

# CASH BOX

October 15, 1983

NEWSPAPER

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## COUNTRY MUSIC 1983

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## EDITORIAL

## Celebrating Country Music

With thousands of people converging on Nashville this week for the Grand Ole Opry Birthday Celebration, it's a good time to sit back and analyze what country music is doing. Two years ago a **Cash Box** editorial stated "Country has made it to the Big Time — it is now a mass appeal commodity. Country has outgrown its stereotype as the music of hillbillies and cowboys to become a product attractive well beyond any regional or stylistic considerations."

Only two years later, this statement is more true than ever before. The recession has brought numerous music related companies to their knees. However, country music has withstood all the pressures and become more popular than most folks could imagine. Several Nashville record companies have reported record years, and have helped keep their whole company afloat while the

other divisions have been hit by the hardships of the economy.

People are also taking country music more seriously than ever before. It has become a multi-million dollar business and is run by some of the top executives in the music trade. Artists have now gone beyond their abilities as singers and have emerged as major corporations.

Through it all, the entire community, including the music businesses, the artists, and the fans have all stuck together in a fashion rarely seen in the music industry. This was seen over the summer when thousands of people flocked to Nashville to be a part of country music and it will happen once again this week for the Opry Birthday Celebration. As a result of everyone's dedication, country has become one of the most preferred and loved of all forms of music.

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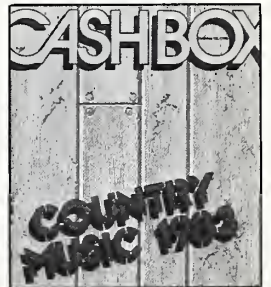
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### ON THE COVER

Country music has become synonymous with American music and for good reason. Its roots are as deep as this country is old. One of the earliest supporters of country music was the Grand Ole Opry and because of this, **Cash Box** is saluting the Opry and country music in the annual country music special.

In 1925, the National Life and Accident Insurance Company's radio station WSM (We Shield Millions) began broadcasting. Two years later the WSM Barn Dance became officially titled the Grand Ole Opry. This week the Opry is celebrating its 58th birthday, and has continued to carry on its tradition with artists like Ricky Skaggs and John Conlee following in the footsteps of Roy Acuff and Hank Williams.



## TOP POP DEBUTS

### SINGLES

35 SAY SAY SAY — Paul McCartney and Michael Jackson — Columbia

### ALBUMS

35 LIVE FROM THE EARTH — Pat Benatar — Chrysalis

### POP SINGLE

#### TOTAL ECLIPSE OF THE HEART

Bonnie Tyler  
Columbia

### B/C SINGLE

#### PARTY TRAIN

The Gap Band  
Total Experience/PolyGram

### COUNTRY SINGLE

#### WHAT AM I TO DO

Merle Haggard  
Epic

### JAZZ

#### INDIVIDUAL CHOICE

Jean-Luc Ponty  
Atlantic

## NUMBER ONES



The Gap Band

### POP ALBUM

#### SYNCHRONICITY

The Police  
A&M

### B/C ALBUM

#### COLD BLOODED

Rick James  
Gordy/Motown

### COUNTRY ALBUM

#### PANCHO & LEFTY

Merle Haggard/Willie Nelson  
Epic

### GOSPEL

#### JESUS I LOVE CALLING YOUR NAME

Shirley Caesar  
Myrrh



# CASH BOX TOP 100 SINGLES

October 15, 1983

Weeks  
On  
10/8 Chart

- 1 **TOTAL ECLIPSE OF THE HEART**  
BONNIE TYLER (Columbia 38-03906) 1 14
- 2 **THE SAFETY DANCE**  
MEN WITHOUT HATS  
(Backstreet/MCA BSR-52232) 2 17
- 3 **MAKING LOVE OUT OF  
NOTHING AT ALL**  
AIR SUPPLY (Arista AS1 9056) 5 12
- 4 **(SHE'S) SEXY + 17**  
STRAY CATS (EMI America B-8168) 4 11
- 5 **TRUE**  
SPANDAU BALLET  
(Chrysalis/CBS VS4 42720) 8 12
- 6 **KING OF PAIN**  
THE POLICE (A&M 2569) 7 8
- 7 **ISLANDS IN THE STREAM**  
KENNY ROGERS DUET WITH DOLLY  
PARTON (RCA PB-13615) 11 8
- 8 **TELL HER ABOUT IT**  
BILLY JOEL (Columbia 38-04012) 3 12
- 9 **PUTTIN' ON THE RITZ**  
TACO (RCA PB-50727) 6 16
- 10 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF) 17 5
- 11 **ONE THING LEADS TO  
ANOTHER**  
THE FIXX (MCA 52264) 15 8
- 12 **PROMISES, PROMISES**  
NAKED EYES (EMI America B-8170) 12 14
- 13 **HOW AM I SUPPOSED TO LIVE  
WITHOUT YOU**  
LAURA BRANIGAN (Atlantic 7-89805) 14 16
- 14 **BURNING DOWN THE HOUSE**  
TALKING HEADS (Sire 7-29565) 19 11
- 15 **FAR FROM OVER**  
FRANK STALLONE  
(RSO/PolyGram 815 023-7) 10 12
- 16 **TELEPHONE (LONG DISTANCE  
LOVE AFFAIR)**  
SHEENA EASTON (EMI America B-8172) 21 9
- 17 **DELIRIOUS**  
PRINCE (Warner Bros. 7-29503) 23 7
- 18 **TONIGHT I CELEBRATE MY  
LOVE**  
PEABO BRYSON/ROBERTA FLACK  
(Capitol B-5242) 20 15
- 19 **MANIAC**  
MICHAEL SEMBELLO  
(Casablanca/PolyGram 815 515-7) 9 20
- 20 **SWEET DREAMS (ARE MADE OF  
THIS)**  
EURYTHMICS (RCA PB-13533) 16 21
- 21 **SUDDENLY LAST SUMMER**  
THE MOTELS (Capitol B-5271) 26 7
- 22 **DEAD GIVEAWAY**  
SHALAMAR (Solar/Elektra 7-69819) 18 16
- 23 **EVERY BREATH YOU TAKE**  
THE POLICE (A&M 2542) 13 20
- 24 **MODERN LOVE**  
DAVID BOWIE (EMI America B-8177) 30 5
- 25 **BIG LOG**  
ROBERT PLANT  
(Es Parenze/Atlantic 7-99844) 27 10
- 26 **DON'T CRY**  
ASIA (Geffen 7-29571) 24 12
- 27 **IF ANYONE FALLS**  
STEVIE NICKS (Modern/Atco 7-99832) 32 6
- 28 **SHE WORKS HARD FOR THE  
MONEY**  
DONNA SUMMER  
(Mercury/PolyGram 812 604-7) 22 21
- 29 **UPTOWN GIRL**  
BILLY JOEL (Columbia 38-04149) 42 4
- 30 **SITTING AT THE WHEEL**  
THE MOODY BLUES  
(Threshold/PolyGram TR 604) 31 7
- 31 **HUMAN NATURE**  
MICHAEL JACKSON (Epic 34-04026) 25 11
- 32 **DR. HECKYLL & MR. JIVE**  
MEN AT WORK (Columbia 38-04111) 36 5

Weeks  
On  
10/8 Chart

- 33 **THIS TIME**  
BRYAN ADAMS (A&M 2574) 37 7
- 34 **DON'T FORGET TO DANCE**  
THE KINKS (Ariste AS 1-9075) 34 9
- 35 **SAY SAY SAY**  
PAUL McCARTNEY AND MICHAEL  
JACKSON (Columbia 38-04168) — 1
- 36 **MIRACLES**  
STACY LATTISAW (Cotillon/Atco 7-99855) 39 10
- 37 **WHAT AM I GONNA DO**  
ROD STEWART (Werner Bros. 7-29564) 38 8
- 38 **FOOLIN'**  
DEF LEPPARD (Mercury/PolyGram 814  
178-7) 43 8
- 39 **IT MUST BE LOVE**  
MADNESS (Geffen 7-29562) 33 9
- 40 **CUM ON FEEL THE NOIZE**  
QUIET RIOT  
(Peshe/CBS ZS4 04005) 54 5
- 41 **CAN'T SHAKE LOOSE**  
AGNETHA FALTSKOG  
(Polydor/PolyGram 815 230-7) 46 8
- 42 **UNCONDITIONAL LOVE**  
DONNA SUMMER  
(Mercury/PolyGram 812 877-7) 47 7
- 43 **JUST BE GOOD TO ME**  
THE S.O.S. BAND (Tabu/CBS ZS4 03955) 44 7
- 44 **HEART AND SOUL**  
HUEY LEWIS AND THE NEWS  
(Chrysalis/CBS VS4 42726) 30 8
- 45 **EVERYDAY I WRITE THE BOOK**  
ELVIS COSTELLO & THE ATTRACTIONS  
(Columbia 38-04045) 49 8
- 46 **LOVE IS A STRANGER**  
EURYTHMICS (RCA PB-13618) 52 4
- 47 **CRUMBLIN' DOWN**  
JOHN COUGAR MELLENCAMP  
(Rive/PolyGram R 214) — 1
- 48 **EVERYDAY PEOPLE**  
JOAN JETT AND THE BLACKHEARTS  
(Blackheart/MCA 52272) 53 6
- 49 **AUTOMATIC MAN**  
MICHAEL SEMBELLO  
(Warner Bros. 7-29485) 55 3
- 50 **KISS THE BRIDE**  
ELTON JOHN (Geffen 7-29588) 35 11
- 51 **QUEEN OF THE BROKEN  
HEARTS**  
LOVERBOY (Columbia 38-04096) 57 5
- 52 **LOVE IS A BATTLEFIELD**  
PAT BENATAR (Chrysalis/CBS VS4 42732) 82 4
- 53 **HUMAN TOUCH**  
RICK SPRINGFIELD (RCA PB-13576) 28 15
- 54 **SPICE OF LIFE**  
MANHATTAN TRANSFER (Atlantic 7-89786) 59 6
- 55 **BREAK MY STRIDE**  
MATTHEW WILDER  
(Private 1/CBS ZS4 04113) 60 5
- 56 **SEND HER MY LOVE**  
JOURNEY (Columbia 38-04151) 63 3
- 57 **COLD BLOODED**  
RICK JAMES (Gordy/Motown 1687GF) 45 13
- 58 **P.Y.T. (PRETTY YOUNG THING)**  
MICHAEL JACKSON (Epic 34-04165) 73 2
- 59 **OLD TIME ROCK & ROLL**  
BOB SEGER & THE SILVER BULLET BAND  
(Capitol B-5276) 65 5
- 60 **MY TOWN**  
MICHAEL STANLEY BAND  
(EMI America B-8178) 68 3
- 61 **I'LL TUMBLE 4 YA**  
CULTURE CLUB (Epic 34-03912) 29 17
- 62 **TENDER IS THE NIGHT**  
JACKSON BROWNE (Asylum 7-69791) 70 3
- 63 **THE NIGHT**  
THE ANIMALS (I.R.S./A&M AR-9920) 48 9
- 64 **JUST GOT LUCKY**  
JoBOXERS (RCA PB-13801) 71 4
- 65 **AIN'T NOBODY**  
RUFUS (Warner Bros. 7-29555) 72 3

Weeks  
On  
10/8 Chart

- 66 **HOW MANY TIMES CAN WE SAY  
GOODBYE**  
DIONNE WARWICK AND LUTHER  
VANDROSS (Ariste AS1 9073) 77 2
- 67 **TAKE ANOTHER PICTURE**  
QUARTERFLASH (Geffen 7-29523) 74 3
- 68 **MAJOR TOM (COMING HOME)**  
PETER SCHILLING (Elektra 7-69811) 75 3
- 69 **FREAK-A-ZOID**  
MIDNIGHT STAR (Solar/Elektra 7-89828) 56 10
- 70 **STAND BACK**  
STEVIE NICKS (Modern/Atco 7-99883) 58 20
- 71 **ROCKIT**  
HERBIE HANCOCK (Columbia 38-04054) 78 4
- 72 **MIRROR MAN**  
THE HUMAN LEAGUE (Virgin/A&M 2587) 84 2
- 73 **DON'T TRY TO STOP IT**  
ROMAN HOLLIDAY (Jive/Ariste JS 1-9092) 81 3
- 74 **ONLY YOU**  
COMMODORES (Motown 1894MF) 78 4
- 75 **STOP DOGGIN' ME AROUND**  
KLIQUE (MCA-52250) 83 2
- 76 **THE SMILE HAS LEFT YOUR  
EYES**  
ASIA (Geffen 7-29475) — 1
- 77 **THE MONKEY TIME**  
THE TUBES (Capitol B-5254) 79 3
- 78 **SOULS**  
RICK SPRINGFIELD (RCA PB-13650) — 1
- 79 **MASQUERADE**  
BERLIN (Geffen 7-29504) 82 3
- 80 **ON THE DARK SIDE**  
EDDIE AND THE CRUISERS  
(Scotti Brothers/CBS ZS4 04107) 89 2
- 81 **TALKING IN YOUR SLEEP**  
THE ROMANTICS  
(Nemperor/CBS ZS4 04135) 87 2
- 82 **DON'T GIRLS GET LONELY**  
GLENN SHORROCK (Capitol B-5267) 90 2
- 83 **TELL HER NO**  
JUICE NEWTON (Capitol B-5265) 40 10
- 84 **INVISIBLE HANDS**  
KIM CARNES (EMI America B-8181) — 1
- 85 **LAWYERS IN LOVE**  
JACKSON BROWNE (Asylum 7-69826) 41 15
- 86 **I NEED YOU**  
POINTER SISTERS (Planet/RCA YB-13839) — 1
- 87 **FLASHDANCE... WHAT A  
FEELING**  
IRENE CARA  
(Casablanca/PolyGram 811 440-1) 86 29
- 88 **WHEREVER I LAY MY HAT  
(THAT'S MY HOME)**  
PAUL YOUNG (Columbia 38-04071) — 1
- 89 **I AM LOVE**  
JENNIFER HOLLIDAY (Geffen 7-29525) — 1
- 90 **A LITTLE GOOD NEWS**  
ANNE MURRAY (Capitol P-B-5264) 80 4
- 91 **SOMEONE BELONGING TO  
SOMEONE**  
THE BEE GEES (RSO/PolyGram 815 235-7) 86 9
- 92 **DON'T YOU GET SO MAD**  
JEFFREY OSBORNE (A&M 2561) 51 13
- 93 **MAMA**  
GENESIS (Atlantic 7-89770) — 1
- 94 **SO MANY MEN, SO LITTLE TIME**  
MIGUEL BROWN (TSR-TSR 828) 95 4
- 95 **(KEEP FEELING) FASCINATION**  
THE HUMAN LEAGUE (A&M 2547) 69 22
- 96 **BAD BOYS**  
WHAMI U.K. (Columbia 38-03932) 84 11
- 97 **CHINA GIRL**  
DAVID BOWIE (EMI America B-8165) 61 20
- 98 **LADY LOVE ME (ONE MORE  
TIME)**  
GEORGE BENSON (Werner Bros. 7-29563) 67 12
- 99 **FIGHT FIRE WITH FIRE**  
KANSAS (Epic 34-04057) 88 5
- 100 **TROUBLE IN PARADISE**  
JARREAU (Warner Bros. 7-29501) 98 5

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

A Little Good News (Chappell/Bibo — ASCAP) . . . . .	90	Maniac (Intersong/Famous/Warner Bros. — ASCAP) . . . . .	19	Stand Back (Welsh Witch — BMI) . . . . .	70
Ain't Nobody (Overdue — ASCAP) . . . . .	65	Miracles (Rare Blue — ASCAP) . . . . .	36	Stop Doggin' Me (Lena — SESAC) . . . . .	75
All Night Long (Brockman — ASCAP) . . . . .	10	Mirror Man (Virgin/Chappell/Sound Diagrams/WB — ASCAP) . . . . .	72	Suddenly Last Summer (Clean Sheets — BMI) . . . . .	21
Automatic Man (WB/Gravity Raincoat/Devid Bat- teau/On Backstreet/No Pain No Gain—ASCAP) . . . . .	49	Modern Love (Jones — ASCAP) . . . . .	24	Sweet Dreams (Sunbury) . . . . .	20
Bad Boys (Chappell — ASCAP) . . . . .	96	My Town (Berna/Michael Stanley — ASCAP) . . . . .	60	Take Another Picture (Narrow Dude/Bonnie Bee Good/WB — ASCAP) . . . . .	67
Big Log (Talk Time/Bay — ASCAP) . . . . .	25	Old Time Rock (Muscle Shoals Sound — BMI) . . . . .	59	Talking In Your (Forever Endeavor/Romantics — ASCAP) . . . . .	81
Break My Stride (Streetwise/Big Ears/No Ears— ASCAP) . . . . .	55	On The Dark Side (Aurora Film Partners/John Cefferly — BMI) . . . . .	80	Telephone (Mighty Matheison/Slapshot — BMI) . . . . .	16
Burning Down (WB/Blesu Disque/Index — ASCAP) 14		One Thing Leads (Colgems-EMI — ASCAP) . . . . .	11	Tell Her About It (Joel Songs — BMI) . . . . .	8
Can't Shake Loose (April/Russell Beller—ASCAP) 41		Only You (Old Fashion — ASCAP) . . . . .	74	Tell Her No (Mainstay — BMI) . . . . .	83
China Girl (Jones/Bug/James Osterberg/Fleur — ASCAP) . . . . .	97	P.Y.T. (Cisman/Hel-Al/Kings Road — BMI/Yellowbrick Road — ASCAP) . . . . .	58	Tender Is The Night (Olas/Kortchmar/Night Kitchen — ASCAP) . . . . .	62
Cold Blooded (Stone City — ASCAP) . . . . .	57	Promises, Promises (Rondor (London) Ltd./Adm. by Almo — ASCAP) . . . . .	12	The Monkey Time (Warner-Tamerlane — BMI) . . . . .	77
Crumblin' Down (Riva — ASCAP) . . . . .	47	Puttin' On The Ritz (Schallplatten GMBH) . . . . .	9	The Night (Norrub/Leosong — ASCAP/House Of Juices — BMI) . . . . .	63
Cum On Feel (Barn — ASCAP) . . . . .	40	Queen Of The (Dean Of Music/Blackwood — BMI/Duke Reno/April — ASCAP) . . . . .	51	The Safety Dance (Off Backstreet/Les Editions Chapeau — BMI) . . . . .	2
Dead Giveaway (Spectrum VII/L.F.S. III — ASCAP) 22		Rockit (Hancock/OAO — BMI) . . . . .	71	The Smile Has Left (WB/Almond Legg — ASCAP) . 76	
Delirious (Controversy — ASCAP) . . . . .	17	Say Say Say (MPL Comm./Mjac — ASCAP) . . . . .	35	This Time (Irving/Adam's Comm./Calypso Toonz — BMI) . . . . .	33
Don't Cry (Warner Bros. — ASCAP/Island —BMI) . 26		Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP) . . . . .	56	Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI) . . . . .	18
Don't Forget To Dance (Davray, Ltd.) . . . . .	34	Sexy (Willessden — BMI) . . . . .	4	Total Eclipse (Lost Boys — BMI) . . . . .	1
Don't Girls (Dick James — BMI) . . . . .	82	She Works Hard (Sweet Summer Night/See This House — ASCAP) . . . . .	28	Trouble In Paradise (Mighty Matheison/Garden Rake/Slapshot — BMI) . . . . .	100
Don't Try To (Zomba — ASCAP) . . . . .	73	Sitting At The Wheel (MCA — ASCAP) . . . . .	30	True (Reformation Ltd. — ASCAP) . . . . .	5
Don't You Get So Mad (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI) . . . . .	92	So Many Men (ATV — BMI) . . . . .	94	Unconditional Love (Sweet Summer Night/See This House — ASCAP) . . . . .	42
Dr. Heckyl & Mr. Jive (April — ASCAP) . . . . .	32	Someone Belonging (Gibb Brothers/Unichappell— BMI) . . . . .	91	Uptown Girl (Joel Songs — BMI) . . . . .	29
Every Breath You Take (Magnetic — BMI) . . . . .	23	Souls (Vogue — BMI) . . . . .	78	What Am I Gonna Do (Rod Stewart/Antester — ASCAP/Rockin'Hoarse — BMI) . . . . .	37
Everyday I Write The Book (Plangent Visions— ASCAP) . . . . .	45	Spice Of Life (Rodsongs/DJA/Samusic/Almo — ASCAP) . . . . .	99	Wherever I Lay (Jobete — ASCAP/Stone Agate — BMI) . . . . .	88
Everyday People (Stonflower/Warner-Tamerlane — BMI) . . . . .	48				
Far From Over (Stigwood/Famous — ASCAP) . . . . .	15				
Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP) . . . . .	95				
Flashdance (Chappell/Famous/GMPC/Cerub/Atcor					

Flashdance (Chappell/Famous/GMPC/Cerub/Atcor

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week





The New Studio Album from  
**GENESIS**

80116

Featuring the single, "Mama."

7-89770

Produced by Genesis with Hugh Padgham

Management: Tony Smith, Hit & Run Music



On Atlantic Records and Cassettes

Major tour November, 1983 through February, 1984

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**NICKS WOVES RADIO CITY** — As part of her solo tour, Modern recording artist Stevie Nicks recently sold out two shows at Radio City Music Hall in New York City. Her cross-country tour coincides with the success of her second solo album, "The Wild Heart," certified platinum by the RIAA. Pictured here at a reception following Nick's second NYC performance are (l-r): Nick Maria, national album sales manager, Atlantic Records; Mike Holzman, New York branch manager, WEA; Nicks; Sal Uterano, vice president of sales, Atlantic Records; and Paul Fishkin, co-founder, Modern Records.

## High Court Takes Second Look At "Betamax" Case

LOS ANGELES — The Supreme Court, in one of the opening cases of its 1983 term Oct. 3, began re-hearing arguments in the Universal Studios vs. Sony Corp. "Betamax" controversy, a case that will determine whether video recorder owners are violating federal copyright laws by videotaping movies and shows off of television, and whether the manufacturers of the machines should be forced to pay for the alleged piracy.

Last year, the court chose to pass over the decision, but there are indications the justices would like to hand down a ruling before the end of this term. Chief Justice Warren Burger even wondered aloud if the matter couldn't be handled exclusively by Congress.

But regardless of the outcome, Congress will have the final say, and already there are currently several relevant bills

pending in the House, including a proposal exempting those who employ video recorders solely for their own personal use from any stigma of illegality, and one which imposes royalty fees on blank tape and video recorder manufacturers to establish a fund for payments to copyright holders.

