bad boy to the hilt. Keith Richards and Ron Wood churn out their patented dirty-but-deft guitar licks, sounding particularly gritty on "Pretty Beat Up" and "All The Way Down." Amidst all the lustful observations are some topical asides as well — "Undercover Of The Night" takes a chilling look at South American dictatorships. "Undercover" is raucous and swaggering, an LP bound to offend some — but, with the Stones, who would expect less?

ELVIS — A LEGENDARY PERFORMER (VOL. IV) — Elvis Presley — RCA CPL 1-4848 — Producer: Joan Deary — List: 8.98 — Bar Coded

The fourth volume in RCA's Presley archivist series is a varied and often pleasantly surprising collection of tracks spanning The King's three decades as a recording artist. Rockabilly revival enthusiasts will be interested to hear Presley's unvarnished but energetic readings of "When It Rains, It Really Pours" and "One Night," recorded in the '50s. Other highlights include a feisty rendition of "That's All Right" (from Elvis' '68 TV special) and an electric blues treatment of "Reconsider Baby." All previously unreleased, these recordings are a valuable addition to Presleyana and entertaining listening to boot.

THE POWER AND THE GLORY — Jimmy Cliff — Columbia FC 38986 — Producer: Jimmy Cliff — List: None — Bar Coded

Idealism and social commentary remain reggae pioneer Jimmy Cliff's hallmarks. "The Power And The Glory" features both positive visions of world unity ("We Are All One," "Love Solution") and critical views of international tensions ("Piece Of The Pie," "The Power And The Glory"). These thought-provoking messages are set to compelling reggae grooves, making this an LP for the feet as well as the head. With the current interest in Jamaican and African sounds higher than ever, it's time Cliff's powerful, infectious music received the attention it deserves.

CUT LOOSE — Paul Rodgers — Atlantic 7 80121-1 — Producer: Paul Rodgers — List: 8.98 — Bar Coded

As lead singer of hard rock unit Bad Company, Rodgers enjoyed considerable popularity in the '70s. On this, his first solo recording, he continues in his familiar bluesy hard-living, hard-loving vein with few concessions to current fads. "Cut Loose" is a one-man operation, with Rodgers handling all instruments as well as vocals. The sum product is a focused, personal LP with much appeal for fans of mainstream rock. Standout cuts include the blues-boogie title track and ballads "Live In Peace" and "Northwinds."

10,9,8,7,6,5,4,3,2,1 — Midnight Oil — Columbia BFC 38996 — Producers: Nick Launay and Midnight Oil — List: None — Bar Coded

Australia's latest rock export is as moody and dark-tinged as its name indicates.

(continued on page 30)

FEATURE PICKS

POP

KISS (Mercury 814 671-7)

Lick It Up (3:58) (Kiss — ASCAP) (P. Stanley/V. Vincent) (Producers: Michael James Jackson, Gene Simmons & Paul Stanley)

The masks may be gone but the music has hardly mellowed, as Kiss' first single and new LP title track ably demonstrates. High lead and backup vocals over a slowly throbbing guitar and drum rhythm set up an instructive lesson in feeling good, including such tips as "You got to live like you're on vacation" and "It ain't a crime to be good to yourself." The simple message and melody make it all immediately palatable.

SPANDAU BALLET (Chrysalis VS4 42743)

Gold (3:54) (Reformation Pub. Co. Ltd. — ASCAP) (G. Kemp) (Producers: T. Swain/S. Jolley/Spandau Ballet)

Having already received a good dose of airplay, this side from the "True" LP is the natural follow-up to the album's hit title track. More up-tempo than the "True" single, "Gold" features the group's re-styled pop harmonies with an energetic thrust. A pretty sax solo also highlights.

BLACK CONTEMPORARY

JUNIOR (Casablanca/PolyGram 814-725-7)

Unlison (3:54) (Warner-Tamerlane Publ. Corp./Sprocket Music Co., Inc./WB Music Corp./Rewind Music Co., Inc. — BMI/ASCAP) (B. Roberts/A. Goldmark) (Producers: B. Roberts & A. Goldmark)

Another release from the "All The Right Moves" soundtrack, and not available on either of Junior's two LPs. It's the first non-original for the Brit triple-threat, and features his hard 'n' honey vocals. The stark groove makes it soundtrack-perfect, but it's Junior that make it a stand-out. Targeted for black contemporary and Top Forty.

STACY LATTISAW (Cotillion/Atlantic 7-99819)

Million Dollar Babe (3:55) (Gratitdude Sky Music — ASCAP/Bellboy Music, Inc. — BMI) (P. Glass & C. Vaughn) (Producer: Narada Michael Walden)

There's no question this young singer has established herself as a pop-hit songstress, and this effort from her "Sixteen" LP picks up the tempo from her biggest successes. Sounding not unlike the Supremes with a hint of Prince-ly keyboard effects, Lattisaw looks to broaden her radio base. Irresistible.

DAZZ BAND (Motown 1701MF)

Joystick (3:55) (Three Go Music/Jobete Music Co., Inc. — ASCAP) (B. Harris, E. Fearman) (Producer: R. Andrews)

The title track to their new LP is a pleasing mid-tempo dance number, with a sexual innuendo not easily lost in the mix. The group's soft harmonies are balanced by a vocoder over the open, and it returns to great effect for the ride-out.

CASHMERE (Philly World PWR 7-01)

Let The Music Turn You On (3:36) (Nezzie Music, Philly World Music — BMI) (Donald Robinson, Freddie Brown) (Producers: Nick Martinelli & Bruce Weeden)

Title cut from Cashmere's first album is brightened by the warm touch of a muted trumpet in the bubbling opening rhythm track. The horn part resurfaces throughout

(continued on page 30)

At the turn of this decade, three musicians with platinum-dyed tresses gave new meaning to the phrase "power trio," The Police — bassist/vocalist Sting; guitarist Andy Summers; and drummer/founder Stewart Copeland — were catapulted into the league of superstar rock 'n' rollers after two years of new-wave cult acceptance, middling record sales and an inattentive mass market. The band's third album, "Zenyatta Mondatta," scored them two Top Ten singles. "De Doo Doo De Da Da Da" and "Don't Stand So Close," and suddenly the Police were everywhere.

The success story by now includes three platinum Lps as well as a gold catalog; the group has played nearly every major American arena, with occasional stops in music-hungry, out of the way foreign lands. Not bad for a threesome who sprung from the nether world of England's late 1970s punk movement.

Copeland, an American son of a Lebanon-based CIA agent, was living in London at that time and chose to form a band unlike the rock dinosaurs enjoying success in his home land. In early 1977, he hooked up with Newcastle native Gordon Sumner, a sometime school teacher and an alleged bass player with other-worldly sensibilities. Copeland and Sumner (now known simply as Sting), found Zoot Money and Kevin Ayers alum Andy Summers while in France on an early gig, and after jettisoning second guitarist Henry Padovani, The Police were born.

With Copeland's new-found new wave attitude, Summer's experienced musicianship and Sting's melodic writing credits to go with his face, the group dove headlong into the British music scene. Their first gig took place in Birmingham, England, with a limited repertoire that forced songs to be born anew during extended jamming. A single, "Roxanne," recorded and released independently in 1978, was subsequently picked up by A&M Records for their "No Wave" compilation. A complete Police LP on the label, "Outlandos D'Amour" followed. The group made their way to the States in desperate, low-budget fashion, cramming themselves and their equipment into a van while furiously criss-crossing to do appearances. Gaining in respect and sales, The Police garnered quite a bit of industry attention. A fleshier LP, "Regatta de Blanc" was released at the end of 1979.

If the next LP, "Zenyatta Mondatta," confirmed their growing popularity, the group's recent triumphs have solidified their current status in contemporary music. Three hit singles, including "Every Little Thing She Does Is Magic," were pulled from the more varied "Ghosts In The Machine" LP of 1982. This past year, however, may be known as the "Year of the Police," as the band hit number one on every conceivable chart around the world. The current album, "Synchronicity," is over 3 million in sales and has owned the top spot on the Cash Box album chart for months.

Andy Summers shocked his core of musician friends when he joined the Police. In 1982, he surprised Police fans by collaborating with experimental guitarist and King Crimson chairman Robert Fripp on the "I Advanced Masked" LP. Since his days with the Police, Summers has also become an accomplished photographer, and a collection of photographs from the road has just been published by Quill/William Morrow & Co. Entitled "Throb." The book is framed by Summers explaining his motivation for such work: "When I was fourteen I got my first guitar.



Andy Summers Police Photographer

It only had five strings. Half a year later I got the sixth. Tuning it was a bitch . . . Now I have fifty guitars and someone to tune them. I have a camera which gets me in and out of this wonderland I'm still trying to get in tune."

The interview was conducted by Harry Weinger just prior to the start of the second phase of the world-wide Police tour.

Cash Box: How much photo equipment do you take with you on the road?

Summers: I just use a 35 millimeter. I try to keep it fairly light on the road. I don't like to carry too much anymore, there was a time when I carried a lot of stuff but I'm over that. I just take two or three lenses and a couple of camera bodies. It's a lot more private with my cameras than with my guitars. I don't have somebody carrying my camera bags. I really don't want to get into that heavy commercial league where you have somebody loading your camera. I like to keep it much more personal.

Cash Box: This whole book thing . . .

Summers: Its obviously something I've never done before. But the publishers are sort of approaching this like selling records. I'm here doing book signings and a little tour to five cities. It's sort of like the early days when we used to go to stores and sign records and do appearances and interviews. I'm doing the same thing.

Cash Box: How is it going from your huge tour to this?

Summers: It's very much the same thing. I did the book signing at Books & Co. on Friday and we had over 1,000 people and sold every book in the shop. It was pretty intense.

Cash Box: How long have you been taking pictures?

Summers: About four years.

Cash Box: Each member of the band seems to be trying to maintain a separate identity, even while the record is doing so well and the group is bigger than ever. Sting is acting, Stewart has the film soundtrack and you've got this book. And you also did something with Robert Fripp. What's most important to you right now?

Summers: Well, I think its possible to have both things, and I think they both depend on each other. The health and longevity of The Police now is dependent upon us doing other things. At least it feels that way to

all of us at the moment. Going out and doing other projects really infuses the group's life: we can bring things back into it. If you're so locked into one thing — which we were for a long time — I think you can actually feel trapped by it. Especially when it's as intense as it is with The Police. Being in The Police is 24-hours-a-day. It's almost your entire life, which can eventually kill things. These things are very healthy for us to do. We don't just do them for mental health reasons, though — we do them because we want to do them.

Cash Box: Your last photographs in the book are somewhat strange. They remind me of some of Sting's songs like "Man In A Suitcase," "Bring On the Night" and "So Lonely."

Summers: Yeah, I think it's reflecting that kind of thing, more than being happy snapshots. Y'know — 'here we are in Tennessee' or wherever we are. It's a much more personal interpretation of the way I saw things on the road rather than just cute photographs.

Cash Box: Why the title?

Summers: I thought it was a very evocative word to use. I like one word titles and this can definitely be applied to music and the rock world, and also the use of the word is more satirical than anything else. It's a send-up of the whole scene. It's not trying to add to the seriousness of the way people look at music. It's trying to deface it slightly.

Cash Box: I understand the Police are starting another tour after you finish with the book tour.

Summers: Yeah, we start next week in Miami. We've also just done a month in Europe. In December we play in England, January is off, we'll probably come back to the States in February, and then Australia. The last gig is in Java.

Cash Box: The Police it seems have always made an effort to play in a lot of exotic places.

Summers: We've always had the desire to go to exotic places and see what they're like. It's also a lot of fun to play them and pretty challenging. It takes you out of the ordinary. You could just go on playing in America and doing the circuit over and over again. But of course there's more to it — why do that when the whole world can be your oyster? I don't know why other people

don't do it as well. Also, since we've become so well known, we've been offered a lot of exotic gigs. We seem to have created a reputation for it.

Cash Box: Do you feel the group, musically, has a more worldly approach that could get over in a place like Java?

Summers: Possibly, yeah. There are some English bands that are so localized and don't even try to play to America, let alone Java. Our music is composed of international threads.

Cash Box: Any thought to doing a collection of photographs overseas?

Summers: Well, I have shot a lot of stuff overseas. I would consider it in the future.

Cash Box: You noted in the introduction of the book that the camera and the guitar are your fixed instruments. Do you use the camera to create a different perception than you do with your guitar?

Summers: Well, you can change people's perceptions of the world by the way you frame a picture. You can change people's ideas about how you saw things. In a world which is really characterized by a tremendous amount of unrest and unstable emotional conditions, by having a guitar and camera — the guitar especially, which I've been playing for many years — it's the one thing you can always return to. Its a haven. You can exorcise a lot of demons with a camera and guitar.

Cash Box: One of your first independent projects that I know of was your work with Robert Fripp. How did that come about?

Summers: The project originally started with me writing a letter to Robert, seeing if he'd be interested in getting together at some point and playing and possibly making an album. And he was, and we spent about a year talking on the telephone occasionally until we were able to make the time to get together because of the various schedules and so on. We wound up in England and we'd only met once in New York and had a twiddle on our guitars for about an hour. We went to the studio really not having an idea of what we were going to do and it started from there. We sort of made it up as we went along. But it was a lot of fun and a very satisfying project. I guess we'll probably go in and do another one sometime next year, time allowing.

Cash Box: Do you foresee these independent projects forcing some slowing down of The Police or the chance you won't continue as a group?

Summers: Oh, we're going to continue. But we'll continue in our own time. We just had an incredible amount of activity and we haven't stopped ever, really. We'll have been on the road about seven or eight months by the time we come off in February. That's a lot of work. Plus, all this incredible success with this album. I think we should take a rest from everything. I'm sure we'll all go on and do other things, but we want to take a rest from touring at least. We'll probably get together next year and put a live album together. But in terms of heavy touring, I don't know if we'll be doing any of that next year.

Cash Box: So often Sting is perceived as the head of the group.

Summers: That's sort of par for the course.

Cash Box: He seems to be the most outspoken one.

Summers: I don't think that's true at all. I think he's the quietest one, actually. We have enough savvy to understand the way things generally go in terms of the public and the way things are publicized, I take all that for what it's worth. We're all doing what we want to, when we want to. We have lots of opportunity and we're all doing very well. Good luck to everyone.

POINTS WEST

NEW LATINO LABEL — Rhino Records has just formed a new label named Zyanya (Zon-ya), which the company claims is "the first label exclusively showcasing Latino rock and roll." The initial three releases cover a wide spectrum of the genre, ranging from a classics oldies package to an anthology of new East L.A. bands. "The Eastside Sound," the first album in the package, pays tribute to Latino rock legends such as **Ritchie Valens**, **Cannibal and the Headhunters**, **The Premiers**, and several others; "Los Angelinos" takes a more contemporary tack and includes traditional Latino rockers **Callias** and **Los Perros** as well as progressive combos like **The Brat**, **The Plugz** and **Odd Squad**; "The Best of Thee Midnites" is jammed with the band's greatest hits, among them "Whittier Blvd.," and "Jump, Jive and Harmonize." The fledgling label —



conceptualized by **Ruben Guevara of Con Safos** — will have a coming-out party at Club Lingerie Nov. 15, highlighted by the first Hollywood performance of Thee Midnites in fifteen years. By the way, the term Zyanya means "always," and that's exactly the type of ongoing status Rhino plans for its sister label.

PUBLISHER'S PACKAGE — In a rather bold (and expensive) move, **Lance Freed** of **Almo/Irving Music** has issued a special limited-edition, five-album package entitled "East Memphis Music" to promote the wealth of southern blues tunes available from the publisher. In addition to the discs — which include 81 songs from **Stax-era** artists including **Otis Redding**, **Steve Cropper**, **Rufus Thomas**, **Al**

Green, **Isaac Hayes**, **Booker T. Jones**, **Eddie Floyd**, **Wilson Pickett**, **Albert King** and **Sam & Dave** — the boxed set also features a songbook packed with lyrics and photos. Approximately 1,000 copies of the "audio-catalog" special mailer were sent to producers, artists, managers, and songwriters in the hopes of interesting people in recording the R&B classics.

WILL THE REAL JAY HAWKINS PLEASE START SCREAMIN' — Over the years, **Pumping Piano Productions** — headed by **WB** publicity chief **Bob Merlis** and local rockabilly rogue **Art Fein** — has held a New Year's Eve bash (with the exception of 1983) featuring hot party bands like **The Blasters**, **Joe King Carrasco** and **The Crowns** and **The Rubber City Rebels** and attended by hordes of industry folk. In 1982, the party was graced by the talents of former **Phil Spector** protegee **Darlene Love**, and for weeks afterward L.A. was buzzing with accolades about her triumphant comeback. Well, this year **Pumping Piano** is throwing another end-of-the-year celebration, and the guys behind it are hoping to nab **Screamin' Jay Hawkins** for entertainment. There's just one problem — the legendary blues singer is nowhere to be found. So, **Screamin'**, if for some reason you're glancing at this column, we invite you to contact us so we can put you in touch with the party-melsters. And, hey, it might mean a free trip to the city of angels and some wild times... so why not?

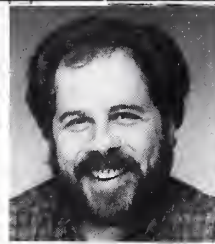
SHORT CUTS — **Word** has it **Warren Zevon** has moved from L.A. to New York, split up with his soulmate **Kim Langford**, and has been through some changes, sort of like a **Waring blender**... Hot on the heels of its "Rappin' Rodney" LP featuring **Rodney Dangerfield**, **RCA** plans to release another funnydisc, entitled "Solid Gold" from A/C chanteuse **Marilyn McCoo**. On the album, which is sure to conjure up memories of hanging out at the **Holiday Inn** bar as a teenager listening to cover combos, **McCoo** tackles such recent hits as **The Police's** "Every Breath You Take," **Culture Club's** "I'll Tumble 4 Ya" and a closing medley of "Let's Dance/Safety Dance" sure to have A/C program directors snappin' their fingers and tappin' their **Florsheim** wingtips... Poets **Wanda Coleman** and **Ivan Roth** will be featured along with hardcore punk/jazz/rock critics' darlings **The Minutemen** at **Santa Monica's** quaint but cool **McCabes** on Nov. 13. The occasion is a party/show for **Freeway Records'** release "English As A Second Language (Talking Package)"... According to sources at **MCA**, **Night Ranger** sold out six dates in Japan a month in advance... **Iggy Pop** is currently in Hollywood co-writing material with **Steven Hufsteter** of the **Plugz** for the soundtrack to the upcoming Universal film "Repo Man"...

The new **Code Blue** album should be out around now and it's called "True Story"...

Carla Olson of the **Textones** makes a guest appearance in **Bob Dylan's** new vid... **I.R.S. Video Corp.** in association with **Sony** is presenting a showing of the commercially-available tape "Police Around The World" on Nov. 9 at The Palace in L.A.... Between providing CBS-TV with exclusive tapes of the **John DeLorean** drug transaction and promising to deliver videos of **Vicki Morgan** and **Alfred Bloomingdale's** escapades, **Larry "Hustler" Flynt** and his wife **Althea** have been hosting a series of parties at their exclusive **Bel-Air** manse. Among the guests who have shown up for drinks, eats and general merriment are **Jonni Mitchell**, **Devo's Mark Mothersbaugh** and **Jerry Casale**, **Lorraine Newman**, **Terry Southern**, **Dennis Hopper**, **Jack Nicholson**, **Timothy Leary** and **Marjoe Gortner**. We hear **Southern** and **Hopper**, allegedly working on a screenplay about **The Doors'** **Jim Morrison**, are live-in guests of the **Flynts**, whose palatial estate was once owned by **Sonny & Cher**... Singer **Connie Francis**, who was admitted to a psychiatric center in early October, was released last week, after a panel of doctors "found her not meeting the criteria for involuntary commitment." **Francis**, 44, was traumatized several years back when she was sexually assaulted in a **Howard Johnson Hotel**... With 1984 loom-

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EXECUTIVES ON THE MOVE



Brenner



Cafaro



Oliner



Root

Changes At A&M — **A&M Records** has announced the following promotions. **J.B. Brenner** has been named national director of album promotion, **Al Cafaro** has been promoted to associate national director of album promotion east coast and **Chuck Oliner** has been named as associate national director of album promotion midwest. **Brenner**, an A&M veteran of 8 years, was most recently associate national director of album promotion in Atlanta before relocating in Los Angeles. **Cafaro** joined A&M seven years ago and served as promotion manager in New York City prior to his promotion. **Oliner** leaves **Chrysalis Records**, where he was the National Promotion Director, to bolster A&M's album promotion staff.

Root Promoted — **Henry Root** has been promoted to associate director, business and legal affairs for **MCA Records**. Prior to this appointment, he was an attorney for **MCA**, and has been with the company for two and one half years.

Emil, Divers And McBryde To Sire Posts — **Suzanne Emil**, **Shirley Divers** and **Robyn McBryde** have been appointed to new positions at **Sire Records** in New York, it was announced by **Seymour Stein**, president of the company. **Suzanne Emil**, who has been named promotion and production co-ordinator, began her music industry career as a promotion executive at **Big Tree Records**, also working in 1978 in the **Sire Records** promotion department. In her new position, she will assume responsibilities in the areas of production and promotion, as well as serving as a marketing liaison. **Stein's** long time personal assistant **Shirley Divers** will take on an additional role as A&R assistant for **Sire Records**, while **Robyn McBryde** will join as department secretary, coming to **Sire** from **Warner Communications**, where she worked at both the **Warner Home Video** and **D.C. Comics Divisions**. Commenting on the appointments, **Stein** remarked: "Sue, Shirley and Robyn are three exceptionally talented and experienced individuals. Their exemplary work history makes them ideally suited for these positions and offers **Sire Records** a unique opportunity to utilize their respective skills to the utmost."

RCA Names Murphy — **James F. Murphy** has been named director, public relations for **RCA Records**. He continues to be responsible for news and information for **RCA VideoDiscs**.

Changes At PolyGram — **Pat Sacco** has been named New York branch singles specialist for **PolyGram Records**. She was formerly a merchandiser for **PolyGram**. **Judy Bocher**, who recently resigned as New York branch singles specialist, after five years, can be reached at 914-794-8384.

Culpepper Named At Capitol — **Gary Culpepper** has been promoted to director, business affairs, **Capitol Records Inc.** A two-year veteran at **Capitol**, he moves up from his post as director of the entertainment law department.

Sayles Appointed — **The Warner/Elektra/Atlantic Corp.** has announced the appointment of **Earl Sayles** as the firm's director of black music marketing. In 1977, he joined **WEA** as a field merchandiser for the **Cleveland** branch and in 1979 he was named east coast regional black music marketing manager.

Clancy Promoted At Phillips — **Peter Clancy** has been named manager, press, promotion and artist relations at **Phillips Records**. Formerly press and artist relations officer, he joined the **Phillips** division of **PolyGram Classics** in 1980 after three years with **PolyGram Distribution** managing production and inventory control for **Deutsche Grammophon** and **Phillips**.

Changes At Vestron — **Kathie Van Brunt** has been named vice president of program development for **Vestron Video**. She has served as vice president of programming and was formerly vice president creative affairs for **PolyGram Pictures** on the east coast. Also **Ruth Vitale** has been appointed vice president of film acquisition. She was most recently director of film acquisition for **Warner Amex' The Movie Channel**, where she was the primary buyer and strategist for all independent film product.

Clegg Appointed — **Almon Clegg** has been appointed general manager of the **Audio Division** and **Communications Systems Division** at the **Matsushita Technology Center**. He joined **Panasonic** in 1974 as manager of the audio engineering department and was promoted to assistant general manager of the product engineering division in 1978 and assumed a similar post when **M-TEC** was formed in 1982.

Changes At Alpine/Luxman — **Matthew Rounds** has been promoted to national sales manager for **Alpine Car Audio Systems**. Replacing **David Black**, who was recently named vice president of marketing for **Alpine Electronics of America, Inc.**, **Rounds** joined **Alpine** in January, 1980 as midwest and regional sales manager. Also **David A. Black** has been promoted to vice president, marketing, for **Alpine Electronics of America, Inc.** He joined the company in March 1979 as midwest regional sales manager for **Alpine** and subsequently the title of national sales manager for **Luxman** was added in April, 1983. **David DeGrosso** has been promoted to national sales manager for **Luxman** home high fidelity components. Most recently he was **Central** and **Eastern** regional sales manager for **Luxman Division** of **Alpine Electronics of America**.

Duffy appointed—**Mike's Artist Management** has announced the appointment of **Diane Duffy** as director of artist development. She was previously assistant to the president at **Chrysalis Records**. Prior to that, she was with **RCA Records** for five years working in A&R and marketing.

King Named — **Tony King** has been added to the partnership of **This Beats Workin'**. He comes from **RCA Records** where he was director of dance music promotion and creative services director for the past five years.

Changes At Certron — **Certron Corporation** has announced that its board of directors has elected **Edwin R. Gamson** chairman and chief executive officer. He has been president since founding the company in 1966. **Graydon S. Carlson** was promoted to president and chief operating officer. **Carlson** was formerly executive vice president, secretary and chief financial officer of the company. **Terry Frisco**, currently corporate controller and treasurer, was elected to the additional post of secretary of the corporation.



SUMMER CINEMA — **Donna Summer** is the star of a 90-minute **Home Box Office** Rock special, "Donna — A Hot Summer Night," which first aired October 22. Pictured at the Los Angeles premiere of the presentation (l-r) are: **Susan Munao**, **Summer's** personal manager; **Gene Kelly**, vice president of finance and administration, **HBO**; **Donna Summer**; and **Len R. Epan**, vice president of video, **PolyGram Records**.

BMI-Engel Classes Begin 24th Year

LOS ANGELES — The Broadcast Music, Inc.-Lehman Engel Musical Theatre Workshops will begin its 24th year at BMI's national headquarters in New York City.

Overseeing the workshop's ongoing activities will a consulting committee of Engel's former students including Skip Kennon (*Feathertop, Herringbone and Blanco*) who will direct the first year class; Maury Yeston (*Nine*) who will lead the second year class and Richard Engquist (*Elizabeth and Essex and My Heart Is In The East*) who will direct the advanced workshop consisting of more developed students.

McDaniel Tapped

LOS ANGELES — MCA Records announced that Jay McDaniel has been named national AOR field director. In this new position, McDaniel will coordinate all activities relating to Album Oriented Radio. Prior to his appointment, he served as MCA's regional promotion manager. McDaniel began his career in the music industry as a radio program director and record promoter.

Nautilus Firms CD Deal

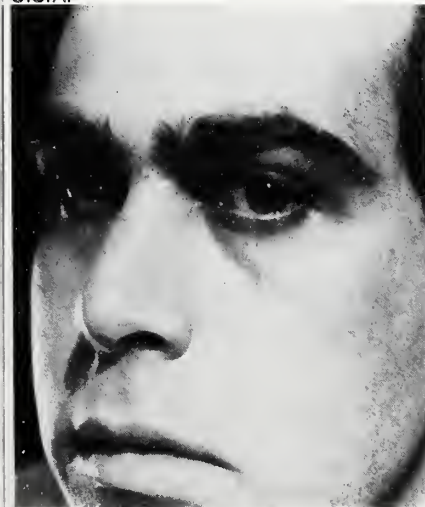
LOS ANGELES — Nautilus Recordings has announced the signing of an exclusive audiophile distribution agreement for its line of direct-to-disc, digital and half-speed mastered SuperDiscs with Precision Sound Marketing of Bothell, WA. This move concludes several months of negotiations and gives to Precision the exclusive rights to market Nautilus' SuperDiscs to retailers and distributors in all regions of the United States except the Upper Midwest and the Deep South.

Precision Sound Marketing had been selling the product since 1979 on a non-exclusive basis in the Pacific Northwest territory.

New Solid Gold Office

LOS ANGELES — Solid Gold Records has opened its first stateside office in New York City in conjunction with its new U.S. distribution agreement with MCA Records. MCA will also distribute the label in the U.K. while the Canadian distributor remains A&M.

Helming the new office will be industry veterans Andrew Frances, director of marketing & artist production, and Bill McCathy, national promotion director, U.S.A.