Dean Dunlavey, Sony's attorney, maintained that time shifting, thought to be the primary copyright infringing activity of home videotapers, harms no one. He said people should have the right to view any show when they feel like watching it, and that choice should not be made by copyright owners.

Stephen A. Kroft, Universal's legal representative, contended that home videotaping is not within the parameters of the "fair use" provision for the copyright laws, and is therefore illegal. VCR

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## Top 40 Makes Expected Gains In Top Market Summer Arbs

by Harry Weinger

NEW YORK — As expected, contemporary hit radio stations experienced the most gains in the summer Arb advances for the top markets. Beautiful music, after achieving respectable numbers over the past year, regained normalcy, while adult contemporary stations maintained their "middle child" status with slightly declining or similar numbers as the previous book.

In New York City, the nation's number one market, WRKS-FM emerges as number one urban contemporary and the number one station overall. The latest Top 40 addition to the Boston market, WHTT, firmly entrenched itself as the city's number one with a huge jump over WBZ, while another hits outlet, WXKS-FM came close with a two-point leap. In another significant market maneuver, WMMS in Cleveland relinquished its perennial number one slot to a surging hits outlet and an equally powerful beautiful music station.

The numbers quoted are for the summer ratings period, 12-plus, Monday to Sunday, 6 AM to 12 midnight. Demographic breakdowns are not yet confirmed.

WRKS ("KISS-FM") can enjoy its first run at the top in New York since its introduction as an urban contemporary outlet two years ago. The RKO station increased 4.5-5.3, while competitor WBLS-FM dropped 5.2-4.7 and talk station WOR dipped 5.2-4.9. The other leg of the urban triangle, WKTU, was flat at 4.9. In what may surprise some due to its lack of movement was the numbers for WPLJ. The station, which completely changed format just as the book began, was nearly even, 4.1-4.0.

High energy WHTZ, which signed on during the last half of the ratings period, scored a 2.0. Both adult contemp stations in the market, WYNY (4.6-3.9) and WPIX-FM (3.6-3.5), dipped slightly. WAPP took up the AOR slack with 2.8-3.4 increase, but WNEW-FM stayed the same at 2.1.

Both BM outlets, WRFM (4.9-3.8) and WPAT-FM (3.8-3.1), were down after making some numbers noise during the spring. Top 40 on AM stayed alive, as WNBC scored a 3.1-3.6.

Top 40 soared in Los Angeles, as KILS-FM (6.0-7.6) snatched the market lead from KABC (7.6-7.4). Easy listening station KBIG dropped 6.1-4.3. On the competitive AOR front, KLOS regained its format lead as KROQ-FM dropped 4.4-3.5, while the ABC-FM outlet was up slightly, 4.1-4.3. KMET was nearly even, 3.2-3.3. Hit-oriented station KRTH was up, 3.0-3.3.

In market number three, Chicago, both of the top black contemporary stations had significant number jumps, while CBS-FM Hitradio outlet WBBM-FM continued its ratings climb. Urban WGCI (5.1-6.2) emerged number two behind market leader WGN (8.7-8.3). Black station WBXX had a 4.3-5.8 leap, while the WBBM-FM figures were 4.4-5.0. Both WLS-AM (4.1-3.4) and FM (3.6-3.1) suffered in the station's wake. Doubleday's WMET led the rockers with its Top 40/AOR mix (3.0-3.6), while progressive WXRT stayed close, 3.4-3.5. WLUP slipped, 3.5-2.3. Both country stations were up in Chicago. WMAQ hit 3.3-4.3, while WUSN boosted slightly, 2.1-2.5.

The major moves in San Francisco centered around two A/C outlets, KNBR (3.6-

(continued on page 16)

## NARM Indies Meet In Fla.

by George Koulermos

WEST PALM BEACH, Florida — The future of independent distribution was the focus of the second annual National Assn. of Recording Merchandisers (NARM) Independent Distributors Conference, held here September 30 - October 2. More than 200 people, representing 22 distributors and over 60 record companies, attended the meet, which covered a broad range of related topics including radio promotion, retailing, club and pool exploitation and alternate product lines. But the main topic — the survival and improvement of the independent distribution system — dominated discussion.

Although the ghosts of independents past were felt in speeches and panel discussions, the presence of several new outfits brought an air of reconstruction to what some projected would be the swan song of the network. Noted were the departures of Arista, Motown and Chrysalis — labels that had all pledged fidelity to the independent system at last year's distributor's conference — as well as the passing of the national Pickwick distribution system. Other topics of concern were the birth of the Minneapolis-based Navarre Distribution Corporation, the news that former Tone Distribution head Henry Stone is preparing to return to the Miami market, the recent decision of Spring Records to opt for independent distribution, and the finalization of an independent network by GRP Records reversed any temptation to write off the indies.

"We're in a period of dramatic changes," said John Salstone of M.S. Distributing during his welcoming remarks. "And we must adjust. But although things have

changed, some basic facts remain: what made us dynamic is still the same. We are a distribution force that knows its market and is motivated by people. Our dedication to maintaining that tradition is the declaration

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## 'Raiders' Vid: \$39.95!

LOS ANGELES — Paramount Home Video plans to release Steven Spielberg's popular adventure film *Raiders Of The Los Ark* on videocassette in the United States Dec. 3 for a \$39.95 suggested retail price.

Tim Clott, vice president and general manager of Paramount Home Video, promised an intense national promotion campaign for the film's video bow. "On the domestic front, we'll be supporting the release with the largest home video promotional campaign ever," stated Clott. "Bordering on one million dollars, our campaign includes national consumer print and television advertising, key city retailer presentations, a consumer sweetstakes and exciting in-store point-of-purchase materials," he explained.

Clott added this campaign will additionally build consumer anticipation and enthusiasm for *Indiana Jones And The Temple Of Doom*. The second film featuring the hero of "Raiders," *Indiana Jones*, is set to be released nationwide on May 25, 1984.

Video retailers will have the chance to attend marketing support programs sponsored by Paramount Home Video during the week of Oct. 24. The presentations, which include screenings of *Raiders* as well

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**NOTABLES AT NARM** — A bevy of important record and video industry figures descended on West Palm Beach, Florida recently to participate at the National Assn. of Record Merchandisers (NARM) Independent Distributors conference to discuss a series of issues.

Pictured here at the conference (l-r) are: Jim Schwartz, Schwartz Bros. owner and chairman of the day at the meet; John Salstone, M.S. Distributing; Scott Muni, WNEW-FM; David Lieberman of Lieberman Enterprises; John Cassetta, Alpha Distributing; Andy Miele, Jem Records; and Saul Melnick of MGM/UA Home Video.

## Julian Lennon Signs With Charisma Records

LONDON — Charisma Records signed Julian Lennon to a worldwide recording agreement. His debut LP for the label is scheduled for release in the New Year.

Managing director of Charisma, Tony Stratton-Smith told *Cash Box*: "I heard Julian's songs and I loved them. His music will speak for itself next spring." Julian is currently on the Continent writing new material for the album. Supposedly, his voice bears strong resemblance to that of his late father John Lennon.



## BUSINESS NOTES



**RAP IT UP** — Profile recording artists Run/D.M.C. recently played New York's Bottom Line to inaugurate the club's proposed series of "rap nights." Pictured at the event are: **Front row:** Kurtis Blow and Larry Smith, group producers; **Middle row:** D.M.C.; **Run;** Run/D.M.C. group DJ; **Back row:** Russell Simmons, Rush Productions; Steve Plotnicki, Manny Bella and Cory Robbins, Profile Records.

## RIAA Announces September Gold and Platinum Awards

NEW YORK — There were five gold and three platinum albums certified by the Recording Industry of America for the month of September. Stevie Nicks' "The Wild Heart" release on Modern/Atlantic achieved simultaneous gold and platinum status, while the Talking Heads were awarded their first gold LP for the recent Sire/Warner Bros. release, "Speaking In Tongues."

The five gold albums for September compare with eight gold LPs and two gold singles in the same month last year. There were two platinum album certifications plus one platinum single last year. Year-to-date totals for gold awards stand at 70 LPs and 39 singles, compared to 82 and 18, respectively, at this point in 1982. The nine-month totals for platinum awards this year are 31 LPs and one single, compared to 39 and four last year.

In addition to the Stevie Nicks and Talking Heads awards, gold certifications went to Quiet Riot's "Metal Health" (Pasha/CBS); Triumph's "Never Surrender"; and the Jefferson Airplane "Flight Log: 1966-1976" collection (Grunt/RCA).

Platinum certifications were also awarded to ZZ Top's "Eliminator" (Warner Bros.), their first; and Rick Springfield's "Living In Oz" (RCA), his third.

RIAA/Video certified four home videos gold in September. Both the videocassette and videodisc versions received certification. The titles, all from MCA Home Video were: "Sting II," "Somewhere In Time," "Halloween II," and "Dr. Detroit." This brings 1983's total to 95 gold and 19 platinum videos.

## "Universal" Theme Set For Fifth Annual BMA Conference

NEW YORK — Under the banner theme, "Black Music Is Universal," the Black Music Association (BMA) will hold its Fifth Annual Conference at the Sheraton Centre Hotel here November 4-6. Nearly 1,000 people are expected to attend the scheduled three days of workshops and seminars. The conference will conclude with a Tribute to Miles Davis at Radio City Music Hall.

This year's workshops will include changes in entertainment law; black music in international markets; the impact of telecommunications on black music; the future of independent record labels; career opportunities; and the development of BMA chapters.

Sunday night's salute to Miles Davis will feature a performance by the Miles Davis Alumni Orchestra.

Registration information and materials can be obtained at BMA national headquarters, 1500 Locust Street, Philadelphia, PA 19102, or by calling 215-545-8600.

## CBS Completes Planned Sale Of MGM/UA Song Catalog

NEW YORK — CBS, which purchased the MGM/UA song catalog of 50,000 titles in January of this year, has completed the planned sale of the catalog to a new limited partnership comprised of the Minnesota Mutual Life Insurance Company, the Northwestern Mutual Life Insurance Company and the Prudential Insurance Company of America. CBS is the general partner and administrator of the catalog.

The CBS Catalog Partnership has been capitalized at \$66.6 million. The limited partners purchased \$38.8 million of long term notes, which are without recourse to CBS, and a 50 percent equity interest in the partnership for \$13.9 million. CBS acquired an equal equity interest in the partnership for \$13.9 million. CBS is also being reimbursed for its costs associated with the acquisition of the catalog, the establishment of the partnership and the placement of the debt and equity interest of the partnership.

## New Music America Fest Expands Focus

NEW YORK — The fifth annual New Music America Festival will take place this week in Washington, D.C., beginning October 7 and continuing through October 17. The festival, which has featured contemporary classical and electronic music as well as experimental works in previous visits to New York, San Francisco and Chicago, has expanded its focus this year to include a broader mix of styles and performers.

## GRP Records Sets Expansion Plans, Katzel Tapped

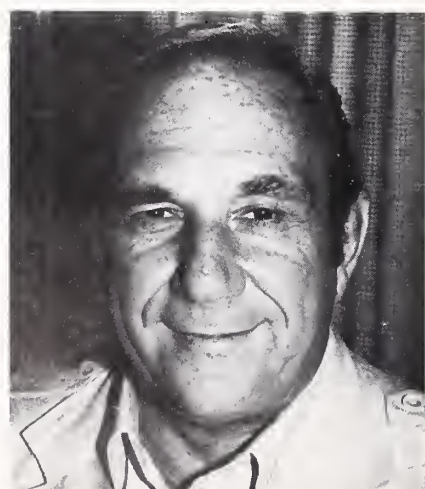
LOS ANGELES — Following a series of one-on-one meetings preceding and during the recent National Association of Record Merchandisers (NARM), Independent Distributor Conference in Florida, GRP Records founders and co-presidents Dave Grusin and Larry Rosen made their expansion plans for the label public. The main thrust of these plans concerns renewed commitment for the marketing of the label's releases through independent distribution.

In their announcement, the label's founders explained the time had come for GRP and its independent distributors to reach a new understanding involving a full scale commitment with more than just a verbal agreement. The new GRP Records independent distributors' pact (now a contractual agreement) includes these national distributors: Malverne Distributors for New York and New England; Schwartz Brothers covering Philadelphia, Washington D.C., Baltimore and the Carolinas; Pika Corporation for Cleveland, Detroit and Southern Ohio; M.S. Distributors covering Chicago, Minneapolis, Atlanta and Florida; Big State Distributors covering Texas and Denver; California Record Distributors for the west coast and Associated in Arizona.

To strengthen the new agreements and the label's future plans, Grusin/Rosen appointed Bud Katzel as director of marketing and distribution for the record company. Katzel, a record industry veteran who has served in various sales and marketing capacities for ABC Records, AVCO/H&L Records, TK Records and Roulette and most recently as vice president in charge of marketing of Aero/Easy Street Records, will be responsible for the entire distribution, marketing and sales activities of the label.

As part of its commitment to independent distribution and the building of the label, GRP will move into high gear with a stepped-up product flow including a minimum of five albums and several 12" singles slated to be released in the coming months. The first 12" single will be "Loquita," taken from the upcoming Dave Valentin record currently in production. Due by the end of October is a debut album by a new duo, Homi & Jarvis. The album is entitled "Friend of a Friend," with the title track to be released as the single.

Grusin/Rosen concluded their announcement by expressing confidence that the renewed agreements between GRP and the independent distributors will lead to the growth of the company and the revitalization of independent distribution as a viable means of bringing today's music to the marketplace.



Bud Katzel

## REVIEWS

## ALBUMS

## OUT OF THE BOX



**GENESIS — Genesis — Atlantic 80116-1 — Producers: Genesis with Hugh Padgham — List: 8.98 — Bar Coded**

Following 1981's hit "Abacab," Genesis releases an eponymous LP exposing the band's further musical maturation. This self-titled affair is a moody, atmospheric album dealing with rather solemn subjects. The LP does, however, include an optimistic outlook with the concluding cut, "It's Gonna Get Better" adding a more positive perspective. Ranging from the instrumentally sparse and starkly brooding, "Mama" to the lushly textured "Home By The Sea" and "Second Home By The Sea," Genesis captures intimate emotions and feelings with great versatility. A worthy if long awaited followup.

## FEATURE PICKS

## POP

**LIVE FROM EARTH — Pat Benatar — Chrysalis FV 41444 — Producer: Neil Gerardo — List: 8.98 — Bar Coded**

Debuting at #35 bullet on the Cash Box Pop Album charts, Pat Benatar's "Live From Earth" contains in-concert versions of the group's best known hits like "Fire And Ice" and "Heartbreaker" plus two new studio tracks one of which, the contemporary sounding "Love Is A Battlefield," has already been released as a single. Produced by Benatar's husband, Neil Gerardo, the album features performances during the group's world tour in both the U.S. and Europe. It's startling success on the charts this week is noteworthy considering fewer bands have released live albums lately due to the widespread belief that concert albums have little commercial feasibility.

**BONE SYMPHONY — Bone Symphony — Capitol MLP-15013 — Producers: Martin Page and Brian Fairweather — List: 5.98 — Bar Coded**

Bone Symphony's five song mini-LP contains dance-oriented synthesizer pop reminiscent of Ultravox, combining catchy dance rhythms and romanticized melodies. The group takes the New Romantic look and sound a step further into the future with the Brave New World theme running through "It's A Jungle Out There" and the futuristic "Dome Of The Spheres" the latter tune dedicated to the late scientist and futurologist Buckminster Fuller. Sophisticated dance music that should appeal to hip AOR and new music outlets.

**TARGET — Tom Scott — Atlantic 7 80106-1 — Producers: Tom Scott and Jeff Weber — List: 8.98 — Bar Coded**

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# REVIEWS

## ALBUMS

(continued from page 8)

Saxophonist Tom Scott's newest release blends new funk/rap styles with more classic jazz and blues motifs of old. Half vocal and half instrumental, "Target" features singing by Maria Muldaur, Kenny James and Lee Ving, lead vocalist for seminal L.A. punk band Fear. Apart from the instrumental adaptation of Ambrosia's hit single "The Biggest Part Of Me" most of the songs are Scott originals with an eclectic variety to please many tastes.

**BLOOMFIELD — Michael Bloomfield — Columbia C237578 — Producers: Michael Bloomfield, John Court, Al Kooper, Elliot Mazer, Nick Gravenites, Michael Melford, Thomas Kaye, Dan McCloskey — List: None — Bar Coded**

As a retrospective album which includes unreleased material, "Bloomfield," is a musical diary spanning the career of the renowned blues guitarist who died this year at the age of 37. Rock guitar superstars such as Eric Clapton, Jeff Beck and Jimmy Page acknowledge a strong debt to Bloomfield and the album features cuts from Bloomfield's work with Paul Butterfield Blues Band, Electric Flag and the supergroup sessions with keyboardist Al Kooper. Much of the unreleased material in this double album package stems from his later solo material which, although lacking the punch of previously released music, still should attract fans of the underexposed guitarist.

**IN A SPECIAL WAY — DeBarge — Motown/Gordy 6061GL — Producer: Eldra DeBarge — List: 8.98 — Bar Coded**

Noting Shalamar's recent success, DeBarge follows up on the same musical wave combining R&B/funk with the harder edge of the current new music sounds on the charts. In the family tradition of the Jackson 5, the DeBarge brothers (and sister) come up with engaging harmonies and hook-filled songs like "Be My Lady," "Queen Of My Heart" and "I Give Up On You," co-written by James DeBarge and Billy Preston. "In A Special Way" brings a lot of soul to synthesizer pop.

### JAZZ

**SCENARIO — Al DiMeola — Columbia FC 38944 — Producers: Al DiMeola, Dennis MacKay and Philip Roberge — List: 8.98 — Bar Coded**

In his latest work, established jazz fusion guitarist DiMeola joins forces with long time collaborator Jan Hammer on keyboards, Genesis drummer and solo performer Phil Collins and King Crimson rhythm section Bill Bruford on drums and Tony Levin on bass. The first side's Middle Eastern "Mata Hari" and the Spanish-tinged title track give DiMeola the opportunity to show his versatility in his guitar playing. The second side's dance oriented "Sequencer" and the moody and gloomy "Scoundrel" give the musician room to create an atmosphere solely with music and no singing.

**EVIDENCE — Thelonious Monk — Milestone M-9115 — Producer: Orrin Keepnews — List: 8.98**

Taken from previously unissued concert and club performances between 1959 and 1960 by the late jazz great Thelonious Monk, "Evidence" features the performer's unique piano tinklings which have influenced keyboardists the world over. The first side, recorded in concert at Town Hall, New York City, February 28, 1959, showcases such Monk classics as "Blue Monk" and "In Walked Bud" as well as a rare three-minute version of "Thelonious." The

# NEW FACES TO WATCH

## Sissy Spacek

Sissy Spacek . . . the name most likely brings to mind a beautiful wait-woman with a successful acting career. Ironically, however, Spacek always wanted to become a country-western singing star.

Born on Christmas Day, in the piney town of Quitman, Texas, Spacek's lifelong interest in music and drama, and the encouragement of her parents, Edward and Virginia Spacek, prompted her to forego college and move to New York City right after high school.

Aspiring to become a folk singer, Spacek called herself "Rainbo" and cut one record, a whimsical ballad about John Lennon's nude LP cover photo called "John You Went Too Far This Time" on Roulette Records. Spacek said of her debut, "That was the extent of my recording career. I did background vocals and stuff like that. I always wanted to break into the record business, that was my big dream, being a musician. That was my dream long before acting came into my life."

It was the influence of her cousin, esteemed actor Rip Torn, and his charming wife, Geraldine Page, that turned her towards acting. She moved in with the Torns and attended the Actors Studio, studying under Lee Strasberg until her debut in films.

Following an acting career that has spanned over 11 years and brilliant performances in television and movies including *Prime Cut*, (her film debut in 1972) Brian De Palma's *Carrie*, Robert Altman's *3 Women*, *Heart Beat*, and the Oscar-winning *Missing*, Spacek felt it was time to pursue her singing career.

Although she just released her debut LP on Atlantic, "Hangin' Up My Heart," Spacek's first major singing gig was in the biopic *Coal Miner's Daughter* in which she portrayed the life of country singer Loretta Lynn. "Doing *Coal Miner's Daughter* and Loretta Lynn had such an effect on me," she remarked. "After that I was really interested to get into the studio and see what Sissy sounded like, what Rodney and I would conjure up. I guess what makes me happiest about the album is that I feel like it's me!"

Spacek recalled the period she spent recording the album. "I wanted some kind of 'Grass Roots' country tunes like



'Honky Tonk' and 'Have I Told You Lately That I Love You' and then I was just drawn to the other tunes I picked. I just liked them. I guess the tune that I wrote ('He Don't Know Me') has the most rock and roll or country-rock. I wanted the grass roots stuff to kind of give us a framework, though, a starting point."

"I went into the studio when I was about eight months pregnant," Spacek said, "then we did all the basic tracks and I didn't have much air to sing with so we went back in the studio when Schuyler was three months old to do the overdub. It worked out great. I'll probably have a special feeling for this album always because Schuyler was so involved in it all."

Spacek met Lynn during the filming of "Coal Miner's Daughter," and the two became close friends. That led to their collaboration on one of the LP's tracks, "Smooth Talkin' Daddy." "I'd written part of it some years back," remembers Spacek, "Then Loretta and I finished it up. In fact, we finished it up driving between Owen Bradley's barn and Hurricane Mills in her car late one night."

Not all the songs took that long to write. For example "He Don't Know Me" was written at a ski resort, "The one that I wrote with Loretta, that took a period of years but this other one just took a few minutes. You know how that goes, sometimes they just gush out of you and sometimes you have to squeeze them out."

second side was recorded at a performance at The Blackhawk, in San Francisco, April 29, 1960, and features the title track and "Epitaphy."

**BLACK CONTEMPORARY ON TARGET — The Jones Girls — RCA AFL 1-4817 — Producers: Robert Wright and Fonzi Thornton — List: 8.98 — Bar Coded**

The Jones Girls' "On Target" draws from the rich rhythm and blues background created by the famed girl vocal groups like the Supremes, Martha and the Vandellas and, more recently, the Pointer Sisters. Co-produced by Fonzi Thornton and Robert Wright, both of whom have had extensive backgrounds in funk music, "On Target" spotlights the group's melodic vocals and offers great hit potential with such songs as "Let's Hit It (Dialogue)" and "I'm A Woman Here."

## NEW AND DEVELOPING

**PICTURES ON A STRING — Comateens — Mercury/Virgin 814 078-1 M-1 — Producer: Norman Mighell — List: 8.98 — Bar Coded**

New York's Comateens recent debut LP churns out bright funk tunes with catchy vocals and memorable melodies. The trio



takes the best elements from the R&B dance genre and adopts them to a rock format with buzzing synthesizers and the harder edged guitars giving the songs a distinctive contemporary quality. Aside from the single, "Get Off My Case," other recommendable tracks here include "Cinnamon" and "Desert Song." As part of the new breed of white syntho-funk, the Comateens bite as loud as they bark.

## Howe Named Music Co-ordinator For Film

LOS ANGELES — Grammy award winner Bones Howe has been named musical coordinator for *Buckaroo Banzai*, currently being filmed here. A contemporary action adventure, the movie stars Peter Weller, John Lithgow, Ellen Barkin, Jeff Goldblum, Christopher Lloyd, and Lewis Smith.

# REVIEWS

## SINGLES

### OUT OF THE BOX



**JOHN COUGAR MELLENCAMP (Riva R 214)**

**Crumblin' Down (3:33) (Riva Music Inc. — ASCAP) (John "Cougar" Mellencamp/George Green) (Producers: Little Bastard & Don Gehman)**

Now preferring his given name, John Cougar Mellencamp gets low down, dirty and mean with the first single from new album "Uh-Huh." As songwriter and singer, he revels in his self-made grubby delinquent image to a simple guitar rumble and backbeat. The kid's a rocker through and through, and a great one, to boot.

## FEATURE PICKS

### POP

**RICK SPRINGFIELD (RCA JK-13650) Souls (3:42) (Vogue Music — BMI) (Rick Springfield) (Producers: Rick Springfield and Bill Drescher)**

Springfield employs his successful stylistic devices in a hard rock ballad about two small souls coming together in the big city. His anxious storytelling gives way to another immediately memorable chorus, with a metallic guitar further depicting a scene of emotional desperation.

**MICHAEL JACKSON (Epic 34-04165) P.Y.T. (Pretty Young Thing) (3:58) (Eiseman Music Co., Inc./Hel-Al Music/Kings Road Music/Rashida Music — ASCAP) (J. Ingram — Q. Jones) (Producer: Quincy Jones)**

Seemingly running out of no room with "Thriller" singles-wise, Jackson is now gunning for an unprecedented sixth Top 10 single from one LP. As the first five differed greatly from each other, so does "P.Y.T.," which best fits in with the urban contemporary funk sound of keyboard electronics and filtered vocals. This one, however, is a sure bet to break out of U/C playlist constraints.

**CARPENTERS (A&M AM-2585) Make Believe It's Your First Time (4:05) (Music City Music, Inc. — ASCAP) (Bob Morrison and Johnny Wilson) (Producer: Richard Carpenter)**

The first Carpenters single since Karen's tragic death related to anorexia nervosa shows a return to the duo's early hit period of soft romanticism. Richard Carpenter's immaculate production always brought out his sister's crystal vocal clarity and this is no exception. An intimate flute and piano opening leads the way into the ballad, with strings, steel guitar, harp and background vocals filling out Karen's beautiful, haunting soprano.

**LANI HALL (A&M AM-2596) Never Say Never Again (3:00) (Taliafilm Music Co. — ASCAP) (M. Legrand/A. and**

(continued on page 11)



## POINTS WEST

**DIGITAL DREAMER** — Rolling Stone Bill Wyman's trippy full-length feature film, *Digital Dreams*, will open a special week-long engagement "to qualify for the 1983 Academy Awards" at the Monica Theatre in Santa Monica Oct. 12-18. The film, starring Wyman and his wife Astrid, actor James Coburn and *Rocky Horror Picture Show* creator Richard O'Brien, is a pastiche of several forms including documentary, animation and surrealism. Incorporated in the movie is historical Rolling Stones footage, with some dynamite clips of Brian Jones clowning around. The movie was directed by Robert Dornhelm, who made *She Dances Alone*, and Eric Gardner served as executive producer. Best part of the flick takes place when Astrid skewers her husband's Apple Computer floppy disc drive with a red-hot poker from the living room fireplace.

**STARS ON CARS** — Earlier this month, automobile customizer George Barris held a car auction in which several classic cruisers from late 1960's television shows went on the block. Included at the auction were The Green Hornet's snappy Black Beauty, Batman and Robin's rocket-equipped Batmobile, and a number of other mean machines that brought back many happy memories. KROQ DJ and man-about-town Rodney Bingenheimer began the bidding for the Monkeemobile, a '67 GTO convertible that was often seen carrying the clone mop-tops around the streets of L.A. Rodney didn't get to drive away in the car, however, since it went to a Monkees fan who shelled out 27 G's for the wheels. By the way, Sonny & Cher's Mustangs were sold for \$7,000 and \$8,000 respectively, if not respectfully.

**CALENDAR GIRL** — In the Oct. 1 column, we rapped about photographer Debbie Leavitt's contributions to the 1984 L.A. Blues Calendar, but neglected to tell readers how to get one. Just send a fin plus two and a half bucks for postage and handling to Courageous Publications, P.O. Box 65942, Los Angeles, CA 90065 and you should have the calendar in your mailbox by the end of October. Also, blues artists Willie Dixon and Joe Liggins will not be included in the Jan.-Dec. guide, although Johnny Otis and Sam Taylor are set to be prominently featured.

**REVIVAL REDUCED** — As part of its "original rock classics" series, Fantasy Records has re-issued seven albums of Creedence Clearwater Revival at a suggested list of \$5.98, stickered with "information bands" and bar coded. The records include the brilliant self-titled debut LP featuring the Top 10 hit "Susie Q," the classic follow-up disc "Bayou Country," the rockabilly-drenched "Green River," the gritty Nov. 1969 album "Willy and the Poor Boys," the chart-topping "Cosmo's Factory" long-player, the instrumental-laden "Pendulum" and the band's "Mardi Gras" swan song. Although the platters have been available for some time, the new price point makes them a sensational deal for old and new fans of the influential '60s folk-rock quartet.

**SHORT CUTS** — Big Country will perform on Saturday Night Live Dec. 3 . . . Nov. 15 is the tentative release date for "John, Paul, George and Ringo," an LP derived from Beatles Fan Club flex-discs that were sent to members each Xmas from the Fab Four. The album has been available for years as a bootleg, but if current legal technicalities can be worked out, the legit LP should be in stores in time for Xmas . . . B.B. King, the undisputed King of the Blues, is set to begin a two-week engagement at the Fairmont Hotel in San Francisco Oct. 18-30 . . . Congrats to A&M artist Jeffrey Osborne and his wife Sherl on the birth of a daughter, Tiffany Nicole, recently . . . Richard Thompson gigged with T-Bone Burnett at the Palace in Hollywood last weekend, and the show was definitely one of the best to hit that venue in a long time. Members of the press



were invited to attend the soundcheck for Thompson's show so they could get a behind-the-scenes look at how the artist preps himself for performance. Other upcoming shows worthy of mention at the art deco club include The Fabulous Thunderbirds (w/special guest Red Devils), Marianne Faithfull (w/special guest Fibonacci), The Waitresses (with or without Patty Donahue? Only her hairdresser knows for sure), Howard Devoto, Juluka, Bongos and Soft Cell . . . Rhino Records has released "Elvira's Vinyl Macabre" in time for Halloween. The anthology of horror rock songs such as "Monster Mash," "Purple People Eater" and "Haunted House" is "hosted" by national syndicated T.V. horror movie hostess Elvira, Mistress of the Dark (aka

Joan Reaps Metal — A&M Recording Artist Joan Armatrading recently received a platinum award for her "The Key" album, presented on behalf of Festival Records by the Lord Mayor of Sydney at the City Civic Reception in Sydney's Town Hall. Pictured here making the presentation are (l-r): Honorable Doug Sutherland, Lord Mayor of Sydney; and Armatrading.

Cassandra Peterson) . . . Word has it Jimmy Iovine is producing a four-song EP featuring live performances of U2 . . . Birthday greetings go out this week to the following fellow Libras: David Lee Roth (Oct. 10), John Prine (Oct. 10), Daryl Hall (Oct. 11), Samuel (of Sam & Dave) Moore (Oct. 12), Paul Simon (Oct. 13), Marie Osmond (Oct. 13) and Cliff Richard (Oct. 14) . . . Prince has been busy at Hollywood's Sunset Sound studios recently, tracking and overdubbing songs for his new album. He's engineering and producing his own sessions, as usual, with an assist from Peggy McCreary . . . Slash Records act Green on Red completed a video of "Gravity Talks," which also happens to be the title track of the group's debut album. Shot on location and in a studio, the vid clip illustrates gravity and anti-gravity through the use of a specially constructed upside down room . . . Greg Lake has joined Steve Howe, Carl Palmer and Geoff Downes as a full-time member of Asia. Lake was the bassist for Emerson, Lake & Palmer and replaces former Asia member John Wetton . . .

jeffrey ressner



**JOIN THE CLUB** — During a promotional tour on behalf of the latest Tom Tom Club release, "Close to the Bone," band members and founders Tina Weymouth and husband Chris Frantz stopped by radio station KROQ for a chat. Pictured here at the station are (l-r): Frantz; Robby, Chris and Tina's baby boy; Weymouth; and KROQ promotion director Quay Hays.

## EXECUTIVES ON THE MOVE



Peck

Feiden

Leeds

Kemp

**Peck Promoted** — Greg Peck has been promoted to vice president/special markets marketing for Elektra/Asylum Records. He had been national promotion director/special markets since joining the company earlier this year.

**Feiden Appointed** — MCA Records has announced the appointment of Bob Feiden as vice president, A&R, and general manager, east coast operations, for MCA Records. Prior to his appointment at MCA, he was the vice president of A&R for Arista Records for nine years.

**Khammar Promoted** — Gary Khammar has been promoted to vice president, sales of RCA/Columbia Pictures Home Video. He has been serving as director of sales for the company since December, 1981.

**Changes At Sound Video** — David Bixler has been named director of marketing for Sound Video Unlimited. Herb Fischer, who held the marketing responsibility in addition to sales, will now concentrate exclusively on the sales effort. Bixler will continue to have the responsibility of director of video. Linda Donewald, who managed the advertising and marketing efforts of Sound, has resigned to accept a position with RCA/Columbia Pictures Home Video.

**Leeds Appointed** — Harvey Leeds has been appointed director, national video promotion, Epic/Portrait/Associated Labels. Since 1978 he has been associate director, national album promotion for E/P/A.

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

**Kahne Appointed** — David Kahne has been appointed executive producer, west coast A&R for Columbia Records. He will produce albums by a select group of Columbia artists as well as seek out new talent for the label.

**Lichtman Named** — Fran Lichtman has been promoted to international production manager for Atlantic Records and Elektra Records. She joined Atlantic Records in March 1975 as assistant to the international production coordinator, and had been serving as international production coordinator since December 1980.

## McClain Appointed Rand Named VP To A&M A&R Dept In Epic, Portrait A&R Restructuring

LOS ANGELES — John McClain has been appointed national director of black A & R at A&M Records. His background is that of both a producer and a studio session musician, and has played with Jermaine Jackson and the Sylvers. He also recently collaborated with Lionel Richie on songs for his first solo LP, and has previously played on records by Gladys Knight, Shalamar and Diana Ross. He will work out of Los Angeles.

### Gold Named VP

NEW YORK — Bruce Gold has been named vice president, law, at Chappell/Intersong Music Group-U.S.A. by Irwin Z. Robinson, president of Chappell/Intersong.

### Scrimizzi Joins RAB As New Senior VP

NEW YORK — The Radio Advertising Bureau (RAB) has named Ben Scrimizzi to the newly created post of senior vice president of marketing and sales.

Scrimizzi joins the RAB after serving the Purolator Courier Corporation as senior vice president for marketing, sales and customer service for the past six years. While with Purolator, he was responsible for the firm's extensive use of mass media advertising. Prior to that, Scrimizzi was director of marketing for Emery Worldwide Corporation.

### For The Record

Due to a proof-reading error, last week's MTV playlist in *Cash Box* contained numerous mistakes concerning adds and rotation for video clips on the cable channel. We regret any problems this may have caused for our readers, and will make every effort to ensure this doesn't happen again.

NEW YORK — Frank Rand has been named vice president, national A&R, Epic and Portrait, as part of the labels' newly restructured A&R departments. In addition, Larry Hamby has been named the department's senior director, West Coast, and Bob Feineigle has been named its director, East Coast. Both Hamby and Feineigle will report to Rand.

Rand will report to Lennie Petze, vice president and senior manager, Epic and Portrait A&R. He will be in charge of all activities of the labels' A&R staff and will work closely with its artists, producers and managers. Most recently vice president, West Coast, Epic A&R, he joined Epic in 1977 as director, independent promotions, and also served as vice president, East Coast A&R.

Hamby will direct all A&R activities on the West Coast. He served most recently as director, talent acquisition, West Coast A&R, Epic Records. After joining CBS in 1978 as associate director, national promotion, Portrait Records, he later served as associate director, West Coast A&R at Epic.

Feineigle will be responsible for A&R activities of East Coast-based Epic and Portrait artists and will additionally act as the labels' liaison with CBS Records International's U.K. company in coordinating new artist signings and product releases. Most recently director, A&R/promotion at Portrait Records, he joined CBS Records in 1970 in Pittsburgh before moving to Cincinnati the following year as salesman. After becoming local promotion manager, Cincinnati for Columbia Records, he joined Epic, Portrait, and CBS Assoc. labels (E/P/A) in 1976 as Regional promotional marketing manager for the Midwest, and in 1978 became director, national album promotion, E/P/A.



# REVIEWS

## SINGLES

(continued from page 9)

M. Bergman) (Producers: H. Alpert and S. Mendes)

One can't help but imagine the sounds of this single washing over dissolving titles of the latest Bond film. As the theme for the forthcoming appearance of Sean Connery as Agent 007, Lani Hall, once lead vocalist of Brasil '66, makes a chart reappearance bid with a fine effort. A Top 40 and A/C natural.

**BARBRA STREISAND** (Columbia 38-04177)

**The Way He Makes Me Feel** (4:04) (Ennes Prod. Ltd./Emanuel Music/Threesome Music Co. — ASCAP) (M. Legrand-A. Bergman-M. Bergman) (Producers: P. Ramone and D. Grusin)

A well-crafted contemporary love song from the upcoming "Yentl" soundtrack. Streisand may have a knack for generating non music news, especially since the start of the production of her forthcoming film, but here she certainly maintains her status as one of the best pop vocalists around. This release beats the superstar Xmas rush and should hold up well in the weeks ahead.

**TACO** (RCA JB-13646)

**Cheek To Cheek** (3:30) (Irving Berlin Music — ASCAP) (I. Berlin) (Producer: D. Parker)

Another Irving Berlin classic gets the modern synth treatment via the second release from the "Dinner At Eight" LP. The opening hints a bit of funk while Taco's deadpan deco-Cabaret reading carries the dance novelty theme one more time. A short rap is laid in over the fade. Fine for A/C, Top 40 and black contemporary stations in need of more Taco product.

**ICEHOUSE** (Chrysalis VS4 42670)

**Hey Little Girl** (3:38) (I.D. Productions Ltd./Rare Blue Music — ASCAP) (I. Davies) (Producers: K. Forsey and I. Davies)

After a much talked-about debut LP and follow-up, the group returns with a track from the "Fresco" mini-LP. "Girl" is actually a remix of a side from the previous "Primitive Man" LP, and has already been a Top Ten hit in 13 countries. America may be next, as Icehouse checks in with a fresh-sounding single that should spark renewed interest.

### BLACK CONTEMPORARY

**ATLANTIC STARR** (A&M AM-2580)

**Touch A Four Leaf Clover** (3:59) (Almo Music Corp./Jodaway Music — ASCAP) (D. Lewis and W. Lewis) (Producer: J.A. Carmichael)

Their previous major single success, "Circles," was inexcusably overlooked by Top 40, but this track looks to better the group's luck. A classy, mid-tempo ballad with a strong vocal from lead singer Sharon Bryant, it's a natural crossover. From the forthcoming LP, "Yours Forever."

**KOFFIE** (Pandisc)

**And I'm Telling You I'm Not Going** (6:23) (Eyen/Krieger) (Dreamgirls Music Dreamettes — ASCAP/BMI) (M. Farber)

An up-tempo, big production cover of the Dreamgirls showstopper. Although there's the temptation to feel that the definitive version of this tune is on the show's soundtrack album, this version manages to bring something new to the song via its radical departure from the ballad style. Pandisc Records is based in Miami.

**GUY FORTUNE** (P&P 104)

**Tell Me What To Do For You** (4:10) (Little Mark — EMI) (M. Fortune) (P. Davis/J.L. Williams)

Relying on a relaxed yet insistent funk

backbeat, vocalist Fortune and company put over a smooth but gutsy ballad. Production is only slightly more than bare-bones, placing the singer in the spotlight, and Fortune handles the responsibility with grace. The B-side features an extended version.

**THE WEATHER GIRLS** (Columbia/Entertainment Company 38-04159)

**Success** (3:17) (Songs Of Manhattan Island Music Co., Olga Music/Fave Rave Music — BMI) (P. Jabara—B. Esty) (Producer: Paul Jabara)

Producer/writer Jabara sets the jazzy, brassy Weather Girls on the Taco road of show biz glitz with a production number styled straight out of the '40s. High-steppin' lyrics document the "we've got success" main line right down to the glamorous Girls' Calvin Kleins, which as they say, nothing comes between. The song itself is delightful; the intro, based on the period's monumental pre-credit movie studio themes and including an artificial lion's roar is hysterical.

## NEW AND DEVELOPING

**BIG COUNTRY** (Mercury 814 467-7)

**In A Big Country** (3:55) (Virgin Music Inc., Chappell Music Admin. — ASCAP) (Big Country) (Producer: Steve Lillywhite)

There's a big buzz on this chart-topping British import and their debut U.S. single explains why. From Scotland, the quartet's unusual sound is distinguished by bagpipe like guitar playing. The poetic lyrics, in this song at least, are serious and thoughtful in addressing personal life outlooks and concerns, often through the use of natural metaphors. The intriguing mix bodes well for American acceptance.



### 12-INCH REVIEWS

**GREGORY ISAACS** (African Museum/VP Records AMD 11-A)

**Secretary** (no time listed) (Publishing info N/A) (G. Isaacs) (Producer: G. Isaacs)

Just released and already a top reggae hit, this sparse, hypnotic track is perfect for those clubs and listeners in a skanking mood. Isaac's sweet, subtle voice is thoroughly absorbing as he tells a servile tale with a double-edged irony. Straight from the islands and available through VP in Jamaica, Queens, the last half of the 45-rpm disc is mostly instrumental, with a dub version on side 2.

**ZAPP** (Warner Bros. A-2083)

**Heartbreaker** (Part I, Part II) (7:30) (Troutman's Music Co. — BMI) (L. Troutman-T. Troutman) (Producers: R. Troutman-Z. Troutman)

Both Parts I and II get a workout on this lengthy uncut-funk bomb. The never-changing beat, by now the Troutman clan trademark, includes more than a few stinging guitar riffs and tasty horn fills. A vocoder scat livens up Part II.

**PORTIA RENEE** (Profile PRO-7031)

**A Miracle** (6:45) (Schatzongs/MCA Music, Division of MCA, Inc. — ASCAP) (Warren Schatz) (Producer: Warren Schatz)

Judging by the long list of attributes noted in the lyrics, the guy most likely lives up to his title billing. But familiar sounding jingleist Renee removes any remaining shadow of a doubt with her strong vocal presence and conviction. The slow, steady mix is strong on hand percussion, especially in a nice conga-dominated break. The sharp, female-sung chorus resembles "get physical" at a couple of points.

## EAST COASTINGS

**A MILLENIUM AWAY** — Millenium Records has terminated its manufacturing and distribution deal with RCA. Millenium president **Jimmy Tennor** is currently scouting various deals and is involved in recording projects including **Headpins** and **Chilliwack**, both Canadian Solid Gold Records and former Millenium acts now also on Solid Gold in the U.S. under MCA distribution. Solid Gold's new U.S. director of marketing and artist production, by the way, is **Andy Frances**, formerly Millenium's director of marketing and more recently a Mattel Electronics consultant . . . Millenium's former executive vice president **Donnie Lenner** recently moved to the vice president, promotion post at Arista . . . **Ken Reynolds**, director of R&B publicity at PolyGram, becomes the latest to make the trek to Arista, where he will be director of R&B product management. Another in the continuing series of changes at Arista give increased responsibilities to Dennis Fine, who moves to the newly created position of vice president, media and creative services, from his previous vice president, publicity and press services.

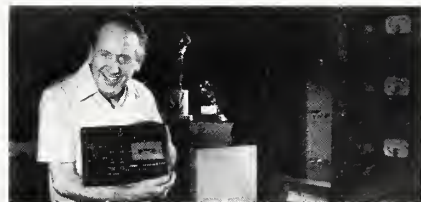


**ALOMAR ON ICE** — Bowie tour guitarist and studio honcho **Carlos Alomar** was recently in the studio to mix and co-produce one of his own compositions for an upcoming EP from the Urban Rock recording group **Cousin Ice**. Pictured in the studio, checking the balance on "Trust Me With Your Love" (l-r): **Joe Ferla**, engineer; **Alomar**; and **Ira Cossin**, project co-producer and president, Urban Rock Records.

**ANNIE DEMENTO** — **The Shirts'** multi-talented lead singer **Annie Golden** is taking a respite from rock in a return to the theatrical stage side of her career. She is currently starring as rock 'n roll hooker **Spike** in "Dementos," an often hilarious, frequently affecting "A Chorus Line"-type story about crazy social misfits living in a derelict hotel about to go condo. Besides ensemble singing, she gets two solo numbers including "I Saw God," in which she discovers the Almighty in a coffee shop while staring at the Acropolis on the wall. Best line: "He said, 'Release your single on RCA.'" Golden played **Jeanie** in the movie "Hair" after starring in that musical's Broadway revival, which also starred "Demento's" **Charlaine Woodard**, who went on to cop a Tony nominee in "Ain't Misbehavin'."