Michael Plen

Plen Upped At IRS

LOS ANGELES — IRS Records has announced Michael Plen's selection as the company's new vice president, promotion. Previously, he served at A&M Records before accepting the director of promotion position at IRS in 1981. He will continue to work out of the label's New York office.



Harold Childs

Childs Named Sr. V.P. At PolyGram

NEW YORK — Harold Childs has officially been named senior vice president of urban/black music for PolyGram Records. He will assume overall responsibility for urban/black music operations, including A&R and marketing.

Childs formerly served A&M Records for more than 15 years. One of the first national album promotion people in the music industry, he held various positions at A&M including national director of album promotion, director of East Coast operations, vice president of promotion, and senior vice president of sales & promotion. Among the many acts he helped break for the label were Quincy Jones, Brothers Johnson, Police, Supertramp, Styx, LTD, Jeffrey Osborne, The Carpenters, Human League, Atlantic Starr and the Go-Gos.

Childs was recently named Record Executive of The Year for 1983 and 1984. "We are very proud to have a man of Harold Childs' caliber and experience join the PolyGram family," said Guenter Hensler, president of PolyGram Records Group. "We feel very confident of the continuing and increasing success of the urban/black music division under his leadership."

Ocean Front Lists Forthcoming LPs

NEW YORK — The two-month old Marina del Rey-based Ocean Front Records has lined up its initial set of album releases, all due out by the end of the year.

Albums by Tyrone Davis and Garland Green have just been issued. The Davis LP, entitled "Something Good," contains his current single "I Found Myself When I Lost You." Green's album is self-titled and features his current single "Try'n' To Hold On."

David Williams and Race will each have albums out within the next three weeks, both featuring singles which have just been released. Williams' LP will be "Take The Ball & Run," also the name of his new single.

Dick Clark Media Archive Taps Don Barrett

LOS ANGELES — Dick Clark's new firm, Dick Clark Media Archives, has named Don Barrett as director of acquisitions. The company, established to restore, preserve and make available rare television and motion picture films, will initially concentrate on locating footage of early performances by rock artists. Barrett joined the program development division of the Dick Clark Company in June, 1983, after starting the Nostalgia Satellite Network as part of the Satellite Network. A private media material collector, he has extensive knowledge of film and television history. The Dick Clark Media Archives can be reached at 800 S. Robertson Blvd., Los Angeles, CA 90035.

EAST COASTINGS

FROM THE SHMOOZE ROOM — CBS Records has been demonstrating — and quite admirably — that records aren't the only thing they know how to market. The company has been capitalizing on their muscular second and third quarters to do a pretty nifty sell job on themselves. In recent months, the strength of Michael Jackson has been used as the hook to sell news stories to two New York television programs on how the record industry is bouncing back; WNEW's *Ten O'Clock News*, and WPIX's *Wall Street Journal Report*. And while both stories were generic, they offered a heavy CBS slant and almost identical interviews with group president Walter Yetnikoff. Recent research calls to **Cash Box** from WABC-TV suggest that the same scenario will again be played out on that station in the not-too-distant future. But the crowning achievement must have been the recent feature article in the upscale and influential *New York Magazine* by financial columnist Jack Egan, which again focused heavily on Yetnikoff and the CBS hot streak. All of which shouldn't hurt the company when Yetnikoff sits down to chat with *Wall Street* this week at the group's annual analysts meeting. Nor should the fact that CBS has loaded up with new albums by Paul McCartney, Bob Dylan and Barbara Streisand before looking down the barrel at the Christmas season.

SHORT STUFF — Reggae fans should take note of a new outfit, Sunsplash Records in Maryland, which has debuted the first four titles in what will be a series of 11 live LPs culled from the 1982 Reggae Sunsplash Festival.

Volume 1 features Toots & The Maytals; 2 is dedicated to Chalice; 3 features Yellowman; and 4 is a collection entitled "Day One" featuring U-Roy, John Holt, Big Youth, Byron Lee & The Dragonaires, Roy Shirley and The Maytals. Upcoming titles cover DJs, instrumentalists, Mutabaruka, Eek-A-Mouse, Michigan & Smiley, and another collection disc. The firm's telephone number is (301) 234-3056. . . The Minnesota-based Llewellyn Communications is aggressively going after the vanity market with a new program soliciting tapes for release on cassette. The firm's come-on letter says their "judging panel will be 'very' flexible in accepting new tapes. . . in fact anything you can put on tape that we feel 'anyone' wants to hear" . . . Child of the fifties: over the last few years, Charlie Parker's daughter, Kim, has out several albums both here and in Europe. Now, Kitty Bruce, daughter of ultimate hipster Lenny Bruce, is showcasing around New York as a rock singer, and has been working on demos at RPM studios. She'll be at JP's the Bottom Line and The Other End this month. . . INXS was recently in New York to work on its next LP for Atco, and cut the tune "Brand New Day" under the supervision of producer Nile Rodgers. Daryl Hall also put in an appearance on the date. . . Congrats to Jem president Marty Scott and his wife Tony on the birth of a son, Blake Douglass. . . Editions E.G. is set to issue a 10-record Brian Eno box set. Entitled "Working Backwards 1983-1973," the set will run the gamut from the most recent "Apollo" back to "Here Come The Warm Jets." In addition, the box also features two early 70s non-LP tracks, "Seven Deadly Finns" and "The Lion Sleeps Tonight" as well as three new tracks completed last month. . . Truth in advertising: we were pleased to see that review copies of the new RCA David Bowie disc, "Ziggy Stardust" stickered as clear vinyl pressings were in fact black. Way to go, guys. . .

WHODA THOUGHT IT? — But the latest rave from the British Isles is a quintet whose lead vocalist names Alice Cooper as his primary influence. The band, Alien Sex Fiend, and their vocalist, Nik Flend, were recently in town performing in support of their U.S. debut 12-inch, "Ignore The Machine" on Important's Relativity Records imprint. The track is a nifty combination of Brit underground noise and authoritative dance rhythms that strike us as being on the cutting edge. Yet the reference to Cooper makes perfect sense. "We draw on that same aggressive Detroit/New York sound," vocalist Flend told us. "And I still figure Alice Cooper was very important for mental attitude — really surviving and maintaining something good to watch. I mean, we're not going to work a guillotine into our show, but we feel the same way. If the audience wants to get violent,



MAY GETS DOWN — Taking a break from work on his debut Capitol solo record, "Star Fleet Project," Queen guitarist Brian May clowned around with some of the guest stars on the platter. Pictured (l-r) are: May; Eddie Van Halen; Phil Chen; and Alan Gratzner.

we can respond; if they're passive, we get dreamy." The band, who have done their fair share of trashing already, have been known to carry such props as a refrigerator full of skulls. "There's no pressure on us now to become slicker," offered Flend. "We still don't rehearse, we just fool around in our house and then kick those ideas around on stage. It's all very spontaneous. We've been bottled and responded by throwing our props and drum kits into the audience and lost our gig money over it." Alien Sex Fiend had their genesis when the singer discovered his upstairs neighbor, guitarist Yaxi. "We used to sit around with an echo unit and try and freak each other out with weird noises," he said. "So we decided to go into the studio and record the noises for our own entertainment. Then we got John on drums to sit in and we sent the tape around, not expecting anything. But the Batcave club offered us a gig. We really didn't anticipate anybody liking the tape." Before the gig the band added synth player Chris Flend "to give it range." After that recalls the singer, "we just didn't stop." The band contributed a track, "R.I.P.," to the Batcave compilation LP "Young Limbs, Numb Hymns," and toured the U.K. "Ignore The Machine" was cut for around \$1200 and did very nicely in the U.K. before becoming a heavy rock club add in the U.S., most notably on the West Coast. "We really can't believe this," said Flend, adding that the outfit is about to embark on a 17-date tour of France, Switzerland and Germany. A swing through the Western States is expected over the winter.

fred goodman

TOP 15 VIDEO GAMES

	Weeks On 11/5 Chart	
1 Q-BERT Parker Brothers 5360	1	11
2 JUNGLE HUNT Atari CX 2688	3	15
3 POLE POSITION Atari CX 2694	2	11
4 BURGER TIME Intellivision 4595	4	16
5 MR. DO! Coleco 2622	7	6
6 MS. PAC-MAN Atari CX 2675	5	35
7 RIVER RAID Activision AX 020	8	33
8 ENDURO Activision AX 026	6	22
9 ROBOT TANK Activision AX 028	10	17
10 CENTIPEDE Atari CX 2676	12	33
11 DECATHLON Activision AZ030	9	11
12 BATTLE ZONE Atari AX 2681	11	3
13 TIME PILOT Coleco 2679	14	2
14 PITFALLI Activision AX 108	13	50
15 SPACE DUNGEONS Atari CX 5232	—	1

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

TOP 15 MIDLINES

	Weeks On 11/5 Chart	
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1	37
2 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie/RCA AYL 1-3843	2	29
3 PRETENDERS (Sire SRK 6083)	5	16
4 LOOK SHARP! Joe Jackson (A&M SP-4919)	3	60
5 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	4	13
6 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)	7	9
7 PIANO MAN Billy Joel (Columbia PC 32455)	10	15
8 THE DOORS (Elektra EKS 74007)	6	40
9 HITS! Boz Scaggs (Columbia FC 36841)	—	1
10 WHO ARE YOU The Who (MCA 3050)	12	21
11 WHO'S NEXT The Who (MCA 3141)	13	18
12 TAPESTRY Carole King (Epic PE 34946)	11	65
13 LET THERE BE ROCK AC/DC (SD-36151)	15	15
14 MORNING DANCE Spyro Gyra (MCA 9004)	9	12
15 AJA Steely Dan (MCA 1006)	8	16

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



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|---------------------------|------------------------|
| 1 JOHN COUGAR MELLENCAMP | 9 EDDIE & THE CRUISERS |
| 2 CULTURE CLUB | 10 EDDIE MONEY |
| 3 HUEY LEWIS & THE NEWS | 11 ALABAMA |
| 4 THE DOORS | 12 MOTLEY CRUE |
| 5 DARYL HALL & JOHN OATES | 13 DeBARGE |
| 6 KISS | 14 QUEENSRYCHE |
| 7 THE BIG CHILL | 15 JAMES INGRAM |
| 8 JENNIFER HOLLIDAY | |

NORTHEAST 1.

- CULTURE CLUB
- JOHN COUGAR MELLENCAMP
- JENNIFER HOLLIDAY
- THE DOORS
- THE BIG CHILL
- EDDIE & THE CRUISERS
- KISS
- DARYL HALL & JOHN OATES
- HUEY LEWIS & THE NEWS
- DeBARGE

SOUTHEAST 2.

- THE BIG CHILL
- JENNIFER HOLLIDAY
- HUEY LEWIS & THE NEWS
- DARYL HALL & JOHN OATES
- JOHN COUGAR MELLENCAMP
- CULTURE CLUB
- ALABAMA
- HANK WILLIAMS, JR.
- EDDIE MONEY
- KISS

BALTIMORE/WASHINGTON 3.

- DARYL HALL & JOHN OATES
- CULTURE CLUB
- JAMES INGRAM
- THE DOORS
- JOHN COUGAR MELLENCAMP
- JENNIFER HOLLIDAY
- TEENA MARIE
- ANITA BAKER
- QUEENSRYCHE
- DeBARGE

WEST 4.

- CULTURE CLUB
- THE BIG CHILL
- JOHN COUGAR MELLENCAMP
- DARYL HALL & JOHN OATES
- THE DOORS
- HUEY LEWIS & THE NEWS
- EDDIE MONEY
- JENNIFER HOLLIDAY
- MOTLEY CRUE
- MICHAEL FRANKS

MIDWEST 5.

- JOHN COUGAR MELLENCAMP
- THE DOORS
- THE BIG CHILL
- DARYL HALL & JOHN OATES
- CULTURE CLUB
- HUEY LEWIS & THE NEWS
- KISS
- EDDIE & THE CRUISERS
- EDDIE MONEY
- MOTLEY CRUE

NORTH CENTRAL 6.

- JOHN COUGAR MELLENCAMP
- KISS
- ALDO NOVA
- CULTURE CLUB
- ALABAMA
- ANNE MURRAY
- RICKY SKAGGS
- HUEY LEWIS & THE NEWS
- EDDIE & THE CRUISERS
- PETER SCHILLING

DENVER/PHOENIX 7.

- JOHN COUGAR MELLENCAMP
- MOTLEY CRUE
- THE DOORS
- HUEY LEWIS & THE NEWS
- KISS
- CULTURE CLUB
- EDDIE MONEY
- DeBARGE
- JAMES INGRAM
- JENNIFER HOLLIDAY

SOUTH CENTRAL 8.

- HUEY LEWIS & THE NEWS
- ALABAMA
- THE BIG CHILL
- CULTURE CLUB
- KISS
- JOHN COUGAR MELLENCAMP
- DARYL HALL & JOHN OATES
- THE DOORS
- EDDIE & THE CRUISERS
- QUEENSRYCHE

WHAT'S IN-STORE



TOASTING ZORBA — RCA Records recently hosted a party for New York record merchants following a performance of the musical "Zorba." RCA has released the original cast album of the musical. Pictured standing with "Zorba" star Anthony Quinn (far left): are Ben Karol, owner, King Karol Records; Bob Rifici, director, sales, Eastern Region, RCA Records; and Mrs. Jerry Saks. Pictured seated are (l-r): Marchesa de Medici Almirante, a friend of Quinn's; and Quinn's son Daniele.

"NEW ACOUSTIC MUSIC" — Rounder Records is spearheading a new consumer and retail awareness campaign aimed at its own artists and those on other labels which it perceives as having slipped through the merchandizing cracks. General manager **Duncan Browne** calls the drive, set to run now through January, the label's biggest marketing/advertising campaign in its 13-year history. "We're trying to establish a presence and awareness of different forms of music that frequently have a bluegrass or jazz sourcepoint but don't fit into these categories anymore," says Browne. "Records of this type go by many names like 'jazzgrass,' 'spacegrass,' 'bluejazz,' and most notably, 'dawg music' along the lines of **David Grisman**. But retailers are faced with the problem of where the hell they go and often put them in three or four different places such as rock, bluegrass, jazz, and folk. There's been no cohesive marketing structure. So we're trying to offer a direction by coming up with a way to make something happen at retail by establishing a very broad term that will include most everything but that people will understand and know what they'll get, so no one will get the impression that they're getting **Def Leppard** doing 'Greensleeves.'" The central feature of the promotion is an 11-song LP entitled "The New Acoustic Music Sampler," featuring single tracks off Rounder albums by **Darol Anger & Mike Marshall**, **Russ Barenberg**, **Pierre Bensusan**, **Norman Blake & The Rising Fawn String Ensemble**, **Jerry Douglas**, **Bela Fleck**, **Mark O'Connor**, **Tony Rice**, **Alan Stivell**, **Tony Trischka**, and **Rob Wasserman**. A loss leader for the label, it sells for \$1.50 to distributors, \$2 to retailers, and \$3 to consumers. Related merchandising materials include an abstract art retail display poster also naming the artists on the sampler, post cards with the artists names and the stylish "New Acoustic Music" logo, and a bagstuffer sheet listing titles and information on all label artists who fall under the new listing, which is also defined therein as "a loose title covering a growing body of contemporary music that defies and transcends old categories . . . embodying many of the most vital qualities of various acoustic traditions" including old time fiddle tunes, bluegrass, ethnic or world music, and string jazz. Notes **Brad Paul**, Rounder's newly appointed national promotion director, "We're trying to develop a home for these artists and overcome the problem where people label things folk or jazz and then listeners and programmers won't explore it due to a negative predisposition against the labels. These artists are definitely not folk or jazz, though they come out of that tradition." Paul goes on to cite a "resurgence" in the popularity of acoustic music and feels that it appeals to an important demographic. "There's surely a move afoot, a renaissance in acoustic music. Audiences are very demanding these days. They're more educated, and are hit by waves and waves of music, so they have become very critical and look for good musicianship and songwriting together, not one backing up the other. Then there's also the element of the 25-49 age group that grew up very much into music but doesn't want to listen to **AC/DC** or **Def Leppard**, who feel that pop music has abandoned them. Even though it's the same demographic targeted by soft rock stations, they find soft rock boring and not meeting their demand for creative, exploratory music. Obviously, a lot of ad dollars are going after this demographic, and there needs to be an awareness on the part of radio programmers that they are missing the mark and limiting themselves. Hopefully, the establishment of the new acoustic music label will give the message to those who need labels that this music exists and is a feasible commercial format that sells records and radio time." To advertise new acoustic music, Rounder advertising director **Scott Billington** reports that display ads are being taken out in folk and jazz consumer publications and that the "testing of unknown waters" will be accomplished through advertising in such "non-traditional" print media as the *New York Review of Books*, as well as classified ads in *Mother Jones*, *The Runner*, *New Age*, and *co-Evolution Quarterly*. Billington adds that following the end of the "New Acoustic Music" campaign, two to three similar marketing pushes would be held each year focusing on a specific portion of label catalog, with a blues promotion entitled "Out Of The Blue" set for next April with the goal of "getting people to view blues as a more contemporary music coming out of the blues tradition." As for the new acoustic music promotion, Browne says that other labels with similar artists and catalog would be encouraged to join in, and that the Philo label is already stamping their album jacket back covers with the "New Acoustic Music" tag.

Jim bessman



Playlist

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

ADDS

ARTIST	CLIP	LABEL
Aldo Nova	Monkey On Your Back	Epic
Moody Blues	Blue World	Threshold
Bob Dylan	Sweetheart Like You	Columbia
Toronto	When Can I See You	Solid Gold/MCA
Nick Heyward	Whistle Down The Wind	Arista
Trio	Boom Boom	Mercury
Michael Sembello	Automatic Man	Warner Bros.
Paul Young	Wherever I Lay My Hat	Columbia
Brian May	Star Fleet	Capitol

HEAVY

(Maximum Four Plays Per Day)

Police	Synchronicity II	A&M
John Cougar Mellencamp	Crumbly'n' Down	Riva/PolyGram
Motels	Suddenly Last Summer	Capitol
Herbie Hancock	Rock It	Columbia
Spandau Ballet	True	Chrysalis
Billy Joel	Uptown Girl	Columbia
Pat Benatar	Love Is A Battlefield	Chrysalis
Big Country	In A Big Country	Mercury
Genesis	Mama	Atlantic
Huey Lewis & The News	Heart And Soul	Chrysalis
David Bowie	Modern Love	EMI America
Quiet Riot	Cum On Feel The Nolze	Pasha/CBS
Asla	The Smile Has Left Your Eyes	Geffen
Rainbow	Street Of Dreams	Polydor
Talking Heads	Burning Down The House	Sire/Warner Bros.
Billy Idol	Dancing With Myself	Chrysalis
Def Leppard	Foolin'	Mercury
ZZ Top	Sharp Dressed Man	Warner Bros.
Robert Plant	Big Log	EsParanza/Atlantic
The Flxx	One Thing Leads To Another	MCA
The Kinks	Don't Forget To Dance	Arista
Stevie Nicks	If Anyone Falls	Modern
Duran Duran	Union Of The Snake	Capitol
Paul McCartney/ Michael Jackson	Say, Say Say	Columbia
Lionel Richie	All Night Long	Motown

MEDIUM

(Maximum Three Plays Per Day)

Survivor	Caught In The Game	Scotti Bros./CBS
Carly Simon	You Know What To Do	Warner Bros.
The Romantics	Talking In Your Sleep	Nemperor/CBS
Culture Club	Church Of The Poison Mind	Epic
Stray Cats	I Won't Stand In Your Way	EMI America
Saga	The Filer	Epic
Paul Kantner	Planet Earth	RCA
Kiss	Lick It Up	Mercury
Eurythmics	Love Is A Stranger	RCA
Peter Schilling	Major Tom	Elektra
JoBoxers	Just Got Lucky	RCA
Michael Stanley Band	My Town	EMI America
Was (Not Was)	Knocked Down Made Small	Geffen
Dokken	Breaking The Chains	Elektra/Asylum
Bob Segar	Old Time Rock & Roll	Capitol
Nell Young	Cry, Cry, Cry	Geffen
.38 Special	If I'd Been The One	A&M
Donna Summer	Unconditional Love	Mercury
Doors	Love Me Two Times	Elektra/Asylum
Queensryche	Queen Of The Reich	EMI America

LIGHT

(Maximum Two Plays Per Day)

Fastway	We Become One	Columbia
Krisma	Nothing To Do With The Dog	Atlantic
Lisa Price	Can't Hold On Forever	Atlantic
Michael Gregory	Can't Carry You	Island
Rubinoos	If I Had You Back	Warner Bros.
Kansas	Everybody's My Friend	CBS
The Tubes	Monkey Time	Capitol
C.S. Angels	Will You Stay Tonight	Jive/Arista
Peter Godwin	Baby's In The Mountain	Polydor
Barnes & Barnes	Soak It Up	Boulevard/Epic
The Breaks	She Wants You	RCA
Cee Farrow	Should I Love You	Rocshlre
Motley Crue	Looks That Kill	Elektra/Asylum
Style Council	Speak Like A Child	PolyGram
Stan Ridgway & Stewart Copeland	Don't Box Me In	Unlversal
X	More Fun In The New World	Elektra/Asylum
Icehouse	Hey Little Girl	Chrysalis
Hunters And Collectors	Talking To A Stranger	Oz/A&M
UB40	Red Red Wine	A&M
Rick Springfield	Souls	RCA
Gang Of Four	Is It Love	Warner Bros.
Zebra	Tell Me What You Want	Atlantic
Human League	Mirror Man	A&M
Southside Johnny & The Jukes	Trash It Up	Mirage
Eddie & The Cruisers	On The Dark Side	Scotti Bros./CBS
The Beat	Dance, Dance	Jem
Industry	State Of The Nation	Capitol
T-Bone Burnett	The Murder Weapon	Warner Bros.

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

Cash Box Profile

"Night Tracks" — First Non-VJ Show

by Barry Alfonso

LOS ANGELES — As the video revolution continues to spread, more and more variations in programming may be expected to appear. Already, alternatives to the MTV focus on heavy metal/new music clips are being attempted successfully. A case in point: "Night Tracks," created by Los Angeles-based Lynch/Biller Productions and aired nationally over the Turner Broadcasting cable television system.

Beamed out via SuperStation WTBS Friday and Saturday nights to over 20 million homes across the country, "Night Tracks" differs from the MTV approach to video in significant ways. The show is broad-based in format, mixing clips by black and country artists with those by rock acts. Voice-overs rather than VJs are used between videos, with no news or gossip interludes included. Overall, "Night Tracks" has a general pop music slant, with an eye towards a diverse viewing public.

"Young people are the strength of music, but there's a wider audience out there," says 27 year-old Tom Lynch, the studio production expert of the Lynch/Biller team. "MTV is narrowcast — they have their dedicated viewers, and that's all they want. Our approach is to avoid the more extreme rock videos and play something for everyone. Really, what we program is whatever we personally like."

The playlist of "Night Tracks" confirms Lynch's description. Amidst much-seen videos by the likes of Duran Duran and the Doors are clips by Eddie Rabbitt, the Gap Band and other acts not found on rock-only programs. Such disparate artists as X and Anne Murray appear on the same program — Lynch and Biller feel their differences balance and compliment each other.

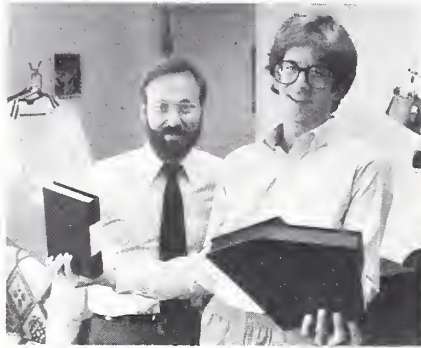
"Two very different artists' videos can provide relief to each other," says Gary Biller, the firm's 33 year-old finance expert. "It's assumed that the same audience won't watch videos by a Murray and an X, but we don't believe it. We want to avoid everything becoming the same."

Lynch points that "Night Tracks" was conceived of as a musical television show, rather than a music showcase with accompanying visuals. "MTV programs like a radio station would," he observes. "We program like television. It's a distinction that matters."

It's only natural that Lynch and Biller approach "Night Tracks" from a traditional television standpoint. The two formed their partnership while both were heavily involved in TV and film projects. Lynch spent the late '70s on the production staff of Don Kirshner's "Rock Concert" program, serving as its producer during its last three years on the air. Biller had helped to guide Compact Video, the tape editing and production company, to financial success in both the television and film fields. In May of last year the pair set up their production firm and achieved initial success with a series of "Country Jamboree" music specials on NBC. "Night Tracks" was launched last June and soon drew impressive ratings.

A smooth and carefully-planned flow of videos typifies "Night Tracks." "Music is always the focus of our programming," Lyons explains. "For what we want, voice-overs are preferable to live VJs. We use things like computer animation to link videos together and don't take breaks for conversation."

Lynch and Biller are proud of their quickness to add artists with limited previous video exposure. "We've been playing Lionel Richie's 'All Night Long' video for over a month, before MTV picked it up," says Lynch. "There's no barriers in our programming to include non-rock



stuff. If it's fun and it works, we'll go on black or country."

"Night Tracks" is not the end point of the duo's ambitions. Lynch/Biller Productions is preparing to unveil a half-hour music series with a variety format, "Street Beat." "The show will have the look of music video," Lynch promises. "There's room in television right now for a contemporary music and dance show, without the dated look that the others have. The formula needs some updating."

Other ideas are in the works. A pet project of the firm's is a children-oriented video show featuring clips by the Go-Gos, Madness and other groups with appeal to the very young. Lynch/Biller also hope to have a film under development by the middle of next year. A "Candid Camera" special for NBC should be ready soon, following on the heels of two previous productions with "Camera" creator Allen Funt.

"We want to enter the main arena of television," says Biller. "There's a lot to be done — we're not gonna stop with music. 'Night Tracks' has given us credibility. Now we want to use that to move into other areas. It looks very exciting."

New Music Video Co. Formed In L.A.

LOS ANGELES — Video Music Consultants, a new company created to maximize exposure for music videos, has been formed by Joan Myers.

The new company will service video clips to more than 100 broadcast and cable television outlets in the United States as well as pursuing live and foreign venues.

Among the services provided, Video Music Consultants offers tape duplication, distribution, promotion and consultation to facilitate the production of music videos.

Myers, who will also head the company's New York office, previously worked with MTV, Warner Bros. Records and the Dreamland label.

Video Special Effects Device Bowed

LOS ANGELES — Trans-American Video, Inc., a division of Merv Griffin Productions, created the unique opening title sequence for the three evenings of NBC's "Live & In Person" on September 27, 28 and 29. The firm used an exclusive special effects device, called the Mirage.

The Mirage is the first digital video effects generator designed to create 3-dimensional video.

Maljack Issues Four New Vid Titles

LOS ANGELES — Maljack Productions, Inc., will distribute four new videocassettes under its Cinemagreats label.

The new films, available in mid-November, will include two movies starring Jack Palance, *Sting of the West* and *Hell's Brigade: The Final Assault*, and two horror pictures, *Autopsy* and *Torso*.

TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 FLASHDANCE Paramount Home Video 1454	11/5 1 8	16 THE ENTITY CBS/Fox 1234	11/5 11 4
2 GANDHI RCA/Columbia Pictures Home Video 10237	2 4	17 WITHOUT A TRACE CBS/Fox 1235	17 4
3 48 HRS. Paramount Home Video 1139	3 20	18 HIGH ROAD TO CHINA Warner Home Video 11309	18 20
4 DOCTOR DETROIT MCA Home Video 8001	5 7	19 EATING RAOUL CBS/Fox 1291	23 3
5 PORKY'S CBS/Fox 1149	4 14	20 THE VERDICT CBS/Fox 1188	13 17
6 THE YEAR OF LIVING DANGEROUSLY MGM/UA Home Video 00243	7 5	21 THE MAN WITH TWO BRAINS Warner Home Video 11319	24 2
7 THE OUTSIDERS Warner Home Video 11310	6 9	22 LONE WOLF McQUADE Vestron V-6008	— 1
8 THE MAN FROM SNOWY RIVER CBS/Fox 1233	8 8	23 SOPHIE'S CHOICE CBS/Fox 9076	29 21
9 PSYCHO II MCA Home Video 80008	12 2	24 BLUE THUNDER RCA/Columbia Pictures Home Video 10026	— 1
10 BAD BOYS Thorn/EMI 1633	10 9	25 SPRING BREAK RCA/Columbia Pictures Home Video 10513	15 5
11 SOMETHING WICKED THIS WAY COMES Walt Disney Home Video 116	16 3	26 FIRST BLOOD Thorn/EMI 1573	22 26
12 MONTY PYTHON'S THE MEANING OF LIFE MCA Home Video 71016	21 2	27 POLICE AROUND THE WORLD I.R.S. Video 001	— 1
13 STROKER ACE Warner Home Video 11322	28 2	28 VALLEY GIRL Vestron V-5016	19 7
14 THE BLACK STALLION RETURNS CBS/Fox 4712	14 4	29 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	26 71
15 TENDER MERCIES Thorn/EMI 1640	9 5	30 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	20 37

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.

Appeal Ct. Hears Buffalo Bdcst Story

(continued from page 5)

Lee P. Gagliardi failed to recognize that his decision will set a precedent for television stations of all sizes, and not just the smaller independents represented by the plaintiffs. It was further offered that Gagliardi had a "predilection" for a decision that would dismantle blanket licensing, and that he gave too much weight to opening price competition among syndicated program producers, composers, and stations.

Speaking for the plaintiffs, attorney Ira Millstein argued that source licensing through existing pre-programming arrangements is not a workable solution. He further argued that the blanket licensing arrangement is an extraordinary situation for independent television stations, and that music rights are the only payment that is not included in the purchase package for syndicated programs. In addition, Millstein charged that the independents are paying two-and-a-half times the network rate for no visible reason other than the defendants power to discriminate. "We have no option but to fight this unfair agreement," he said.

In his original decision, rendered August 19 of last year, U.S. District Court Judge Lee P. Gagliardi ruled that the present system of blanket licensing prevents price competition and negotiations between composers and television producers violates anti-trust laws and restrains trade. The Court suggested instead that music should be licensed at the source by producers. The decision, in effect, gave local and independent broadcasters a system of "source licensing," whereby producers of syndicated television programming pay the performance rights

at "the source," and then transfer them to local stations.

Regardless of which side wins at the Appeals level, the case is expected to be taken to the next highest court, with both sides having made it clear they're willing to follow it all the way.

The five plaintiffs in the class action case are Buffalo Broadcasting, Kid Broadcasting, KWTX Broadcasting, Metro Media and Storer Broadcasting.

P.R. Co. Lazarus-Rosenberg Bows

NEW YORK — Estelle Lazarus and Alan Rosenberg have opened Lazarus-Rosenberg Associates, a New York company providing various services including artist development, corporate sponsorship, public relations, publicity, video placement and promotion. Current clients include Earthtone Records recording artist Money, CBS-Sony Records and Publishing of Japan recording artist and author Steve Hiett, session drummer and producer Allan Schwartzberg, The Young Hegelians rock band, and Blue Rock Recording Studio.

Domino Records Forms

LOS ANGELES — A new firm called Domino Records, Inc. formed here to exclusively handle new wave and avant garde acts. Founded by Bobby Helm, formerly of Chrysalis Records; Ted Vegvari, an independent producer; and Randall Cohen, an entertainment attorney, Domino Records' first signing is Steve Roach, a solo synthesist.

AIRPLAY

CUE & REVIEW: SHORT STUFF — A couple of the major webs are distributing short-form features on the "soap" phenomenon, so we thought we'd take a break from the music side and give the two a listen. Also included this week is a long-running short-form "news you can use" syndie program.

SIMON SEZ FORWARD — Former secretary of the Treasury **William Simon** has made another media grab, this time as intended owner of the Forward Communications Corp. group of radio and television stations. Simon, with partner **Raymond Chambers**, heads the private investment banking firm of Wesray Corp. Their firm has reached tentative agreement with Forward to purchase the Wisconsin-based company's five AMs, five FMs and six TVs for a reported \$87 million. The acquisition is Wesray's first venture into broadcasting, and there are plans to expand its interests in the field. Money talks, eh?



MUSIC VIDEO — **WDHA/Dover, New Jersey** recently installed **Sony Beta Hi Fi VCR** in the air studio and is playing the audio portion of a number of **Sony Video 45s** in regular rotation. **DJs** are encouraged to chat up the videos on the air. Pictured in the studio (l-r): **Bob Linder, vice president and general manager, WDHA; and Kathy Millar, air personality, WDHA.**

Chico Hamilton, Kool & The Gang, Tom Browne, Ray Parker, Jr. and more. The event is sponsored in concert with the African Peoples' Christian Organization, Human Serve Fund and the Black Women's Network.

HITS HELP CBS-FM — The network's success with Top 40 in Boston, St. Louis and Chicago has boosted its overall share, and the FM group now claims to have the largest listening audience in the country. The CBS-FM group of seven stations also has a hits outlet in Los Angeles (**KKHR**). Total audience figure is now 6.7 million.

NAMES IN THE NEWS — **Danny Flamberg**, director of public relations for Mutual for the past three years, has left his post. Flamberg joins the Radio Advertising Bureau (RAB) as senior vice president for communications. . . . In another RAB move, president and chief operating officer **William Stakein** has assumed additional duties as chief executive officer. . . . The National Association of Broadcasters (NAB) has named advisory committees for 1983-84. The metro market radio board includes: **Gary Stevens, Doubleday; James Arcara, Capital Cities Communications; Joseph Dorton, Gannet Radio Division; Michael Eskridge, NBC Radio; Richard Harris, Westinghouse Broadcasting and Cable; Ben Hoberman, ABC Radio; Glenn Mahone, Sheridan Broadcasting Network; Marcos Rodriguez, KESS-FM/Ft. Worth; Carl Wagner, Taft Broadcasting; Fred Walker, Broad Street Communications; and James Wesley, Cox Communications.** . . . BBC Radio program distributors London Wavelength has promoted and added some staff. **Gayle Miller's** now vice president/director of music and programming, and **Andrea Massar** becomes director of station relations. **Joe Trellin** joins the 'Length as promotion director. . . . Another syndicator, Narwood Productions, has named **KOGO/San Diego** vet **Paul Goldstein** to the station relations staff. The firm, by the way, has big plans for an upcoming *Salute To Bing Crosby* radio special slated for Thanksgiving weekend. In addition to guests **Peggy Lee, Mary Martin, Rosemary Clooney** and the **Crosby** family, the impossible-to-get **Bob Hope** will be featured on the show. . . . **KMGG/Los Angeles** jock **Cherle Sannes** has joined the California Radio Network as host of the *California Way Of Life* series. . . . **Peter Flannery** now vice president of ABC News, up from general manager of news programming. Flannery replaces **Bob Benson**, who left the post to take the vice president/senior executive slot for ABC Radio Networks.

. . . **KMJM/St. Louis**, part of the Amature Group of radio stations, has named **John Gaston** general manager. Gaston most recently was GM of **KFOG/San Francisco**, and was also general sales manager for **KWK/St. Louis** and **KOAX/Dallas**.

STATION STUFF — **KLAK/Denver**, which has been a country station for two decades until it made a headstrong switch to adult contemporary two years ago, is back to country. . . . **WMMS/Cleveland** currently contesting to send a listener to New York's Madison Square Garden to see **Genesis** in concert November 18. The winner will receive limo service, spending cash and two at the Berkshire. Upon return to the fair Ohio city, the winner will also go on-air to "preview" an upcoming local appearance by the band. . . . Across town, **WDMT** has added another night to its jazz programming. The station, which currently airs a five-hour Sunday night "Jazz Flight" program with host **Darrel Scott**, will also feature late night jazz on Tuesdays. . . . Miller High Life's "Rock To Riches" contest brews its way into Chicago this month, as bands from the area compete at local clubs for a shot at equipment and the chance to compete nationally. **WLUP/Chicago** is co-sponsoring **NOWSTALGIA** — you heard it here first; Demo's naturally get older, and the younger ones don't remember the "classics," right? So the 60s nostalgia will wane, of course, and the Motown hysteria will die down. Plan now for a resurgence of interest in early 1970's pop — **Chi-Lites, Dramatics, Elton John**, etc. There's already been a smattering of covers from that time; **Pat Simmons** with "Have You Seen Her" and **Stacy Lattisaw's** "Love On A Two-Way Street," to name but two. More uncovered or nearly-forgotten gems are sure to resurface, and the originals still sound great, too. We wonder, in five years will it be cool to like "Frampton Comes Alive" again?

MORE BIRCH BARK — Here's highlights from the recent Los Angeles summer book, 12-plus, Monday-Sunday, 6 am to midnight. **KABC** stayed number one in the market, increasing slightly, 7.6-8.0. Steaming into second place was **KIIS-FM**, the hits station that continues to grow with each book. They were up 6.6-7.0. Album rock was down, although **KROQ-FM** continues to lead the format race, 6.2-5.6. **KLOS-FM** slipped 5.6-5.2, while **KMET-FM** dropped a half-point, 5.0-4.5. The bottom appeared to drop out of **KHTZ**, as they lost two points, 3.3-1.1. Country outlet **KLAC** was up a bit, 1.4-1.8. Urban station **KUTE-FM** maintained its upward trend, 2.6-3.3.

harry welnger



HEART OF THE CITY — **Blackheart/MCA** recording artist **Joan Jett** recently visited Philadelphia with the **Blackhearts**, and took time out to chat with **WMMR** staff members. Pictured in the front row are (l-r): **Joe Bonadonna, ass't. P.D.; Jett; Jack Quigley, DJ; and Tom Sheehy, former promotion director.** Pictured back row (l-r): **Gary Ryan and Lee Crystal of the Blackhearts; Linda Feder, MCA Records; John DeBella, DJ; George Hawras, P.D.; Ricky Byrd, the Blackhearts; and Pierre Robert, DJ.**

New Metal Radio Show

(continued from page 5)

Metalblade, Time Coast and Liquid Flames Labels. "We're committing ourselves to a 'better-than-indie' look in our graphics, and I'm making sure our records are of good sound quality," said Sinclair. "For example, **XOME** in San Jose has been a little resistant to some of the heavy metal stuff. After remixing a track from local group the **War Lords**, they added it right away."

Another indie label with quality, and radio in mind is **Important Records** in New York. An in-house label, **Megaforce**, is 100 percent heavy metal product. "Groups like **Raven, Metallica and Man O' War** have been steady sellers for years and years," noted **Walt O'Brien**, label manager for **Relativity Records** and its affiliated labels. "There is an incredible undercurrent in the cities and suburbs, and even the handful of metal specialty shows **Impact immediately**. One play sets up an enormous reaction that you just don't see normally. We have records that blow out the door the day after an airing on a heavy metal hour."

While there are a few stations that regularly image and/or program metal, such as **KGON** in Portland, Oregon or **KMET ("K-METAL")** in Los Angeles, the majority of rock outlets are adopting a "wait-and-see" attitude. **Felgenbaum** feels his show will be a way for radio programmers to key into this passionate and visible audience phenomenon.

"Playing groups that will almost never be on Top Forty is saying to an audience that you're involved in something for them," he said. "Most successful AOR's have always done that. A show like *Metalshop* has

music that is so in tune with what AOR does, and you can image metal without risking anything," **Kendall** agreed. "It's something you can image as well as anything else without playing a lot of it," he said.

The program will be fully sponsored, said **Felgenbaum**, and scoffed at potential advertiser's fears. "Anyone who's trying to reach young men will want to be part of this thing that's happening," he stated, and added the genre is not limited to gender. "There seems to be a good female reaction. More girls are into it than people think. They want to be where the guys are."

Bennet Elected NPR President And CEO

NEW YORK — **Douglas Bennet** has been elected president and chief executive officer of **National Public Radio** effective October 31. He replaces **Frank Mankiewicz**, who resigned last May after financial reports revealed the non-commercial web was in serious debt. **Ronald Bornstein** of the University of Wisconsin had been acting president and chief executive officer in the interim.

Bennet, who brings little broadcast experience to his post, was former administrator for the Agency of International Development, and most recently acted as president of Washington's **Roosevelt Center for American Policy Studies**. **Bennet** has also served as administrative assistant to Senators **Abraham Ribicoff** and **Thomas Eagleton**, and was assistant to Vice President **Hubert Humphrey** from 1967 to 1969.

>> Cue & Review <<

<< **SOAP TALK** (ABC FM Network) (Disc Format) (60 seconds) (Sponsor: Bristol Myers/Excedrin) (Producer: ABC/Watermark) (Air dates: Mon.-Fri., twice daily)

The show premiered this past May with host **Jacklyn Zeman** of **General Hospital** as a daytime drama "gossip news" forum, and included quick interview clips with soap stars. The net now features a story update segment of various soaps as the second daily feed. Both contain the national spot, and both are straight voices by **Zeman**. She's got an upbeat, knowing style, and the interview clips make for an attractive package. Slick and to the point.

>> **SOAP OPERA UPDATE** (RKO Radio Networks) (Satellite) (60 seconds) (Sponsor: Varied) (Producer: Angela Ferralolo/RKO) (Air dates: Mon.-Fri., twice daily)

This is the original network soap feature for radio, having been on the air since 1980 as a 90-second feature with host **Don Kelly**, former P.D. of **WRKS-FM** and now a broadcast consultant. Update will begin as a 60-second feature on January 9, 1984, with host **John Gabriel** of **Ryan's Hope**. After a stately introduction, **Gabriel** reviews the various shows' goings-on in quick fashion against a rich soap-opera-type theme. Entertaining, with a perhaps unintentional tongue-in-cheek flavor. Each daily feed is identical, with the second commercial-free for local avals.

<< **NEWS BLIMP** (Progressive Radio Network) (7-inch reel-to-reel) (2 minutes) (Sponsor: Republic Tobacco in selected markets/cash) (Producers: PRN/Various. Executive producer: Tom Powell) (Air date: week of November 7. Daily.)

One of the longest-running syndicated programs, the *Blimp* is a densely-produced, offbeat news item containing appropriate contemporary music and quick comedy drop-ins. The feature sometimes includes short interview clips. This particular week included a story on the measured increase in children's stress, and the narration is punctuated by **Billy Joel's "Pressure," ZZ Top** with "Too Much Pressure," a **Lilly Tomlin** clip and **Allan Sherman's "Headaches."** Fast-paced and often amusing, the *Blimp* occasionally suffers from tangential over-production, but the general style has often been copied by the major networks.

>> hw <<

CASH BOX ROCK ALBUM RADIO REPORT



— **BLUE OYSTER CULT • REVOLUTION BY NIGHT • COLUMBIA**
ADDS: WNEW, WBLM, WKLS, KSHE, WMMS, WOUR, WCCC.
HOTS: WMMS, KMET. **MEDIUMS:** WKLS, WCCC. **PREFERRED TRACKS:** Shark.
SALES: Just shipped.



13 **BIG COUNTRY • THE CROSSING • MERCURY**
ADDS: None. **HOTS:** WCCC, WOUR, KYYX, KSHE, KNAC, WLOM, WKLS, KEZY, WBLM, KMET. **MEDIUMS:** WMMS, WNEW. **PREFERRED TRACKS:** Big, Fire, Patrol, Chance.
SALES: Good in all regions.

MOST ADDED

LP Chart Position

- 42** **AC/DC • FLICK OF THE SWITCH • ATLANTIC**
ADDS: None. **HOTS:** KSHE. **MEDIUMS:** WCCC, WOUR, WKLS, WBLM, KMET. **PREFERRED TRACKS:** Guns, Title.
SALES: Fair in all regions.
- 33** **ASIA • ALPHA • GEFLEN**
ADDS: None. **HOTS:** WOUR, KSHE, KEZY. **MEDIUMS:** WCCC, WMMS, WKLS, WBLM, WNEW, WSKS. **PREFERRED TRACKS:** Smile, Cry.
SALES: Moderate to fair in all regions.
- 9** **PAT BENATAR • LIVE FROM EARTH • CHRYSALIS**
ADDS: None. **HOTS:** WCCC, WOUR, WMMS, KSHE, WKLS, WBLM, WSKS, KMET. **MEDIUMS:** KYYX, KEZY, WNEW. **PREFERRED TRACKS:** Battlefield.
SALES: Good in all regions.
- 32** **BLACK SABBATH • BORN AGAIN • WARNER BROS.**
ADDS: None. **HOTS:** None. **MEDIUMS:** WCCC, WOUR, WKLS, WBLM, KMET, WPLR. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- 31** **JACKSON BROWNE • LAWYERS IN LOVE • ASYLUM**
ADDS: None. **HOTS:** WMMS, WBLM, WSKS. **MEDIUMS:** WCCC, WOUR, KSHE, WKLS, WNEW. **PREFERRED TRACKS:** Rocker, Title.
SALES: Moderate in all regions.
- **C.S. ANGELS • LAND • JIVE**
ADDS: WLOM, KSHE. **HOTS:** WMMS. **MEDIUMS:** WCCC, WOUR, KYYX, KNAC, KEZY. **PREFERRED TRACKS:** Independence.
SALES: Fair in East and West.
- 29** **CULTURE CLUB • COLOUR BY NUMBERS • VIRGIN/EPIC**
ADDS: WBLM. **HOTS:** WMMS, KNAC, WLOM, KEZY, WNEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Church, Karma.
SALES: Good to moderate in all regions.
- 180** **DOKKEN • BREAKING THE CHAINS • ELEKTRA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WCCC, WOUR, WMMS, KSHE, WBLM, KMET. **PREFERRED TRACKS:** Title, Paris.
SALES: Fair in all regions.
- 35** **THE DOORS • ALIVE, SHE CRIED • ELEKTRA**
ADDS: None. **HOTS:** WMMS, WNEW. **MEDIUMS:** WCCC, KSHE, WBLM, KMET. **PREFERRED TRACKS:** Gloria, Two.
SALES: Good to moderate in all regions.
- 16** **GENESIS • ATLANTIC**
ADDS: None. **HOTS:** WCCC, WOUR, WMMS, KSHE, KNAC, WKLS, WBLM, WNEW, KMET. **MEDIUMS:** KYYX. **PREFERRED TRACKS:** Mama.
SALES: Good in all regions.
- 21** **KISS • LICK IT UP • MERCURY**
ADDS: None. **HOTS:** WCCC, WMMS, KSHE. **MEDIUMS:** WKLS, WBLM, WSKS, KMET. **PREFERRED TRACKS:** Title.
SALES: Good to moderate in all regions.

LP Chart Position

- 27** **HUEY LEWIS & THE NEWS • SPORTS • CHRYSALIS**
ADDS: None. **HOTS:** WCCC, WOUR, WMMS, WKLS, WBLM, WNEW, WSKS, KMET. **MEDIUMS:** KSHE, KNAC, KEZY. **PREFERRED TRACKS:** Heart, Drug.
SALES: Good to moderate in all regions.
- 24** **JOHN COUGAR MELLENCAMP • UH-HUH • RIVA**
ADDS: None. **HOTS:** WCCC, WMMS, KSHE, WKLS, KEZY, WNEW, KMET. **MEDIUMS:** KYYX, WBLM. **PREFERRED TRACKS:** Crumblin'.
SALES: Good to moderate in all regions.
- 86** **MIKE'S MURDER • SOUNDTRACK • A&M**
ADDS: None. **HOTS:** WOUR, KYYX, WLOM, KEZY, WNEW. **MEDIUMS:** WCCC, KNAC. **PREFERRED TRACKS:** Cosmopolitan.
SALES: Moderate to fair in all regions.
- 87** **EDDIE MONEY • WHERE'S THE PARTY • COLUMBIA**
ADDS: None. **HOTS:** KMET. **MEDIUMS:** WCCC, WOUR, WMMS, KSHE, WKLS, WBLM, WSKS. **PREFERRED TRACKS:** Title.
SALES: Good to moderate in all regions.
- 49** **THE MOODY BLUES • THE PRESENT • THRESHOLD**
ADDS: None. **HOTS:** KSHE, WBLM, WNEW. **MEDIUMS:** WCCC, WKLS, KEZY, KMET. **PREFERRED TRACKS:** Blue, Wheel.
SALES: Moderate to fair in all regions.
- 15** **THE MOTELS • LITTLE ROBBERS • CAPITOL**
ADDS: None. **HOTS:** WCCC, WOUR, WMMS, KYYX, KNAC, WBLM, WNEW, WSKS, KMET. **MEDIUMS:** KSHE, WKLS, KEZY. **PREFERRED TRACKS:** Summer.
SALES: Good to moderate in all regions.
- 43** **MOTLEY CRUE • SHOUT AT THE DEVIL • ELEKTRA**
ADDS: None. **HOTS:** KMET. **MEDIUMS:** WMMS, KSJO, WOUR, KSHE, WKLS. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.
- 23** **STEVIE NICKS • THE WILD HEART • MODERN**
ADDS: None. **HOTS:** WKLS, KMET, WPLR. **MEDIUMS:** WCCC, WOUR, WBLM. **PREFERRED TRACKS:** Anyone, Stand.
SALES: Moderate in all regions.
- **NIGHT RANGER • MIDNIGHT MADNESS • MCA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WCCC, WOUR, WMMS, KSHE, WKLS, WBLM, KMET. **PREFERRED TRACKS:** Open.
SALES: Fair in West and South.
- 44** **ALDO NOVA • SUBJECT . . . ALDO NOVA • PORTRAIT**
ADDS: None. **HOTS:** WCCC, WMMS, KSHE. **MEDIUMS:** WOUR, WKLS, KSJO. **PREFERRED TRACKS:** Monkey.
SALES: Fair in all regions.
- 17** **ROBERT PLANT • THE PRINCIPLE OF MOMENTS • ES PARANZA**
ADDS: None. **HOTS:** WOUR, KSJO. **MEDIUMS:** WCCC, WKLS, WBLM, KMET. **PREFERRED TRACKS:** Mood, Log.
SALES: Good to moderate in all regions.

MOST ACTIVE

LP Chart Position

- 1** **THE POLICE • SYNCHRONICITY • A&M**
ADDS: None. **HOTS:** WOUR, KYYX, KNAC, WKLS, WBLM, WSKS, KMET. **MEDIUMS:** WCCC, WNEW. **PREFERRED TRACKS:** King, Synchronicity II, Breath.
SALES: Good in all regions.
- 4** **QUIET RIOT • METAL HEALTH • PASHA**
ADDS: WBLM. **HOTS:** WCCC, WMMS, WKLS, WBLM, WSKS, KMET. **MEDIUMS:** WOUR. **PREFERRED TRACKS:** Noize.
SALES: Good in all regions.
- 52** **RAINBOW • BENT OUT OF SHAPE • MERCURY**
ADDS: None. **HOTS:** WCCC, WOUR, WMMS, KSHE, WBLM, KMET. **MEDIUMS:** WKLS, KEZY, WNEW. **PREFERRED TRACKS:** Street.
SALES: Fair in all regions.
- 121** **THE ROMANTICS • IN HEAT • NEMPEROR**
ADDS: None. **HOTS:** WCCC, WOUR, WMMS, KYYX, WNEW. **MEDIUMS:** KSHE, KNAC, WKLS, KEZY, WBLM, WSKS, KMET. **PREFERRED TRACKS:** Talking.
SALES: Moderate in all regions.
- 67** **SAGA • HEADS OR TAILS • PORTRAIT**
ADDS: None. **HOTS:** WCCC, KSHE. **MEDIUMS:** WOUR, WKLS, WBLM, WNEW. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- 89** **PETER SCHILLING • ERROR IN THE SYSTEM • ELEKTRA**
ADDS: None. **HOTS:** WCCC, WOUR, KYYX, KNAC, WNEW. **MEDIUMS:** WLOM, WKLS, WBLM, KMET. **PREFERRED TRACKS:** Major.
SALES: Moderate to fair in all regions.
- 113** **THE MICHAEL STANLEY BAND • YOU CAN'T FIGHT FASHION • EMI AMERICA**
ADDS: None. **HOTS:** WCCC, WMMS, KSHE, WSKS, KMET. **MEDIUMS:** WKLS, WBLM, WNEW. **PREFERRED TRACKS:** Town.
SALES: Fair in West and Midwest.
- **STREETS • 1ST • ATLANTIC**
ADDS: WCCC. **HOTS:** None. **MEDIUMS:** WCCC, WOUR, KSHE, WKLS, WBLM, WNEW. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest and South.
- 93** **SURVIVOR • CAUGHT IN THE GAME • SCOTTI BROS.**
ADDS: None. **HOTS:** WCCC, KSHE. **MEDIUMS:** WMMS, WKLS, WBLM, WNEW. **PREFERRED TRACKS:** Title.
SALES: Moderate to fair in all regions.
- 172** **WAS (NOT WAS) • BORN TO LAUGH AT TORNADOES • GEFLEN**
ADDS: WKLS. **HOTS:** KYYX. **MEDIUMS:** WCCC, WOUR, KNAC, WLOM, WBLM. **PREFERRED TRACKS:** Open.
SALES: Fair in East.

Catalog Xmas LPs Dominate Labels' Holiday Marketing

by Anita M. Wilson

NASHVILLE — With Christmas just six weeks away, record labels are gearing up for the biggest buying season of the year. Previously released Christmas albums will dominate the marketplace with only four new country Christmas albums scheduled to be released this year. These include products by Chet Atkins, Christy Lane, Conway Twitty and a group collection by RCA artists. This year the record labels are concentrating their Christmas marketing strategy not only on Christmas product, but also on albums released throughout the year that have shown consistent sales activity and good response.

"Christmas albums are a specialty and generally don't do as well as our regular product," stated Jim Foglesong, MCA president/Nashville. "Unless we have a really good idea for a Christmas record we just don't do it." Last year's Oak Ridge Boys' "Christmas" album was the exception. The album was certified gold, marking sales in excess of 500,000 units at \$8.98 per unit, which is highly unusual for a seasonal album fixed at the normal list price. The album also included the hit single "Thank God For Kids" which went Top Five on the **Cash Box** Country chart. MCA is ordering another 100,000 copies of the album to offer for the upcoming season. In addition MCA will also be offering three other country Christmas albums at a lower \$3.98 price, including Brenda Lee's "Merry Christmas From Brenda Lee," Loretta Lynn's "Country Christmas" and Freddy Fender's "Merry Christmas-Feliz Navidad."

RCA Records' holiday effort also offers a variety of Christmas product including an album featuring various artists and several singles. Last Year's Christmas album, "A Country Christmas, Volume I" garnered sales in excess of 200,000 units and this year, a sequel, "A Country Christmas, Volume Two" is being released as part of a best buy series. Some selections on the album include Earl Thomas Conley's singing of the traditional "White Christmas," Eddy Arnold's "Winter Wonderland," Elvis Presley's "Silver Bells" and Alabama's "Christmas In Dixie." RCA also plans to release five singles with several traditional Christmas songs backed by some originals. These include the previously mentioned "Christmas In Dixie" and "Never Be One," by Alabama, Ronnie Milsap's "It's Christmas" backed by "We're Here To Love;" Jerry Reed's "Christmas Times' A-Coming" and "The Best I Ever Had;" Charley Pride's rendition of "Let It Snow, Let It Snow, Let It Snow" backed by "Oh Holy Night;" and the Earl Thomas Con-

ley version of "White Christmas" backed by "Home So Fine." All ten songs are available on either the Volume I or II of the Christmas albums.

Randy Goodman, director of merchandising for RCA Records stated that RCA will be undertaking a major Christmas advertising campaign on select key product as part of a continuing developmental project, concentrating on certain radio and television advertising for albums released throughout the year.

CBS Records will have a large supply of previously released LPs on the market, but has also released one of the few new country Christmas albums this year. Chet Atkins' "East Tennessee Christmas" offers a greatest hits of traditional Christmas tunes done in Chet's unusual instrumental style. Other Columbia country Christmas material available includes the previously released Willie Nelson "Pretty Paper" LP, Johnny Cash's "Classical Christmas" and "Gatlin Family Christmas."