**NOT A PATSY** — We were rather curious to see new rock hot-spot Danceteria listing a tribute to legendary country-western great **Patsy Cline**, in its upcoming events. Turns out they're bringing in a Texas drag queen who supposedly does a dynamite impersonation . . . Danceteria is currently preparing to record ten of its favorite "house" acts for inclusion in a compilation LP expected to be out by December. Producing the record set is **Jeff Gordon** of Zane Productions, who has also produced **Bob & Bob** as well as national station I.D.'s for WNET-TV composed by **Phillip Glass**. Unsigned artists participating in the project include **Nonpareil**, **The Egyptians**, **Jean Caffeine**, and **Dolce Vita**. Signed artists are **Indoor Life** and **ESG**, and Gordon says that **R.E.M.** and **Ron D.M.C.** are also interested.

**NICKSILVER** — Though approaching it with some trepidation, we were pleased to see and hear Nicksilver last week at the Lone Star. In other years this band might have been called a supergroup, what with the influential **Electric Flag**-waver **Nick Gravenites** on guitar and vocals, original **Quicksilver Messenger Service**-men **John Cipollina** on guitar and **Voc Elmore** on drums, **Jerry Garcia Band**-mate **Merle Saunders** on keys and one-time **Spirit** member **Al Staehely** on bass. While aging, these guys ain't changing and still know how to lay out some of the most burnin' boogie available. Gravenites said later that the group tours only intermittently and for brief periods, though they have just returned from Europe where the fans are "too knowledgeable — they chronicle you and can tell you every session you've ever been on and who you played with and even correct you when you don't know yourself." Having turned 45 the day before, he wants to get out on the road now more often so audiences can hear him "before they get too old to enjoy it." Look out for a hot blues tune where Cipollina turned his guitar into a lap steel by kicking his leg on top of the bass drum and brushing what looked like a white Bic lighter across the strings.



**RIDING THE AUSTRALIA II WAVE** — **Ex-Little River Band** lead singer/songwriter **Glenn Shorrock** was in town last week, not only to talk about his first solo album "Villain Of The Peace" but to gloat — in a friendly, sporting way — about his country's thrilling and historic victory in the America's Cup at Newport, Rhode Island. Shorrock was there not only to cheer his mates on, but to participate in an Australian documentary of the event for which he will narrate as well as write the incidental music and theme song. "It was such a week," beamed Shorrock, still in disbelief. "I'll never forget it in my life. I experienced every emotion: frustration, anger, disappointment, relief, joy, euphoria — it was such a fairy tale ending, especially for a movie!" Shorrock nearly missed the cliffhanging final race, since he had to fly back to Melbourne in the middle of the best-of-seven Cup to sing the national anthem for the country's football grand final. He was flying back to the U.S. on what would have been the final day, but luckily it had to be postponed due to lack of wind. "Everything just fell into place. The stars were definitely with me that week."

(continued on page 30)



# MERCHANDISING

## TOP 15 VIDEO GAMES

	Weeks On 10/8 Chart
1 Q-BERT Parker Brothers 5360	1 7
2 ENDURO Activision AX 026	2 18
3 CENTIPEDE Atari CX2676	3 29
4 JUNGLE HUNT Atari CX2688	4 11
5 BURGER TIME Intellivision 4549	5 12
6 POLE POSITION Atari CX 2694	7 7
7 MS. PAC-MAN Atari CX2675	6 31
8 DECATHLON Activision AZ030	9 7
9 ZAXXON Coleco 2435	10 46
10 RIVER RAID Activision AX020	8 40
11 MR. DO! Coleco 2622	13 2
12 ROBOT TANK Activision AX028	11 13
13 KEYSTONE KAPERS Activision AX025	12 22
14 PITFALL! Activision AX108	14 46
15 CRACK POTS Activision AX029	15 5

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 10/8 Chart
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1 33
2 LOOK SHARP! Joe Jackson (A&M SP-4919)	3 14
3 WHO'S NEXT The Who (MCA 3151)	4 14
4 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	2 25
5 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)	8 9
6 PIANO MAN Billy Joel (Columbia PC 32455)	5 11
7 PRETENDERS (Sire SRK 6083)	6 22
8 AJA Steely Dan (MCA 1006)	7 12
9 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	10 35
10 THE DOORS (Elektra EKS 74007)	9 36
11 WHO ARE YOU The Who (MCA 3050)	11 17
12 MORNING DANCE Spyro Gyra (MCA 9004)	13 8
13 LET THERE BE ROCK AC/DC (SD-36151)	14 11
14 TAPESTRY Carole King (Epic PE 34946)	12 61
15 WORKING CLASS DOG Rick Springfield (RCA AFL1-3697)	15 5

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 MOTELS             | 9 HUEY LEWIS & THE NEWS |
| 2 BIG COUNTRY        | 10 JIMMY BUFFETT        |
| 3 SPANDAU BALLET     | 11 DIO                  |
| 4 PAT BENATAR        | 12 JOHN DENVER          |
| 5 RAINBOW            | 13 S.O.S. BAND          |
| 6 KISS               | 14 MOTLEY CRUE          |
| 7 ALDO NOVA          | 15 LA CAGE AUX FOLLES   |
| 8 MANHATTAN TRANSFER |                         |

### NORTHEAST 1.

- 1 MOTELS
- 2 SPANDAU BALLET
- 3 BIG COUNTRY
- 4 LA CAGE AUX FOLLES
- 5 PAT BENATAR
- 6 CARLY SIMON
- 7 MANHATTAN TRANSFER
- 8 EDDIE & THE CRUISERS
- 9 RAINBOW
- 10 MIKE'S MURDER

### SOUTHEAST 2.

- 1 JIMMY BUFFETT
- 2 S.O.S. BAND
- 3 SPANDAU BALLET
- 4 PAT BENATAR
- 5 MOTELS
- 6 KISS
- 7 BIG COUNTRY
- 8 JOHN DENVER
- 9 ALDO NOVA
- 10 MANHATTAN TRANSFER

### BALTIMORE/ WASHINGTON 3.

- 1 MOTELS
- 2 SPANDAU BALLET
- 3 PAT BENATAR
- 4 PHILIP BAILEY
- 5 BIG COUNTRY
- 6 MANHATTAN TRANSFER
- 7 KISS
- 8 ALDO NOVA
- 9 DIO
- 10 JIMMY BUFFETT

### WEST 4.

- 1 MOTELS
- 2 MOTLEY CRUE
- 3 BIG COUNTRY
- 4 PAT BENATAR
- 5 SPANDAU BALLET
- 6 X
- 7 MANHATTAN TRANSFER
- 8 RAINBOW
- 9 HUEY LEWIS & THE NEWS
- 10 KISS

### MIDWEST 5.

- 1 BIG COUNTRY
- 2 KISS
- 3 MOTELS
- 4 SPANDAU BALLET
- 5 PAT BENATAR
- 6 ALDO NOVA
- 7 HUEY LEWIS & THE NEWS
- 8 S.O.S. BAND
- 9 RAINBOW
- 10 MANHATTAN TRANSFER

### NORTH CENTRAL 6.

- 1 SHEENA EASTON
- 2 HEART
- 3 MERLE HAGGARD
- 4 RAINBOW
- 5 BIG COUNTRY
- 6 ALDO NOVA
- 7 JUICE NEWTON
- 8 MOTELS
- 9 SPANDAU BALLET
- 10 JOHN DENVER

### DENVER/PHOENIX 7.

- 1 PAT BENATAR
- 2 BIG COUNTRY
- 3 MOTELS
- 4 ALDO NOVA
- 5 DIO
- 6 RAINBOW
- 7 HUEY LEWIS & THE NEWS
- 8 COMMODORES
- 9 JIMMY BUFFETT
- 10 SPANDAU BALLET

### SOUTH CENTRAL 8.

- 1 BIG COUNTRY
- 2 DIO
- 3 KISS
- 4 PAT BENATAR
- 5 SPANDAU BALLET
- 6 JOHN DENVER
- 7 MOTELS
- 8 MOTLEY CRUE
- 9 HUEY LEWIS & THE NEWS
- 10 RAINBOW



WHAT'S IN-STORE



**IN-STORE FETISH** — RCA recording artist Nona Hendryx (r) recently visited the Vinyl Fetish record store in Los Angeles while promoting her self-titled debut LP. Pictured with Hendryx is Henry Peck, co-owner of Vinyl Fetish.

**TALENT ON STAGE** — RCA recording artist Sylvia had her work cut out for her as she performed before the Record World/TSS managers at their annual convention in Uniondale, Long Island (Cash Box, Oct. 8). Her audience was politely attentive, but didn't seem very familiar with many of her country hits. But that didn't stop the lovely long-haired lass from winning them over with her pure soprano and engaging friendliness. Devoid of affectation, the Kokomo, Indiana native who came to Nashville straight out of high school looked fetching in a red dress with black fringe, punctuating verse endings with an adorably girlish giggle. Much of her material is in the form of bittersweet ballads like "Drifter" and "The Matador" and have such a fleeting quality that they almost vanished, due to a rather bland band backing. However, both Sylvia and group were able to whip the crowd up on her rockier new single "The Boy Gets Around," though it's doubtful that anyone in the crowd was as aware of it as she confidently assured them they were. But after having had to coax participation in the "Ole!" accompaniment to "The Matador," she found a lot of eager, unsolicited voices on her last song and avowed fave, Irving Berlin's "Always." That her set had enlarged her following at the chain was evidenced by the throng of management personnel who greeted her afterwards in RCA's hospitality suite.

**TEA TIME AT CRAZY EDDIE** — A Texas flood recently hit Crazy Eddie stores with a perfect summer promotion in support of Stevie Ray Vaughan's "Texas Flood" debut LP. Stores were provided with special Stevie Ray Vaughan thermos jugs, embossed cups, display kits, and jars of "Texas Tea" for use in in-store lemonade stand-type setups. Clerks wore "Ask me for a taste from the Texas Flood" buttons, and when asked, gave customers both a taste of tea and a taste from in-store play copies of the Vaughan album. Tom Lanzillotti, account service rep at CBS, claimed credit for the idea. "I thought about it on a hot day when I was taking inventories, and figured that it was a great way to beat the heat," says Lanzillotti, adding that it was also a great way to leave other developing artists "all wet."

**HAWAIIAN EYES** — RCA Records has launched a "Join Kenny Rogers in Hawaii" retail display contest in support of its Rogers debut LP "Eyes That See In The Dark." The contest is for all label merchandising staffers and runs through Dec. 12, with entries being judged on effectiveness and creativity. The first prize is a five-day trip for two to Hawaii, along with a backstage meeting with Rogers and a \$500 cash award. Five \$100 second prizes and five \$50 third prizes are also being awarded to help promote in-store dominance of the Rogers LP.

**ROLLING STONE IN-STORES** — Rolling Stone Records in Phoenix recently held a pair of successful artist in-store appearances, both in conjunction with station KUPD-FM. The store drew over 400 fans of Blackfoot when the group dropped by to sign autographs; one fan received a V.I.P. package including dinner with the band and a limo to their show at Compton Terrace, together with backstage passes. Almost 1000 people showed up to hang out with The Tubes and participate in a Capitol co-sponsored "Inside/Outside" contest. Customers registered to win dinner with the group for the "inside" portion of the giveaway, with a limo to the group's Compton Terrace performance filling up the "outside" part. The Tubes' in-store went so well that they missed sound check in order to sign autographs for all their fans.

**NAMM NOTES** — The National Assn. of Music Merchants (NAMM), in its 1983 Retail Music Products Industry Report, predicts a 9.9 percent increase in real volume growth for music stores by the end of 1983, with a 7.2 percent growth expected for 1984 when compared to the anticipated 1983 level. The 1983 Report also finds that over half of the firms in each of the four music store types — full-line, keyboard, band instrument, and combo/sound reinforcement — expect sales increases of between 5-25 percent. Last year, these stores expected flat or declining sales.

**GRAB GRAMAVISION** — Gramavision Records and its distributor PolyGram Records are mounting a marketing campaign to support catalog sales in conjunction with the release of "Re Source," a newly created compilation LP containing nearly 50 minutes of music from eight previously released Gramavision albums. Subtitled "Masters From Gramavision," the sampler lists at \$3.98, and follows the four-year-old label's range of jazz release from its pure jazz beginnings to new wave dance/fusion and afro-pop. Included are performances by Jamaaladeen Tacuma, Anthony Davis, James Newton, Bob Moses, Tony Dagradi, Harvie Swartz, Jay Hoggard, and Abdul Wadud. The purpose of the disc is to summarize the label's progression from its inception through its PolyGram pact earlier this year. The associated major market catalog campaign involves sale programs on catalog items together with tie-ins with new releases from Tacuma, Oliver Lake & Jump Up, and Pheeroan akLaff. Further marketing info can be obtained from the label's Diana Calthorpe at (212) 226-7057.

**CHAINED TO A TOWER** — In support of Dokken's "Breaking The Chains" LP, eight L.A.-area Tower Records outlets recently teamed with Elektra/Asylum, KMET Radio, and Bam magazine in giving away a Gibson Les Paul guitar which was chained to one of the Tower's walls. The grand prize winner received the key to the lock, while runners-up got a year's subscription to Bam and a Bam t-shirt. All winners also received a Dokken LP or tape.

jim bessman



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

Playlist

HEAVY

(Maximum Four Plays Per Day)

ARTIST	CLIP	LABEL
Motels	Suddenly Last Summer	Capitol
Herbie Hancock	Rockit	Columbia
Nell Young	Wonderin'	Geffen
Spandau Ballet	True	Chrysalis
Billy Joel	Uptown Girl	Columbia
Pat Benatar	Love Is A Battlefield	Chrysalis
Big Country	In A Big Country	Mercury
Genesis	Mama	Atlantic
Huey Lewis And The News	Heart And Soul	Chrysalis
David Bowie	Modern Love	EMI America
Heart	How Can I Refuse	Epic
Naked Eyes	Promises, Promises	EMI America
Quiet Riot	Cum On Feel The Noize	Pasha/CBS
Bonnie Tyler	Total Eclipse Of The Heart	Columbia
Asla	The Smile Has Left Your Eyes	Geffen
Moody Blues	Sitting Behind The Wheel	Threshold
Rainbow	Street Dreams	Polydor
Talking Heads	Burning Down The House	Geffen
Billy Idol	Dancing With Myself	Chrysalis
Def Leppard	Foolin'	Mercury
Kansas	Fight Fire With Fire	CBS
ZZ Top	Sharp Dressed Man	Warner Bros.
Robert Plant	Big Log	Es Paranza/Atlantic
Stray Cats	(She's) Sexy + 17	EMI America
The Flxx	One Thing Leads To Another	MCA
Loverboy	Queen Of The Broken Hearts	Columbia

MEDIUM

(Maximum Three Plays Per Day)

Saga	The Filler	Epic
Paul Kantner	Planet Earth	RCA
Kiss	Lick It Up	Mercury
Cheap Trick	I Can't Take It	Epic
Translator	"Un-Along"	415/Columbia
Aztec Camera	Oblivious	Sire
The Breaks	She Wants You	RCA
Joan Jett & The Blackhearts	Everyday People	Blackheart/MCA
Eurythmics	Love Is A Stranger	RCA
Peter Schilling	Major Tom	Elektra
The Kinks	Don't Forget To Dance	Arista
The Alarm	The Stand	I.R.S.
Helix	Heavy Metal Love	Capitol
JoBoxers	Just Got Lucky	RCA
Eric Martin Band	Sucker For A Pretty Face	Elektra
Michael Stanley Band	My Town	EMI America

LIGHT

(Maximum Two Plays Per Day)

Gang Of Four	Is It Love	Warner Bros.
George Faber	Hold On Forever	Sound Image
Carly Simon	You Know What To Do	Warner Bros.
Payola\$	Where Is The Love?	A&M
Zebra	Tell Me What You Want	Atlantic
Madonna	Burning Up	Sire
Three Dog Night	It's A Jungle	Stet
The Rads	You	EMI America
Mental As Anything	Brain, Brain	A&M/Oz
Howard Devoto	Rainy Season	I.R.S.
Dave Davies	Mean Disposition	Warner Bros.
The Units	Girl Like Me	Epic
Marl Wilson	Just What I've Always Wanted	London
Nils Lofgren	Across The Tracks	Backstreet/MCA
Rod Stewart	What Am I Gonna Do	Warner Bros.
Axe	Heat In The Street	Atco
Human League	Mirror Man	A&M
Tears For Fears	Pale Shelter	Mercury
Roman Holiday	Don't Try To Stop It	Jive/Arista
Tim Scott	Swear	Warner Bros.
Oingo Boingo	Nothing Bad Ever Happens To Me	A&M
Tim Finn	Made By Dad	Oz/A&M
Berlin	Masquerade	Geffen
Taxi	Gold And Chains	Fantasy
Nine Ways To Win	Close To You	Atlantic
Southside Johnny And The Jukes	Trash It Up	Mirage

ADDS

The Romantics	Talking In Your Sleep	Nemperor/CBS
John Cougar Mellencamp	Crumblin' Down	Riva/PolyGram
Culture Club	Church Of The Poison Mind	Epic
Stray Cats	I Won't Stand In Your Way	EMI America
Quarterflash	Take Another Picture	Geffen
Juluka	Scatterlings Of Africa	Warner Bros.
Kim Carnes	Invisible Hand	EMI America
Y & T	Mean Street	A&M
Elvis Brothers	Fire In The City	Epic
T-Bone Burnett	The Murder Weapon	Warner Bros.
Industry	State Of The Nation	Capitol
Dial M	Modern Day Love	D&D
The Beat	Dance, Dance	Jem
Eddie & The Cruisers	On The Dark Side	Scotti Bros./CBS

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



## Nashville Labels Carefully Enter Video Music Biz

by Kay Shaw with Anita M. Wilson

NASHVILLE — With the proliferation of outlets for country music video (as reported in last week's **Cash Box**) the call from Nashville labels for vehicles to show video product has been heard. Programs broadcast on everything from prime time network to local cable systems have jumped on the country music bandwagon, creating a new dilemma. The outlets are now calling for help, requesting product to fill their programs. But, while each of the labels have at least entered the world of video, most seem to have adopted (in varying degrees) a wait-and-see attitude towards the outlet in particular and the medium in general. And all are adamant in declaring they will not be doing video just for the sake of doing video — it will not, as the mountain was, be climbed because it is there.

Vocalizing that, Roy Wunsch, V.P. Marketing, CBS Records/Nashville, said: "I don't want to give the impression that we do not want to be a part of the video revolution, but we create videos when it makes sense for our music and our artists, and not necessarily when a new show goes on the air. Presumably, they've gone on the air because they've researched the marketplace and know there are enough videos. We haven't had any trouble supplying anyone."

Before committing to a video, Columbia and Epic (as do most labels), take several considerations into account, most importantly, the artists themselves. Some artists, says Wunsch, aren't ready for the medium, and would do well to wait for a higher level of sophistication and technique in their live presentations, or until they have a cut that would conceptually lend itself to video.

Most of the established artists on the

Columbia and Epic labels have done video, among them Rosanne Cash, Ricky Skaggs, Ray Charles, Willie Nelson and Merle Haggard. It was, in fact, the Willie and Merle video of "Pancho and Lefty" that began popping up on movie screens this summer. Said Wunsch, "I think we made new roads with the use of video that heretofore had not been attempted in the theater concept we did around the country. It's not the amount of people, because frankly, you don't reach very many. The magic there is the type of people, the demographics. If you place your video in the right movie, you reach an audience who may not ever have seen the video, and then you've accomplished something."

Like most of the label execs, Wunsch was reluctant to disclose specific costs, but estimated that one song with very good production could run anywhere between \$25,000 and \$60,000.

Costs and budget were a consideration brought up by Ewell Rousell, V.P. & Gen. Mgr.-Nashville, Warner Brothers. He pointed out that when making out 1983 budgets in 1982, the outlets now available were nonexistent, and labels were hesitant to commit a large amount of money to an as yet unproven medium. Still, Warner Bros. has done or is doing product on The Bellamy Brothers, Hank Williams, Jr., Crystal Gayle, Johnny Lee and The Osmond Brothers. In 1982, the only WB act to have video product was their crossover artist Eddie Rabbit, but, according to Rousell, in 1984 WB "plans to do a lot more, and will continue to do more." Calling video a natural for internal marketing and sales meetings, Rousell reported a project now in production on Crystal Gayle's new LP, "Cage The Songbird." A collage of songs and interview, the video will be shown to

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## High Court Takes Second Look At "Betamax" Case

(continued from page 7)

manufacturers are liable, he said. More than 50 million blank vid cassettes will be sold this year in comparison to 8 million pre-recorded video tapes.

Justices each posed different questions to Kroft and Dunlavey. Justice Sandra Day O'Connor inquired if the court needed to resolve the entire issue to get to the fair use problem. Justice William Rehnquist asked what harm is done by delay viewing. Kroft responded to the latter question, stating advertisers purchase a specific audience, and they don't necessarily know who the time-shift audience consists of.

Justice Stevens asked if the manufacturers of video recorders are liable for infringement of copyright, could Xerox also be implicated for the unauthorized use of its copying machines? He also asked whether home audio tape recordings should be considered in this case.

At one point, Chief Justice Warren Burger hinted the court may not want to deal with the controversy at all. "Could Congress deal with it?" he asked.

Dunlavey said, "Yes, but the courts could deal with this equally well, perhaps better."

Justice Thurgood Marshall was curious about enforcing a ruling which says that Americans are breaking the law by using video recording equipment.

"You think the homeowner is going to get rid of his machine? If so, dream on," Marshall stated to Kroft.

The electronics industry believes more

than nine million video recorders will be owned by Jan. 1 in this country, meaning that one out of 10 homes will have the machines. The sale of recorders is currently approximated at \$2 billion a year, and 40 million are expected to be sold by 1990.

"The Betamax case" began in 1976, one year after Sony's VCR made its debut on store's shelves in this country. Disney and Universal took the company to court, but a district court disagreed with their view that home video taping falls outside the fair-use standard. An appeals court reversed the decision in 1981, which Sony has appealed.

### 'Hip Hop' Movie In The Works

LOS ANGELES — *Beat Street*, a film exploring the break dancing/rap music subculture known as 'hip hop,' is currently going into production and will be released next spring by Orion pictures.

Produced by Harry Belafonte and David V. Picker, *Beat Street* will be filmed entirely in New York City and auditions are being held to find the "breakers" and "rappers" who will play the seven lead roles. The soundtrack will be produced by Arthur Baker, owner of the Streetwise label.

### For The Record

LOS ANGELES — Recording group Tierra was mistakenly identified with the Boardwalk label in a recent photo caption. While formerly with Boardwalk, Tierra now records for A.S.I. Records.

## TOP 30

## VIDEOCASSETTES

		Weeks On Chart	10/8	Chart			Weeks On Chart	10/8	Chart
1	<b>FLASHDANCE</b> Paramount Home Video 1454	1	4		16	<b>THE YEAR OF LIVING DANGEROUSLY</b> MGM/UA Home Video 00243	—	1	
2	<b>PORKY'S</b> CBS/Fox 1149	2	10		17	<b>THE KING OF COMEDY</b> RCA/Columbia Pictures Home Video 191200	16	3	
3	<b>48 HRS.</b> Paramount Home Video 1139	3	16		18	<b>THE BEASTMASTER</b> MGM/UA Home Video 00226	12	9	
4	<b>THE OUTSIDERS</b> Warner Home Video 11310	5	5		19	<b>TENDER MERCIES</b> Thorn/EMI 1640	—	1	
5	<b>BAD BOYS</b> Thorn/EMI 1633	4	5		20	<b>SOUTHERN COMFORT</b> Thorn EMI 3015	23	3	
6	<b>THE VERDICT</b> CBS/Fox 1188	6	13		21	<b>FINAL COUNTDOWN</b> Vestron V-4047	25	19	
7	<b>DOCTOR DETROIT</b> MCA Home Video 8001	9	3		22	<b>VALLEY GIRL</b> Vestron V-5016	22	3	
8	<b>THE MAN FROM SNOWY RIVER</b> CBS/Fox 1233	8	4		23	<b>MAD MAX</b> Vestron V-4030	14	13	
9	<b>HIGH ROAD TO CHINA</b> Warner Home Video 11309	7	16		24	<b>SAVANNAH SMILES</b> Embassy Home Entertainment 2058	21	13	
10	<b>FIRST BLOOD</b> Thorn/EMI 1573	11	22		25	<b>JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	24	67	
11	<b>SOPHIE'S CHOICE</b> CBS/Fox 9076	10	17		26	<b>FRANCES</b> Thorn EMI 1621	19	17	
12	<b>THE TOY</b> RCA/Columbia Pictures Home Video 10538	13	18		27	<b>BEST FRIENDS</b> Warner Home Video 11265	27	20	
13	<b>TABLE FOR FIVE</b> CBS/Fox 2043	17	4		28	<b>SPRING BREAK</b> RCA/Columbia Pictures Home Video 10513	—	1	
14	<b>STILL SMOKIN'</b> Paramount Home Video 2315	20	7		29	<b>SIX WEEKS</b> RCA/Columbia Pictures Home Video 91001	26	9	
15	<b>AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	15	33		30	<b>ROAD WARRIOR</b> Warner Home Video 11181	18	34	

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.

## Raiders Of The Lost Ark To Bow On Vid For \$39.95

(continued from page 7)

as information sessions on the marketing campaign to support retail sell-through of the product, are set to take place in 10 key cities: New York, Pittsburgh, Washington, D.C., Chicago, Houston, Dallas, Los Angeles, San Francisco and Seattle.

Retailers should receive P.O.P. items in mid-October, consisting of a poster, banner, tent card and selling sheet. Two weeks later, Paramount will send merchandising prepacks to its distributor network, each containing a lightbox styrene, mobile, postcards, and extra banners, posters and tent cards.

A number of consumer publications, such as *Newsweek*, *People*, *Playboy* and *Sports Illustrated*, will carry full-page color advertisements tagged with the headline, "The Treasured Gift." MTV, the USA Cable Network and ESPN are also scheduled to run spots promoting this new *Raiders* release.

An in-store "Indiana Jones Sweepstakes," for consumers, and a "Raiders Of The Lost Ark Window Display Contest," for retailers, are being launched next month. The Indiana Jones Sweepstakes will run from November through January. Five grand prize winners will be awarded an all expense paid three day, two night trip for two to Los Angeles for a special Hollywood screening of *Indiana Jones And The Temple Of Doom*.

Four video retailers will also have the chance to win the same grand prize by entering the Window Display Contest.

The *Raiders Of The Lost Ark* contest calls for dealers to use the innovative array of P.O.P. items they receive in window displays of their own design, which must be up for at least three weeks between Nov. 15 and Dec. 31. Besides the four grand prizes, 100 runner-ups each will receive two free tickets to local screenings of *Indiana Jones And The Temple Of Doom*.

### Gandhi 1000th CED Title

LOS ANGELES — Columbia Pictures' "Gandhi" has become the 1,000th title in the "CED" video disc library, according to Thomas G. Kuhn, division vice president, RCA VideoDisc Division. Other releases planned for October on CED discs include "Funny Girl," "The Boat," "Woodstock," and "The New Media Bible: The Gospel According to St. Luke, Vols. I and II."

RCA has shipped more than 6.5 million video disc albums under its own label since the system reached the marketplace.

### CBS/Fox To Bow Vids "Faerie Tale Theatre"

LOS ANGELES — CBS/Fox Video plans to release the first five "Faerie Tale Theatre" programs in November, tagged at \$39.98 suggested price for each videocassette. The releases will be accompanied by extensive advertising and merchandising programs, as well as color posters designed to be collectible items.

The company also says "War Games" and "Octopussy" are being released on CED and laser disc by year's end.





## Guenter Hensler PolyGram Patriarch

pany?

**Hensler:** We certainly will . . . soundtracks to me are good business. However, they should not really be given too much weight because I feel the meat of the business is in breaking artists and having continuity in every career. Soundtracks are a business in itself and if you take the right risks then you're O.K. if you have a limited downside and a very good upside, as we have proven here. You cannot expect a *Flashdance* or a *Staying Alive* every year, but then you may have a million or two million seller every year very possibly.

**Cash Box:** Do you think that the particular magic of *Staying Alive* and *Flashdance* was the way the movie and the music were so essentially a part of each other where one did not work without the other?

**Hensler:** The films were really about music and about dancing and you know the things are very closely connected and the music happened to be excellent and certainly a part of the success. Particularly in *Flashdance*, where the actors were unknown, the music and the dancing were really the things that made it happen. Originally we did not expect very big sales but when we heard the music and saw the film we became very optimistic.

**Cash Box:** What do you attribute the incredible success of Def Leppard to? How much of a role did the band's exposure on MTV have on sales and what is your relationship with MTV?

**Hensler:** At the time all the decisions were made, Def Leppard was a very conscious effort to develop as an artist. The previous records actually stopped at about 250,000 and then the video clip came on the previous record and it inched up to about 500,000. This was really the act that we were betting on so we sat with the MTV people and did a lot of things you do to set up promotions, and "Pyromania" has become a tremendous hit selling 4.5 million. Ironically, in the earlier days,

before I became president, we had a policy of not giving clips to MTV. The question had been bugging us for a long time. There was a feeling that we shouldn't; it would be like giving something away. There are good points to be made about that argument. For instance, why good clips that we pay a lot of money for should be given away for free and I'm not sure that this is the long term answer to it but I felt particularly at this time that the promotional benefits outweighed the other considerations. Certainly, Mr. Mellencamp wouldn't be what he is if it wasn't for MTV and the same is true for almost all the artists we have.

**Cash Box:** Going from one extreme to another, while Def Leppard has finally lived up to its potential, and has become a star attraction receiving regular exposure on MTV as well as selling well in retail stores and on tour, on the less glamorous side of PolyGram lies its bread and butter in its vast classical catalog which it has developed for a very long time. Could you discuss PolyGram's classical side and its innovations?

**Hensler:** In general it's not the most flashy business but it is a very important part. The labels Deutsche Grammophon, London and Philips run pretty much independently not only in terms of publicity but also in sales and the program distribution. In general the business has been fairly constant and stable and we plan, no matter what framework, to continue in that business. It's pretty much separate and doesn't depend as much on the charts. Sometimes you have hits like a Pavarotti phenomenon coming along but the essence of it is really selling the Top 50. These works seem to sell year after year and you don't have huge sales in any given area but after maybe ten or twenty years you are selling recordings that were done in the late '50s and still sell. Recently we've seen an emphasis on budget cassettes. There has been some apprehension in that it would take away

from the higher priced product, but we believe they are really in a sense different businesses. A lot of the recordings that have a low price are not recent recordings but some of the best recordings in the business. It's a good way to start and we've seen an explosion in these super budget tapes. It's a business that needs separate care and attention which is why we try to keep it pretty much separated from the pop business.

**Cash Box:** As more young people who are into pop get a little more sophisticated do you foresee them getting a fonder appreciation for classical music?

**Hensler:** There seems to be a breakdown of that kind of a barrier in terms of classical, high brow prejudices. Classical music is just enjoyable and that's the essence of it . . . who cares about all the nomenclature and everything that you're supposed to know? Just sit down and listen to it like any other kind of music. The attitude that the music is considered for sissies is really fading and I think that the records and budget cassettes will help in breaking down these barriers.

**Cash Box:** On the subject of cassettes, what do you think is in store for the cassette market in the next five years?

**Hensler:** I think the cassette is going to be tremendously important, probably more important than CDs and LPs combined, holding a 50 percent share of the market. It's very convenient and easy to carry. Obviously, the whole Walkman revolution has played a big role in actually getting into that position where Def Leppard has sold more than 60 percent in cassettes.

**Cash Box:** With respect to the Compact Discs, PolyGram has been instrumental in developing and marketing the new product. Do you predict the same success and market configuration in the future as in your cassette line?

**Hensler:** There is a tremendous excitement about the song carrier. It just happens to be a better mouse trap, not just sonically, but in terms of the handling and the variety of facilities. It also seems to be a very sexy article in the way it looks and the way it is presented. It's got a lot of publicity so people are really looking for them; the phenomenon here is in many ways the same as in Japan and Europe where people buy CDs even before they have a player. Why CDs may not be selling as quickly as they possibly could this year is that the big guns, in terms of advertising from the hardware people, have reserved themselves until next year partially because they felt it would really start next year with the software in the market. So this year we are selling everything we can. Although there will be substantial selection of all types of music, the initial stages will focus primarily on classical, after a brief period of time pop will be offered. Once the hardware people really get into it, it will be an extremely competitive market because there are 40 companies that have a license to manufacture and at least 20 that will actually be actively offering the players. So once they're really going into the market with enough software they'll be competing price-wise as well as with features and advertising. I think that software prices will be slower in coming down because it's a very complicated manufacturing process, almost like producing chips, the same kind of exactness and preciseness is needed in the manufacturing. I think it will take several years until we have mastered it enough to really produce it like cakes and it will take a little longer for the prices to come down. Eventually there's no reason why it shouldn't cost much more than today's records. I'm not a technology expert but I wouldn't be surprised that it would be in less than five years.

PolyGram Records Inc. president and chief operating officer Guenter Hensler is now enjoying one of the most successful years of his career judging from the chart achievements of Def Leppard, the soundtracks to *Flashdance* and *Staying Alive*, and his company's involvement with the Compact Disc (CD) rollout.

Named to his present position in November of 1981, Hensler has worked for PolyGram since 1968. The PolyGram Records exec began his career in the industry in 1958 when he served as a trainee at EMI's German Electrola label while working on his master's degree in business and economics at the University of Cologne. After serving for a short while as president of New York's Vox Productions, he joined PolyGram as Deutsche Grammophon's head of international exploitation in Hamburg and was later appointed assistant to the president of the newly created PolyGram Corp., where he was responsible for the acquisition of MGM and Mercury Records and the United Distributing Company. Returning to Hamburg as head of PolyGram's worldwide corporate planning department, he was later to be named deputy managing director of Metronome Musik GmbH, a PolyGram subsidiary. Hensler's successful assimilation of classical label London Records into PolyGram in 1979, so as to form PolyGram Classics, Inc., along with PolyGram's own classical labels Deutsche Grammophon and Philips, earned him the promotion to executive vice president of operations for the record company.

His current position of power allows him to implement the successful policies that have led to the label's growth and commercial success both in the pop and the classical areas and his working experience in both have led to the formulation of PolyGram's current philosophy. The following interview sheds light on the man behind the conglomerate.

**Cash Box:** How would you describe your company's position in terms of dealing with new talent as well as acts who have been with you for a while?

**Hensler:** When I came in, the prime emphasis was really to develop the artists who had had records on the label before. That paid off handsomely . . . We really wanted to put the emphasis on the artists we really believed in on the roster, then we cut the roster substantially.

**Cash Box:** How was the roster cut?

**Hensler:** We had somewhere around 250 artists and now we have around 80 artists and it's 20 up and 20 down. We're trying to have a very balanced roster, to have the successful stars here, then have the mid-career artists, if you wish, that we're just trying to push to the next level and then a limited number of artists that we are actually developing. Usually it takes several records until an artist breaks. That Big Country right out of the box kind of hit is a rarity. It takes that commitment from the company actually to go through two or three records where you don't make money or you lose substantially before succeeding. For example, The Call did minimal sales in the first album but we believe in that act and the last album did almost 100,000. We believe that the product is right and the next record could be a very big thing.

**Cash Box:** I know you have a commitment to soundtracks and they have done very well for you this summer. Why do you have such a strong commitment to soundtracks and what do you foresee as the role PolyGram Pictures will play in the future? Are you going to take a more active part in trying to get soundtrack deals for your com-



## AIRPLAY

**THE COPE DOPE** — With so many AOR's making the switch to CHR, more than a few dedicated rock jocks are concerned about the future of the format as well as their own reputations. **Marc Coppola** is one rock 'n' roller who recently lost his job due to **WPLJ**/New York's much-publicized format switch. "I've always been a rock 'n' roller," The Cope told *Airplay*, "and I wasn't happy to let a format change dictate my personality or tarnish my image." Although Coppola was fired and quickly replaced, he feels he's left on good terms with P.D. **Larry Berger**. "He understands my rep," Coppola explained. "I was hired for a reason that's no longer a part of the station mix." Coppola is busy with his acting interests, and is currently filming **The Cotton Club** in which he portrays famed jazz jock **Ted Husing** (*Airplay*, **Cash Box**, July 30). He's far from giving up on radio, however. "My first love is radio," Coppola reminded *Airplay*, "I've been doing it professionally since I was 15, long before I was in any films." He added seriously, "I'm just real concerned about the state of things now. If rock 'n' roll radio goes down, I'll go down with it." A few keen observers of the latest Big Apple scuttlebutt may have seen "Marc Coppola Rocks NY" signs surreptitiously stenciled on midtown city streets, but contrary to cynical gossip, they're the work of an anonymous fan club and not the product of a Cope-induced publicity campaign.



**THREE DOG LUNCH** — **K-EARTH 101's** noon-time show, "Lunch With Brian Beirne," was visited recently by the reformed Passport recording group **Three Dog Night**. The band was on hand to chart up their comeback disc, "It's A Jungle." Pictured at the station are (l-r): **Danny Hutton**, **Cory Wells**, both of the group; **Beirne**; and **Chuck Negron**, **Three Dog Night**.

**Burkhart**, a SMN stockholder and board member, will direct the new service. Tagged "Rock America," the format will be available 24 hours in hourly segments. SMN is aiming at the FM market and looks to hire six full-time jocks. . . . A new Kala Music service will also be available from the Michigan-based syndicator. The company will offer "Hot Country Hits," incorporating 50 of the hottest country singles along with market-preferred oldies from the past decade only.

**NAMES IN THE NEWS** — **Jim Wood**, program director of **KSAN-FM** and **KNEW-AM** as well as consultant to the Malrite chain, has been named Malrite's national program director for radio. Wood will operate programming out of his California base. Wood joined Malrite last year as program director of **KNEW-AM**. . . . **Velma Cato**, news director for the NBC Radio Network, has been named executive producer for news coverage of the 1984 Winter and Summer Olympics for both the NBC Net and The Source. . . . **David Kurman** named manager, programs for the CBS Radio Network. Kurman's been with the net since 1977, and is still the weekend news anchor for **WCBS-FM**/New York. . . . Joining the CBS web is **Michael O'Neal**, who assumes the post of vice president and controller for the CBS Radio Division. O'Neal moved from his controller position at the company's Television network. . . . **Donna Mowery-Hull** has been named to the newly created position of station information supervisor for **Torbet Radio**. Mowery-Hull had been a broadcast associate for **CBS Morning News**. . . . New general manager of **KPPL-FM** and **KLAK-AM**/Denver is **Jim Gregori**, who moved up from the general sales manager slot. Now in his 20th year in broadcasting, Gregori has been with the Malrite-owned stations since February 1980. . . . New Belo Broadcasting VP/Radio **Jay Hoker** has named **Gene Boivin** station manager for **KRQX-AM** and **KZEW-FM**/Dallas. Boivin had been general sales manager for **KZEW-FM**. In another Belo move, **Paul Jacobs** assumes the GSM post for **KRQX** and **KZEW**. He's upped from local sales manager for the two stations. Jacobs began his career in Detroit with **WNIC-AM&FM**. . . . Arbitron will be moving its San Francisco offices to the Alcoa Building at the start of the new year, and has installed **Marvin Korach** as new Western division manager. There will be a probable expansion in the S.F. sales staff. Korach will direct both the Los Angeles and the Bay area radio station sales staff from the new offices. . . . **Jim Carter** named general manager of recently-acquired Albimar Communications properties **KYNN-AM** and **KEZO-FM**/Omaha. Carter had been station manager of **KEZO-FM** for the past seven years. . . . **WCXI-AM&FM**/Detroit's advertising and promotion manager **Gregory Raab** has been upped to program manager. **R.T. Griffin** has joined the country station as music director. . . . **Jim Lowe**, program director and air personality for nostalgia formatted **WNEW-AM**/New York, was recently honored by the American Guild of Americans and Composers.

**HOT ROCKS ROLLS ON** — United Stations will present another edition of its first successful rock feature **Hot Rocks**, beginning the weekend of November 18. The schedule calls for a series of five hour-long artist profiles on successive weekends. Phase two of **Hot Rocks** will debut with **Culture Club**, then continue with **The Human League**, **Styx**, **The Flxx** and **Men At Work**.

**STATION STUFF** — New hits hotshot **WHTZ**/New York (ahem, Secaucus) is conducting an unprecedented promotion with **Billy Idol's** latest single "Dancing With Myself." (By the way, FYI, the version currently charging around Top 40 is the two-year-plus old take Idol recorded with his old band, **Generation X**. Insiders report there are seven known versions by Idol of that song. Forget the "Louie, Louie" weekend, how about a "Dancing With Myself" hour?) In a two-week station promotion via phone and mail, **WHTZ** will be giving away 24 copies of the Idol video. The clip will include the **Tobe** (*Poltergeist*, *Texas Chain-Saw Massacre*) **Hooper**-directed "Dancing" piece, as well as the "White Wedding" video. The video is not commercially available and the collector's item tag should generate a lot of interest, both on the streets and in the biz. Any thoughts? . . . Across town, **WPLJ** is conducting its second annual "Best Bartender Contest" in a month-long effort in the Tri-State area to raise money for the National Hemophilia Foundation. This year's event, sponsored by Guinness Harp Corporation, has more than tripled its number of registrants from last year. . . . **KNAC-FM**/Long Beach recently debuted a new program called **The National Science Fiction Radio Theater**. Recorded in a sixteen-track stereo studio, the show featured a seasoned repertory company in the tradition of radio drama. After a four-week test run, producers hope for national syndication. harry weinger

## Scher: No Contest To Antitrust Charge

**NEW YORK** — Lawyers for New Jersey concert promoter John Scher and his companies, Monarch Entertainment Bureau, Inc. and John Scher Presents, Inc., last week filed an application in U.S. District Court for the District of New Jersey for a plea of nolo contendere to an indictment last spring charging him and his companies with a territorial concert allocation agreement with co-defendant **Cedric Kushner** in violation of section 1 of the Sherman Act. Kushner also moved for consent to the no contest plea.

The Scher defendants plea motion was made to Judge John F. Gerry. Scher's attorney's submitted an inch-thick compilation of exhibits in support of the motion together with a 39-page explanatory brief. Contained in the exhibits were over 75 affidavits supporting Scher signed by major figures in the government and entertainment business as well as community leaders. Among these were U.S. Senator **Bill Bradley**, former CBS Records deputy president and chief operating officer **Dick Asher**, MCA Records Group president **Irving Azoff**, Frontier Booking International president **Ian Copeland**, Premier Talent Associates president **Frank Barsalona**, Asia manager **Brian Lane**, and **Willie Nelson**.

Several affidavits, including **Barsalona's**, were used by the attorneys to explain the concert promotion industry and their contention that an alleged agreement between the defendants put forth in a letter to Kushner from Scher dated Feb. 25, 1980 "did not have, and could not have had, any adverse effect upon the concert business." In that letter Scher stated his agreement that he and his firms would not produce concerts in several upstate New York markets in exchange for Kushner's agreement not to produce concerts in Rochester. The parties additionally agreed to help each other out in their respective markets in securing talent.

## Belo Radio Names Jay Hoker VP

**NEW YORK** — Belo Broadcasting Corporation of Dallas, Texas, has named **Jay Hoker** vice president of its radio division. Hoker, vice president and general manager of Belo-owned stations **KRQX-AM** and **KZEW-FM**/Dallas, replaces **Marty Greenberg**, who recently resigned the post (**Cash Box**, October 1, 1983).

**Ward Huey**, president and chief executive officer of Belo Broadcasting outlined Hoker's new corporate obligations. "Hoker will be responsible for the overall operations of **KRQX** and **KZEW** as well as **KOA-AM** and **KOAQ-FM** in Denver, Colorado," said Huey, "and he will also head up future development of Belo's Radio Division." Huey added, "Jay is an outstanding radio executive. His track record in our Dallas operations is excellent. We are most fortunate to have Jay on our corporate executive team."

Hoker also currently serves as vice president of the Affiliate Board of Directors for NBC Radio's Source network.

## CBS Radio Extends Sports B'cast Contracts

**NEW YORK** — CBS Radio Network will continue to broadcast 13 games in the National Football League schedule through the 1984-85 season, and has renewed its contracts with the NCAA and Major League Baseball. CBS will cover the NCAA's seven-game Championship Tournament and will continue to broadcast the All-Star Game, League Championships and the World Series through the next baseball season.



**WORKMAN'S COMPENSATION** — During a date in their North American tour, **Colin Hay**, (l) guitarist and vocalist for Australian band **Men At Work**, sustained a hand wound requiring some stitches, while **Martin Plaza**, guitarist for **Mental As Anything** which has been opening for **MAW**, sprained his ankle during the band's opening set.

## Summer Arbs

(continued from page 7)

5.4) and **KSFO** (3.2-4.2). They were two of very few such formatted stations that increased in the summer book. Market leader **KGO** stayed number one again, although they dipped 8.6-7.5.