(continued on page 21)

Country Music Program Passes 150 Station Mark

NASHVILLE — *This Week In Country Music* (TWICM), a half-hour country music oriented series, has passed the 150 station mark after only two months on the air. Jim Owens, president of Jim Owens Television, producers of the series, stated that the series can now be seen in 60% of the television households across the nation, and plans to increase to 160 stations and 70% of the households by January 1984.

Taped weekly, the format includes current country news items, performances of current hits by the artists, videos, a "Golden Oldies" section, interviews, and a countdown of the current week's Top Ten records based on the **Cash Box** Country Singles chart.

Since TWICM's premiere, some of the artists seen on the show have been Alabama, The Oak Ridge Boys, The Statler Brothers, Barbara Mandrell and father Irby, Ray Stevens and John Conlee. Upcoming shows will feature interviews with such artists as Lynn Anderson explaining why she returned to the music business and an in-home interview with Waylon Jennings and his wife Jessi Colter.

Some of the "Golden Oldies" segments have featured Johnny Cash performing "A Boy Named Sue" at a prison concert and Tammy Wynette performing "Stand By Your Man."

The show is co-hosted by Lorianne Crook and Charlie Chase, and Jim Owens and Hal Buckley are executive producers.



PICNIC TIME — AGAC/The Songwriters Guild executives and friends gathered for the annual Songwriters Guild family picnic Oct. 9 at the Two Rivers Mansion. Pictured at the event are (l-r): Sandy Pinkard, Lew Bachman, Executive director, and George David Weiss, president of the Songwriters Guild.

Columbia Issues Special Ten-Record Willie Nelson Gift Package This Week

NASHVILLE — Columbia Records is releasing a "Willie Nelson" Ten-Record gift set this week which will include eight single record albums and one double pocket album.

The set will include such platinum-certified items as "Red Headed Stranger," triple platinum "Stardust," the two record set, "Willie And Family," "Always On My Mind," the gold-certified "The Sound In Your Mind," "Willie Sings Kristofferson" and rounding out the set are "The Troublemaker" and "Tougher Than Leather."

The set will be packaged in a library case box with a never before released cover photograph of Nelson on the front and four-color insets depicting albums included in the set on the back, along with the original artwork from "Somewhere Over The Rainbow" (not included in the set). Inside the box on the front and back covers is a Texas flag similar to the one Nelson uses as a back drop at his shows. Also included in the package is a four-color, 24" x 36" poster reproduction of the set's cover and a quality guarantee good for any album included in the set.

The "Always On My Mind" album will appear in an exclusive picture disc version, utilizing the original four-color artwork of the album and packaged in a clear plastic

sleeve. The other eight album discs have been inserted into four-color shore case board sleeves, with each having the original four-color artwork, on the front and back.

Exile Debuts New Music On U.S. Showcase Tour

ATLANTA — Epic Recording group Exile recently performed a concert at Moonshadows in Atlanta kicking off a five city promotional tour. Coordinated by CBS Records, the tour includes dates in Los Angeles, Cleveland, Dallas, and Chicago, and runs from Oct. 25 to Nov. 9.

The newly signed group performed a variety of tunes including its recent release "The High Cost Of Leaving" and upcoming single, "Woke Up In Love," both of which will be on its first Epic album "Exile." The former pop group turned country also did a medley of old hits it had either written or recorded including its 1978 #1 hit "Kiss You All Over," "Take Me Down," "The Closer You Get" and "Stay With Me."

Numerous CBS executives attended the show, along with press, accounts and radio station personalities. Roy Wunsch, vice president, marketing for CBS Records, Nashville, attended the show and stated "Exile deserves this kind of commitment from a label."

ATLANTA

Wishes to thank

Country Radio and the following people for making their DIXIE DREAM come true.

PROMOTION

John Curb
Jerry Duncan
Wayne & Johanna Edwards
Bob & Terry Ham
Tina Messamore

MARKETING

Frank Mull
Wade Pepper
Regina Raleigh
Ann Stokes

Elaine Duran
Chris Palmer
Ken Woods

PUBLICITY/PUBLIC RELATIONS

Aristo Music Associates, Inc.
-Jeff Walker
-Mark Carter
Rogers & Cowan
-Jackie Lau

TOUR DIRECTION

Chardon, Inc.
*Jim Prater
-Dan Hexter

M.D.J. Records P.O. Box 7340 Atlanta, Georgia 30357 (404) 892-5559

Alan Dick Brad Bill D. Jeff **THANKS** Bill P. Allen Tony John

TOP 100 COUNTRY SINGLES

November 12, 1983

	Weeks On Chart	11/5
1	SOMEbody'S GONNA LOVE YOU	LEE GREENWOOD (MCA-52257) 3 13
2	ISLANDS IN THE STREAM	KENNY ROGERS & DOLLY PARTON (RCA PB-13615) 1 11
3	HOLDING HER AND LOVING YOU	EARL THOMAS CONLEY (RCA PB-13596) 7 10
4	ONE OF A KIND PAIR OF FOOLS	BARBARA MANDRELL (MCA-52258) 5 12
5	TENNESSEE WHISKEY	GEORGE JONES (Epic 34-04082) 6 11
6	YOUR LOVE SHINES THROUGH	MICKEY GILLEY (Epic 34-04018) 8 11
7	A LITTLE GOOD NEWS	ANNE MURRAY (Capitol P-B-5264) 11 9
8	BABY I LIED	DEBORAH ALLEN (RCA PB-13600) 13 13
9	TELL ME A LIE	JANIE FRICKE (Columbia 38-04091) 15 9
10	YOU'VE GOT A LOVER	RICKY SKAGGS (Epic 34-04044) 2 14
11	DIXIE DREAMING	ATLANTA (MDJ 4832) 18 12
12	THE MAN IN THE MIRROR	JIM GLASER (Noble Vision 103) 17 13
13	MIDNIGHT FIRE	STEVE WARINER (RCA PB-13588) 4 14
14	HOUSTON	LARRY GATLIN AND THE GATLIN BROTHERS BAND (Columbia 38-04170) 19 8
15	HEARTACHE TONIGHT	CONWAY TWITTY (Warnar Bros. 7-29505) 23 8
16	YOU LOOK SO GOOD IN LOVE	GEORGE STRAIT (MCA-52279) 18 8
17	DON'T COUNT THE RAINY DAYS	MICHAEL MURPHEY (Liberty P-B-1505) 20 10
18	STRONG WEAKNESS	THE BELLAMY BROTHERS (Warnar/Curb 7-29514) 21 10
19	OUTSIDE LOOKIN' IN	BANDANA (Warnar Bros. 7-29524) 22 12
20	THE WIND BENEATH MY WINGS	GARY MORRIS (Warnar Bros. 7-29532) 9 15
21	BLACK SHEEP	JOHN ANDERSON (Warnar Bros. 7-29497) 25 8
22	LONELY BUT ONLY FOR YOU	SISSY SPACEK (Atlantic America 7-99847) 24 14
23	TAKE IT TO THE LIMIT	WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131) 26 6
24	MOVIN' TRAIN	THE KENDALLS (Mercury/PolyGram 814 195-7) 28 12
25	EV'RY HEART SHOULD HAVE ONE	CHARLEY PRIDE (RCA PB-13648) 29 5
26	WHEN THE NEW WEARS OFF OF OUR LOVE	THE WHITES (Warnar/Curb 7-29513) 30 10
27	OZARK MOUNTAIN JUBILEE	OAK RIDGE BOYS (MCA-52288) 36 4
28	QUEEN OF MY HEART	HANK WILLIAMS, JR. (Warnar/Curb 7-29500) 32 7
29	I WONDER WHERE WE'D BE TONIGHT	VERN GOSDIN (Compaet CP-115) 31 8
30	SLOW BURN	T.G. SHEPPARD (Warnar/Curb 7-29469) 35 5
31	DANCE LITTLE JEAN	NITTY GRITTY DIRT BAND (Liberty P-B-1507) 33 7
32	IN MY EYES	JOHN CONLEE (MCA-52282) 37 5
33	LOVING YOU HURTS	GUS HARDIN (RCA PB-13597) 34 9
34	YOU MADE A WANTED MAN OF ME	RONNIE McDOWELL (Epic 34-04167) 40 5

	Weeks On Chart	11/5
35	KISS ME DARLING	STEPHANIE WINSLOW (MCA-52291) 38 9
36	MY BABY DON'T SLOW DANCE	JOHNNY LEE (Full Moon 7-29486) 39 6
37	YOU'RE A HARD DOG	GAIL DAVIES (Warnar Bros. 7-29472) 42 5
38	THE CONVERSATION	WAYLON JENNINGS (RCA-PB-13631) 43 4
39	A MILLION LIGHT BEERS AGO	DAVID FRIZZELL (Warnar/Viva 7-29498) 47 6
40	DOUBLE SHOT (OF MY BABY'S LOVE)	JOE STAMPLEY (Epic 34-04173) 48 4
41	WOUNDED HEARTS	MARK GRAY (Columbia 38-04137) 51 5
42	GUILTY	THE STATLER BROS. (Mercury/PolyGram 812 988 7) 12 14
43	THE SOUND OF GOODBYE	CRYSTAL GAYLE (Warnar Bros. 7-29452) 59 3
44	STREET TALK	KATHY MATTEA (Mercury/PolyGram 814 375) 53 6
45	BEFORE WE KNEW IT	JAN GRAY (Jemex 011) 52 7
46	WINDIN' DOWN	LACY J. DALTON (Columbia 38-04133) 49 5
47	THE BOY GETS AROUND	SYLVIA (RCA PB-13589) 14 12
48	RUNAWAY HEART	LOUISE MANDRELL (RCA-PB-13469) 64 3
49	SHOW HER	RONNIE MILSAP (RCA-PB-13658) — 1
50	SHE MEANT FOREVER WHEN SHE SAID GOODBYE	MEL TILLIS (MCA-52285) 55 4
51	THE AIR THAT I BREATHE	REX ALLEN JR. (Moon Shina 3017) 60 6
52	WE REALLY GOT A HOLD ON LOVE	FAMILY BROWN (RCA PB-13565) 54 6
53	THIS IS JUST THE FIRST DAY	RAZZY BAILEY (RCA-PB-13630) 63 3
54	LADY DOWN ON LOVE	ALABAMA (RCA PB-13590) 27 13
55	LONESOME 7-7203	DARRELL CLANTON (Audiograph AG 474) 58 6
56	YOU PUT THE BEAT IN MY HEART	EDDIE RABBITT (Werner Bros. 7-29512) 10 11
57	MY ANGEL'S GOT THE DEVIL IN HER EYES	ED HUNNICUTT (MCA-52262) 57 9
58	SENTIMENTAL OL' YOU	CHARLY McCLAIN (Epic 34-04172) 74 2
59	ANOTHER MOTEL MEMORY	SHELLY WEST (Viva 7-29461) 73 2
60	YOU'RE GONNA LOSE HER LIKE THAT	MOE BANDY (Columbia 38-04204) 75 2
61	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE	REBA McENTIRE (Mercury/PolyGram 812 835-7) 41 18
62	ANYBODY ELSE'S HEART BUT MINE	TERRI GIBBS (MCA-52252) 44 14
63	I CALL IT LOVE	MEL McDANIEL (Capitol P-B-5298) 76 2
64	NOBODY BUT YOU	DON WILLIAMS (MCA 52245) 45 16
65	HIGH COST OF LEAVING	EXILE (Epic 34-04041) 46 13
66	BRAVE HEART	THOM SCHUYLER (Capitol P-B-5281) 70 4
67	AFTER ALL	ED BRUCE (MCA-52298) 81 2
68	KEEPIN' POWER	CRYSTAL GAYLE (Columbia 38-04093) 50 8

	Weeks On Chart	11/5
69	MISS UNDERSTANDING	DAVID WILLS (RCA PB-13653) 82 2
70	I'M A SLAVE	JERRY REED (RCA PB-13683) 85 2
71	IT'S ALL IN THE GAME	MERLE HAGGARD (MCA-52276) 56 7
72	IF YOUR HEART'S A ROLLIN' STONE	HELEN CORNELIUS (Amarl-Can D11-1011-A) 77 3
73	LOVERS ON THE REBOUND	JAMES & MICHAEL YOUNGER (MCA-52263) 61 9
74	WHAT AM I GONNA DO	MERLE HAGGARD (Epic 34-04006) 62 18
75	FOOTPRINTS IN THE SAND	CRISTY LANE (Liberty P-B-1508) 78 5
76	BACK ON HER MIND	JOHNNY RODRIGUEZ (Epic 34-04206) — 1
77	THE DEVIL IS A WOMAN	DAVID ROGERS (Mr. Music MM-018) 79 5
78	FAMOUS LAST WORDS OF A FOOL	DEAN DILLON (RCA-PB-13628) 83 3
79	YOU WERE A GOOD FRIEND	KENNY ROGERS (Liberty P-B-1511) — 1
80	OLD FASHIONED LOVIN'	SIERRA (Cardinal CRS 052) 80 5
81	SCARLET FEVER	KENNY ROGERS (Liberty P-B-1503) 65 15
82	PARADISE TONIGHT	CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007) 66 18
83	THERE'S NOBODY LOVIN' AT HOME	RANDY WRIGHT (MCA-52273) 88 5
84	SOMEbody SHOOT THE JUKEBOX	LOU HOBBS (Lobo XIII) 89 2
85	I'VE GOT A LOT OF MISSIN' YOU TO DO	JERRY MAX LANE (Stockyard SY-003) 92 3
86	GIVE IT BACK	BRENDA LIBBY (Comstock COM 1726) 90 3
87	I'LL FIND IT WHERE I CAN	JAMES MONROE (Raintraa-NR14961-1) 87 3
88	MIDNIGHT TENNESSEE WOMAN	JACK GREENE (EMH-0025) 88 7
89	LOVE ME TONIGHT	ELLIOT ST. PAUL (Magic MR-00217) — 1
90	ONLY THE NAMES HAVE BEEN CHANGED	PENNY DeHAVEN (Main Street MS-93015) 97 2
91	WE'VE GOT A GOOD THING GOING	J.W. THOMPSON (USAC-1001-1) 95 2
92	WALKING WITH MY MEMORIES	LORETTA LYNN (MCA-52289) 96 2
93	ONE STEP CLOSER	THE CANNONS (Compaet-CP-116) 94 3
94	DON'T LEAVE ME LONELY LOVING YOU	RANDY BARLOW (Gazelle GR-001-NSD) — 1
95	UNDER LOVED AND OVER LONELY	KATY MOFFATT (Permen P-82002) — 1
96	HOW'D YOU GET HOME SO SOON	TOM T. HALL (Mercury/PolyGram 814 560-7) 98 2
97	JUST ANOTHER LOVE	SANDY CROFT (Capitol P-B-5287) — 1
98	I ALMOST MISSED YOU BABY	BLAKE EMMONS (Rad Crickat RC-1004) — 1
99	IF IT WAS EASY	ED BRUCE (MCA-52251) 67 15
100	NEW LOOKS FROM AN OLD LOVER	B.J. THOMAS (Cleveland Int'l/CBS 38-03985) 68 20

ALPHABETICAL TOP 100 COUNTRY SINGLES (Including publishers & licensees)

A Little Good Naws (Chappell/Bibo — ASCAP) 7	If It Was Easy (Window — BMI) 99	New Looks From (Honay Men/Trae — BMI/PetaWood — ASCAP) 100	Tell Me A Lie (Rick Hall — ASCAP/Fema — BMI) . . . 9
A Million Light (Paso/Wellet — BMI) 39	I'll Find It (Cedarwood — BMI) 87	Nobody But You (Alabama/Music Corp. of America — ASCAP/BMI) 64	Tennessee Whiskey (Heli-Clemant/Algae — BMI) . . . 5
Air That I Breathe (Akpril — ASCAP) 51	If Your Heart's (G.I.D. — ASCAP/Royalhaven — BMI) 72	Only The Names (Kant Robbins — BMI) 90	Thera's Nobody Lovin' (Bibo/Vogua/Chappell — ASCAP/BMI) 83
After All (Gingham Music — ASCAP) 67	I'm A Slave (Guitar Man — BMI) 70	Old Fashioned Lovin' (Shlyland — BMI) 80	This Is Just (Sandy-Port — ASCAP/Trae Group/Trae Pub — BMI) 53
Another Motal (Chappell/Intarsong — ASCAP) 59	I Almost Missed You (Rad Crickat — ASCAP) 98	One Of A Kind (Werner-Tameriana/Three Ships/Warner Brothers/Swaat Harmony — BMI/ASCAP) 4	Under Loved And (ATV — BMI/Bud 'N' Beth — ASCAP) 95
Anybody Elsa's (Rick Hall — ASCAP) 82	I Call It Love (Heli-Clemant — BMI) 63	One Step Closer (April/Swellowfolk — ASCAP) 93	Walkin' With (Coal Minars/King Coal — BMI/ASCAP) 92
Baby I Lied (Posey — BMI/Chappell — ASCAP/Unichappell/Vanhoy — BMI) 8	In My Eyes (Inerson-USA — ASCAP) 32	Outsida Lookin' In (Cornallous/Hooster — ASCAP) . . . 19	We Really Got A (Silvarilina — BMI) 52
Back On Her Mind (Rodriguez — BMI) 76	Islands In The Stream (Gibb Bros./Unichappell — BMI) 2	Ozark Mountain (Blackwood/Magic Castle — BMI) 27	We've Got A Good (Trae/Tree Group — BMI/Cross Kays/Tree Group — ASCAAP) 91
Before We Knew It (Old Friends — BMI) 45	It's All In The Gama (Larry Spiar/Major Songs — ASCAP) 71	Paradise Tonight (Unart/Land Of Music/Blue Texas — BMI) 82	What Am I Gonna Do (Shada Tree — BMI) 74
Black Sheep (Al Gallico/Algae/Anderson — BMI) . . . 21	I've Got A Lot Of (Duchess — BMI) 85	Queen Of My Haart (Bocephus Inc. — BMI) 28	When The New Wears (Black Shaap — BMI) 26
Boy Gats Around (Tom Collins — BMI) 47	I Wonder Where (Hookit — BMI) 29	Runaway Heart (Warner-Tamarlana/Writars Housa — BMI) 48	Why Do We Want (King's X/Raba — ASCAP) 81
Brave Heart (DabDava/Brierpatch — BMI) 86	Just Another Lova (Web IV — BMI) 97	Scarlet Fever (Walbeck — ASCAP) 81	Wind Beneath (Werner/WB Gold — ASCAP) 20
Conversation (Bocephus/Richway — BMI) 38	Keepin' Powar (Rogar Cook/Chriswood — BMI) 88	Santimental Ol' You (Combina — BMI/Music City — ASCAP) 58	Windin' Down (Algae/Old Frlands — BMI) 46
Danca Little Jean (Unam! — ASCAP) 31	Kiss Me Darling (Chackmate — BMI) 35	She Meant Forevar (Sabal — ASCAP) 50	Wounded Hearts (Warner-Tamarlane/Daticabo — BMI/WB/Sante Fa — ASCAP) 41
Devil Is A Woman (Unichappell — BMI) 77	Lady Down On Lova (Maypop/Buzzharb — BMI) 54	Show Har (Lodge Hall — ASCAP) 49	You Look So Good (Chappell & Co./MCA/Vogua — ASCAP/BMI) 16
Dixia Dreaming (Texas Tunes — BMI) 11	Lonely But Only (Chappell — ASCAP/Trl-Chappell — SESAC) 22	Slow Burn (Bibo/Chappell — ASCAP) 36	You Mada A Wantad (Tree — BMI) 34
Don't Count Tha (Tree/Ensign/Uniltad Artists/Ideas of March — BMI/ASCAP) 17	Lonesome 7-7203 (Cedarwood — BMI) 55	Somebody's Gonna (Cross Kays/Unichappell/Ven Hoy — ASCAP/BMI) 84	You Put The Beat (Mallven/Cottonpatch/Dajamus — ASCAP) 56
Don't Leave Ma (Gazalla/Freber — BMI) 94	Love Ma Tonight (Elliot St. Paul — BMI) 89	Somebody Shoot The Jukabox (Guyasuta — BMI) . . . 1	You Were A Good (Almo/Applan/Quixotic — ASCAP) 79
Double Shot (Windsong/Lyresong — BMI) 40	Lovars On The Rebound (Old Friends — BMI) 73	Sound Of (Parquet/Lawyar's Daughter — BMI) 43	Your Lova Shines (Uniltad Artists/Ideas of March/-Jensong — ASCAP) 6
Ev'ry Heart Should (Royalheven — BMI/Dajamus — ASCAP) 25	Loving You Hurts (Muscla Shoats Sound — BMI) . . . 33	Street Talk (Cricklar/Spaca Cesa — ASCAP) 44	You're A Herd Dog (Tree — BMI/April — ASCAP) . . . 37
Famous Last Words (Trae/Forrast Hills — BMI) 78	Man In (Grandison/Hacianda — ASCAP) 12	Strong Weakness (Ballamy Brothers/Famous — ASCAP) 18	You're Gonna Lose Har (Bee Natural-SESAC/Baray — BMI) 60
Footprints In The Sand (Cristy Lena — ASCAP) 75	Midnights Fire (Old Friends/Silvarilina — BMI) . . . 13	Take It To The Limit (Cess County/Rad Cloud/-Nebradks — ASCAP) 23	You've Got A Lover (Shake Russal/Bug — BMI) . . . 10
Give It Back (Mamouth Springs — BMI) 88	Midnight Tennassaa (Screan Gams/EMI — BMI) . . . 88		
Guilty (American Cowoby — BMI) 42	Miss Understanding (G.I.D./Dajamus — ASCAP/Royalhaven — BMI) 69		
Heartache Tonight (Cass County/Rad Cloud/-Gear/Ice Aga — ASCAP) 15	Movin' Train (Bibo/Chappell — ASCAP) 24		
High Cost Of Leaving (Chinnichap — BMI) 65	My Angel's Got (The Barnwood — BMI) 57		
Holding Her (Rick Hall — ASCAP) 3	My Baby Don't (Elektra/Asylum — BMI) 36		
Houston (Larry Gatlin — BMI) 14			
How'd You Get Homa (Hallnota — BMI) 96			

⚡ = Exceptionally heavy radio activity this week \$ = Exceptionally heavy sales activity this week.

THE COUNTRY MIKE

K95FM'S A WINNER — KWEN-FM/Tulsa (K95) has been named the national first place winner of the "Best of the Best" Sales and Audience Promotion contest sponsored by the National Radio Broadcasters Assn. (NRBA). The station won for its "Miller High Life \$Million Fishing Classic" event which was held to benefit the Oklahoma Special Olympics and the U.S. Olympic Training Center. Ten fish were released into Lake Eufaula, each with special tags. One particular fish was worth \$1 million if caught within a 24-hour period. There were 7000 people who entered the contest, but nobody caught the tagged fish. Radio stations all across the country entered the NRBA contest, with KWEN being one of ten finalists chosen to present their promotion entries at the 1983 NRBA promotion workshop during its national convention held in New Orleans.



WHO'S THE REAL EARL? — RCA recording artist Earl Thomas Conley had a chance to meet representatives of WCXI/Detroit after a recent concert. Pictured above (l-r) are: Bob Burchett, WCXI air personality; Greg Raab, program director, WCXI; Conley; and John MacNamara, RCA regional promotion representative.

and Lee Greenwood. Twelve thousand free tickets will be distributed to the public by KWEN advertisers.

STATION PROFILE — WGNT/Huntington, West Virginia is a 5,000 watt by day, 1,000 watt by night country station. This year the station celebrates its 60th birthday. Originally, WGNT had an adult contemporary/MOR format and it was in February of this year that the change was made to country. The format is considered to be one that is modern, uptempo and very personality oriented. They also place heavy emphasis on local news as well as being very active in promotions and various contests. Rick Wilson is general manager, Toule Kassab is sales manager, Tony West serves as program director and Steve Richards acts as music director. The station lineup is as follows: J.B. Miller, 5:30-10 a.m.; West, 10 a.m.-2 p.m.; Richards, 2-6 p.m.; Tom Wagner, 6-11 p.m. and Bill Stone, 11 p.m.-5:30 a.m. WGNT is owned by the Stoner Broadcasting System, Inc. out of Des Moines, Iowa.

AEROBICS ON THE AIR — Compleat Records recording artist, Jayne Kennedy, has taken her exercise program to radio. The radio program, "Radiatorobics" is a five-minute program which combines exercise with popular music and is the first exercise program to air daily on the air. The show, produced by Syndicate It, Inc. made its debut Oct. 15 and is currently on 54 major radio stations. Each show features exercise routines from Kennedy's exercise album "Love Your Body," with each week's programming specializing in exercises for a particular area of the body such as the abdomen, legs, hips, etc. This allows the listening audience to concentrate on a specific area learning a new routine every day. At the end of the week, the audience will have built up 25 minutes of exercise routines. Radorobics is sponsored nationally by Revlon's "Sophisticated Look" products and the name "Radiatorobics" is a trademark of Syndicate It, Inc.

janita butler

PROGRAMMERS PICKS

Doris Thompson	WSAI/Cincinnati	Show Her — Ronnie Milsap — RCA
John Hart	WUSY/Chattanooga	Double Shot — Joe Stampley — Epic
Rene Cloukey	WFST/Caribou	I Call It Love — Mel McDaniel — Capitol
Nina Ryder	WDLW/Boston	Show Her — Ronnie Milsap — RCA
Andy Wilt	WTSO/Madison	The Sound Of Goodbye — Crystal Gayle — Warner Bros.
Max Gardner	KBUC/San Antonio	Spellbound — Wayne Massey — MCA
Brian Ringo	KNOE/Monroe	I'd Say Yes — Paulette Carlson — RCA
Janet Bozeman	WJKZ/Nashville	Show Her — Ronnie Milsap — RCA
Randy Hooker	KFRM/Salina	Spellbound — Wayne Massey — MCA
Henry Jay	WGTO/Cypress Gardens	Miss Understanding — David Wills — RCA
Stephanie Pflum	WDAF/Kansas City	The Sound Of Goodbye — Crystal Gayle — Warner Bros.
John Dunaway	WPAP/Panama City	I'd Say Yes — Paulette Carlson — RCA
Nick Upton	KSON/San Diego	Street Talk — Kathy Mattea — Mercury/PolyGram
Jack Seckel	WIXZ/McKeesport	Somebody Shoot The Jukebox — Lou Hobbs — Lobo
Terry Fullen	WIRE/Indianapolis	Show Her — Ronnie Milsap — RCA
Tiny Hughes	WROZ/Evansville	In My Eyes — John Conlee — MCA

SINGLES REVIEWS

OUT OF THE BOX



MERLE HAGGARD (Epic 34-04226) **That's The Way Love Goes** (3:02) (Acuff-Rose Publ. Inc. — BMI) (S.D. Shafer, L. Rrizzell) (Producer: M. Haggard, R. Baker)

The title cut from his latest LP, "That's The Way Love Goes" gives Haggard a chance to express his soulful side. This selection highlights his genius as a singer and also his ability to interpret a song in a manner beyond the realm of country music. The superbly simple guitar solo completes this high quality production.

TOM JONES (PolyGram 814 820-7) **I've Been Rained On Too** (3:37) (Pulleybone/I Love Music Ltd. — ASCAP/PRS) (J. Philibert) (Producer: G. Mills, S. Popovich)

"I've Been Rained On Too" off his third LP for PolyGram exposes Jones' rich, smooth vocal capacities. Nice background harmonies, drums and a whistling section top off the production.