News station **KYW** in Philadelphia (8.2-7.9) remained number one, but felt the heat from competitor **WCAU-AM**, which jumped 4.8-6.4. The latter's sister station, **WCAU-FM**, was up also. Their contemporary hits format increased, 5.5-6.3. Urban **WDAS-FM** regained its format leadership, 5.5-6.4, over the urban/Top 40 blend of **WUSL-FM** (6.5-5.9). **BM** outlet **WEAX** dropped, 7.3-5.5.

**WJR** crushed any thoughts of close competition in Detroit with an 8.8-14.6 leap. Beautiful music's **WJOL** (7.0-6.5) was the nearest to second place. Black station **WJLB** (4.7-6.2) overtook the format lead from **WDRQ**, which lost a half-point, 6.3-5.8.

Adult contemp station **WBZ** in Boston (9.8-7.0) lost its lead to **CBS-FM's** **WHTT**, which continued to climb, 6.9-8.1. The competing Top 40 station **WXKS-FM** scrambled into second with a strong 5.8-7.8 increase. Rocker **WBCN** ducked into third, 6.6-7.2, while A/C outlet **WHDH** dropped 8.6-6.9. **WCOZ** wsa down also, 4.8-3.4.

Top 40 was again the buzzword in Houston-Galveston as **KKBQ-FM** grabbed the market lead with a 5.3-7.6 leap. Urban **KMJQ** (6.9-7.2) was close, while **KSSR-FM** slipped from its previous number two slot, 7.3-5.8. Former number one **KODA**, a beautiful music station, dipped 7.5-7.0.

Urban contemporary remained strong in Washington, D.C., with **WKYS** up (10.4-10.7). Another black station, **WHUR**, enjoyed a 5.7-7.0 jump.

In other market highlights, beautiful music stayed on top in San Diego, as market leader **KJQY** was nearly even, 8.6-8.4. **KFMB**, an A/C outlet, was down a touch, 8.4-8.0, but held on to second place. Format competitor **KYXY** dropped two full points, 5.9-3.9. **KGB** (5.6-6.6) took the AOR lead from **XTRA-FM** (5.6-5.7).

While **WMMS** (8.2-8.9) was up in Cleveland, Top 40 station **WGCL** wiped out **The Buzzard's** long-time market stronghold with a 7.3-9.8 jump. Beautiful music station skyrocketed also, 7.2-9.4, no doubt grabbing audience away from **WQAL** (7.3-5.9). Urban outlet **WDMT** (5.2-3.6) lost its format claim to **WZAK** (4.5-5.2).



## Rock Photographers Meet To Discuss Growing Restrictions

by Jim Bessman

NEW YORK — In response to the increasing constraints placed upon rock photographers (*Cash Box*, Sept. 24), a group of primarily New York-based professional rock photographers met on Oct. 5 at the Sheraton Centre to discuss the issues involved and take action. After three hours of lively discussion, they unanimously agreed not to work the Oct. 8 Iron Maiden/Quiet Riot concert at Madison Square Garden unless Iron Maiden's demands for photo approval and their limit of photographing time to the first three songs were dropped.

At press time, a spokesman at Capitol Records said that three of the photographers would meet on Thursday evening, Oct. 9, to go over the differences. According to the spokesman, Iron Maiden's policy was to allow photographers access to the first three and last four songs; the spokesman added that the group had always been flexible in its approval policy.

Restrictions on concert photographers have become "the rule rather than the exception at major arena shows," according to Chuck Pulin, one of about a dozen photographers in attendance at the Sheraton meeting. The photographers were joined by four publicists and several writers and music journal publishers.

The publicists had been invited, according to Paul Natkin of Chicago's Photo Reserve Inc., because they provided "the best conduit for explaining our situation." He said the song-limit restrictions, photo approval demands, and signed agreements forbidding sale of photographs to more than one publication were making it extremely difficult for working photographers to make a living.

"It costs from \$100-\$200 to shoot a major concert," Natkin said, adding that the payment per magazine was in the \$50 range.

"Unless we sell in bulk we can't survive," agreed Lynn Goldsmith, who operates the Lynn Goldsmith Inc. agency. She added that photographer's payment schedules had not changed in ten years despite a three-fold cost increase, and also railed at the three-song limit.

"People keep calling us and asking for the shot which we weren't allowed to take," she said. "It's becoming an incredibly frustrating and unrewarding profession."

Most of the photographers blamed artists' management for setting the restrictions, and some even wondered if artists themselves were aware of their managers' policies. "Bands have no idea that managers are screwing them over right and left," said Natkin, in a representative comment. Natkin had covered the recent US Festival and compared the photographic policies of the Stray Cats, David Bowie, Judas Priest and Van Halen at the Festival. He said that Stray Cats didn't allow any photographers during their performance, that Bowie permitted only one or two, but that Judas Priest and Van Halen were completely open and agreeable, and in return benefitted from the best coverage.

Most of the photographers followed Natkin's reasoning that the freer an artist's policy, the better the exposure, which was all in the artist's interest. But Ira Robbins, publisher of Trousers Press, pointed out that many managers seem to feel that "they do us a big favor" in allowing their artists to be photographed. He also felt that when young, accessible acts reach Top 20 status, they tend to regard rock magazines as a "minor nuisance" and would much prefer to be in *People*.

Thus, the entire stature and value of rock photography and journalism was brought into question. "We have to change the little esteem given to rock photographers," declared Goldsmith, who described a grueling occupation in which the underpaid concert photographer lugs as much as \$2,000 worth of equipment through potential "riot" situations without understanding from artists, publicists, or managers.

The publicists present attempted to bridge the gap between the photographer and artist side. "I feel really torn," said Ellen Zeo Golden of The Howard Bloom Organization. "I talk to both the bands and photographers. I've worked with Kiss and they need photos all the time, but another of my acts is very concerned with his image and reputation and worries about being associated with a certain kind of publication."

Golden also suggested that many artists found photographers distracting to them and their fans. She said that Michael Been of the Call "genuinely doesn't like having cameras around since to him, the show is everything and it's a distraction." She added that Kiss has a three-song policy, but that it was a safety precaution due to the group's pyrotechnics.

"The guys in Kansas never thought they looked good," said Lois Marino, an ex-Epic publicist who runs S&M Public Relations with Ricki Sellner, also formerly of Epic. "People don't like bad pictures that kill their egos. The more insecure they are, the harder they make it for you to get photos."

Chuck Pulin felt, however, that getting your picture taken comes with the territory. "Are we dealing with a bunch of babies?" he asked.

Natkin and several others said that by allowing the photographer free rein it could ensure mutually beneficial quality shots. "It's time to take a stand at Quiet Riot," he said at the end of the meeting, at which he was promptly reminded by that group's publicist that the three-song policy was that of Iron Maiden. The photographers agreed that Iron Maiden should then be given the opportunity to show their commitment to rock 'n roll by discarding their limitations.

Lynn Goldsmith then asked that the consumer music magazines that were represented donate a full page to the photographers in which to present their situations and "educate" managers on the costs and problems that they face. Other suggestions made at the meeting's end concluded the forming of a trade group and educating each other as to the legal rights of concert photographers, a topic which was discussed earlier without clear-cut understanding.

### Miles Tribute Set

LOS ANGELES — A tribute to Miles Davis, entitled "Miles Ahead: A Tribute to an American Music Legend," is slated for Nov. 6 at the Radio City Music Hall in New York City. Stars such as Quincy Jones, Peabo Bryson, The Whispers, Grover Washington Jr., Sammy Davis Jr., George Benson, Shalamar, Bill Cosby, the Miles Davis Alumni Orchestra with Herbie Hancock and Max Roach, Davis himself and Cicely Tyson are tentatively scheduled to be a part of the event.

Each ticket costs \$200, with proceeds going towards fostering the careers and progress of blacks in music through Black Music Association projects in the creative and business arenas of the music industry, and through the Miles Davis Scholarship fund. For more information, call (212) 977-4182.

## TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	10/8		10/8
<b>1</b> <b>INDIVIDUAL CHOICE</b> JEAN-LUC PONTY (Atlantic 7 80098-1)	2	8	
<b>2</b> <b>CITY KIDS</b> SPYRO GYRA (MCA 5421)	3	12	
<b>3</b> <b>IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1)	1	18	
<b>4</b> <b>TRAVELS</b> PAT METHENY GROUP (ECM 23791-1)	4	18	
<b>5</b> <b>THINK OF ONE . . .</b> WYNTON MARSALIS (Columbia FC 38641)	5	16	
<b>6</b> <b>FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	7	7	
<b>7</b> <b>INVITATION</b> JACO PASTORIUS (Warner Bros. 9 23876-1)	9	7	
<b>8</b> <b>MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	8	12	
<b>9</b> <b>JARREAU</b> (Standards, Vol. 1) KEITH JARRETT (ECM 23793-1)	15	4	
<b>10</b> <b>STANDARDS, VOL. 1</b> KEITH JARRETT (ECM 23793-1)	15	4	
<b>11</b> <b>FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	16	2	
<b>12</b> <b>THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	12	10	
<b>13</b> <b>LES FLEURS</b> RAMSEY LEWIS (Columbia FC 38787)	13	16	
<b>14</b> <b>ISLAND BREEZE</b> ERIC GALE (Musician/Elektra 9 60198-1)	17	9	
<b>15</b> <b>LOW RIDE</b> EARL KLUGH (Capitol ST-12253)	6	25	
<b>16</b> <b>BLOW YOUR OWN HORN</b> HERB ALPERT (A&M SP-4949)	19	3	
<b>17</b> <b>FRIENDS</b> LARRY CARLTON (Warner Bros. 9 23834-1)	14	16	
<b>18</b> <b>PASSION, GRACE &amp; FIRE</b> JOHN McLAUGHLIN, AL DI MEOLA, PACO DeLUCCIA (Columbia FC 38645)	11	14	
<b>19</b> <b>AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	18	27	
<b>20</b> <b>AN EVENING WITH WINDHAM HILL LIVE</b> VARIOUS ARTISTS (Windham Hill/A&M WH-1026)	23	2	
<b>21</b> <b>DREAM OF TOMORROW</b> LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	21	29	
<b>22</b> <b>SHADOWDANCE</b> SHADOWFAX (Windham Hill/A&M WH-1029)	25	2	
<b>23</b> <b>SOARING</b> FREE FLIGHT (Palo Alto PA 8050-N)	24	8	
<b>24</b> <b>MIRAGE A TROIS</b> THE YELLOWJACKETS (Warner Bros. 9 23813-1)	20	22	
<b>25</b> <b>JOURNEY TO A RAINBOW</b> CHUCK MANGIONE (Columbia FC 38686)	27	18	
<b>26</b> <b>STAR PEOPLE</b> MILES DAVIS (Columbia FC 38657)	29	22	
<b>27</b> <b>THE GENIE</b> THEMES & VARIATIONS FROM THE TV SERIES "TAXI" BOB JAMES (Columbia FC 38678)	22	25	
<b>28</b> <b>PLUG IT</b> OLIVER LAKE & JUMP IT (Gramavision/PolyGram GR 8206)	28	2	
<b>29</b> <b>THE HUNTER</b> JOE SAMPLE (MCA 5397)	30	27	
<b>30</b> <b>DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	26	44	

## ON JAZZ

**RECORDS RECORDS RECORDS** — The boys over at PolyGram Special Imports have been busy. We note an impressive stack of new titles, most of them on Black Saint and Soul Note. (If we didn't know any better we'd be ready to swear that Milan is around the corner from Hudson Street.) Of primary interest are a number of large group recordings. "Colours" by Sam Rivers Winds Of Manhattan marks the first release from the tenor saxophonist and loft trendsetter in quite a long time. A prolific writer who once told us that he had enough unrecorded big band music to rent a theater and perform a different program of new music every week for an entire year, Rivers spotlights several unique compositions composed for an 11-piece woodwind band. "Murray's Steps" is the third album by the David Murray Octet, undeniably one of the hottest bands on the scene, bar none. This edition features Henry Threadgill on alto and flute, Bobby Bradford on trumpet, Buton Morris on cornet, Wilbur Morris on bass, Craig Harris on trombone, Curtis Clark on piano, and Steve McCall on percussion. Retailers are advised to stock up on this one as a rave piece on saxophonist Murray in the most recent edition of *Vanity Fair* should bring in the egghead business. "Live In An American Time Spiral" by the George Russell New York Band features some of the Lydian guru's most recent compositions, handled by an outstanding band including trumpeter Stanton Davis, trombonists Ray Anderson and Earl McIntyre, guitarist Jerome Harris, bassist Ron McClure, drummer Victor Lewis and pianists Jack Reilly and Mark Soskin. "Rejoicing With The Light" by the Mihal Richard Abrams Orchestra once again finds the pianist examining the roots of the jazz tradition. Before leaving the large group recordings, we'd just like to point out that a couple of people are really getting around: trombonist Harris is on both the Murray and Abrams discs; saxophonist Marty Ehrlich is on the Abrams and Russell albums; and saxophonist Patience Higgins is on the Rivers and Abrams records. . . . Once again, solo piano comes in for a fair share of attention from PSI. New titles are "Bluesline" by the incredible (no foolin') Martial Solal, and via the pyrotechnic Boran Bergman's "A New Frontier." Also out on Soul Note is "Gentleman's Agreement" by the George Adams/Danle Richmond group featuring Jimmy Knepper. Completing the Black Saint releases are "Angebras" by bassist Marcello Mells with Don Pullen, Don Moye, and saxophonist Sandro Satta; and "Give And Take" by the John Lindberg Trio, which features the bassist with trombonist George Lewis and drummer Barry Altschul. . . . We should also add two other PSI items: the firm is now handling the French Owl label, and has released the album "Oracle's Destiny" by French pianist Michel Petrucciani, whom many will recognize from Charles Lloyd's recent album on Elektra/Musician; "The Meeting" by Chick Corea and classical pianist Fredrich Gulda is an album of improvised piano duets. The disc is on the Dutch Philips label.

**STILL MORE RECORDS** — The Fantasy group has three outstanding "new" double albums out. "Time Remembered" by the Bill Evans Trio on Milestone combines eight previously unreleased tracks from a live recording with another eight from the same date previously available as "Bill Evans Trio at Shelly's Manne-Hole" on Riverside. From Presitge come two volumes of "The Jazz Trumpet," and the four discs that collec-

(continued on page 30)



## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	
1 <b>JESUS I LOVE CALLING YOUR NAME</b> SHIRLEY CAESAR (Myrrh MSB-6721) Open	10/8	16
2 <b>FEEL THE SPIRIT</b> THE WILLIAMS BROTHERS (Myrrh MSB-6745) Open	2	7
3 <b>YOU BROUGHT THE SUNSHINE</b> THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	3	49
4 <b>PEACE BE STILL</b> VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	4	27
5 <b>I'LL RISE AGAIN</b> AL GREEN (Myrrh MSB-6747) Open	5	6
6 <b>HEAR MY VOICE</b> RANCE ALLEN GROUP (Myrrh 6737) Open	6	16
7 <b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	7	28
8 <b>ROUGH SIDE OF THE MOUNTAIN</b> F.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	8	22
9 <b>UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	9	5
10 <b>LONG TIME COMING</b> WINANS (Light 5826) Open	13	2
11 <b>LEAD ME</b> THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	10	25
12 <b>PRAYER AND FAITH</b> KEITH PRINGLE AND THE PENTECOSTAL COMMUNITY CHOIR (Savoy SL-14719) Open	11	5
13 <b>THE JOY OF THE LORD IS MY STRENGTH</b> DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-18008) "Pass Me Not"	12	39
14 <b>DETERMINED</b> TRUMAINE HAWKINS (Light - 5821) "I'm Determined"	—	1
15 <b>WORDS CAN'T EXPRESS</b> NICOLAS (Message Records MGN/1002) "The Closer I Get"	—	1

### Inspirational

	Weeks On Chart	
1 <b>WALL OF GLASS</b> RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	2	13
2 <b>MICHAEL W. SMITH PROJECT</b> (Reunion RRA0002) "Great Is The Lord"	3	18
3 <b>MORE THAN WONDERFUL</b> SANDI PATTI (Impact R 3818) Title Cut	1	17
4 <b>MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	4	39
5 <b>AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) Open	5	74
6 <b>COUNT THE COST</b> DAVID MEECE (Myrrh MSB-6744) Open	6	10
7 <b>LEGACY</b> BENNY HESTER (Myrrh MSB-6704) Open	7	9
8 <b>LEGACY</b> MICHAEL CARD (Milk & Honey MH01045) Open	9	6
9 <b>I PUT AWAY MY IDOLS</b> DION (Dayspring DST 4109) "Day Of The Lord"	10	23
10 <b>PASSIN' THE FAITH ALONG</b> THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	8	17
11 <b>I ONLY WANT TO SEE YOU THERE</b> KEITH GREEN (Sparrow SPR-1066) Open	12	5
12 <b>MORE</b> MYLON LEFEVRE & BROKEN HEART (Myrrh MSB 6753) Open	13	6
13 <b>PRESS ON</b> JOE ENGLISH (Myrrh/Word MSB-6750) "Stop"	14	3
14 <b>SIDE BY SIDE</b> IMPERIALS (Dayspring/Word 7014112015) "Wait Upon The Lord"	15	2
15 <b>LIVE EXPERIENCE</b> LEON PATILLO (Myrrh MSB-6728) Open	11	5

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.



**MOUSERCISE EARNS GOLD** — Songwriters Beverly Bremers and Dennis Melonas were recently awarded a gold album for "Mousercise" at the offices of Disney publishing and record executives in their Burbank studios. Pictured here at Disney's Burbank Studios are (l-r): Tom Bocci, president, Disney Music Publishing; Melonas, Bremers, and Gary Krisel, president, Disneyland Records.

## Gospel America Radio Bows

by Laura Lee

NASHVILLE — Religious broadcasting has long lived under the shadow of a bad reputation because of shabby production screaming preachers, and overall unprofessionalism. 21st Century Broadcasting is announcing the debut of a unique new radio show, "GospelAmerica."

The idea behind "GospelAmerica" is to present a weekly show that has entertainment value as well as satisfying the demand for religious broadcasting. This is achieved by combining the biggest names in Gospel music with the best of Adult Contemporary and Country. "Going into this I've taken a challenge to go into an industry that is looking for three things... they want to improve record sales, they want to improve their exposure on radio stations other than just gospel and christian and they want to improve their personal attendance figures when they perform," said Gerard Ferri, President of 21st Century Broadcasting.

Unlike most religious broadcasting, "GospelAmerica" has no preaching or pleas for money. The concentration is placed on making "GospelAmerica" a quality, professional, gospel-oriented music show hosted by Jon Rivers and Tom Dooley.

Jon Rivers is the host of Power-Line, a show which has been heard worldwide on over 1600 stations for nine years. He is also the program director and has an afternoon show on KLIF, Dallas/Fort Worth. Also at KLIF, Tom Dooley is the voice of the Billy Graham Evangelistic Association, and for three years hosted and produced the syndicated Adult Contemporary Countdown.

"GospelAmerica" will be available to radio stations of every format for a 25¢ weekly fee. The show will consist of three 47-minute hours that may be played together or can stand alone.

Each week there will be a countdown, album reviews, critiques, interviews, and a calendar of events. Musically, the show will feature talent such as Amy Grant, Imperials, Dallas Holm, BJ Thomas, Elvis Presley, Willie Nelson, and Barbara Mandrell. "It'll move you. It'll be fast-paced and it'll be like listening to something that you'd listen to and enjoy, but it's got a content that's different," said Ferri.

Ferri also has plans for a television show for this spring which will be a sequel to "GospelAmerica."

"Gospel artists who are good can feel the overwhelming attendance figures through this show, can feel the overwhelming spread and variety of listenership which they've been looking for," Ferri stated.

## Carpenters Get Star On Hollywood "Walk"

LOS ANGELES — The Carpenters will be honored with a star on the Hollywood Walk of Fame Oct. 12 in a ceremony sponsored by the Hollywood Chamber of Commerce. The 1,769th star is located between those previously dedicated to Jon Hall and Glenn Ford.

One of the most successful brother/sister singing duos, Richard and Karen Carpenter had been recording their "Voice of the Heart" LP until Karen's death last Feb. 4. Worldwide, The Carpenters have sold 65 million records since their debut album "Ticket To Ride."

In total, they recorded 11 albums, won three Grammy awards and numerous Grammy nominations. After Karen's death, Richard returned to the recording studio to complete "Voice of the Heart." He plans to continue his career songwriting, arranging and producing.



**TRULY SPACED OUT** — Guion S. Bluford, Jr. (l), the first black American to fly in space, recently met Motown recording artist Lionel Richie at the NBC studios in Burbank. Richie was there to tape an appearance on *The Tonight Show*, while Bluford, mission specialist on a recent space shuttle flight, was in a nearby studio taping a Bob Hope special.



**HO-HO-HO** — Word Records representatives gathered recently to announce Amy Grant's "A Christmas Album." Scheduled for October release, the LP will consist of several traditional Christmas songs and new songs written specifically for this project. Pictured (l-r): are Dan Harrell (Santa Claus), Blanton/Harrell Productions; Roland Lundy, V.P. Sales, Word Distribution; Dan Johnson, V.P., Marketing and A&R, Word Records and Music; Stan Moser, Exec. V.P. Word Records and Music; and Lynn Nichols, Director of Marketing, Word Records.



# CASHBOX

October 15, 1983

NEWSPAPER

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# COUNTRY MUSIC 1983







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*—Ronnie Milsap*

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American Society of Composers, Authors & Publishers



THE WHITE HOUSE  
WASHINGTON

COUNTRY MUSIC MONTH, 1983

It is with great pride that I join in the observance of October as "Country Music Month."

Country music is uniquely American. It captures the spirit of optimism of our people and reflects the belief that an American can accomplish whatever he can dream. Every song is meant to convey a meaning whether humorous or sad. No one who listens to country music is left untouched by its thoughtful lyrics and memorable melodies.

This music is a part of our country's heritage, and its roots go back to the earliest days. As an oral history of America, it describes the way we think and feel as well as our personal joys and sorrows. It tells of the men and women who built this nation and made it the greatest land on earth.

It is fitting that country music be recognized in this way so the citizens of the United States can become more aware of the treasure it is for all the world. I commend the writers, the performers, and all who are involved in producing this unique art form.

Nancy and I are two big fans of country music, and we hope it will continue to be a source of entertainment for many years to come.