FEATURE PICKS

DAN SEALS (Liberty B-1512) **You Really Go For The Heart** (2:52) (Somebody's/Bibo/Welk-SESAC/Chappell — ASCAP) (C. Black, J. Gillespie, T. Rocco) (Producer: Kyle Lehning)

MIKE CAMPBELL (Columbia 34-04225) **Sweet And Easy Love** (2:08) (Know — BMI) (S. Phillips) (Producer: Allen Reynolds)

HAL WAYNE (Hal Kat HKK-0002) **I Don't Wanna Be The Reason That You Leave Him** (2:49) (Song Tailors/Music Co. — BMI/I've Got The Music Co. — ASCAP) (B. Wyrick, C. Carson, J. Curiel) (Producer: Hal Wayne)

JOHN STEELE (Paid 201) **My Urge To Roam** (3:02) (Warner-Tamerlane/Pullman — BMI) (H. Coleman, K. Gibbons, B. Hancock) (Producer: Steve Dorff)

JUDY LINDSEY **Part Time Love** (3:05) (Go Betta — ASCAP) (Terri Sharpe) (Producer: Mark Borchetta)

NEW AND DEVELOPING



CRAIG DILLINGHAM (MCA/Curb 52301) **Have You Loved Your Woman Today** (3:21) (Kent Robbins Music, Inc. c/o Southern Writer Group/Jack and Bill Music Co. c/o The Welk Music Group — BMI/ASCAP) (K. Robbins, D. Wills) (Producer: M. Sherrill)

"Have You Loved Your Woman Today" is the first release for this new singer/songwriter, on the newly formed MCA/Curb label. The selection offers an energetic, punchy rhythm track and tasty fiddle sections.

ALBUM REVIEWS

JONES COUNTRY — George Jones — Epic FE 38978 — Producer: Billy Sherrill — List: None — Bar Coded

Jones named his latest LP after his amusement park, Jones Country Music Park, which opened only last month in Texas near his birthplace. While Jones has settled down after his recent marriage, he still sings about his favorite topics drinking and women and the problems both can cause. "Radio Lover" and "Famous Last Words" are just two of the tunes about bad relationships where the man keeps getting burned. "Wino The Clown" is perhaps the saddest song on the LP, all about a man who turns into a wino after losing his true love. The slow melodies and instrumental pieces add to the melancholy feeling of the album.

THE MAN IN THE MIRROR — Jim Glaser — Noble Vision 2001 — Producer: Don Tolle — List: None.

"Man In The Mirror" is a collection of love songs with substance that is enhanced by Glaser's smooth, flowing vocal treatment. The simple, yet effective arrangements are a nice break from typical string section overkill. Strong background vocals and keyboards add nice finishing touches to this combination of new releases and cover tunes. As the first artist on Noble Vision, Glaser's effort is a real credit to the fact that an independent label combined with a talented artist can create quite impressive product.

COUNTRY COLUMN

WHO WAS THAT MASKED MAN? — The Oak Ridge Boys gave a costume party last week at Woodland Sound Studio to celebrate the release of its latest LP, "Deliver." Everyone had to dress as someone or something that delivers, and as a result there were a variety of costumes including pregnant women, mailmen, doctors and pizza deliverers. The Oak Ridge Boys and staff got into the spirit of things with their costumes. **William Lee Golden** dressed as a pony express man, **Joe Bonsall** as a furniture mover, **Duane Allen** was a milkman and **Richard Sterban** came as a Western Union man. The quartet was delivered to the party in an original 1942 Purity Milk truck amidst an array of television cameras from several networks. The night provided a variety of surprises, especially for the group, including a singing telegram from the Halsey Company, its management firm,



WANTED MEN — Ronnie McDowell met Lionel Richie backstage after Richie's recent performance at Murphy Center on the MTSU campus in Murfreesboro, TN.

hand carried citations by two policemen that were issued by MCA president **Irving Azoff**, and a singing medley of "Deliver" to the tune of "Elvira" by **Jim Fogelson**, MCA president/Nashville, **Ron Chancey**, **Noel Fox**, and **Jerry Crutchfield** on keyboards. The "Deliver" theme is getting a lot of attention, not only in Nashville, but also in Washington D.C. where last month at the annual White House barbecue, **President Reagan** asked the group to dedicate their "Deliver" album to the U.S. Congress in his name!

ACH-O-O — It seems filming a video isn't as glamorous as it's made out to be. **Charley Pride** was in New York to film a video for his latest single "Every Heart Should Have One" off his new LP "Night Games." The video was filmed in New York from 10:30 p.m. until 7:00 a.m. the next morning. Pride ended up with a cold and had to have a doctor visit him at the hotel. He'll have a chance to recuperate later this month when he travels to Australia, New Zealand and Hawaii. Who said being a star was easy!

SPEAKING OF VIDEOS — **Moe Bandy** has just finished filming a very unusual video for a country music artist. Bandy recently had to have knee surgery on his right knee, and cameramen filmed the arthroscopic surgery as the procedure was being performed. The film was presented last week at the International Operative Arthroscopy Association Convention in Hawaii, and will be used at several other medical conventions. His latest song "You're Gonna Lose Her Like That" is the introductory song to the video.

BREAKING RECORDS — The pairing up of **Kenny Rogers** and **Dolly Parton** has resulted in a record breaking hit, "Islands In The Stream." The single went #1 last week on the **Cash Box** Top 100 Singles Chart, Top 75 Country Albums Chart and Top 100 Country Singles Chart. The last time a record held the #1 position on both the country and pop singles charts was in February 1971 when **Lynn Anderson's** "I Never Promised You A Rose Garden" held the honor. Since then only two records have come close to carrying both charts — one of which was **Kenny Rogers** in 1980 with "Lady" and before that **C.W. McCall** with "Convoy" in 1976.

FISHING TIME — **Terril Gibbs** really hooked a big one this time. When she was taping a segment of *Country Sportsman*, Gibbs hooked a 63 lb. tuna while deep sea fishing off the coast of Morehead City, N.C. Quite a jump from catching little fish in the pond in the front of her Augusta, GA., home.

ALABAMA ARE REAL SPORTSMEN — Recording group **Alabama** has agreed to endorse the Alabama Sports Festival, which is co-sponsored by the Amateur Athletic Society of America and the Alabama Governor's Council on Physical Fitness. The members of the group have kicked off fund raising for the project with a \$15,000 personal contribution, and will appear as spokesmen at several regional fund raisers throughout the state.

LYNN TOURS WITH USE — **Loretta Lynn** will be embarking on a 17-day tour of Europe visiting U.S. Army and Air Force bases as part of a tour sponsored by the USO and the Department of Defense. Lynn will be performing her complete show for the forces mostly stationed in Germany, with the final show in the Sinai desert for the United Nations peacekeeping forces.



HAND DELIVERED — **Jim Sharp**, vice president **Cash Box**/Nashville, hand delivered the #1 single "Love Song" to the Oak Ridge Boys at a listening party held last week at the Woodland Sound Studio for their "Deliver" LP. Pictured above are (l-r): **Richard Sterban** and **William Lee Golden** of the group; **Sharp**; and Oak members **Duane Allen** and **Joe Bonsall**.

TOP 75 ALBUMS

		Weeks On Chart	11/5		Weeks On Chart	11/5	
1	EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL 1-4679)	1	8	37	THE HEART NEVER LIES MICHAEL MURPHEY (Liberty LT-51150)	57	2
2	SPUN GOLD BARBARA MANDRELL (MCA-5377)	2	13	38	IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	26	57
3	SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5408)	6	32	39	SHINE ON GEORGE JONES (Epic FE 38406)	32	29
4	PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	3	42	40	TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	40	56
5	THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	7	9	41	WEST BY WEST SHELLY WEST (Warner/Viva 9 23775-1)	30	34
6	DON'T CHEAT IN OUR HOMETOWN RICKY SKAGGS (Epic FE 38954)	34	2	42	AMERICAN MADE OAK RIDGE BOYS (MCA-9390)	37	39
7	IN MY EYES JOHN CONLEE (MCA-5434)	9	8	43	YELLOW MOON DON WILLIAMS (MCA-5407)	38	29
8	KEYED UP RONNIE MILSAP (RCA AHL 1-4670)	8	30	44	STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	36	10
9	THE CLOSER YOU GET ALABAMA (RCA AHL 1-4662)	4	35	45	PARADISE CHARLY McCLAIN (Epic FE 38584)	43	25
10	DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	10	19	46	PERSONALLY RONNIE McDOWELL (Epic FE 38514)	42	34
11	GREATEST HITS, VOLUME II EDDIE RABBITT (Warner Bros. 9 23925-1)	15	7	47	LOST IN THE FEELING CONWAY TWITTY (Warner Bros. 9 23869-1)	47	39
12	HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	13	59	48	WE'VE GOT TONIGHT KENNY ROGERS (Liberty LT-51143)	48	36
13	WHY LADY WHY GARY MORRIS (Warner Bros. 9 23738-1)	23	8	49	WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	49	56
14	THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23967-1)	14	64	50	IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compeat CPL-1-1004)	50	27
15	CRYSTAL GAYLE'S GREATEST HITS (Columbia FC 38803)	16	8	51	A DECADE OF HITS THE CHARLIE DANIELS BAND (Epic FE 38795)	51	15
16	A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	18	5	52	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	52	27
17	T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	5	25	53	HEY BARTENDER JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)	53	17
18	TOO HOT TO SLEEP LOUISE MANDRELL (RCA AHL 1-4820)	25	3	54	MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	54	6
19	HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	19	57	55	GREATEST HITS DOLLY PARTON (RCA AFL-14422)	61	38
20	DIRTY LOOKS JUICE NEWTON (Capitol ST-12294)	20	7	56	TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	56	35
21	SNAPSHOT SYLVIA (RCA AHL 1-4672)	21	23	57	LOVE LIES JANIE FRICKE (Columbia FC-38730)	—	1
22	TAKE IT THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	22	27	58	DELIVER OAK RIDGE BOYS (MCA-5455)	—	1
23	NEW LOOKS B.J. THOMAS (Cleveland Int'l/Columbia FC38561)	11	29	59	GREATEST HITS KENNY ROGERS (Liberty LOO 1070)	69	139
24	NIGHT GAMES CHARLEY PRIDE (RCA AHL 1-4822)	24	7	60	SLOW BURN T.G. SHEPPARD (Warner/Curb 9 23911-1)	—	1
25	TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	12	24	61	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	44	138
26	BURLAP & SATIN DOLLY PARTON (RCA AHL 1-4691)	17	21	62	SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia FC 38603)	45	28
27	CASTLES IN THE SAND DAVID ALLEN COE (Columbia FC 38535)	27	28	63	CLASSIC CONWAY CONWAY TWITTY (MCA-5424)	63	22
28	GREATEST HITS JOHN CONLEE (MCA-5404)	28	29	64	DEVOTED TO YOUR MEMORY MOE BANDY (Columbia FC 38726)	58	5
29	MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	29	88	65	OLD FAMILIAR FEELING THE WHITES (Warner/Curb 9 23872-1)	65	18
30	A LIFETIME OF SONG MARTY ROBBINS (Columbia KC2 38870)	31	7	66	RADIO ROMANCE EDDIE RABBITT (Warner Bros. 9 23925-1)	59	55
31	OVER EASY TERRI GIBBS (MCA-5443)	39	5	67	DREAM BABY LACY J. DALTON (Columbia FC 38604)	60	15
32	HANGIN' UP MY HEART SISSY SPACEK (Atlantic America 7 90100-1)	41	5	68	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	62	55
33	FOR EVERY ROSE JOHNNY RODRIGUEZ (Epic FE 38806)	33	7	69	IT'S ONLY ROCK & ROLL WAYLON JENNINGS (RCA AHL 14673)	64	30
34	ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9 23912-1)	46	2	70	ON MY OWN AGAIN DAVID FRIZZELL (Viva 9 23868-1)	68	18
35	STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	35	38	71	LET'S GO NITTY GRITTY DIRT BAND (Liberty LT-51146)	67	13
36	MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)	55	2	72	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37540)	68	102
				73	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	70	8
				74	GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	71	58
				75	INSIDE AND OUT LEE GREENWOOD (MCA-5305)	72	17

TOP 15 ALBUMS

Spiritual

Weeks On Chart
11/5

1	JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	2	20
2	FEEL THE SPIRIT THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	1	11
3	ROUGH SIDE OF THE MOUNTAIN F.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	3	26
4	I'LL RISE AGAIN AL GREEN (Myrrh MSB-6747) Open	4	10
5	DETERMINED TRAMAINE HAWKINS (Light-5821) "I'm Determined"	7	5
6	UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	6	9
7	PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	5	31
8	LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	8	32
9	WE SING PRAISES SANDRA CROUCH (Light-5825) Open	11	4
10	PRAYER AND FAITH KEITH PRINGLE AND THE PENTECOSTAL COMMUNITY CHOIR (Savoy SL-14719) Open	10	9
11	THIS TOO WILL PASS JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	12	3
12	LONG TIME COMING WINANS (Light 5826) Open	9	6
13	YOU BROUGHT THE SUNSHINE THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	13	53
14	LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	15	29
15	MAKE ME AN INSTRUMENT CANDI STATON (Beracah-1001) "God Can Make Something Out Of Nothing"	—	15

Inspirational

Weeks On Chart
11/5

1	WALL OF GLASS RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	1	17
2	MORE THAN WONDERFUL SANDI PATTI (Impact R 3818) Title Cut	2	21
3	AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	3	81
4	SIDE BY SIDE IMPERIALS (Dayspring/Word 7014112015) "Wait Upon The Lord"	6	6
5	MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	4	22
6	LEGACY MICHAEL CARD (Milk & Honey MH1045) Open	7	10
7	LEGACY BENNY HESTER (Myrrh MSB-6704) Open	9	13
8	MORE POWER TO YA PETRA (Star Song SSR0045) Open	8	43
9	COUNT THE COST DAVID MEECE (Myrrh MSB-6744) Open	5	14
10	MORE MYLON LEFEBRE & BROKEN HEART (Myrrh MSB 6753) Open	11	16
11	PRESS ON JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	12	7
12	SIGNAL DALLAS HOLM AND PRAISE (Greentree Records RO-3947) "Losing Game"	13	2
13	I PUT AWAY MY IDOLS DION (Dayspring DST 4109) "Day Of The Lord"	10	27
14	PASSIN' THE FAITH ALONG THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	15	21
15	THE GIFT GOES ON SANDI PATTI (Impact Records-R03874) "O Magnify The Lord"	—	15

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.



FORE — This year's Marvin Norcross Memorial Golf Classic drew a large gathering of friends, industry representatives and artists to the annual event benefiting the Gospel Music Trust Fund. Pictured above at the event (l-r) are: Mrs. Norcross; Joe Moscheo, BMI; and Cannan recording artist Kelly Nelon-Thompson.

Confident Retailers Set Up Xmas Gift-Giving Promotions

(continued from page 5)

In Detroit, Bad Records head Calvin Simpson was expanding his tv ad program, which worked well for him last year, but unlike other dealers, his tv spots were more weighted towards broadcast tv since Detroit's economic conditions have curtailed cable subscriptions. "We've found that radio costs are so expensive that you get a greater gross impression per dollar from tv," noted Simpson. "You also get a wider audience," he added, noting that since last year, three more stores have been added to the eight-store chain locations in "more pop areas."

Like other dealers, Simpson was making use of the National Assn. of Recording Merchandisers (NARM) "Gift Of Music" theme in his advertising plans. At the Southern California Licorice Pizza chain, however, the NARM program forms the primary thrust of the 34-store chain's Christmas effort. "\$750,000 is being spent in this market for the 'Gift Of Music' by NARM, so we want to take advantage of their ads in our own," said ad director Randy Gerston.

Leading off the NARM tie-ins at Licorice Pizza is a chainwide display/store presentation contest utilizing the NARM "Give the gift of music — the gift that really moves people" tag. The contest involves setting up displays, "gift center" bins with ribbons tied around them, and doing anything imaginable in-store to promote the gift-giving concept. "Some of our stores are even answering their phones with a 'Give the gift of music' greeting," said Gerston.

Besides using the available NARM merchandising materials, Licorice Pizza has created its own line of "Gift Of Music" matter including bin cards for stepups and stickers for all hit product which include "To," and "From:" fill-in blanks. The chain has also devised materials for its second holiday theme, "More," which replaces last year's "Think Licorice Pizza First For Great Gifts."

"More" means that Licorice Pizza is more hits, cassettes, video, and gifts than ever before," explained Gerston. "That's our posture. After Thanksgiving, we will have at least four different 4'x4' red-and-green panels hanging from our front windows facing the street and singling out our availability of more hits, cassettes, video and gifts. In a sense, it will look like a grocery store window and should bring in people as they drive by."

The Pittsburgh-based National Record Mart chain has also developed special signage to promote its "Check Your Gift List" campaign theme. Display signs show Santa peering over the Record Mart logo holding a gift ideas sheet which lists albums and cassettes, video games, and other accessories items. Advertising director Lance Jones reported a similar mix included in this year's Christmas ads, which include consistent Sunday print ads chainwide starting this week as well as heavy radio and MTV buys in approximately 10 key markets. "Our ads are much more effective this year," said Jones. "Instead of just listing hot albums like last year, we're including video tape and midlines and other product. While we're finding that major label co-op is the same as last year or less, we're getting a lot of support from smaller suppliers of game cartridges, videotape, and small classical lines. Everyone wants to pitch in for a quarter of an ad to get their name out."

Tower Records is employing a "Give 'Em Records & Cassettes" promotion — also known as "The Five Weeks Of Christmas" — commencing the day after Thanksgiving with a media blitz in 17 major markets

lasting through Jan. 2, 1984. All records and tapes in the 33-store chain will be sale priced with \$8.98 list product going for \$5.99 in both record and tape configuration. Advertising will include national MTV buys and heavy radio and print support, the latter using a repeating admat with different featured product each week, including budget and midline pop and classical as well as hit product.

Both the Record Bar and Waxie Maxie chains are reinstituting their "gift guide" campaigns of last year. Waxie Maxie will be sending out 16,000 copies of its guide via its direct mailing list, and will be providing another 10,000 in-store. The chain's Blaine said that the guides would be similar to last year's and at least eight pages long depending on the success of current solicitation of major record and tape manufacturers and smaller accessory suppliers. He said that the guides would again list gift-giving recommendations by music categories as well as other types of merchandise, and would include "activator" coupons or instructions for enticing customer purchases by a specified date in order to get a premium or additional discount.

Record Bar manager Betsy Strandberg said that the chain's gift guide, set to break at Thanksgiving, would hit 1.5 million in circulation — nearly triple that of last year's. At eight pages, the guides would be the same size as before but would include a

(continued on page 26)

Country Xmas LPs

(continued from page 17)

Epic Records' holiday fare features previously released material including Mickey Gilley's "Christmas At Gilley's," "Merle Haggard's "Goin' Home For Christmas," Tammy Wynette's "Christmas With Tammy" and Slim Whitman's "Country Christmas" and "I'll Be Home For Christmas." Also available are two various artists albums, "Country Christmas" and "Country Christmas Favorites."

CBS Records will be undertaking a major marketing campaign starting December 1 which will include television, print, and radio advertising, not only focused on the Christmas albums but also on product released throughout the year. Roy Wunsch, vice president, marketing for CBS Records said, "Christmas music is not a primary item for the holidays. It's a gift giving time and a very tiny portion of that sold is Christmas music. We want something that will have lasting value and occasionally we come out with new product when the music is there." Wunsch also explained that there is more appeal for the mid-line Christmas albums instead of the 8.98 or 9.99 line because of the short playing time involved. "There's more appeal in the mid-line items like the 5.98 because consumer's only play it for three weeks and they seem a little reluctant to invest 8.98 in the item unless its brand new, and then there's only a very limited market for it."

Capitol is the third label to release new country Christmas product with Christy Lane's "Christmas With Christy" album. The Nitty Gritty Dirt Band will be releasing a single entitled "Colorado Christmas" which it just recorded in Nashville last month.

PolyGram will also be backing previously released Christmas product. The Statler Brothers album "Christmas Card" will be on the market for 8.98.

Conway Twitty's "Merry Twistmas" LP is heading the Warner Bros. new Christmas releases. The album features a variety of colorful Christmas illustrations and offers seventeen tunes including several traditional Christmas songs.



MODERN JAZZ, ANTIQUE AUTO — The Modern Jazz Quartet, still going strong after decades of touring and performing, recently appeared at the Celebrity Vintage Motorcar Rally, held on the grounds of San Francisco's Fairmont Hotel. The event was a benefit for the Northern California Chapter of the Arthritis Foundation. Pictured beside a 1908 Packard Tourer (l-r) are: Percy Heath, Milt Jackson, Connie Ray and John Lewis.

Spoken Word LPs Not All Talk

by George Koulermos

LOS ANGELES — The position of spoken word records in the pop oriented record industry has always been awkward due to the stereotyped image of being monotonous monologues similar to boring chemistry lectures. Like anything else, however, spoken word records have expanded to cover a broad range of fields and can be presented in various formats. Technically, a spoken word record or tape could include anything from aerobic workout records to rap music, both of which feature people literally speaking.

Nevertheless, in a more traditional sense, spoken word recordings mainly present literature and poetry, with the latter's stylistic progress encompassing performance art.

Spoken word recordings, which feature well-known authors reading excerpts from their works, has a definite lasting value and personal intimacy which reading a book may lack. Spoken word recordings serve both educational and entertainment purposes and its listeners have increased as modern lifestyles slowly nibble away leisure time.

"With the introduction of the Sony Walkman, business has gone very well for us," said Claire Curtin, promotional director for Caedmon Records. "Technology has opened a whole new market where cassettes are selling twice the amount of records and this new-found mobility and ease has meant that people can listen to spoken word recordings while commuting to work, jogging or even in their cassette decks in their cars."

Curtin believes people have found they can use their time more effectively and productively. "The new audience is people who find that when they're cooking dinner they can listen to somebody reading. Time that was lost before is now being filled." One of the originators of spoken word recordings, Caedmon releases children's stories, classics, science fiction readings and authors reading newly published books, such as Isaac Asimov's selected readings from *Foundation's Edge* and Norman Mailer's readings of *The Naked And The Dead*. "We're trying to bring literature to a new age and a new dimension. Spoken word has such depth and vitality that reading it misses. If a writer is alive he should read it because he'll be the primary source," reflected Curtin.

Curtin characterized people who buy these releases as a primarily upscale, mobile audience in its late 20s to 60s with a median income of about \$30,000. However, she also cited a great amount of interest from students. "The educational market is very important and Caedmon has organized special educational plans with

grammar schools, high schools and even universities." Curtin added that the company's spoken word recordings are sold both in record stores and book stores.

With the gradual integration of literature and poetry into the recording world, Books On Tape has developed a mail order and rental system in which its tapes of books, read in their entirety by professional orators who are theatrically trained, are put on loan for a 30-day period. "Our customers are basically people like commuters who drive all through the year and want something to fill that dead time in the automobile," explained Jo Bradley, the company's administrative assistant. Like Caedmon, Books On Tape also features classic literature and receives the majority of its business from middle and upper class customers "who have time to listen but don't have time to read."

CMS like the other two companies discussed before, also features the classics and presents selected readings by the original authors. The firm's Janet Golovner mentioned that there had been a slowdown earlier due to the public schools' cuts in spending however business was again picking up. Golovner feels that the reason CMS has emphasized the classics, especially in children's recordings, is because of their lasting value, "It doesn't lose its timeliness, for it appeals to the children of this generation as it did with the past. These are the records we have tried to produce — things that don't lose their freshness and originality and timeliness. What's good once for a child is always good."

A common aspect among spoken word labels was disinterest in venturing into the new video technology which could add a new dimension to literature. Although acknowledging the potential for collaboration, Golovner feels that it is a different kind of market and that the venture would really make no difference in that market. Mentioning that some educational companies are getting into the multimedia field, Golovner feels that, regardless of the fact that this is a very visual generation, the visual would detract from literature's effect. "I think that reading a book or listening to a story on a record is much more satisfying than having that visual," Golovner remarked. "I think that in the case of poetry it should be read and the mind left alone to conjure up its own visual interpretation. When you have a visual, someone else is doing your imagination for you. I think the worst thing we can do to our children and to ourselves is to take away our imagination, and our creativity. I'm very concerned about children and their creativity and imagination — if you lose it in childhood, you'll never gain it back."

(continued on page 26)

TOP 30 ALBUMS

	Weeks On Chart	11/5		Weeks On Chart	11/5
1 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	1	6	16 AN EVENING WITH WINDHAM HILL LIVE VARIOUS ARTISTS (Windham Hill/A&M WH-1026)	18	6
2 INDIVIDUAL CHOICE JEAN-LUC PONTY (Atlantic 7 80098-1)	3	12	17 THIRD GENERATION HIROSHIMA (Epic FE 38708)	19	14
3 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	4	11	18 OREGON (ECM 23796-1)	21	4
4 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	2	22	19 ROCKIN' RADIO TOM BROWNE (Arista AL8-8107)	20	3
5 SCENARIO AL DI MEOLA (Columbia FC 38944)	5	4	20 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	10	20
6 TRAVELS PAT METHENY GROUP (ECM 23791-1)	7	22	21 LES FLEURS RAMSEY LEWIS (Columbia FC 38787)	14	19
7 MR. NICE GUY RONNIE LAWS (Capitol ST-12261)	8	16	22 BLOW YOUR OWN HORN HERB ALPERT (A&M SP-4949)	23	7
8 STANDARDS, VOL. 1 KEITH JARRETT (ECM 23793-1)	9	8	23 BODIES AND SOULS THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	—	1
9 PASSIONFRUIT MICHAEL FRANKS (Warner Bros. 9 23962-1)	13	4	24 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	26	48
10 JARREAU (Warner Bros. 9 23801-1)	11	31	25 MAKE IT LAST HUBERT LAWS (Columbia FC 38850)	—	1
11 CITY KIDS SPYRO GYRA (MCA 5421)	6	16	26 LOW RIDE EARL KLUGH (Capitol ST-12253)	22	29
12 TARGET TOM SCOTT (Atlantic 7 80106-1)	15	3	27 ISLAND BREEZE ERIC GALE (Musician/Elektra 9 60198-1)	30	13
13 SHADOWDANCE SHADOWFAX (Windham Hill/A&M WH-1029)	16	6	28 PASSION, GRACE & FIRE JOHN McLAUGHLIN, AL DI MEOLA, PACO DeLUCIA (Columbia FC 38645)	27	18
14 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	17	31	29 FRIENDS LARRY CARLTON (Warner Bros. 9 23834-1)	25	20
15 INVITATION JACO PASTORIUS (Warner Bros. 9 23876-1)	12	11	30 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	24	33

ON JAZZ

SAXOPHONE SHOGUN — Although Japan and Japanese audiences are universally praised by American jazz musicians in words that suggest a promised land of sophisticated and attentive audiences, Japan has been able to export very few players able to establish themselves in this country. One is hard pressed to come up with a list of well-known Japanese jazz musicians beyond artists like pianist **Toshiko Akyoshi** and guitarist **Ryo Kawasaki**, both of whom reside in the States. The most notable exception is saxophonist **Sadao Watanabe**, who has managed to release a string of about 10 LPs on various labels in this country while living in Japan. But while that makes him a comparable heavyweight among Japanese artists in the American marketplace, it's downright miniscule when compared to his standing in his native country. In Japan, Watanabe has literally achieved superstar status. His discography includes 60 albums as a leader, with some reportedly selling as many as 300,000 copies, comparable to several million copies in the U.S. market. He has hosted several Japanese television specials and his weekly radio program, *My Dear Life*, has been airing for 11 years. Additionally, Watanabe is enough of a figure to be a spokesman in Japan for Coca Cola, and has also represented Wrangler Jeans, Yamaha Motorcycles, Citizen Watches, and Santorl Whisky. But despite his fame and the kind of plaudits regularly given to the Japanese public by U.S. jazz musicians, Watanabe is somewhat less ecstatic about the health of the Japanese jazz scene than might be expected. "There was almost no market for jazz when I was growing up," Watanabe recently told us, "and I don't think it's much different now. Musicians trying to do something serious have to work for a percentage of a club's door or for very little." Despite that, the saxophonist recalled being drawn to jazz as a youngster. "I became interested in jazz after the Second World War," he said. "I listened to Armed Forces Radio, the Far Eastern Network, and it was a big shock to hear Western music, not just jazz. At first I couldn't tell which music was jazz, but then I started listening to the *Jazz At The Philharmonic Hour*. I ran home from school to listen to that on the days it was on. And then I also saw **Bing Crosby** in *The Birth of the Blues*. I saw it so many times that I wanted to be a clarinet player and asked my father to buy me one." Getting his wish, Watanabe began playing, and casting about for instruction. "When I started," he said, "there were no teachers, except for some older musicians who played in the Dixieland style. We eventually took some lessons from the GIs in the service band and just copied the records we could get." Despite these difficulties, he was able to learn enough to become a professional as soon as he finished high school. The large GI population made for a good market, and Watanabe recalled that "anyone with a clarinet or saxophone could work. There was a platform in the Tokyo train station where musicians gathered to get job assignments. They'd call out what instruments were needed, and if you got the job, you'd just get on the train and go wherever you were needed." In '53 Watanabe began an association with pianist Akyoshi as a member of her club band, setting in motion a chain of events that would eventually bring the reedman to the U.S. "**Hampton Hawes** used to come to the club we were playing at," Watanabe said. "And when JATP came to Japan, he brought **Oscar Peterson** to the club and he jammed with us. As a result,

(continued on page 30)

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL)	11/5	39 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 60216-1)	11/5
2 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	1	40 PRIVATE PARTY BOBBY NUNN (Motown 6051ML)	29 22
3 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	3 20	41 JUICY FRUIT MTUME (Epic FE 38588)	34 7
4 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience/PolyGram TE-1-3004)	2 9	42 WORDS AND MUSIC TAVARES (RCA AFL1-4700)	41 26
5 ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	3 20	43 YOURS FOREVER ATLANTIC STARR (A&M SP-4948)	39 8
6 THRILLER MICHAEL JACKSON (Epic QE 38112)	5 16	44 BACK TO BASICS THE TEMPTATIONS (Gordy/Motown 6085GL)	46 4
7 FEEL MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014)	4 47	45 ON TARGET THE JONES GIRLS (RCA AFL1-4817)	56 2
8 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	8 4	46 HERE AND NOW RICHARD PRYOR (Warner Bros. 9 23981-1)	52 3
9 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	7 14	47 BACK WHERE I BELONG FOUR TOPS (Motown 6066ML)	58 2
10 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	6 14	48 LOVE FOR LOVE THE WHISPERS (Solar/Elektra 9 60216-1)	49 7
11 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL)	10 11	49 MADONNA (Sire 9 23867-1)	51 57
12 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	14 4	50 LIONEL RICHIE (Motown 6007ML)	44 17
13 CONTINUATION PHILIP BAILEY (Columbia FC 38725)	12 11	51 SHINE ON ME ONE WAY (MCA-5428)	54 16
14 THE LOOK SHALAMAR (Solar/Elektra 9 60239)	11 10	52 FUNKY BEAT BERNARD WRIGHT (Arista ALB-8103)	— 1
15 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	15 15	53 FOREVER BY YOUR SIDE THE MANHATTANS (Columbia FC 38600)	60 2
16 MARY JANE GIRLS (Gordy/Motown 8040GL)	9 26	54 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23970-1)	43 31
17 MERCILESS STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	17 27	55 TALK TO ME LEW KIRTON (Believe In A Dream/CBS FZ 38956)	57 8
18 TRY IT OUT KLIQUE (MCA-39008)	13 12	56 JARREAU (Warner Bros. 9 23801-1)	47 5
19 ZAPP III ZAPP (Warner Bros. 9 23875-1)	16 8	57 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	55 20
20 HOW MANY TIMES CAN WE SAY GOODBYE DIONNE WARWICK (Arista ALB-8104)	19 11	58 KASHIF (Arista AL 9620)	62 3
21 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	23 4	59 ALL THE WAY STRONG THIRD WORLD (Columbia FC 38687)	61 13
22 HIGH RISE ASHFORD & SIMPSON (Capitol ST-12282)	21 19	60 BRAND NEW DAY RONNIE DYSON (Cotillion/Atco 7 90119-1)	48 15
23 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	18 10	61 WHEN WILL I SEE YOU AGAIN THE O'JAYS (Philadelphia Int'l/CBS FZ 38518)	— 1
24 GET IT RIGHT ARETHA FRANKLIN (Arista AL 8-8019)	25 18	62 BODIES AND SOULS THE MANHATTAN TRANSFER (Atlantic 7 80104-1)	59 11
25 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS FZ 18874)	22 17	63 MEET THE STONE CITY BAND, OUT FROM THE SHADOW STONE CITY BAND (Gordy/Motown 6042GL)	83 6
26 LET ME BE YOURS LILLO (Capitol ST-12290)	20 24	64 SIXTEEN STACY LATTISAW (Cotillion/Atco 7 90106-1)	68 15
27 RISE RENE & ANGELA (Capitol ST-12287)	27 9	65 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML)	— 1
28 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	31 24	66 BLAME IT ON LOVE AND ALL THE GREAT HITS SMOKEY ROBINSON (Tamlab/Motown 8064TL)	89 26
29 13 COMMODORES (Motown 8054ML)	28 18	67 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801)	86 8
30 ROCKIN' RADIO TOM BROWNE (Arista ALB-8107)	30 7	68 MR. NICE GUY RONNIE LAWS (Capitol ST-12281)	— 1
31 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	36 4	69 AGE AIN'T NOTHIN' BUT A NUMBER LITTLE MILTON (MCA-5414)	71 49
32 UNTOUCHABLES LAKE SIDE (Solar/Elektra 9 60204-1)	24 27	70 I'LL DO ANYTHING FOR YOU LATIMORE (Malaco 7414)	70 23
33 SURVIVIN' IN THE 80'S ANDRE CYMONE (Columbia FC 38902)	33 6	71 LET'S DANCE DAVID BOWIE (EMI America SO-17093)	73 55
34 1999 PRINCE (Warner Bros. 9 23720-1F)	35 52	72 ALL THIS LOVE DeBARGE (Motown 6012G)	71 49
35 ROBBERY TEENA MARIE (Epic FE 38882)	40 2	73 THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	74 23
36 BAD ENUFF SLAVE (Cotillion/Atco 7 90118-1)	28 7	74 GODDESS OF LOVE PHYLLIS HYMAN (Arista AL 8-8021)	65 24
37 NIGHTLINE RANDY CRAWFORD (Warner Bros. 9 23976-1)	42 3	75 I'M SO PROUD DENICE WILLIAMS (Columbia FC 38622)	
38 E.S.P. MILLIE JACKSON (Spring SPR-33-6740)	38 6		



MAKING A POINT — Planet/RCA recording group *The Pointer Sisters* took time out from their busy touring schedule to tour a number of radio stations behind their latest LP, "Breakin' Out." The trio recently stopped in to visit with Frankie Crocker of Inner City's WBLS-FM/New York. Pictured at the station are (l-r): Anita Pointer; Crocker; June Pointer; and Ruth Pointer.

THE RHYTHM SECTION

BERRY BRINGS 'EM BACK — In addition to the Lionel Richie LP, recent releases on Motown include strong efforts from two label vets: *The Temptations* cleverly-titled "Back To Basics" LP, and the *Four Tops*, "Back Where I Belong," lay to rest any speculation that the recent fireworks on Motown's 25th Anniversary TV special were a fluke. The Temps lay claim to the more street-oriented material: five of the LP's eight tracks are produced by *Norman Whitfield*, including the hot single "Miss Busy Body" (#66 bullet this week). Whitfield's touch returns the group to their post-psychedelia dramatic funk sound, tho' he's equally adept at a ballad on "Sail Away." The Temps and Tops appear on each other's LPs, and the highlight's got to be "The Battle Song," in which the two challenge each other with vocal licks and taunts like "Can't Top The Temps/Can't Temp The Tops" against an 80's style breaker's back-beat. Best line: *Levi Stubbs* shouts, "Just Ask Bernadette!," to which the Temps reply, "Yeah, we all had Bernadette!" Production credit to *Willie Hutch*. Side one of the Tops' LP not only features the current single, "I Just Can't Walk Away," but the four tracks were cut by *Holland-Dozier-Holland*. Side two's also got a track produced by Hutch, "What Have We Got To Lose," with the Tops sharing the mic with their recent touring partner *Aretha Franklin*. There's even a P-Funk flavored number, "Body and Soul," and a buddy-buddy affair with the Temps entitled "Hang." Not that y'all ever went anywhere, but nice to have you back. There is someone who didn't stay, however, as we recently got word: Temps lead vocalist *Dennis Edwards* is no longer with the group.

TEDDY BEAR — The latest Philly International/CBS release from *Teddy Pendergrass*, "Heaven Only Knows," is previously-shelved material and not new tracks. The singer, recuperating from last year's near-fatal accident, has signed with Elektra, with a new album expected in February.

NAMES IN THE NEWS — New album from *Luther Vandross* soon, entitled "Busy Body." The single, "I'll Let You Slide," is due any day now . . . *The System* ought to have a new one in January . . . Had the pleasure of catching the video for *New Edition's* "Popcorn Love." Produced by Chase Films in London and directed by *Cameron McVey*, the clip crackles with energy and features the group doin' the electric boogie. Comparisons to the *Jackson 5* are inevitable, of course . . . Los Angeles-based *Kiddo* are currently in the midst of a Southern college concert tour sponsored by *Olde English 800 Malt Liquor* . . . *George Clinton* has popped up again, after a quick detour with the *P-Funk All-Stars* on the "Generator Pop" single. The mad (atomic) dog has befuddled and delighted us again with his latest single, "Nublan Nut." Will cautious urban programmers be wary of such-titled track?

YBPC NOTES — The Young Black Programmers Coalition will hold its sixth annual meeting on November 18-20, at the Meridian Hotel in Houston, Texas. For info write *Randy Sterling*, 6015 Williams Drive, Texas City, Texas 77591.

MORE FROM MOORE — The multi-talented *Melba Moore* has been making a series of chart runs with her recent *Kashif*-style releases on Capitol, and her current single, "Keepin' My Lover Satisfied," is bulleted at #32 this week. The new release, from the forthcoming "Never Say Never" LP, is produced and co-written by *Kashif* cohort *Paul Lawrence Jones III*. The two had collaborated on Moore's last LP. "Kashif had done 'Take My Love' for me," Moore told us, "but his commitments opened the door for Paul. I heard a rough demo of 'Love's Comin' At Ya', and I said, 'Whoever wrote this, I want it!'" Moore admitted that working with such a young producer was awkward at first. "He's just starting, and he continues to amaze me," she enthused. "I've worked hard at developing a trust situation with him, and I love what he did with my voice." Moore also continues to keep busy with theater and concert dates in between her recordings, and she's just finished taping a *Love Boat* segment. "I love comedy, and really want to do more," she said. "We're negotiating for a situation comedy show with the networks." Although Moore is known world-wide for her theater work *Hair*, *Purlie*, recording was her first love, and over the years she's found it difficult to straddle both worlds. "The two areas are very elite in themselves, and they have two totally different standards to bridge that gap. I'm able to do that, but I created an image that didn't allow me to get the chance." Her success on Broadway was unexpected: "I got into *Hair* from doing session work as a vocalist. Someone heard me and wanted me for the show. Up until that time I hadn't even seen a play!" Once the theater bug hit, however, Moore was off and running. A friend tutored her on how to audition, and encouraged a *Purlie* tryout. "I got the part, which got me the Tony, which got me respected in theater," said Moore, who was candidly shocked at such recognition. "I didn't even know what the Tonys were! But it got me known for the theater, and at that time nobody really knew about my recording background. People assumed I was steeped in theater, and here I was trying to get a solo contract for myself." Now, Moore says, she's trying to maintain a common ground, whether she's appearing before a hotel chain crowd or a southern college audience. "All I must do is balance the two audiences," she said, "and find a way to be myself."

harry weinger

TOP 100 BLACK CONTEMPORARY SINGLES

November 12, 1983

	Weeks On Chart	11/5
1 ALL NIGHT LONG (ALL NIGHT)	1	8
2 STOP DOGGIN' ME AROUND	2	14
3 I AM LOVE	4	11
4 AIN'T NOBODY	3	15
5 YOU'RE NUMBER ONE (IN MY BOOK)	5	16
6 SAY SAY SAY	9	4
7 PARTY TRAIN	7	14
8 COLD BLOODED	6	17
9 ANGEL	12	13
10 UNCONDITIONAL LOVE	10	9
11 EVERY GIRL (WANTS MY GUY)	13	8
12 DELIRIOUS	14	8
13 STAY WITH ME TONIGHT	21	6
14 WOULD YOU LIKE TO (FOOL AROUND)	16	10
15 ROCKIT	8	17
16 TIME WILL REVEAL	26	5
17 ONLY YOU	19	9
18 MY FIRST LOVE	20	7
19 ROCKIN' RADIO	28	7
20 HOW MANY TIMES CAN WE SAY GOODBYE	24	5
21 REAL LOVE	23	9
22 FIX IT (PART 1)	22	6
23 TONIGHT I CELEBRATE MY LOVE	15	19
24 I KNOW	11	13
25 U BRING THE FREAK OUT	32	4
26 TOUCH A FOUR LEAF CLOVER	30	4
27 TELL ME IF YOU STILL CARE	40	4
28 MAKE ME WANNA DANCE	31	8
29 JUST BE GOOD TO ME	18	20
30 WET MY WHISTLE	43	5
31 BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)	44	2
32 KEEPIN' MY LOVER SATISFIED	37	3
33 SPICE OF LIFE	33	10

	Weeks On Chart	11/5
34 JOANNA	—	1
35 PARTY ANIMAL	39	6
36 BREAK DANCIN' — ELECTRIC BOOGIE	38	11
37 FOREVER BY YOUR SIDE	41	7
38 HEARTBREAKER (PART 1)	50	4
39 DEEPER IN LOVE	17	11
40 I NEED YOU	48	5
41 I FOUND MYSELF WHEN I LOST YOU	46	6
42 PILOT ERROR	27	13
43 P.Y.T. (PRETTY YOUNG THING)	66	3
44 ALL NIGHT LONG	29	17
45 MAGNETIC	—	1
46 OVER AND OVER	54	5
47 LET'S GET TOGETHER	51	7
48 TELL ME LOVE	34	10
49 HEROES	53	5
50 SHOW ME THE WAY	55	6
51 ON TARGET	52	7
52 I JUST CAN'T WALK AWAY	58	4
53 ALL OVER YOUR FACE	36	13
54 TRYIN' TO HOLD ON	59	5
55 RADIO ACTIVITY	61	5
56 WHITE LINE (DON'T DO IT)	64	4
57 SHAKE IT UP	25	11
58 DON'T YOU GET SO MAD	35	18
59 (YOU'RE A) GOOD GIRL	56	17
60 HOLIDAY	71	3
61 BOYS	70	4
62 WE ARE ONE	68	3
63 NUBIAN NUT	—	1
64 PRIVATE PARTY	67	6
65 WHY ME?	77	2
66 MISS BUSY BODY (GET YOUR BODY BUSY)	72	3

	Weeks On Chart	11/5
67 ON A JOURNEY	73	3
68 I FEEL LIKE WALKING IN THE RAIN	76	5
69 IT'S MUCH DEEPER	80	2
70 FUNKY BEAT	75	9
71 NEITHER ONE OF US	78	3
72 ALL MY LIFE	79	3
73 FRESH IDEA	83	2
74 MIRACLES	49	20
75 I STILL CAN'T GET OVER LOVING YOU	—	1
76 IF ONLY YOU KNEW	85	2
77 ELECTRIC KINGDOM	87	2
78 SO MANY MEN, SO LITTLE TIME	84	4
79 ONE MORE TIME	90	2
80 CONFUSION	88	2
81 LET THE MUSIC PLAY	—	1
82 ALL SHOOK UP	82	3
83 I CAN MAKE YOU DANCE (PART 1)	45	16
84 PLAY THAT BEAT MR. D.J.	86	2
85 BODY TALK	—	1
86 SAY IT ISN'T SO	—	1
87 BEFORE YOU GO	89	2
88 HOW COME U DON'T CALL ME ANYMORE?	—	1
89 TALK TO ME	65	12
90 (JUST BECAUSE) YOU'LL BE MINE	—	1
91 FREAK-A-ZOID	60	23
92 IS THIS THE END	57	18
93 SUPERSTAR	47	7
94 GETTIN' MONEY	94	2
95 THIS TIME	42	12
96 GENERATOR POP	62	6
97 HELP YOURSELF TO MY LOVE	81	15
98 RESPECT	69	5
99 IT MUST BE LOVE	63	9
100 LADIES CHOICE	95	8

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

Ain't Nobody (Overdue — ASCAP)	4	Gettin' Money (Protoons — ASCAP)	94	Let's Get Together (Perk's/Duchess (MCA) — BMI)	47	Shake It Up (Slave Songs/Cotillion/Mejor Toms—BMI)57	
All My Life (Pop Art — ASCAP)	72	Good Girl (Bush Burnin' — ASCAP)	59	Magnetic (Sagittaire/Zomba Ent. — ASCAP)	45	Show Me The Way (One To One — ASCAP)	50
All Night Long (Brockman — ASCAP)	1	Heartbreaker (Troutman's — BMI)	38	Make Me Wanna Dance (Ultrawave — BMI)	28	So Many Men (ATV — BMI)	78
All Night Long (Stone City — ASCAP)	44	Help Yourself (Burnin' Bush — ASCAP)	97	Miracles (Rare Blue — ASCAP)	74	Spice Of Life (Rodsongs/DJA/SaMusic/Almo —	
All Over Your Face (Family Prod./Floopus — BMI)	53	Heroes (Mycenae — ASCAP)	49	Miss Busy Body (Stone Diamond/Golden Touch —	66	ASCAP)	33
All Shook Up (Unart — BMI)	82	Holiday (House Of Fun/Pure Energy — BMI)	60	My First Love (A La Mode, adm. by Arista — ASCAP)	18	Stay With Me (Zubaidah — ASCAP)	13
Angel (Beverly Glen/Spaced Hands — BMI)	9	Holiday (House Of Fun/Pure Energy — BMI)	60	Neither One Of Us (Keca — ASCAP)	71	Stop Doggin' Me (Lena — SESAC)	2
Baby, I'm Hooked (Carroll/Van Ross	31	How Many Times Can (Goldrain — ASCAP)	20	Only You (Old Fashion — ASCAP)	17	Superstar (Metaphor/Mother's Own Ple — BMI)	93
Redding/Platinum Gold ASCAP)	31	I Am Love (Sagittaire — ASCAP/Adm. by CBS/Foster	20	Over And Over (Spectrum VII/L.F.S. III — ASCAP)	46	Talk To Me (Lew Kirton/Heaven's Gate — ASCAP)	89
Before You Go (Skool Boyz/Tamerlane/Easley —	87	Frees/Streamline Moderne/Off Beekstreet—BMI)	3	P.Y.T. (Eiseman/Hel-Ai/Kings Road —	43	Tell Me If (Flyte Tyme/Avant Garde — ASCAP)	27
BMI)	87	I Can Make You (Troutman's — BMI)	83	BMI/Yellowbrick Road — ASCAP)	43	Tell Me Love (Weboliseaman — BMI/Almo/IPM —	
Body Talk (Deele Reele/Midstar/Hip Trip — BMI)	85	I Feel Like (Baby J./Baby Shap/ro/Sendbox —	68	Party Animal (Eiseman/Warner-Tamerlane/Resh/ide	35	ASCAP)	48
Boys (Stone City — ASCAP)	61	ASCAP)	68	— BMI/Yellowbrick Road — ASCAP)	35	This Time (Yours, Mine & Ours/Spectrum VII —	
Break Dancin' (Sugar Hill — BMI)	36	I Found Myself (Burton/Tyronza — BMI)	41	Private Party (Bobby Nunn (Motown 1695MF)	67	ASCAP)	95
Cold Blooded (Stone City — ASCAP)	8	I Just Can't Walk (Good Life/Beau-Di-O-Do —	52	Rockin' Radio (Boston Int'l — ASCAP)	19	Time Will Reveal (Jobete — ASCAP)	16
Confusion (Shakin' Baker/Be — BMI)	80	ASCAP)	52	— BMI/Yellowbrick Road — ASCAP)	15	Tonight I Celebrate (Almo/Prince Street/Screen	
Deeper In Love (Richer/Chappell — ASCAP)	39	I Know (Back Mac/Ruzam — BMI)	24	— BMI/Yellowbrick Road — ASCAP)	35	Gems EMI — BMI/ASCAP)	23
Delirious (Controversy — ASCAP)	12	I Need You (Porchester/Dale Kaweshime/Orca/Dey	40	Party Train (Total Experience — BMI)	7	Touch A Four (Almo/Jodaway — ASCAP)	26
Don't You Get (Almo/March 9/Gravity Reincoet —	58	To Day — ASCAP/Neches River — BMI)	40	Pilot Error (Edwin Ellis/Koppelman-Bandler/Nurk	42	Tryin' To Hold On (Bullet Proof — BMI)	54
ASCAP/Haymaker — BMI)	58	I Still Can't Get (Raydiola — ASCAP)	75	Twins — BMI)	42	U Bring The Freak (Stone City — ASCAP)	25
Electric Kingdom (Jackaroo/Bahary Songs —	77	If Only You Knew (Mighty Three — BMI)	75	Play That Beat (The Girl/T-Boy — BMI)	84	Unconditional Love (Sweet Summer Night/See This	
ASCAP)	77	Is This The End? (Boston Int'l/Street Sounds—ASCAP)92	92	Private Party (Stone Diamond — BMI)	64	House — ASCAP)	10
Every Girl (Uncle Ronnie's/April/Thriller Miller —	11	It's Much Deeper (Nick-O-Val — ASCAP)	69	Radio Activity (Amber Pass/Royal & Cash —	55	We Are One (Amazement — BMI)	62
ASCAP)	11	Joanna (Delightful — BMI)	34	ASCAP)	55	Wet My Whistle (Hip-Trip/Midstar — BMI)	30
Fix It (Midnight Magnet — ASCAP)	22	Just Be Good (Flyte Tyme/Avant Garde (Almo) —	29	Real Love (Circle L — ASCAP)	21	White Line (Sugar Hill — BMI)	56
ASCAP)	37	ASCAP)	29	Respect (Ramwave — ASCAP)	98	Why Me? (GMPC/Carub/AI Cor — ASCAP)	65
Freak-A-Zoid (Hip-Trip/Midstar — BMI)	91	Keepin' My Lover (Bush Burnin' — ASCAP)	32	Rockin' Radio (Boston Int'l — ASCAP)	19	Would You Like To (Frozen Butterly — BMI)	14
Fresh Idea (Yellowbrick Road — ASCAP)	73	Ladies Choice (Stone City — ASCAP)	100	Rocket (Hancock/OAO — BMI)	15	You'll Be Mine (Lucky Three/Sure Shot — BMI)	90
Funky Beat (Old's Kid/McHome — BMI)	70	Let The Music (Shapiro Bernstein & Co./Emergency —	81	Say It Isn't So (Hot-Cha/Unichappell — BMI)	86	You're Number One (Richer/Chappell — ASCAP/Mr.	
Generator Pop (Bridgeport — BMI)	96	ASCAP)	81	Say Say Say (MPL Comm./Miljac — ASCAP)	6	Dapper/Unichappell — BMI)	5

Raffi: Canadian Kid Crooner

by Jan Plater

CANADA — Playing to big audiences is one way to measure super-stardom. However, for one Canadian star, performing before small audiences has brought him his biggest success. You see, Raffi is a super star in the eyes of children.

As Canada's most celebrated performer of children's songs, 34 year old Raffi, (yes, that's his real name) has sold more than 650,000 copies of his five albums in the past seven years. After trying a musical career as a serious folksinger without much success, Raffi was persuaded by his mother-in-law to perform before her nursery school class.

Surviving his introduction to the children's music scene, he decided to put together an album especially for children. Motivated by a strong belief that children's albums should be as carefully prepared, professionally performed and meticulously recorded as adult records, Raffi released his debut album, "Singable Songs For The Very Young." The response to the album was phenomenal, and since then it has reached double platinum status in Canada for sales of more than 200,000 units.

String of Albums

Raffi followed up this initial success by releasing a string of albums that further built his reputation with children as well as their parents. "More Singable Songs" was released in 1978 and certified platinum in January, 1981; "The Corner Grocery Store," released in 1979, was certified gold in October of 1982; next came "Baby Beluga" in 1980 which was certified platinum in September of 1982. The latest release, "Rise And Shine," came out in June of 1982 and was certified gold in December of the same year. His most recent project, "Raffi's Christmas Album," is due to be released this November.

Raffi is founder and president of his own record label, Troubadour Records, as well as its main recording artist. In the U.S., Troubadour goes under the Shoreline Records label and product distribution is handled by two separate distributors. Kimbo Educational, of New Jersey, distributes his records to schools and teachers for use in classrooms, while retail distribution is handled by A.A./Wonderland Records.

20-Date Tour

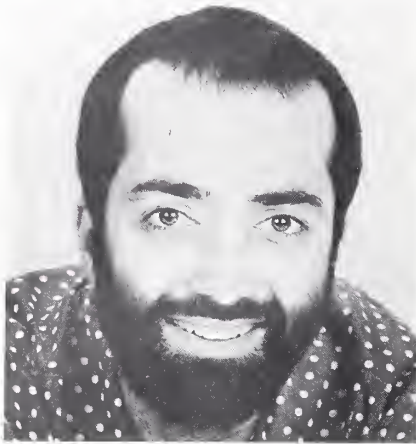
Currently in the middle of a 20-date tour of the U.S. Mid-West and West Coast, there has been a great demand for tickets to his concerts. The September 21st in Minneapolis, MN., sold out the first week tickets went on sale and a second show, had to be added. During his 1983 USA Tour, Raffi will appear before more than 17,000 of his little fans. Several of the performances are being held to benefit local non-profit groups, such as the Heart of Illinois, Association for the Education of Young Children, chapter in Peoria.

Raffi was first introduced in the U.S. in 1981 through a series of four appearances at teachers' conventions. On May 13th he gave his American public debut concert in Portland, Oregon. With little promotion, the first show of more than 500 seats sold-out and a second show was added.

Sold-out Houses

This is Raffi's second tour through this area and he has already established a loyal following there. In 1982 he played to near capacity or sold-out houses throughout the Mid-West and West Coast regions, as well as in the South. This year on April 15th, he played before the New York State Council for Children Convention on Long Island, New York. Also in April, the "Baby Beluga Book" was published to positive reviews.

While Raffi is Canada's most successful children's artist, he has never won a Juno Award in the category which was largely



Raffi

created because of his success. As president of Troubadour Records, he refuses to nominate his work for an award because he feels there shouldn't be any competition in children's music. However, he did win national recognition earlier this year when he was presented with the Order of Canada for his work in children's music.

"El Puma" Pounces On U.S. '84 Market

LOS ANGELES — Following the stateside success of international singing star Julio Iglesias, another well established balladeer, Jose Luis Rodriguez (aka "El Puma") is preparing to test the U.S. market and its tastes.

Represented by the William Morris booking agency and managed by United Stars' Hector Maselli, Rodriguez is organizing upcoming shows and an English language record. Maselli, who has worked with Rodriguez for five years, and also originates from Caracas, Venezuela, hopes to take advantage of the increasing U.S. and Canadian interest for Spanish speaking artists like Iglesias and Menudo. He plans to develop Rodriguez's career on the North American continent by appealing to both the large Hispanic community and the pop market.

Based in Miami, Florida — a geographically strategic location due to its proximity to both North and South America — United Stars' Maselli explained, "Rodriguez is one of the biggest stars in Latin America and several other Spanish speaking countries as well among the Hispanic community in this country. We are presently working hard on the English songs so as to reach more of the American audience."

Acknowledging the difficulty of breaking an artist in the U.S., Maselli hopes Rodriguez's upcoming domestic release, tentatively slated for early next year, will capture the interest of the adult contemporary market.

X-mas Promos

(continued from page 21)

greater array of product and be in four colors instead of last year's two. While the guide had been primarily an in-store piece, Strandberg estimated that 99 percent would be distributed through newspaper inserts and direct mail this time.

Among dealers who prefer to "let Christmas speak for itself" was Joe Andrules, vice president and general manager of Florida's Spec's Music chain. Andrules noted, however, having just completed a chainwide "Christmas in October" WEA promotion in which all related product was sale-priced during the entire month. The promotion also involved giveaways of personal stereos, and according to Andrules, helped stimulate sales during "a generally slow month."