*Ronald Reagan*

## Famous/Ensign Music Publishing Companies

A Division of Paramount Pictures Corp.

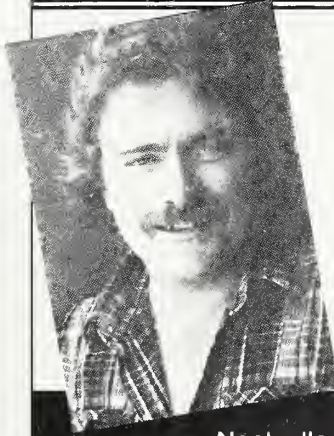


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## Past Cash Box Award Winners (Singles)

YEAR	MALE	FEMALE	GROUP	DUO	NEW MALE	NEW FEMALE
1982	Conway Twitty	Rosanne Cash	Alabama	Bellamy Brothers	Ricky Skaggs	Kippi Brannon
1981	Ronnie Milsap	Dolly Parton	Alabama	Frizzell & West	Earl Thomas Conley	Terri Gibbs
1980	Ronnie Milsap	Crystal Gayle	Oak Ridge Boys	Bellamy Brothers	Johnny Lee	Rosanne Cash
1979	Ronnie Milsap	Barbara Mandrell	Oak Ridge Boys	Kenny Rogers & Dottie West	Razzy Bailey	Jennifer Warnes
1978	Waylon Jennings/ Willie Nelson (tie)	Crystal Gayle	Oak Ridge Boys	Waylon & Willie	Ronnie McDowell	Zella Lehr
1977	Waylon Jennings	Loretta Lynn	Statler Brothers	Conway Twitty & Loretta Lynn	Gene Watson	Dottsy
1976	Charley Pride/ Ronnie Milsap (tie)	Tanya Tucker	Statler Brothers	Porter Wagoner & Dolly Parton	Tom Bresh	Joni Lee
1975	Conway Twitty	Dolly Parton	Statler Brothers	Porter Wagoner & Dolly Parton	Freddy Fender	Jessi Colter
1974	Charlie Rich	Donna Fargo/ Tanya Tucker (tie)	Statler Brothers	Mel Tillis & Sherry Bryce	Dick Feller	Marilyn Sellers
1973	Merle Haggard	Lynn Anderson	Statler Brothers	George Jones & Tammy Wynette/ Conway Twitty & Loretta Lynn (tie)	Johnny Rodriguez	Marie Osmond
1972	Charley Pride	Lynn Anderson	Statler Brothers	Porter Wagoner & Dolly Parton/ Tammy Wynette & George Jones (tie)	Red Simpson	Donna Fargo
1971	Charley Pride	Tammy Wynette	Statler Brothers	Loretta Lynn & Conway Twitty	Billy "Crash" Craddock	Susan Raye
1970	Johnny Cash	Tammy Wynette	Tompall & The Glaser Brothers	Porter Wagoner & Dolly Parton	Anthony Armstrong Jones	Connie Eaton
1969	Glen Campbell	Tammy Wynette	The Glaser Brothers	The Wilburn Brothers	John Wesley Ryles	Billie Jo Spears
1968	Buck Owens	Loretta Lynn/ Tammy Wynette (tie)	The Hardin Trio	The Wilburn Brothers	Glen Campbell	Dolly Parton
1967	Buck Owens	Loretta Lynn	The Browns	The Wilburn Brothers	Jack Greene	Lynn Anderson
1966	Buck Owens	Connie Smith	The Browns	The Wilburn Brothers	Waylon Jennings	Jeannie Seally
1965	Buck Owens	Loretta Lynn	The Browns	The Wilburn Brothers	Dick Curless	Connie Smith
1964	Buck Owens	Loretta Lynn	The Browns	Lester Flatt & Earl Scruggs	Hank Williams, Jr.	Norma Jean
1963	George Jones	Patsy Kline	The Louvin Brothers	Lester Flatt & Earl Scruggs	Ernest Ashworth	Melba Montgomery
1962	George Jones	Kitty Wells/ Patsy Kline (tie)	The Louvin Brothers	The Wilburn Brothers	Claude King	Loretta Lynn
1961	Webb Pierce	Kitty Wells	The Browns	Owens & Maddox	Buck Owens	Jan Howard
1960	Jim Reeves/ Ray Price (tie)	Kitty Wells	The Browns	The Wilburn Brothers	Buck Owens	Jan Howard
1959	Johnny Cash/ Ray Price (tie)	Kitty Wells	The Browns	The Everly Brothers	Stonewall Jackson	Margie Bowes
1958	Johnny Cash	Kitty Wells	The Browns	The Everly Brothers	Don Gibson	Skeeter Davis
1957	Elvis Presley	Kitty Wells	The Browns	Johnny & Jack	Bobby Helms	Patsy Kline
1956	Elvis Presley	Kitty Wells	The Louvin Brothers	Johnny & Jack	Johnny Cash	Wanda Jackson
1955	Webb Pierce	Kitty Wells	The Carlisles	Johnny & Jack	Elvis Presley	Rita Robbins
1954	Webb Pierce	Kitty Wells	Pee Wee King's Band	Jim Ed Brown & Maxine Brown	Tommy Collins	Ginny Wright

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First American extends a cordial invitation to call on our Fifteen Music Square West office at your convenience. Whether or not you're presently a First American customer, we think you'll discover a financial convenience and professionalism which gives you the special attention you deserve.



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15 Music Square West

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ALABAMA



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RECORD COMPANY**

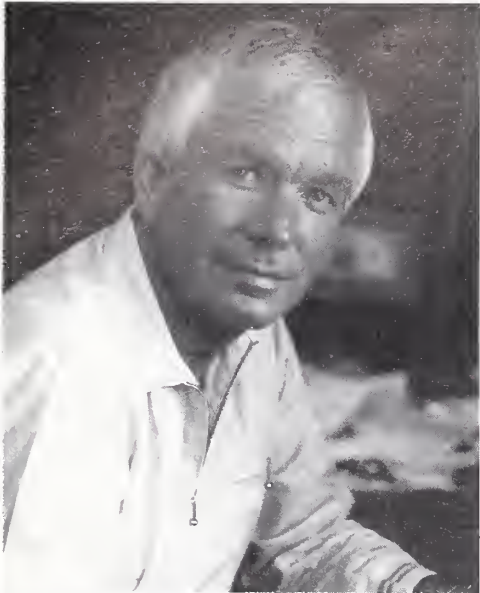
1. MDJ
2. Nobel Vision
3. Permlan
4. AMI
5. Stargem

**COMPOSER**

1. Rhonda J. Fleming/Dennis Morgan
2. Ronnie Rogers
3. Sammy Johns
4. Jeff Crossan
5. Jeff Silbar/Larry Henry

**MANAGER**

1. Dale Morris
2. Chip Peay
3. Irby Mandrell
4. Randy Jackson
5. Dave Roberts



# COUNTRY AWARDS



**COMPOSER/PERFORMER**

1. Earl Thomas Conley
2. Merle Haggard
3. Lee Greenwood
4. Ed Bruce
5. Leona Williams

**PRODUCER**

1. Tom Collins
2. Harold Shedd
3. Willie Nelson
4. Buddy Killen
5. Billy Sherrall

**NEW RECORD COMPANY**

1. Nobel Vision
2. Permlan
3. Team
4. EMH
5. Atlantic America



**PUBLISHING COMPANY**

1. Welk Group
2. Tree Group
3. Bluemoon
4. Shadetree
5. Combine Group
6. DebDave/Briarpatch
7. Warner-Tamerlane
8. Collins
9. Old Friends
10. Sister John

**BOOKING AGENT**

1. Dick Blake
2. Lavender Agency
3. Keith Fowler Prod.
4. Halsey Company
5. Chardon

**SUSTAINING ARTIST**

1. B.J. Thomas
2. Tom Jones
3. Glen Campbell
4. Ray Charles
5. Dean Martin



**PRODUCER OF THE YEAR**

*For those who write,  
For those who sing,  
For those who play...*

*My sincere thanks,  
Tom*





#### MALE VOCALIST

1. Ricky Skaggs — Epic
2. Charley Pride — RCA
3. George Strait — MCA
4. John Conlee — MCA
5. Earl Thomas Conley — RCA
6. Don Williams — MCA
7. Conway Twitty — Warner Bros.
8. Willie Nelson — Columbia
9. Ronnie Milsap — RCA
10. Mickey Gilley — Epic

#### FEMALE VOCALIST

1. Janie Fricke — Columbia
2. Crystal Gayle — Warner Bros.
3. Sylvia — RCA
4. Shelly West — Warner Bros.
5. Barbara Mandrell — MCA
6. Dolly Parton — RCA
7. Anne Murray — Capitol
8. Lacy J. Dalton — Columbia
9. Charly McClain — Epic
10. Juice Newton — Capitol

# COUNTRY SINGLES AWARDS

#### NEW MALE VOCALIST

1. Jim Glaser — Nobel Vision
2. Michael Murphy — Liberty
3. Dan Seals — Liberty
4. Wayne Carson — EMH
5. Mark Gray — Columbia

#### NEW FEMALE VOCALIST

1. Gus Hardin — RCA
2. Lane Brody — Liberty
3. Karen Brooks — Warner Bros.
4. Delia Bell — Warner Bros.
5. Sissy Spacek — Atlantic America

#### VOCAL GROUP

1. Alabama — RCA
2. Oak Ridge Boys — MCA
3. Statler Brothers — Mercury/Polygram
4. Larry Gatlin & The Gatlin Brothers — Columbia
5. The Whites — Warner Bros.

#### NEW VOCAL DUET

1. Charly McClain/Mickey Gilley — Epic
2. Dolly Parton/Willie Nelson — Monument/Columbia
3. Waylon Jennings/Jerry Reed — RCA
4. Bobby Bare/Lacy J. Dalton — Columbia
5. James & Michael Younger — MCA

#### VOCAL DUET

1. Merle Haggard/Willie Nelson — Epic/Columbia
2. Merle Haggard/George Jones — Epic
3. Kenny Rogers/Sheena Easton — Liberty
4. T.G. Sheppard/Karen Brooks — Warner Bros.
5. Eddie Rabbitt/Crystal Gayle — Warner Bros.

#### NEW VOCAL GROUP

1. The Whites — Warner Bros.
2. Atlanta — MDJ
3. Nitty Gritty Dirt Band — Liberty
4. Bandana — Warner Bros.
5. Chantilly — F&L



# SYLVIA

## THANKS FOR HELPING THE GIRL GET AROUND!

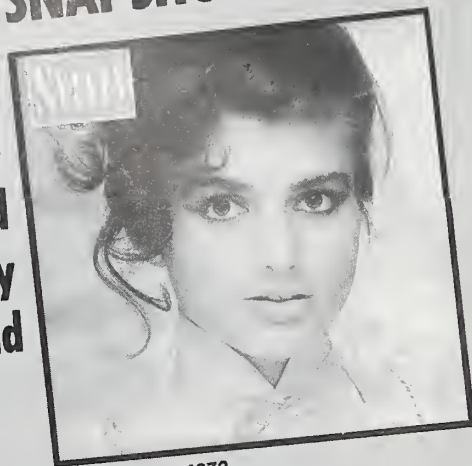


**CASHBOX & BILLBOARD**

**Female Album Artist of the Year**

**SNAPSHOT**

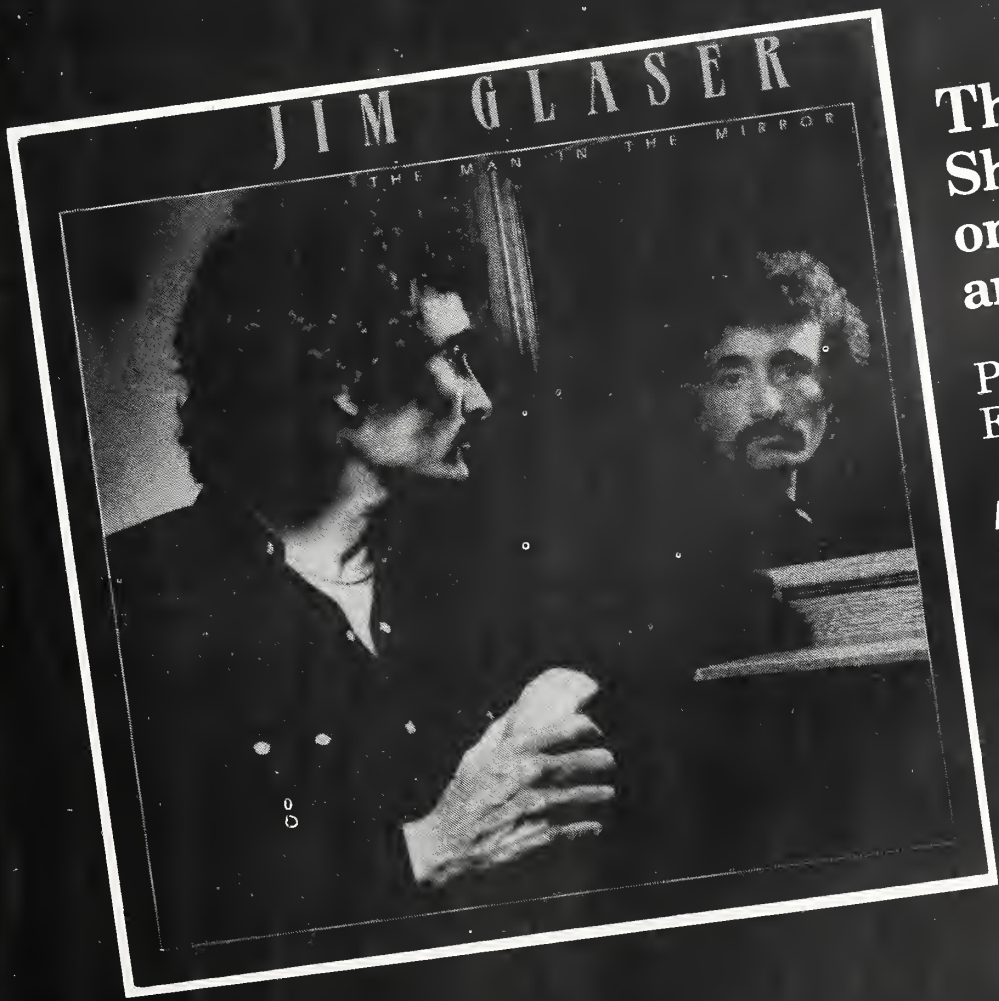
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Hit Singles:  
Snapshot and  
The Boy  
Gets Around



**RCA**  
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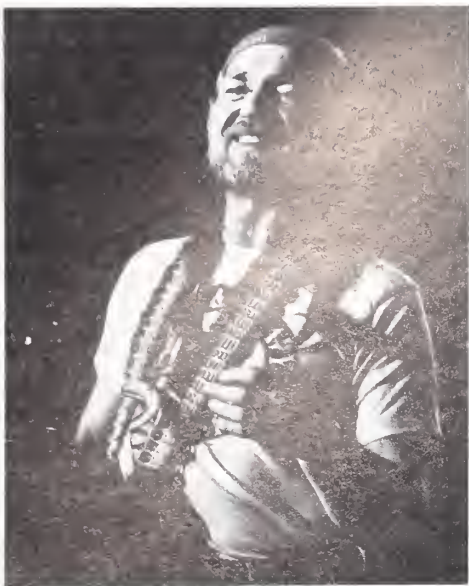
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- MS Morton Grove, IL (312) 478-1133
- Jem Records of Texas (214) 660-1976
- Jem West, Resenda, CA (213) 996-6754
- Richmond Bros., Pennsauken, NJ (609) 665-8085
- Mobile One Stop, Pittsburgh, PA (412) 391-8182
- All South Dist., New Orleans, LA (504) 568-0971
- Bib Dist., Charlotte, NC (704) 527-0440
- Action Dist., Eldersburg, MD (301) 781-6040
- Alpha Dist., New York, NY (212) 397-1920
- Action Music Sales, Cleveland, OH (216) 243-0300

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# COUNTRY ALBUM AWARDS

## MALE VOCALIST

1. Willie Nelson — Columbia
2. Ricky Skaggs — Epic
3. Merle Haggard — Epic
4. Hank Williams, Jr. — Warner Bros.
5. George Jones — Epic
6. Waylon Jennings — RCA
7. Ronnie Milsap — RCA
8. Kenny Rogers — Liberty
9. Lee Greenwood — MCA
10. Eddie Rabbit — Warner Bros.

## FEMALE VOCALIST

1. Sylvia — RCA
2. Dolly Parton — RCA
3. Shelly West — Warner Bros.
4. Juice Newton — Capitol
5. Janie Fricke — Columbia
6. Rosanne Cash — Columbia
7. Emmylou Harris — Warner Bros.
8. Crystal Gayle — Warner Bros./Columbia
9. Charly McClain — Epic
10. Barbara Mandrell — MCA

## VOCAL DUETS

1. Willie Nelson/Merle Haggard — Epic/Columbia
2. Merle Haggard/George Jones — Epic
3. Willie Nelson/Waylon Jennings — RCA/Columbia
4. Bellamy Brothers — Warner Bros.
5. Kendalls — Mercury

## VOCAL GROUP

1. Alabama — RCA
2. Oak Ridge Boys — MCA
3. Statler Brothers — Mercury
4. Larry Gatlin and the Gatlin Brothers Band — Columbia
5. The Whites — Warner Brothers

## NEW MALE VOCALIST

1. Michael Murphy — Liberty
2. Steve Warner — RCA
3. Big Al Downing — Team
4. Boxcar Willie — Main Street
5. Guy Clark — Warner Bros.

## NEW FEMALE VOCALIST

1. Reba McEntire — Mercury
2. Shelly West — Warner Bros.
3. Della Bell — Warner Bros.

## NEW VOCAL DUETS

1. James & Michael Younger — MCA
2. Rick & Janis Carnes — Warner Bros.

## NEW VOCAL GROUP

1. The Whites — Warner Bros.
2. Nitty Gritty Dirt Band — Liberty
3. The Thrashers — MCA



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there's BMI.







1. Dixie Land Delight • Alabama • RCA
2. Common Man • John Conlee • MCA
3. He's A Heartache • Janie Fricke • Columbia
4. You're Gonna Ruin My Bad Reputation • Ronnie McDowell • Epic
5. Love Song • Oak Ridge Boys • MCA
6. A Fire I Can't Put out • George Strait • MCA
7. War Is Hell • T.G. Sheppard • Warner Bros.
8. Highway 40 Blues • Ricky Skaggs • Epic
9. I Always Get Lucky • George Jones • Epic
10. You're So Good • Charley Pride • RCA
11. Mistakes • Don Williams • MCA
12. I Have Loved You girl • Earl Thomas Conley • RCA

# TOP 50 SINGLES

13. Lost In The Feeling • Conway Twitty • Warner Bros.
14. The Closer You Get • Alabama • RCA
15. Close Enough To Perfect • Alabama • RCA
16. A Love Song • Kenny Rogers • Liberty
17. Pancho & Lefty • Willie & Merle • Epic
18. Shine On • George Jones • Epic
19. Oh Baby Mine • Statler Brothers • Mercury
20. Marina Del Ray • George Strait • MCA
21. Hey Bartender • Johnny Lee • Warner Bros.
22. American Made • The Oak Ridge Boys • MCA
23. Inside • Ronnie Milsap • RCA
24. The Rose • Conway Twitty • Warner Bros.
25. You Take Me For Granted • Merle Haggard • Epic
26. In Times Like These • Barbara Mandrell • MCA
27. He Got You • Ronnie Milsap • RCA
28. Your Love's On The Line • Earl Thomas Conley • RCA
29. Going Where The Lonely Go • Merle Haggard • Epic
30. Heart Broke • Ricky Skaggs • Epic
31. I Wouldn't Change You • Ricky Skaggs • Epic
32. We've Got Tonight • Kenny Rogers/Sheena Easton • Liberty
33. Between Right & Wrong • Earl Thomas Conley • RCA
34. Fool For Your Love • Mickey Gilley • Epic
35. Whatever Happened To Old Fashioned Love • B.J. Thomas • Columbia
36. Ever, Never Lovin' You • Ed Bruce • MCA
37. Why Baby Why • Charley Pride • RCA
38. Let It Be Me • Willie Nelson • Columbia
39. Talk To Me • Mickey Gilley • Epic
40. You're The First Time • Reba McEntire • Mercury
41. Lucille • Waylon Jennings • RCA
42. Like Nothing Ever Happened • Sylvia • RCA
43. Jose Cuervo • Shelly West • Warner Bros.
44. If Hollywood Don't Need You • Don Williams • MCA
45. Last Thing I Needed • Willie Nelson • Columbia
46. Foolin' • Johnny Rodriguez • Epic
47. The Ride • David Allan Coe • Columbia
48. Love Is On A Roll • Don Williams • MCA
49. I.O.U. • Lee Greenwood • MCA
50. Our Love Is On The Faultline • Crystal Gayle • Warner Bros.