Spoken Word LPs Not All Talk

(continued from page 22)

While companies like CMS and Caedmon have found their own niche in spoken word recordings of classics in literature, poetry has also found a new outlet. Poetry, especially modern verse, is much more phonetic — the reader's voice becomes an instrument and can enhance the poem with its dynamic emphases.

Watershed Intermedia specializes in spoken word poetry recordings featuring both established and fledgling poets as well as archive tapes of past writers whose works are finding new readers/listeners. Funded mainly by sales revenues and grants from the National Endowment for the Arts, Watershed released many of the tapes but also features a cassette magazine called *Black Box*.

Alan Austin, executive director of Watershed, reflected on the state of poetry in this country and characterized its audience. "What's happened with poetry in this whole century is the history of poets rediscovering the role of their own voice and of performance in relationship to their work," he said. One thing that I know which gave me the chutzpah to start this is that the audience for poetry in America is now an audience for readings. About four million people a year go to readings whereas less than a million people will buy a book or a magazine."

Concerning production of poetry recordings, Austin said he always encourages the poet to work with musicians. "Poetry itself is inherently musical to some degree and exploring ways to work with musicians in a performance situation makes for very interesting performances." Austin feels videos are a very innovative art form which could work well with poetry. However, he mentioned that the present cost is much too high to actually attempt it.

Another person interested in combining music and poetry is Harvey Kubernik owner of Freeway Records, who recently released a spoken word record featuring musicians in the Los Angeles new music scene and recognized local poets. The second in a trilogy, "English As A Second Language," takes musicians and songwriters out of their natural environment of bashing drums and ringing chords and placed in a situation where their only instrument is their voice. At the same time, poets, who ordinarily have had to publish their work through publications or deliver their work in poetry readings, were able to give their poems a lasting and fuller identity. "Spoken word has longevity, and I like to think that I'm expanding it and bringing it into a new arena" explained Kubernik. "I've been a great fan of Lenny Bruce and comedy albums like the Richard Pryor performances and always was touched by the spoken word. I think it's a very sensual thing, especially in comedy," he recounted as he tried to pinpoint his intentions working within this specific art form. "I kept an active tape journal since 1970 of taped dialogue with people like Kim Fowley and Dennis Dragon as personal documentation in the hope of one day releasing it so that people could know more about local artists."

Kubernik has also been interested in bringing poetry into a visual context, yet not necessarily in the video form. In support of "English As A Second Language," poets like Wanda Coleman and Ivan Roth have given readings in local clubs as opening acts in an attempt to expose the poetic aspects of music and the live performance vitality of poetry.

Also involved in combining music and poetry is N.Y. artist John Glorno, whose Poetry Systems label has released works by such vanguard poets as William Burroughs, Jim Carroll, Brion Gysin and

Glenn Branca, many featuring musical backing. "When you listen to a poet it has to be vital!" said Glorno. "It tends to have to work like rock and roll LPs where it becomes entertainment where the wisdom and tension of the poet and his poetry are working." Glorno acknowledged poetry has entered a visual age with the emergence of such performance artists as Laurie Anderson and Meredith Monk taking the art form to the stage and including outside props to supplement and reinforce the spoken word. "What I look for is how they perform," emphasized Glorno while explaining how he finds new poets, "and how they talk to the audience. It's very different from the past where poets were discovered through their writing. Now it is very important to hear how their voice sounds and their movements complement the poem."

Joint RIAA/NARM Session In Indy

NEW YORK — Forty-five people from 21 audio and video companies attended the 1983 Recording Industry Assn. of America, Inc. (RIAA)/National Assn. of Recording Merchandisers (NARM)-sponsored Advanced Traffic & Freight Workshop and a joint series of data processing seminars in Indianapolis on Oct. 17-20. According to the RIAA, it was one of the most successful public meetings ever held for RIAA and RIAA/VIDEO members and affiliated industry participants.

The meetings combined the Advanced Traffic & Freight Workshop with an RIAA Traffic Committee meeting, Joint Data Processing/Traffic Committee Seminar, and RIAA Data Processing Committee/NARM Operations & Information Processing Committee combination. Participants shared common strategies and problems and also learned about current developments in traffic and freight, bar coding, and data processing areas.

Among the highlights of the four-day event were a panel on the increasing use of the UPC bar code and computerization in pressing and duplicating plants, warehouses, distribution, and returns centers, and presentations on the role of bar codes and the computer in causing savings in manufacturing work centers, warehousing, distribution, returns processing and point-of-sale data capture. In other actions, NARM agreed to survey major retail/jobber/one-stop members on such topics as the continuing need for pricing prefixes on standard catalog selection numbers, the use of internal bar code systems to sticker all inventory, and the degrees of computerization in various business areas. Industry barcode committee members were proposed and tentatively scheduled within the next few months on both coasts to discuss uniformity of placement of the UPC on prerecorded product and methods of ensuring accurate scanning.

The creation of an "Industry Service Center Clearinghouse" was studied, and a joint RIAA/NARM committee will prepare proposals for providing an outside service firm supported by retailer, distributor, and manufacturer subscribers to enable industry-wide point-of-sale data provided by retail outlets in weekly reports.

The next joint traffic/freight and data processing seminars are tentatively scheduled for mid-May, 1984, on the West Coast. Further information is available from Stephen Tralman, vice president and executive director, RIAA, 888 Seventh Ave., New York, N.Y. 10106, (212) 765-4330, or Dan Davis, executive vice president, NARM 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, N.J. 08034, (609) 424-7404.



SANTANA SCORES DOWN UNDER — During a recent tour of Australia, CBS recording artist Carlos Santana was honored for surpassing the \$7 million milestone in career record and tape sales in Australia. To commemorate the achievement, executives of CBS Records presented the guitarist with several aboriginal musical instruments following a show at the Sydney Entertainment Center. Pictured backstage at the Center are (l-r): band manager Ray Etzler; group members Tom Coster, Keith Jones, Graham Leer and Greg Walker; Bob Jamieson, managing director, CSB Records Australia; group member Chester Thompson; Santana; and CBS Australia executives Viv Hudson, Denis Handlin and Chris Moss.

Argentina

BUENOS AIRES — As we reported before, it has been convention time in Argentina: CBS successfully ended its gathering in Mar del Plata with plans to sell in excess of one million units during November and December, a goal that would mean between 30 and 40 percent of the year end market according to usual figures. Interdisc is also expecting very good sales via the release of around 20 albums during the summer and 10 in November/December; the new efforts by Nito Mestre and Charly Garcia are the best bets at the company headed by Ruben Aprile, while Pimpinela and a greatest hits compilation by Julio Iglesias are winning items at CBS.

RCA had its gathering a few days later with a closing dinner at the recording studios with artists, execs and the press trade invited. RCA is also distributing Microfon and PolyGram, whose product was unveiled to the sales force and promotion people. Los Moros, Los Afilles and Quinteto Imperial are some of the releases. In fact, the first company to hold a convention had been EMI, which held a three day confab at San Nicolas, in the province of Buenos Aires. However, the EMI accent has been put on a five month campaign instead of a year end effort, a decision taken by Alberto Caldeiro, commercial director of the British-based group, viewing the availability of albums in English and several local LPs impossible to compress in so short a period.

Spanish group Mecano came to Buenos Aires for TV appearances and radio interviews. CBS arranged a good amount of airtime for the artists, who are very popular in their country and have good possibilities in Argentina; the group's recent LP has been well received.

Tonodisc is preparing the release of a new album by Spanish kiddie group Parchis, which includes a new member after the departure of Tino, who has started a

career on his own and recently visited Argentina as a soloist. The LP includes a version in Spanish of *Fame*, which has been extremely popular here through the TV series.

Microfon topper Mario Kamlinsky is preparing the release of the Les Luthiers new album. This group practices a blend of musical and theatrical humor that is well appreciated by audiences here and is becoming popular in several other Latin American countries through well managed tours. The label is also working hard on the second album by Sandra Mihanovich for Microfon, which has been helped by the success of her recent dates at the Opera Theatre.

PolyGram's Cuarteto Zupay will head the bill at several dates in Buenos Aires as part of a tour comprising the entire country. They have had a box office smash earlier this year with a musical drama on stage, performed with actor Pepe Soriano, titled "The Englishman" and based on a defeat suffered by the English invasion forces to Buenos Aires in 1806.

Redondel Records reports the release of the first album by Victor Velazquez for the label, shortly after his inking by the company headed by Juan Carlos Maquieira. Velazquez is a singer and composer of regional music.

miguel smlrnoff

Japan

According to the Japan Phonograph Record Assn. (JPRRA), the total output of records in this country for Sept. 1983 was 11,650,000 copies in volume, 5% down from the same term of the prior year and 8% up over the prior month respectively. On the other hand, this showed 11,103,000,000 yen (\$48,270,000), 2% and 11% down respectively from the previous month and the same month of the prior year. At the same time, pre-recorded tape rose in volume to 7,337,000 units, 17% up over the prior month, although 22% down

from the same month of the prior year. However, revenue of 9,372,000,000 yen (\$407,478,000), was 4% up over the prior month and 21% down from the comparable month of the prior year. The total output both of disks and pre-recorded tape for Sept. rose to 20,475,000,000 yen (\$89,022,000), 1% up over the prior month while 16% down from the comparable month of the prior year. However, the gross output of disks for nine months (Jan. - Sept. 1983) showed 111,041,000,000 yen (\$482,706,000), 3% down from the previous month. But, pre-recorded tape for nine months wen 85,412,000 yen (\$371,356,000), 2% up over the prior month. Finally the gross output both of disk and pre-recorded tape for nine months represented 194,803,000,000 yen (\$846,969,600), 1% down from the same period of the prior year.

kozo otsuka

United Kingdom

LONDON — Midge Ure, singer with Ultravox, has formed his own label, Music Fest, which will also be distributed by Spartan. The first single of the label is from the Messengers and is titled "Great Institutions."

The Style Council predict their debut album will be finished in November. They say it will contain none of the previously released singles. It is rumoured that the new album will be more jazz influenced and less pop orientated. They will back up the album with their first live UK performances in December.

Ian Dury this week released his first single in over a year. Titled "Really Glad You Came," it was issued by Polydor. The track is taken from the new album, "The Music Students," set for release in the new year.

The Pretenders are set to perform a UK tour in January, the first-ever British dates with their new line up. Founder Pretenders Chrissie Hynde and Martin Chambers have been joined by Rob McIntosh and Malcolm Foster. A new Pretenders single is released on Real in December. It will be "2,000 Miles," written by Chrissie Hynde. The album follows in the new year.

WEA is promoting Texas trio ZZ Top by declaring November 11 "National Sharp Dressed Man Day." On that day WEA salesmen and other staff will wear formal dress — dinner jackets and bowties in support of this favorite track in the band's set.

This week Richard Ogden joins Polydor Records as head of the UK International Department. He reports to managing director A.J. Morris.

Ogden returned last year from the US. He was formerly manager of The Motors.

The Eurythmics have announced more London dates to its UK tour which seems likely to sell out.

Founder member of XTC, keyboardman Johnathan Perkins, has embarked on a solo career. His first single,

on RCA, is "I'll Lay My Silver Spurs." The single release will be backed by some London appearances.

Jo Boxers cancelled its London date because drummer Sean McClusky had to have his tonsils taken out. Originally it was hoped he would be fit, but it seems that he has exhausted himself and been advised to rest due to the band's 4 week tour of the US.

chrissie illey

BPI Changes 45 Chart Rules

LONDON — Following months of debate and much controversy within the UK record industry, the BPI (British Phonographic Industry) has decided to amend the singles chart rules of eligibility.

Commencing the week of November 7, Gallup, who compile the UK industry chart, will be instructed not to include any record sold with a free gift, or any other merchandise, whether attached to the record or not.

Posters, badges and stickers of the artist/act concerned are exempt from this ruling. Also exempt are other records included in the same package by the same artist, providing they comply to existing rule, in that the playing time of the two records must not exceed 25 minutes and that there must be no more than a total of 5 tracks.

Thus, if a record is supplied to a dealer with other merchandise shrinkwrapped with it or otherwise attached, that record will not be eligible for the singles chart. If a record company or anyone else acting on their behalf provides chart return dealers with merchandise who then sell them with the records, these records will not be eligible for the chart.

John Deacon, director general of the BPI said: "We would like to stress that record companies are entirely free to market their product in any way they see fit, with or without free gifts.

"We are not seeking to fetter marketing practices or to deprive the retailer of genuine merchandising offers," he added. "We feel, however, that as far as chart eligibility is concerned, the chart should reflect the sale of records, and by implication of music. We are anxious that the chart preserves its integrity and credibility."

Maurice Oberstein, chairman of the BPI approved the new ruling: "I see this as a sincere effort by all of the members of the council to regard this as a problem of valuing good music more than marketing," he said.

RCA Sets Fall CD Release For Europe

NEW YORK — RCA Records will release 25 additional Compact Disc titles in Europe this fall, bringing the total of CD titles available in Europe to 46. Included in the release are the first Elvis Presley Compact Discs.

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 Paralso — Pomada — RCA
 - 2 Flashdance — Irene Cara — PolyGram
 - 3 Fame — Irene Cara — PolyGram
 - 4 Eterno Amor — Jose Feliciano — Interdisc
 - 5 Olvidame — Pimpinela — CBS
 - 6 Y Como Es El — Jose Luis Perales — Music Hall
 - 7 Culpable Soy Yo — Jose Luis Rodriguez — CBS
 - 8 Musica Y Luces — Imagination — Interdisc
 - 9 She Works Hard — Donna Summer — PolyGram
 - 10 Recuerdos Encadenados — Luis Miguel — EMI

- TOP TEN LPs**
- 1 Flashdance — soundtrack — PolyGram
 - 2 Para El Pueblo . . . — Piero — CBS
 - 3 Me Enamore — Jose Feliciano — Interdisc
 - 4 Entre El Agua Y El Fuego — Jose Luis Perales — Music Hall
 - 5 Stayin' Alive — Soundtrack — PolyGram
 - 6 Superdiscos — Various Artists — RCA
 - 7 Pimpinela — Pimpinela — CBS
 - 8 Alejandro Lerner — Alejandro Lerner — Musicdisc/DB
 - 9 Un Sol — Luis Miguel — EMI
 - 10 Thriller — Michael Jackson — CBS

—Prensario

Japan

- TOP TEN 45s**
- 1 Glass No Ringo — Sweet Memories — Seiko Matsuda — CBS Sony
 - 2 Cats Eye — Anri — For Life
 - 3 Kinku — Akina Nakamori — Warner Pioneer
 - 4 Chohatsu — Shibugakitai — CBS Sony
 - 5 Sasameyuki — Hiroshi Itsuki — Tokuma Japan
 - 6 Flashdance — Irene Cara — Polystar
 - 7 Sonna Hiroshini Damasarete — Mizue Takada — Teichiku
 - 8 Good Bye Selshun — Go Nagabuchi — Toshiba EMI
 - 9 Koiwa Gotabo Moshlagemasu — Yoshiko Hara — Victor
 - 10 U N Balance — Nahoko Kawayi — Nippon Columbia

- TOP TEN LPs**
- 1 Flashdance — Soundtrack — Polystar
 - 2 Can I Sing? — Masayoshi Takanaka — Kitty
 - 3 Innocent Man — Billy Joel — CBS Sony
 - 4 J.I. — Junyichi Inagaki — Toshiba EMI
 - 5 Hatsukoi — Asaki Yumemishi — Kozo Murashita — CBS Sony
 - 6 Street Of Dreams — Rainbow — Polystar
 - 7 Magic — Marine — CBS Sony
 - 8 Alfee's Law — Alfee — Canyon
 - 9 American Pops — Manhattan Transfer — Warner Pioneer
 - 10 Mado — Mayumi Itsuwa — CBS Sony

—Cash Box of Japan

United Kingdom

- TOP TEN 45s**
- 1 All Night Long (All Night) — Lionel Richie — Motown
 - 2 Union Of The Snake — Duran Duran — EMI
 - 3 Uptown Girl — Billy Joel — CBS
 - 4 Karma Chameleon — Culture Club — Virgin
 - 5 They Don't Know — Tracey Ullman — Stiff
 - 6 New Song — Howard Jones — WEA
 - 7 The Safety Dance — Men Without Hats — Static
 - 8 Please Don't Make Me Cry — UB40 — DEP Int'l/Virgin
 - 9 (Hey You) The Rocksteady Crew — The Rocksteady Crew — Charisma/Virgin
 - 10 Puss 'n Boots — Adam Ant — CBS

- TOP TEN LPs**
- 1 Colour By Numbers — Culture Club — Virgin
 - 2 Snap! — The Jam — Polydor
 - 3 Genesis — Charisma/Virgin
 - 4 Labour Of Love — UB40 — DEP Int'l/Virgin
 - 5 Can't Slow Down — Lionel Richie — Motown
 - 6 Voice Of The Heart — The Carpenters — A&M
 - 7 No Parlez — Paul Young — CBS
 - 8 The Crossing — Big Country — Mercury
 - 9 Monument — Ultravox — Chrysalis
 - 10 In Your Eyes — George Benson — Warner Bros. — Melody Maker

CASH BOX TOP 100 ALBUMS

November 12, 1983

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	11/5	Chart
1 SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	8.98	1 20
2 THRILLER MICHAEL JACKSON (Epic OE 38112) CBS	—	2 47
3 FASTER THAN THE SPEED OF NIGHT BONNIE TYLER (Columbia BFC 38710) CBS	—	3 14
4 METAL HEALTH QUIET RIOT (Pasha VFZ 38442) CBS	—	4 32
5 WHAT'S NEW LINDA RONSTADT (Asylum 9 60260) WEA	8.98	5 7
6 AN INNOCENT MAN BILLY JOEL (Columbia QC 38873) CBS	—	6 13
7 EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL-1-4697) RCA	8.98	9 9
8 PYROMANIA DEF LEPPARD (Mercury 810 492-1 M-1) POL	8.98	8 40
9 LIVE FROM EARTH PAT BENATAR (Chrysellis FV 41444) CBS	—	10 5
10 ELIMINATOR ZZ TOP (Werner Bros. 9 23774-1) WEA	8.98	13 31
11 GREATEST HITS AIR SUPPLY (Ariste AL8-8024)	8.98	11 13
12 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	8.98	— 1
13 THE CROSSING BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	15 8
14 FLASHDANCE ORIGINAL SOUNDTRACK (Cesebience 811 492-1 M-1) POL	9.98	7 29
15 LITTLE ROBBERS THE MOTELS (Capitol ST-12288) CAP	8.98	17 6
16 GENESIS (Atlantic 7 80116-1) WEA	8.98	19 3
17 THE PRINCIPLE OF MOMENTS ROBERT PLANT (Es Paranze/Atlantic 7 90101-1) WEA	8.98	14 15
18 REACH THE BEACH THE FIXX (MCA-39001) MCA	6.98	16 26
19 SPEAKING IN TONGUES TALKING HEADS (Sire 9 23882-1) WEA	8.98	12 21
20 TRUE SPANDAU BALLET (Chrysellis B6V 41403) CBS	—	20 10
21 LICK IT UP KISS (Mercury 422-814 297-1 M-1) POL	8.98	23 6
22 FEEL MY SOUL JENNIFER HOLLIDAY (Geffen GHS 4014) WEA	8.98	25 4
23 THE WILD HEART STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	18 20
24 UH-HUH JOHN COUGAR MELLENCAMP (Rive RVL 7504) POL	8.98	43 2
25 LET'S DANCE DAVID BOWIE (EMI America SO-18102) CAP	8.98	21 29
26 COLD BLOODED RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	22 11
27 SPORTS HUEY LEWIS AND THE NEWS (Chrysellis FV 41412) CBS	—	32 6
28 KEEP IT UP LOVERBOY (Columbia OC 38701) CBS	—	24 20
29 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic OE 39107) CBS	—	48 2
30 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektre 9 60241) WEA	8.98	31 15
31 LAWYERS IN LOVE JACKSON BROWNE (Asylum 9 60268-1) WEA	8.98	28 13
32 BORN AGAIN BLACK SABBATH (Werner Bros. 9 23978-1) WEA	8.98	33 4
33 ALPHA ASIA (Geffen GHS 4008) WEA	8.98	27 12
34 RANT N' RAVE WITH THE STRAY CATS STRAY CATS (EMI America SO-17102) CAP	8.98	29 10

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	11/5	Chart
35 ALIVE, SHE CRIED THE DOORS (Elektre 9 60269-1) WEA	8.98	54 2
36 RHYTHM OF YOUTH MEN WITHOUT HATS (Backstreet BSR 39002) MCA	8.98	30 17
37 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA AFL-1-4681) RCA	8.98	34 22
38 EDDIE AND THE CRUISERS ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	44 5
39 1999 PRINCE (Werner Bros. 9 23720-1) WEA	10.98	41 52
40 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	40 13
41 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98	53 4
42 FLICK OF THE SWITCH AC/DC (Atlantic 7 80100-1) WEA	8.98	26 10
43 SHOUT AT THE DEVIL MOTLEY CRUE (Elektre 9 60289-1) WEA	8.98	49 5
44 SUBJECT... ALDO NOVA ALDO NOVA (Portrait FR 38721) CBS	—	46 6
45 BODIES AND SOULS THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA	8.98	45 7
46 IT'S ABOUT TIME JOHN DENVER (RCA AFL-1-4683) RCA	8.98	47 6
47 THE CLOSER YOU GET... ALABAMA (RCA AHL-1-4633) RCA	8.98	55 35
48 THE GAP BAND V — JAMMIN' THE GAP BAND (Total Experience TE-1-3004) POL	8.98	35 9
49 THE PRESENT THE MOODY BLUES (Threshold TRL-1-2902) POL	8.98	36 9
50 PUNCH THE CLOCK ELVIS COSTELLO AND THE ATTRACTION (Columbia FC 38897) CBS	—	42 14
51 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940) RCA	8.98	52 14
52 BENT OUT OF SHAPE RAINBOW (Mercury 815 305-1 M-1) POL	8.98	37 7
53 STOMPIN' AT THE SAVOY RUFUS AND CHAKA KHAN (Werner Bros. 9 23679-1) WEA	11.98	51 11
54 HOLY DIVER DIO (Warner Bros. 9 23836-1) WEA	8.98	39 21
55 ON THE RISE THE S.O.S. BAND (Tebu FZ 38697) CBS	—	38 16
56 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	58 18
57 BEST KEPT SECRET SHEENA EASTON (EMI America ST-17101) CAP	8.98	57 9
58 FRONTIERS JOURNEY (Columbia QX 38504) CBS	—	56 39
59 ROCK 'N SOUL PART 1 DARYL HALL and JOHN OATES (RCA CPL-1-4858) RCA	9.98	— 1
60 STAYING ALIVE ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	9.98	80 18
61 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	—	59 11
62 CARGO MEN AT WORK (Columbia OC 38660) CBS	—	63 28
63 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	—	67 45
64 PASSIONWORKS HEART (Epic OE 38800) CBS	—	50 10
65 IN YOUR EYES GEORGE BENSON (Werner Bros. 9 23744-1) WEA	8.98	61 22
66 LIONEL RICHIE (Motown 6007ML) MCA	8.98	68 56
67 HEADS OR TALES SAGA (Portrait FR 38999) CBS	—	69 4

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	11/5	Chart
68 ONE PARTICULAR HARBOUR JIMMY BUFFETT (MCA-5477) MCA	8.98	64 7
69 AFTER EIGHT TACO (RCA PL28520) RCA	8.98	65 19
70 LIVING IN OZ RICK SPRINGFIELD (RCA AFL-1-4660) RCA	8.98	66 24
71 CUTS LIKE A KNIFE BRYAN ADAMS (A&M SP-4919) RCA	8.98	73 39
72 THE LOOK SHALAMAR (Solar/Elektre 9 60239) WEA	8.98	72 15
73 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061GL) MCA	8.98	89 3
74 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	71 26
75 ZAPP III ZAPP (Warner Bros. 9 23875-1) WEA	8.98	70 11
76 MORE FUN IN THE NEW WORLD X (Elektra 9 60283-1) WEA	8.98	79 6
77 TEXAS FLOOD STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	75 20
78 H₂O DARYL HALL & JOHN OATES (RCA AFL-1-4383) RCA	8.98	76 55
79 CONTINUATION PHILIP BAILEY (Columbia FC 38725) CBS	—	78 9
80 NO FRILLS BETTE MIDLER (Atlantic 7 80070-1) WEA	8.98	77 12
81 LA CAGE AUX FOLLES ORIGINAL CAST RECORDING (RCA Red Seal HBC-1-4824) RCA	8.98	62 9
82 NAKED EYES (EMI America ST-17089) CAP	8.98	84 31
83 FOXIE BOB JAMES (Tappan Zee/Columbia FC 38801) CBS	—	83 6
84 WAR U2 (Island/Atco 7 90067) WEA	8.98	80 35
85 HIGH RISE ASHFORD & SIMPSON (Capitol ST-12282) CAP	8.98	82 9
86 MIKE'S MURDER ORIGINAL SOUNDTRACK — Music by Joe Jackson (A&M SP-4931) RCA	8.98	85 8
87 WHERE'S THE PARTY? EDDIE MONEY (Columbia FC 38862) CBS	—	119 2
88 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37987) CBS	—	91 71
89 ERROR IN THE SYSTEM PETER SCHILLING (Elektre 9 60265-1) WEA	8.98	96 8
90 HELLO BIG MAN CARLY SIMON (Warner Bros. 9 23886-1) WEA	8.98	88 6
91 DURAN DURAN (Capitol ST-12158) CAP	8.98	74 22
92 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	94 59
93 CAUGHT IN THE GAME SURVIVOR (Scotti Bros. QZ 38791) CBS	—	104 14
94 JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	—	95 34
95 MARY JANE GIRLS (Gordy/Motown 6040GL) MCA	8.98	97 26
96 JARREAU (Warner Bros. 9 23801-1) WEA	8.98	92 31
97 MEAN STREAK Y&T (A&M SP6-4960) RCA	8.98	99 12
98 QUEENSRYCHE (EMI America DPL-19006) CAP	8.98	107 7
99 DRASTIC MEASURES KANSAS (CBS Associated OZ 38733) CBS	—	81 13
100 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	100 77

CASH BOX

AROUND THE ROUTE

by Camille Compasio

A bad case of the flu caused this reporter to miss AMOA Expo for the first time in over fifteen years and, based on reports from returnees, I missed not only a good show but some positively delightful weather as well! New Orleans, it seems, proved to be a most gracious host city, even to the extent of providing a very compatible climate for this year's exposition, and a pleasant though temporary departure for the many who welcomed the opportunity to travel to a city other than Chicago — just this once, of course! We were told that The Rivergate was a good setting for Expo, with its comfortable interior and high ceilings, which minimized any noise or sound conflicts. With respect to attendance, the count is still being tallied but we received an estimated figure of between 9,000 and 10,000.

As expected, the exhibit floor was abundant in laser disc machines (too many, according to some observers). However, there was also a wide variety of other equipment featured. As one conventioneer so aptly put it, AMOA Expo '83 "proved beyond the shadow of a doubt that this industry does exist and will continue to exist on games other than laser disc." Among the pieces most fre-

(continued on page 32)

AMOA: The Mood On The Display Floor

by Jeffrey Ressler

LOS ANGELES — Far, far away from the windy city of Chicago — the traditional home of the Amusement and Music Operator's Assn. (AMOA) annual Exposition — the colorful and cordial city of New Orleans proved to be a worthy host to Expo '83, an event which introduced a host of new video games, laser disc amusements, pin machines, pool tables, kiddie rides and other entertainment equipment. With the central display area at the New Orleans Rivergate Convention Center and a host of seminars and service sessions held at the nearby Hilton, representatives from every aspect of the coin-op industry met to talk business, renew old acquaintances, learn new skills, pay tribute to the trade's movers and shakers, and even indulge in a bit of sightseeing when all the beeping, honking and zapping of machines at the exhibit area became too much for the senses.

Of course, the main buzz on the display floor concerned the newest innovation in coin-op games — laser disc technology. While the mood before the exhibition seemed to pin all hopes for the future of the game industry on these laser-controlled machines, by the time the event had ended, the general consensus appeared to be, "So expensive, so complex, so what?" The exposition began on Oct. 28 outside the Rivergate with a traditional New Orleans

ragtime band blasting out songs like "St. James Infirmary" and "When The Saints Go Marchin' In" and, ironically enough, the band led showgoers inside the exhibition hall right up to a Cinematronics display of the first commercially-available lasergame, "Dragon's Lair." If any moment at the show contrasted the old and the new, it was surely when the jovial band confronted the high-tech video disc machine. Although Cinematronics' booth had several of the "Dragon's Lair" units on display, the company decided not to show any prototypes of the next lasergame, "Space Ace," opting instead to merely showcase a few sketches of the upcoming disc in an adjoining booth operated by animation firm Don Bluth & Associates, which handled the cartoon imagery for the Cinematronics piece. Practically every major company had new laserdiscs on display, including Bally Midway's stunning adaptation of Sega's live-action "Astron Belt," Mylstar's breathtaking jet chase amusement "M.A.C.H. 3," Simutrek's hallucinogenic "Cube Quest," Stern's animated "Cliff Hanger," Konnami/Centuri's cartoon cowboy "Badlands," Taito's "Laser Grand Prix" car race, Funai's sensual "Inter Stellar," and Williams' "Star Rider" motocrosser. Unfortunately, one of the most anticipated introductions of the entire AMOA show, that of Atari's first

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COIN MACHINE

Around The Route

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quently mentioned as "outstanding" by the operators we queried were Williams "Star Rider" laser disc, Centuri's Konami-licensed "Track And Field," Taito America's "Ice Cold Beer" (considered a natural for street locations), Exidy's "Crossbow" and various conversion kits (which were also shown in abundance), such as "Mr. Do's Castle," "Elevator Action," and "Eggs," to name a few. Also heard numerous comments about Atari's "Firefox" laser disc. Unfortunately, due to some unforeseen difficulties, it didn't 'fly' at Expo, despite the factory's tireless efforts but was still a big attraction at the exhibit.

The video jukebox made quite an impact at this year's exposition. Understand there were about a half dozen models shown, among them the new Rowe Video Entertainment Center, which made for very heavy traffic at the company's exhibit. Marketing veepee **Ed Wiler** said people would glance at it first, do a double take and then come in for a longer, closer look. A big draw! In commenting about this year's convention, Ed noted that ops in attendance displayed a surprisingly healthy attitude and an enthusiasm equal to past shows in more prosperous times, which is refreshing to hear. There were a lot of card games displayed, according to one of the operators we spoke with, but "not enough pinballs." In covering a convention such as this, it is wise to see what the 'majors' have to offer but unwise to neglect the secondary firms lest you miss something worthwhile.

Ira Bettelman, executive veepee of C.A. Robinson, said he was surprised to see so many "prestigious pieces" displayed by new companies. He felt this year's convention presented the "widest variety of equipment" featured at AMOA Expo in quite some time. The products shown went beyond just pool tables, footballs, kiddie rides, pinballs, videos, et al to include the new laser disc games, conversion kits, video jukeboxes, a unique new bowling product from U.S. Billiards — and then some. AMOA did provide exclusive distributor access to the exhibits on Friday and Saturday for one hour periods, as we were told. The only problem is, it takes almost that much time to say your 'hellos,' so it would definitely be wise to extend the time period. Full editorial and photo coverage of AMOA Expo '83 will be featured in **Cash Box** over the next few weeks. We would like to extend our best wishes to **Dock Ringo**, the new president of AMOA and **Jerry Gordon**, the new president of AVMDA.

Sente Announces All-Star Exec Roster; Distrib Mtg. In December

MILPITAS — Robert Lundquist, president of Sente Technologies, announced a number of executive appointments for the video game manufacturing company.

Roger Hector, 31, has been named senior vice president for engineering. Hector, a former corporate manager of advanced projects for Atari, initiated several experimental research and design programs for the game maker. He graduated from Art Center College of Design in Los Angeles, with a Bachelor of Science degree in industrial design, and currently resides in Saratoga, California.

Howard Delman, 31, has been appointed vice president-hardware development. As former electrical engineering supervisor at Atari, Delman designed hardware systems for the innovative "Asteroids," "Battle Zone" and "Tempest" games. He has a Bachelor of Science degree in chemistry from Rennselaer Polytechnic Institute in Troy, New York and a Masters Degree in science from the University of California-Santa Barbara. He resides in San Jose, California.

Ed Rotberg, 32, was named vice president-software development. He formerly served as software engineering supervisor for Atari, where he developed programs for many popular games including "Battle Zone." He was also technical consultant for the Atari 800 computer and helped create sound effects for the Walt Disney Production "Tron." He graduated from the University of Michigan at Ann Arbor in 1973 with a Bachelor of Science degree in electrical/computer engineering and resides in San Jose, California.

Curt Russell, 44, has been appointed senior vice president-manufacturing. Russell, who formerly held the position of vice president of manufacturing for Atari, is presently responsible for the 161,000 square foot building in Milpitas, California where new Sente video games will be produced. He resides in Saratoga, California.



NOLAN AND NOAH — Nolan Bushnell (l), inventor of the first video game, founder of Atari and current chief of Pizza Time Theatre, Inc. and its vid amusement division Sente Technologies, took a few moments at the recent AMOA show to chat with former Atari exec Noah Anglim (r), who now heads up the new coin-op company called Simutrek. Anglim's firm showed a visually stunning piece at the show entitled "Cube Quest," which requires players to guide a "ship" through a series of neo-psychedelic environments while fighting hordes of oncoming dangers.

The entire Sente Technologies 1983 production has been sold to the worldwide network of 260 Pizza Time Theatre family entertainment restaurants. The products will debut in the restaurants in mid-December.

New video game technology and development at Sente is on schedule, according to company president Bob Lundquist, with the first new game slated to hit the market by mid-December.

"I think we have something very exciting to show the distributors at our invitation-only get together on December 9," stated Lundquist, "and by that I mean something much more than just a new game."

Lundquist, 33, said that the December 9 distributor conference is scheduled to begin at 10:00 a.m. at the Red Lion Inn, in San Jose, California.

"In addition to a multi-media presentation, and tour of Sente's research and design facilities, distributors will also have the opportunity to view the company's first games," he noted.

The presentation will include addresses by Lundquist, Nolan Bushnell, chairman of the board of Pizza Time Theatre, Sente's parent company, and a session with other Sente executives and engineers.

Rosen Departs Sega

David Rosen, founder, chairman of the board, and president of Sega Enterprises, Inc., announced he will resign his active role in the company effective January 1, 1984. Rosen indicated to the Board several months ago his desire to resign in order to pursue other investment and personal interests. Rosen will continue his association with the company in a consulting role.

For more than thirty years Rosen and Sega have played a prominent role in the growth and technological evolution of the coin operated amusement industry. Citing Sega's recently announced licensing arrangement with Bally Midway, Rosen noted Sega has entered a new era, one in which Sega is very well positioned to benefit from its technological leadership and highly regarded game design capabilities.

Rosen further stated, "During the past year I have worked to reposition Sega to meet the challenges of the changing marketplace. This included the restructuring of the management organization.

"I am, therefore, pleased to announce the appointment of Jeffrey A. Rochlis as President, Chief Operating Officer of Sega Enterprises U.S. Jeffrey Rochlis comes to us with a wealth of experience in consumer electronics and product creativity.

"I am further pleased to announce the appointment of Michael Dulberg as executive vice president of Sega Enterprises, Inc. Mr.

Dulberg, who until recently served as Senior vice president of Finance Administration, is a seasoned executive with a thorough knowledge of Sega's business."

Sega, which designs, manufactures, distributes and operates amusement games in the United States and Japan, is a 91 percent-owned subsidiary of Gulf + Western.

Sega pioneered the commercial amusement game business in Japan in the mid-1950s. The company is largely credited with developing the Japanese market for coin-op amusement equipment.

In the mid-1960s Rosen helped found NAMA, the first Game Manufacturers Association in Japan and served as the association's first chairman.

In the late '60s, Sega Japan introduced and exported world-wide a new product line of coin-op amusement games incorporating, special effects and sound. With the introduction of its game "Periscope," Sega pioneered 25¢ play in the United States.

In 1981 Rosen and Sega introduced the company's Convert-A-Game and Convert-A-Pak concept, the first sophisticated convertible game system.

Most recently Sega introduced the world's first laser video system in which the player controls a computer generated image which has the capability to instantaneously react with laser disc video images for unequalled player involvement and player excitement.

'Atari Adventure To Bow Nov. 19 In St. Louis, MO

CHICAGO — Atari Adventure, a unique new concept in entertainment and education, is being launched by the noted manufacturer of coin-operated video and home computer games at the Northwest Plaza shopping center in St. Louis, Missouri.

Atari Adventure will be housed in "very special" locations designed in a clean high-tech look and will provide the best of both worlds in coin-operated video games and computer technology. The location will feature lineups of current coin-operated video games from major manufacturers for hands on experience with the latest in video entertainment and also allow patrons to purchase time on computers for educational or personal purposes. In other words, you can go in to play or use the computer for a report in English class.

On November 19, Barrie Sullivan, vice president-Atari Adventure, and Jamie Williams, media coordinator for Atari's Coin-Op Division, will be in St. Louis to officially launch the first Atari Adventure location. This will spearhead a nationwide network geared to players, students and computer enthusiasts of all ages and both sexes, who will be allowed to take advantage of the technology for whatever purposes are required.

CASH BOX

The Weekly Trade Journal.

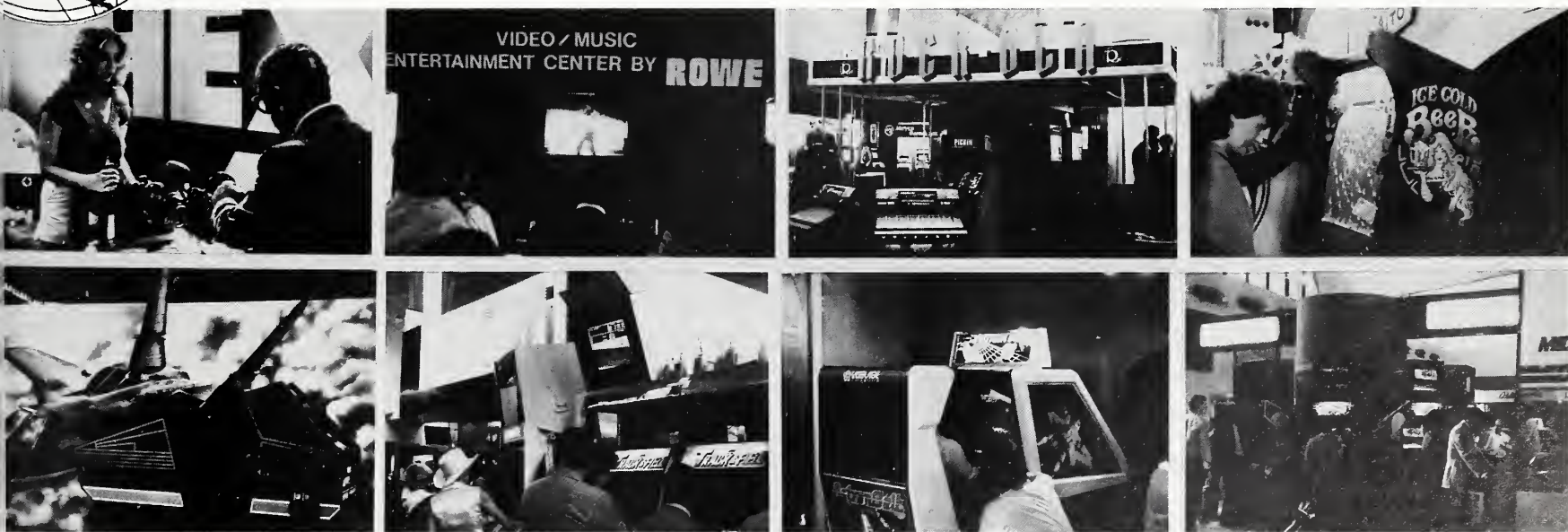


POTPOURRI OF GAMES — A wide variety of coin-operated amusement devices filled the exhibition floor of the New Orleans Rivergate during last weekend's AMOA show. Pictured above are just a few of the pieces, including (l-r): Williams Electronics' motorcycle

lasergame entitled "Star Rider"; Taito's "Laser Grand Prix" driving machine; Kasco's "Ninja Gun"; Konami/Centuri's western laser device dubbed "Badlands," Namco's wacky "Sweet Licks"; and Bally Midway's exciting pin called "X's & O's."



AMOA Expo Photo Highlights



AMOA ACTIVITY — Thousands of operators, distributors and manufacturer representatives showed up in New Orleans during the end of October to check out new coin-operated amusement, music and vending equipment at AMOA's Expo '83. Pictured above are a number of exhibit areas. In the top row (l-r) are a new two-person boxing game from the manufacturers of the Chexx hockey piece; an innovative video jukebox from Rowe; Rock-ola's jukebox-oriented display, also highlighting the company's "Pickin'" vid game; and Taito's balance-strategy amusement called "Ice Cold Beer," a natural for tavern loca-

tions. In the bottom row (l-r) are: Atari's "Firefox" lasergame, unfortunately inoperable during the entire event due to problems with the disc software; Konami/Centuri's Olympic Decathlon raster game called "Track & Field," one of the show's biggest "hits"; Sega's sit-down version of the lasergame that started it all, "Astron Belt"; and Bally Midway's crowded display, which featured "Astron Belt" due to a new deal struck between Sega and Bally Midway.

AMOA Expo

(continued from page 31)

laserdisc game called "Firefox" and based on the Warner Bros. motion picture starring Clint Eastwood, had to be cancelled due to problems with the machine's software. Although Atari spokespersons said the company was trying everything in an attempt to get the game to function — including flying in the game's "master disc" on a private Lear Jet from Northern California — it was to no avail and the elaborate unit sat dormant throughout the three-day run of the Expo.

Although the lasergames caused quite a stir, with large crowds surrounding practically every exhibit which showcased one of the machines, most ops felt the pieces were extremely expensive and too many were merely in the prototype stages with shipment promised in "early 1984." "M.A.C.H. 3" appeared to be the most lauded lasergame of the entire show, not only because of its state-of-the-art play action and knockout graphics, but also because it's currently available to ops. Cliches like "the early bird catches the worm" and "time is money" were often heard bandied about at the convention, which was widely seen by ops as a crucial event for the ailing industry. In 1983 players will drop \$6.9 billion worth of quarters into game machines, according to the Wall Street Journal, more than \$400 million less than in 1982. The advent of lasergames and especially the overwhelming success of "Dragon's Lair" is perceived by many ops as "the great white hope" for the vid amusement trade, and it was certainly evident from the throngs that gathered around the units at the show.

But lasergames were not the only devices drawing attention at Expo '83. Conventional video game pieces were also quite popular, including Centuri/Konami's "Track & Field" Olympic-based coin-op, which many ops and distributors thought was the biggest hit of the entire event. Other games which drew high praise included Entertainment Sciences' socially interactive "Bouncer;" Bally Midway's second piece based on the Walt Disney flick "Tron," "Discs of Tron" and the latest Pac-Man sequel game called "Jr. Pac Man;" SNK Electronics Corp.'s "Marvin's Maze;" Universal's conversion kit entitled "Mr. Do's Castle;" and Taito's amusing spy thriller "Elevator Action."

Non-video games also aroused a lot of interest from operators who wished to add a little variety to their arcade locations. Gun games like "Crossbow" and "Ninja Gun" drew accolades, as did a batch of Taito ball-balancing pieces such as "Ice Cold Beer." While pinball games weren't as prominently displayed as they were last year, two notable exceptions were Bally-Midways vid-pin hybrid entitled "Granny & The Gators" and a wild, original pseudo-pin called "Rat Race."

Besides pins, vids, lasergames and other equipment, there was the usual display of kiddie rides, locksmiths, vending companies, token dealers, and purveyors of exotic peripheral equipment such as Ray Lang Allen, an Atlantan who displayed his \$2,000 "Ultra Schock," which sends a high voltage, low current electrostatic charge through the player's body when he wins a game. According to Allen, "It's a real trip. Your hair stands on end."

Just when ops had thought they'd seen it all . . .

(In the weeks ahead, **Cash Box** will continue its extensive coverage of this year's Amusement and Music Operator's Assn. Expo.)

New Equipment

Donkey Kong Sequel

LOS ANGELES — Following in the highly successful tradition of "Donkey Kong" and "Donkey Kong, Jr.," Nintendo of America, Inc., is now marketing "Donkey Kong 3." The game pits a new character, Stanley against the familiar Donkey Kong monkey. The player must guide Stanley in his fight to keep his ape adversary and various other creatures from invading his garden. Donkey Kong 3 has three different playboards and four difficulty levels challenging the player's skill. One or two persons can play and may, at the operator's discretion, be given from three to six game lives. The option to award a bonus life at 30,000, 40,000 or 50,000 points is available.

Adjustable coinage is also possible. A self-test and bookkeeping system providing game times and scores is provided, helping operators to make adjustments to achieve maximum location profitability. Donkey Kong 3 is Nintendo's first game to be offered on a first-release basis as a Nintendo-Pak, a game conversion kit. The kit provides new side graphics, marquee, frontplex, control panel and other electronics needed to change the Donkey Kong, Donkey Kong, Jr. and "Popeye" games into Donkey Kong 3. To order, contact Nintendo at 4820 150th Avenue N.E., P.O. Box 957, Redmond, WA 98052, (206) 882-2040.



Shuffle Alley

The best way to satisfy players and keep them coming back, time and time again, is to give them a variety of the newest, most innovative games, noted Williams Electronics, Inc., in announcing the release of "Triple Strike," its latest shuffle alley.

The new model gives the player the feel of real bowling with resetting pins and is the newest in a line of outstanding shuffles. In addition to Regulation, Flash, Strike-90 and Big Strike, "Triple Strike" also offers a new way to play whereby 300 points can be scored by getting a strike on the first, second and even the third shot. An all-time high of 9,000 points can be earned for additional scoring excitement.

Bold new artwork and a sleek playfield give this shuffle a fantastic, futuristic look; and, for the first time in a shuffle alley, Williams offers on this model the option of a ticket dispenser that makes it perfect for amusement centers, arcades and parks.

"Triple Strike" will be available through factory distributors and further information may be obtained by contacting Williams Electronics, Inc. at 3401 N. California Ave., Chicago, Illinois 60618 or phoning (312) 267-2240.



JEDI JOYSTICK — "Star Wars" creator George Lucas was recently presented with the Atari coin video game based on his film. Atari marketing vice president Don Osborne (r) is pictured showing Lucas how to play the arcade favorite at the Lucasfilm Ltd. headquarters in Marin County, CA.



Maurice Ferchen Named President of Aladdin's Castle

CHICAGO — Maurice J. Ferchen has been named president of Bally's Aladdin's Castle, Inc., a wholly owned subsidiary of Bally Manufacturing Corporation, as announced by Robert E. Mullane, president and chairman of the board.

Ferchen has spent his entire business career at Montgomery Ward and Company, Inc. where he has held a variety of senior management positions. His most recent position was super district manager with responsibility for 44 stores in the Midwest. He has also served as vice president and regional manager, and vice president and store conversion manager.

Ferchen is a graduate of Valparaiso University with a B.A. degree in Finance and Economics.

In his new position he will oversee Bally's complete family amusement centers which include 450 locations in 45 states.

Besides Bally's Aladdin's Castle the company operates Bally's Le Mans Family Fun Centers, Bally's Pin Pan Alley, Bally's Pac Man Palace and Bally's Great Escape.

CALENDAR

1983

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

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

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

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

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

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

1984

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

THE JUKEBOX PROGRAMMER

Indicates new entry

November 12, 1983

POP

- 1 **ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 2 **TOTAL ECLIPSE OF THE HEART**
BONNIE TYLER (Columbia 38-03906)
- 3 **ISLANDS IN THE STREAM**
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 4 **LOVE IS A BATTLEFIELD**
PAT BENATAR (Chrysalis/CBS VS4 42732)
- 5 **UPTOWN GIRL**
BILLY JOEL (Columbia 38-04149)
- 6 **BURNING DOWN THE HOUSE**
TALKING HEADS (Sire 7-29565)
- 7 **TRUE**
SPANDAU BALLET (Chrysalis/CBS VS4 42720)
- 8 **CRUMBLIN' DOWN**
JOHN COUGAR MELLENCAMP (Riva/PolyGram R-214)
- 9 **KING OF PAIN**
THE POLICE (A&M 2569)
- 10 **SAY SAY SAY**
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 11 **PUTTIN' ON THE RITZ**
TACO (RCA PB-50727)
- 12 **FOOLIN'**
DEF LEPPARD (Mercury/PolyGram 814 178-7)
- 13 **SUDDENLY LAST SUMMER**
THE MOTELS (Capitol B-5271)
- 14 **DELIRIOUS**
PRINCE (Warner Bros. 7-29503)
- 15 **CUM ON FEEL THE NOIZE**
OUIET RIOT (Pasha/CBS ZS4 04005)
- 16 **TELEPHONE (LONG DISTANCE LOVE AFFAIR)**
SHEENA EASTON (EMI America B-8172)
- 17 **HEART AND SOUL**
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42726)
- 18 **DR. HECKYLL & MR. JIVE**
MEN AT WORK (Columbia 38-04111)
- 19 **INVISIBLE HANDS**
KIM CARNES (EMI America B-8181)
- 20 **TELL HER ABOUT IT**
BILLY JOEL (Columbia 38-04012)
- 21 **IN A BIG COUNTRY***
BIG COUNTRY (Mercury/PolyGram 814 467-7)
- 22 **SAY IT ISN'T SO**
DARYL HALL-JOHN OATES (RCA PB-13654)
- 23 **BIG LOG**
ROBERT PLANT (Es Paranza/Atlantic 7-99844)
- 24 **LOVE IS A STRANGER**
EURHYTHMICS (RCA PB-13618)
- 25 **THE SAFETY DANCE**
MEN WITHOUT HATS (Backstreet/MCA BSR-52232)
- 26 **IF ANYONE FALLS***
STEVIE NICKS (Modern/Atco 7-99832)
- 27 **MAKING LOVE OUT OF NOTHING AT ALL**
AIR SUPPLY (Arista AS1 9056)
- 28 **SYNCHRONICITY II***
THE POLICE (A&M 2571)
- 29 **ONE THING LEADS TO ANOTHER**
THE FIXX (MCA 52264)
- 30 **UNION OF THE SNAKE***
DURAN DURAN (Capitol B-5290)

COUNTRY

- 1 **ISLANDS IN THE STREAM**
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 2 **LADY DOWN ON LOVE**
ALABAMA (RCA PB-13590)
- 3 **YOU'VE GOT A LOVER**
RICKY SKAGGS (Epic 34-04044)
- 4 **SOMEBODY'S GONNA LOVE YOU**
LEE GREENWOOD (MCA-52257)
- 5 **ONE OF A KIND PAIR OF FOOLS**
BARBARA MANDRELL (MCA-52258)
- 6 **YOU PUT THE BEAT IN MY HEART**
EDDIE RABBITT (Warner Bros. 7-29512)
- 7 **THE WIND BENEATH MY WINGS**
GARY MORRIS (Warner Bros. 7-29532)
- 8 **TENNESSEE WHISKEY**
GEORGE JONES (Epic 34-04082)
- 9 **YOUR LOVE SHINES THROUGH**
MICKEY GILLEY (Epic 34-04018)
- 10 **WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE**
REBA McENTIRE (Mercury/PolyGram 812 835-7)
- 11 **THE BOY GETS AROUND**
SYLVIA (RCA PB-13589)
- 12 **GUILTY**
THE STATLER BROTHERS (Mercury/PolyGram 812 988-7)
- 13 **HOLDING HER AND LOVING YOU**
EARL THOMAS CONLEY (RCA PB-13596)
- 14 **A LITTLE GOOD NEWS**
ANNE MURRAY (Capitol P-B-5264)
- 15 **TELL ME A LIE**
JANIE FRICKE (Columbia 38-04091)
- 16 **WHAT AM I GONNA DO**
MERLE HAGGARD (Epic 34-04006)
- 17 **PARADISE TONIGHT**
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)
- 18 **LONELY BUT ONLY FOR YOU**
SISSY SPACEK (Atlantic America 7-99847)
- 19 **BABY I LIED**
DEBORAH ALLEN (RCA PB-13600)
- 20 **KISS ME DARLING**
STEPHANIE WINSLOW (MCA-52291)
- 21 **EV'RY HEART SHOULD HAVE ONE**
CHARLEY PRIDE (RCA PB-13648)
- 22 **DON'T YOU KNOW HOW MUCH I LOVE YOU**
RONNIE MILSAP (RCA PB-13564)
- 23 **YOU LOOK SO GOOD IN LOVE***
GEORGE STRAIT (MCA-52279)
- 24 **OZARK MOUNTAIN JUBILEE***
OAK RIDGE BOYS (MCA-52288)
- 25 **YOU MADE A WANTED MAN OUT OF ME***
RONNIE McDOWELL (Epic 34-04167)
- 26 **NOBODY BUT YOU**
DON WILLIAMS (MCA-52245)
- 27 **NEW LOOKS FROM AN OLD LOVER**
B.J. THOMAS (Cleveland Int'l/CBS 38-03985)
- 28 **HOLD ON I'M COMIN'**
WAYLON JENNINGS & JERRY REED (RCA PB-13580)
- 29 **SOMETIMES I GET LUCKY AND FORGET**
GENE WATSON (MCA-52243)
- 30 **SCARLET FEVER**
KENNY ROGERS (Liberty P-B-1503)

BLACK CONTEMPORARY

- 1 **ALL NIGHT LONG (ALL NIGHT)**
LIONEL RICHIE (Motown 1698MF)
- 2 **I AM LOVE**
JENNIFER HOLLIDAY (Geffen 7-29525)
- 3 **STOP DOGGIN' ME AROUND**
KLIQOUE (MCA 52250)
- 4 **AIN'T NOBODY**
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 5 **SAY SAY SAY**
PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)
- 6 **ROCKIT**
HERBIE HANCOCK (Columbia 38-04054)
- 7 **PARTY TRAIN**
THE GAP BAND (Total Experience/PolyGram TE8209)
- 8 **EVERY GIRL (WANTS MY GUY).**
ARETHA FRANKLIN (Arista AS 1-9095)
- 9 **COLD BLOODED**
RICK JAMES (Gordy/Motown 1687GF)
- 10 **DELIRIOUS**
PRINCE (Warner Bros. 7-29503)
- 11 **YOU'RE NUMBER ONE (IN MY BOOK)**
GLADYS KNIGHT & THE PIPS (Columbia 38-04033)
- 12 **U BRING THE FREAK OUT**
RICK JAMES (Gordy/Motown 1703GF)
- 13 **ONLY YOU**
COMMODORES (Motown 1694MF)
- 14 **UNCONDITIONAL LOVE**
DONNA SUMMER (Mercury/PolyGram 814 008-7)
- 15 **MY FIRST LOVE**
RENE & ANGELA (Capitol B-5272)
- 16 **WOULD YOU LIKE TO (FOOL AROUND)**
MTUME (Epic 34-04087)
- 17 **JUST BE GOOD TO ME**
THE S.O.S. BAND (Tabu/CBS ZS4 03955)
- 18 **I FOUND MYSELF WHEN I LOST YOU**
TYRONE DAVIS (Ocean-Front OF 2001)
- 19 **WET MY WHISTLE**
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JEFFREY OSBORNE (A&M 2591)
- 21 **TELL ME IF YOU STILL CARE**
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 22 **TONIGHT I CELEBRATE MY LOVE**
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
- 23 **ANGEL**
ANITA BAKER (Beverly Glen BG-2010)
- 24 **TIME WILL REVEAL***
DeBARGE (Motown 1705)
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- 26 **JOANNA***
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- 27 **I KNOW**
PHILIP BAILEY (Columbia 38-03968)
- 28 **BABY, I'M HOOKED***
CON FUNK SHUN (Mercury/PolyGram 814 581-7)
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