**CONGRATULATIONS  
DALE MORRIS  
MANAGER  
OF THE YEAR** " "

" *Utahboy Dale* "

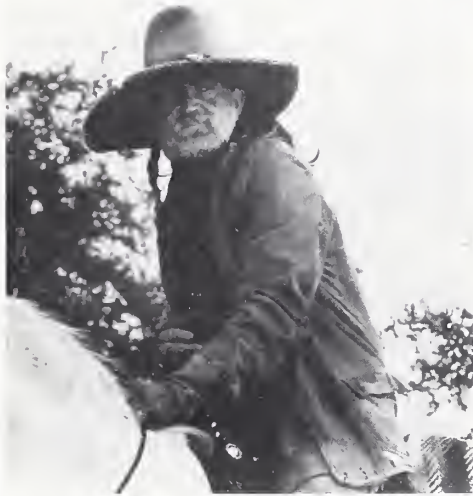
**ALABAMA**

*Randy, Teddy, Jeff, & Mark  
Keith Fowler  
and all the gang*





1. Mountain Music • Alabama • RCA
2. Always On My Mind • Willie Nelson • Columbia
3. Highways & Heartaches • Ricky Skaggs • Epic
4. The Closer You Get • Alabama • RCA
5. Pancho & Lefty • Willie Nelson & Merle Haggard • Epic
6. Just Sylvia • Sylvia • RCA
7. American Made • Oak Ridge Boys • MCA
8. Hank Williams, Jr.'s Greatest Hits • Warner Bros.
9. A Taste Of Yesterday's Wine • Merle Haggard & George Jones • Epic
10. Keyed Up • Ronnie Milsap • RCA
11. Tougher Than Leather • Willie Nelson • Columbia
12. WW II • Willie Nelson & Waylon Jennings • RCA



# TOP 50 ALBUMS



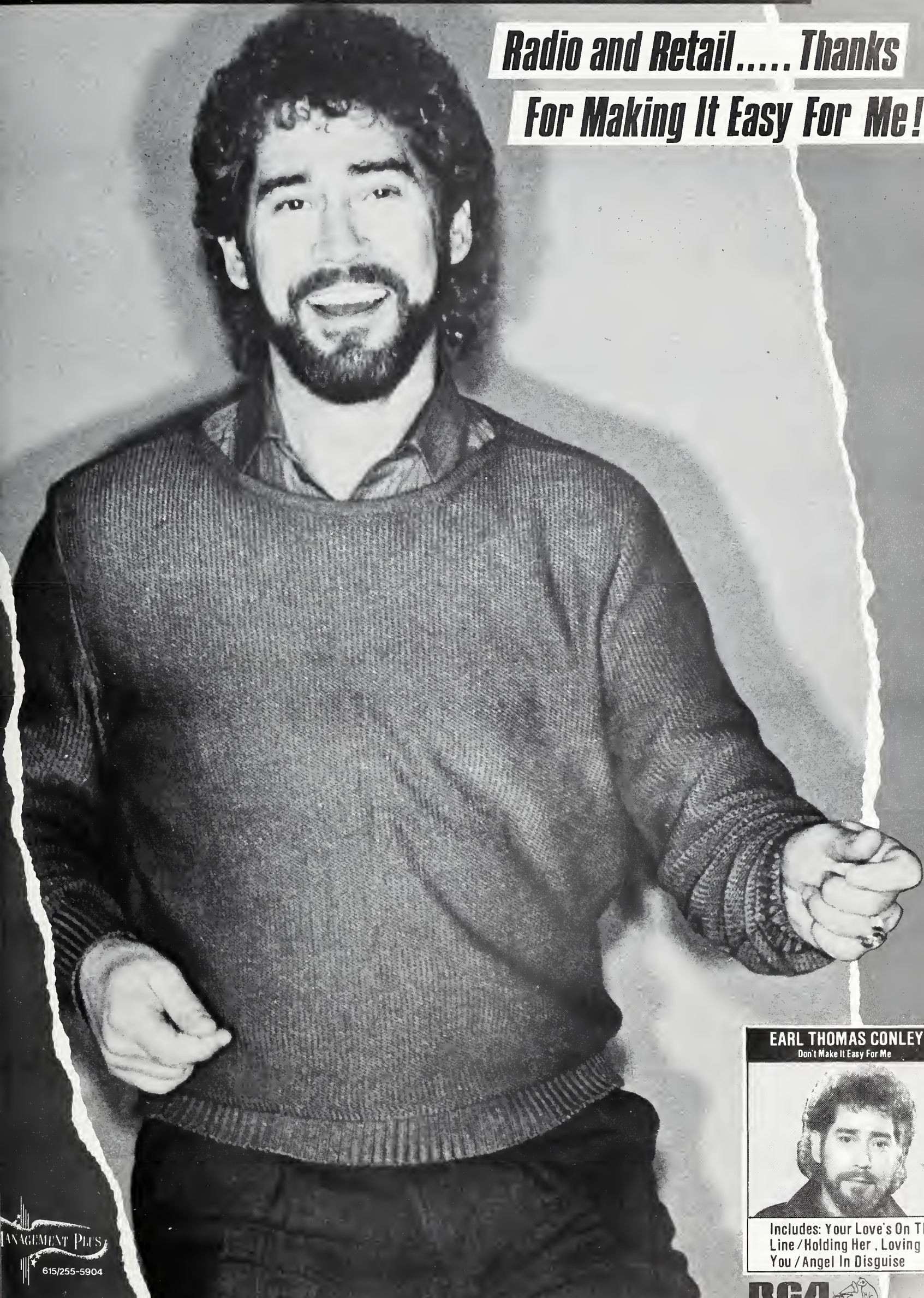
13. Going Where The Lonely Go • Merle Haggard • Epic
14. Somebody's Gonna Love You • Lee Greenwood • MCA
15. Radio Romance • Eddie Rabbitt • Warner Bros.
16. Wild & Blue • John Anderson • Warner Bros.
17. The Bellamy Brothers Greatest Hits • Warner Bros.
18. We've Got Tonight • Kenny Rogers • Liberty
19. Strong Stuff • Hank Williams, Jr. • Warner Bros.
20. Shine On • George Jones • Epic
21. Waitin' For The Sun To Shine • Ricky Skaggs • Epic
22. Take It To The Limit • Willie Nelson & Waylon Jennings • Columbia
23. The Winning Hand • Various Artists • Monument
24. Greatest Hits • Dolly Parton • RCA
25. West By West • Shelly West • Warner Bros.
26. It's Only Rock & Roll • Waylon Jennings • RCA
27. Burlap & Satin • Dolly Parton • RCA
28. The Family's Fine, But This One's All Mine • David Frizzell • Warner Bros.
29. Big City • Merle Haggard • Epic
30. Castles In The Sand • David Allan Coe • Columbia
31. Yellow Moon • Don William • MCA
32. T.G. Sheppard's Greatest Hits • Warner Bros.
33. Somewhere Between Right & Wrong • Earl Thomas Conley • RCA
34. Quiet Lies • Juice Newton • Capitol
35. Love Will Turn You Around • Kenny Rogers • Liberty
36. It Ain't Easy • Janie Fricke • Columbia
37. Inside • Ronnie Milsap • RCA
38. Snapshot • Sylvia • RCA
39. Feels So Right • Alabama • RCA
40. Put Your Dreams Away • Mickey Gilley • Epic
41. Anniversary: Ten Years Of Hits • George Jones • Epic
42. Today • Statler Brothers • Mercury
43. Somewhere In The Stars • Rosanne Cash • Columbia
44. Dream Maker • Conway Twitty • Warner Bros.
45. Strong Weakness • Bellamy Brothers • Warner Bros.
46. Perfect Stranger • T.G. Sheppard • Warner Bros.
47. Last Date • Emmylou Harris • Warner Bros.
48. True Love • Crystal Gayle • Warner Bros.
49. Christmas • Oak Ridge Boys • MCA
50. The Legend Goes On • The Statler Brothers • Mercury






**CASHBOX'S 1983 COMPOSER-PERFORMER OF THE YEAR!**

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For Making It Easy For Me!***



**EARL THOMAS CONLEY**  
Don't Make It Easy For Me



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# The view fr

*Just Imagine...  
The house filled to overflowing.  
The applause is deafening.  
You laugh. You cry.  
And behold the trophy in your hands  
through misty eyes.  
The words don't come easy...  
there are so many to thank.  
A magic evening,  
a moment to savor for a lifetime,  
for you are standing  
where few have stood  
...at the top.*

*Tonight, we salute those  
who will stand in this honored place.*

## *Congratulations to our nominees.*

### *Entertainer of the year*

*WILLIE NELSON  
MERLE HAGGARD  
RICKY SKAGGS*

### *Single of the year*

*HEARTBROKE—RICKY SKAGGS  
I ALWAYS GET LUCKY WITH YOU—GEORGE JONES  
PANCHO AND LEFTY—MERLE HAGGARD/WILLIE NELSON*

### *Album of the year*

*HIGHWAYS AND HEARTACHES—RICKY SKAGGS  
IT AIN'T EASY—JANIE FRICKE  
PANCHO AND LEFTY—MERLE HAGGARD/WILLIE NELSON*

### *Song of the year*

*ALWAYS ON MY MIND—JOHNNY CHRISTOPHER/  
WAYNE THOMPSON/MARK JAMES  
16TH AVENUE—THOMAS SCHUYLER*

### *Female vocalist of the year*

*LACY J. DALTON  
JANIE FRICKE*

### *Male vocalist of the year*

*WILLIE NELSON  
MERLE HAGGARD  
RICKY SKAGGS*

### *Vocal duo of the year*

*MERLE HAGGARD & GEORGE JONES  
MERLE HAGGARD & WILLIE NELSON*

### *Instrumental group of the year*

*CHARLIE DANIELS BAND  
RICKY SKAGGS BAND*

### *Instrumentalist of the year*

*CHET ATKINS*

**CBS RECORDS**

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om the top.





## Book Bonus: "Nashville's Grand Ole Opry"

by Michael Erickson

The Grand Ole Opry is history. Fifty-eight years of on-going memories and milestones. *Chicago Tribune* writer Jack Hurst recounts the times and temperaments which shaped the Opry in his book "Nashville's Grand Ole Opry." The author and his publisher, New York's Harry N. Abrams Inc., have permitted **Cash Box** to excerpt portions of the text for this year's country music special.

Our extractions begin with a look at George Hay, the man who formulated the Opry in 1925, and named it two years later.

A tall, soft-spoken Indianan, George Hay had fallen in love with the South when he was sent to Camp Gordon, Georgia, for training during World War I, and as soon as he could do so after the war, he returned to it. He got himself a reporting job on the *Memphis Commercial Appeal*, and almost immediately, during an era in which Memphis was nationally publicized as having the highest violent crime rate in America, he was given the police beat.

"I covered 137 murders in one year," he said later. "It was the human interest in it that I loved."

Eventually he got a by-lined column, which he called "Howdy Judge" because of the nickname ("Judge" for "George," apparently) that he had acquired in childhood. In 1923, when the *Commercial Appeal* founded Radio Station WMC, Hay was named "radio editor."

"Then it wasn't so much what you put on the air as how far you could hear it," he once recalled. He did a nightly one-hour broadcast talking about the things he had seen on his beat during the day. He also started calling himself "The Solemn Old Judge," but he seems to have done it ironically. "None of this stentorian baloney."

He moved reluctantly from Memphis to Chicago when WLS was founded there in 1924. That year he broadcast what may have been the first talkathon appeal for funds in the history of radio, raising \$215,000 for the Red Cross to help victims of a Midwest storm.

When he came to the WSM opening in 1925, he was offered a job. "We were looking for something which would give us national identification," Edwin Craig recalled much later. Since Hay had been voted America's most outstanding announcer, he would be a distinctive feature. Another might be a hillbilly music show something like the WLS barndance which Hay had helped develop in Chicago a year earlier.

WSM was owned and operated by the

National Life and Accident Insurance Company. The station's studios were housed in the insurance company's office building in downtown Nashville. Its live Saturday night broadcasts immediately attracted attention:

*The crowds that came gathered first outside the two windows of little (twenty-five by thirty-five feet) Studio A, then outside the larger, glass-paneled Studio B, and finally inside specially constructed Studio C, which seated five hundred fans.*

*They seemed to be largely farm people from close around Nashville, Shelton recalls. They came in cars and flatbed trucks to see their picturesque new musical heroes, particularly Uncle Dave Macon.*

*"They were not the kind of people who responded very much," Shelton says.*

*"They sat on their hands, sort of in awe. They would not applaud; wild applause was a later development of the show-business techniques that grew up around the show as it became more famous, drawing people who were used to that kind of thing. No, the first audiences had the reserve of the real Anglo-Saxon type of people from the hills." But although they were reserved, they seemed to come in greater and greater numbers each week.*

*"They were hungry for the rhythm of the soil and the heart songs, plus the rural flavor and humor which spiced it," says George Hay. "Finally the crowds stormed the wrought-iron doors of our Home Office building to such an extent that our own officials could not get into their own offices when they felt it necessary to do so on Saturday nights. People in crowds are apt to lose their heads, and finally the payoff came one Saturday night when our two top officials were refused admittance to their own office building. They were forced to seek out the night engineer and be admitted through the back door. Our audience was very politely invited to leave the building.*

*"For some time we did not know whether or not the Grand Ole Opry would be taken off the air. We broadcasted for some time without any audience, but something was lacking. So we went into a huddle, and it was decided to rent the Hillsboro Theater, a neighborhood house not too far from the center of Nashville. It was a great relief to the audience and the performers."*

At the Hillsboro, Hay notes, the show for the first time acquired dressing rooms and a staff of ushers.

Because the theater was small, the show played to two audiences between eight o'clock and midnight. The tickets were still free, but they were only allowed to be dis-

tributed, and in limited numbers, by the 3,000 agents of National Life.

Alcyone Beasley recalls that soon after the move to the theater, Hay for the first time began to ask the performers to try to wear costumes that would identify them as performers on a rural show.

Other, subtler changes had been occurring steadily since the show's inception.



Judge Hay unleashes a blast on the steamboat whistle which he kept at hand during his many years with the Opry. Accompanying him are Roy Acuff and the Smokey Mountain Boys. This 1940's photograph is believed to have been taken during the Opry's Dixie Tabernacle days.

In 1927, WSM increased its power to 5,000 watts and affiliated itself with the newly organized National Broadcasting Company. In 1932, it acquired a clear-channel frequency and was permitted to increase its power from 5,000 to 50,000 watts.

Demand for seating increased with the addition of recognizable stars of the legendary Uncle Dave Macon variety. The Opry moved again, this time across the river from downtown Nashville to the sawdust-floor atmosphere of the Dixie Tabernacle. It was while in that home that a band from Knoxville called the Crazy Tennesseans showed up in 1938 and, after changing their name to the Smokey Mountain Boys, began a long-running engagement:

When they first arrived in Nashville, the Crazy Tennesseans resembled other Opry bands in some ways. Roy Acuff was the leader, the fiddler, and the most prominent singer, but most of their songs — with the exception of a few distinctive solos like "Wabash Cannonball" and "The Great Speckled Bird" — were the usual trio- and quartet-style numbers. Acuff became a full-time soloist almost unintentionally, in response to a demand.

The demand was a crying need, although nobody realized it until afterward. The best the early Opry broadcasts could do was convey the rhythm and spirit of the performances; the mechanical equipment available, according to Aaron Shelton, was too primitive to be able to transmit a very clear sound from an undisciplined live show. In the din, Acuff's brief and impassioned solo spots stood out like gunshots at midnight.

"I think I brought a different voice to the Opry," he says now.

"Most of the people on the show back then were crooners. They sang soft, and they sang harmony, where I would just open my mouth and fill my lungs with air, and let it go with force. I wasn't conscious at the time of being different, because I was just doing it in my own natural way, but I knew I wasn't crooning.

"I didn't realize how different my singing was from the rest until my mail started coming in. The letters I got would mention how clear I was coming through, and how distinct my voice was, and how they could understand my words. The others, they couldn't distinguish the words."

The Crazy Tennesseans had not been the Smokey Mountain Boys long when, in 1939, a

All photographs courtesy of Les Leverett and WSM Radio.

new group called the Blue Grass Boys came into Nashville with Bill Monroe, a stony-faced Kentucky mandolin picker.

As Acuff was to be the prototype for a kind of country musician who picks an easy kind of music and grins to the crowd, Monroe would become the stern father of another kind of country music, a hard-driving hill sound played in utmost gravity,

with somber contempt for deviations from its traditionalism.

A radio program without advertisers would have all the staying power of a fish without water. The Opry contributed significantly to the medium's rich tradition:

It was not unattractive to shrewd advertisers. Cohen Williams, chairman of the board of Martha White Foods, says an example of Western advertising in Texas prompted him to buy his first block of country music time on WSM.

"I got the idea from Burrus Mills, a Texas light crust flour company," Williams recalls.

"When I first got into the flour business, Burrus was sponsoring a Texas radio program by Pappy Lee O'Daniel and the Light Crust Doughboys. Later on, Burrus and Pappy had a disagreement, and Pappy decided to get him a flour of his own. He got him one called Hillbilly; the front of the package had a picture of a goat on a hill and was the worst-looking brand advertisement you ever saw.

"Anyway, Pappy went back on the radio with a group called the Hillbillies, and he got a lot of mail. One day he got a letter from a guy who said, 'Pappy, you ought to be governor.' Pappy read it on the air and said, 'Well, you folks know I'm an honest man, and politics never did interest me, and I don't know if I'd ever be interested in this governor thing, but if a lot of you folks think I should, well, write to me.'

"The mail just poured in. Pappy ran for governor and got elected. Then he went on to the Senate. And I thought, 'If he could do all that in Texas with Hillbilly Flour, what could I do in Nashville, Tennessee, with Martha White Flour and the Grand Ole Opry.'"

Unlike many advertisers who respected the Opry's pulling power but scorned its music, Williams loved hillbilly music. He remembers Saturday evenings when his children invited company to the house and he would take his radio into the bathroom to listen to the Opry.

Still, he was a little cautious about connecting the name of Martha White with the images of other Opry advertisers. Some were respectable enough, like Jefferson Island Salt, Warren Paint, and Wall-Rite, a manufacturer of a brown building paper that was used as insulation in cheap frame houses. There were others, however, that

(continued on page C-20)



The country's most famous radio show was also a popular road show. Roy Acuff led one of the institution's most popular touring groups. Lonnie (Pap) Wilson is stopped alongside Sister Rachel while Uncle Dave Macon, Dorris Macon, Acuff and Brother Oswald bring up the rear. Judge Hay is manning his steamboat whistle.



# STAY TUNED TO THIS PAGE...

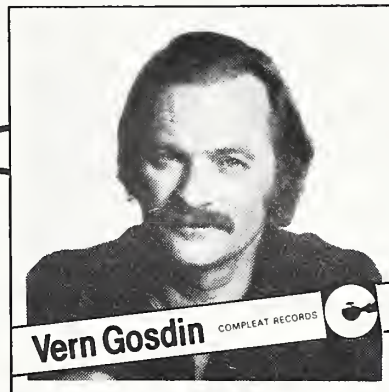
or your favorite music and some exciting new sounds.  
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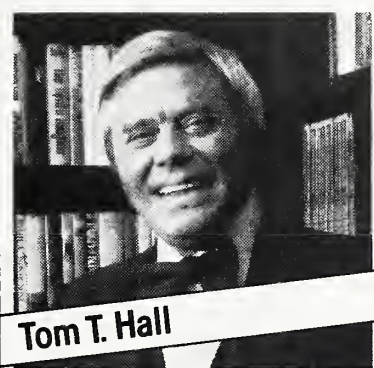
Steve Clark



Mac Davis



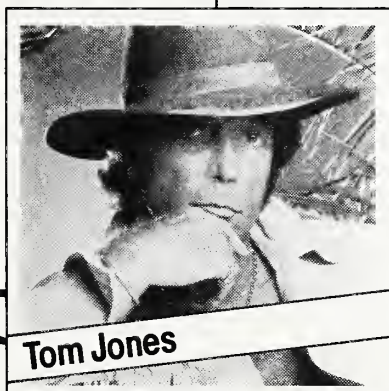
Vern Gosdin



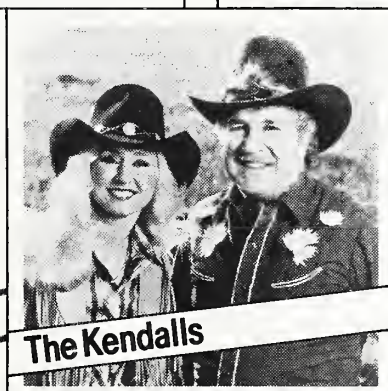
Tom T. Hall



Tari Hensley



Tom Jones



The Kendalls



Maines Brothers Band



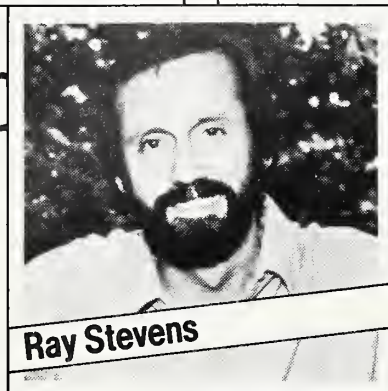
Kathy Mattea



Savannah



The Statler Brothers



Ray Stevens



Leona Williams





## Major Record Labels' Country Divisions Undergo Significant Changes

## Grand Ole Opry

(continued from page 18)

were pretty zany, like the southern Illinois company that advertised mail-order baby chickens.

Advertisers can be as temperamental as the stars whose shirttails they often clutch. Two examples:

Roy Acuff left the Prince Albert portion of the Opry in 1946 in a contractual dispute with R.J. Reynolds. Clyde (Red) Foley, a Kentucky-born baritone who had been one of the most popular stars of the National Barn Dance, was brought in to replace him on the network segment. There seems to have been some resentment among the Opry musicians, at first, toward this New York-dictated invasion by a Chicago star. Foley was well received by the audience, however, and Acuff's wail began to be rivaled by newer, less traditional, generally softer Opry voices, especially those of Foley and Eddy Arnold.

WSM president Jack DeWitt discovered, to his amazement, that "Grand Ole Opry" — the unmatched name Hay had pulled out of the air that night in 1927 — had never been copyrighted. He quickly remedied the oversight.

This action, one of DeWitt's first after he returned from the war, shows how much importance the station now attached to the show that had so long been a torture to announcers and engineers. WSM was determined to stay in the forefront of the local "music business" that was growing up around the Opry.

This was not always the easiest thing to do. Eddy Arnold had replaced Roy Acuff as the leading country recording star. In 1948, Arnold threatened to leave the Opry unless he received a percentage of the gate receipts. WSM refused to make such an arrangement. All Opry stars were paid the same amount — the "scale" set by the musicians' union for pay to a leader of a group in Nashville — although some received special pay from advertisers on whose portions of the show they appeared.

Arnold's manager, the same Tom Parker who now manages Elvis Presley, enterprisingly sold a series of transcribed Arnold half-hour shows to Ralston Purina. These were then offered to WSM for airing on Saturday nights. WSM refused to take them because doing so would mean breaking up the Opry broadcast. The shows were then offered to another Nashville station for use on Friday nights.

By now Irving Waugh had become WSM's sales director. When he heard about the offer to the other station, he flew to St. Louis to the Ralston Purina vice-president in charge of advertising.

"Looking back on it, I don't know how I ever had the gall to do it, but I told them that if they put the Eddy Arnold show in this market it had to go on WSM, because we were the country station," Waugh says.

"I told him that if he went on the other station on Friday night, we would put a live country music show against him, and in front of him, and behind him," Waugh recalls.

"I said, 'I hate to say this, because it sounds as though I'm threatening you, but this means that much to our company.' He did react as though I was threatening him, and he was a very important chap in an important job for a major corporation. But he finally said, 'You can have it, but you'll have to do what you say you would do if the show went on the other station — you'll have to build a live show in front of it and behind it.'"

Thus, in 1949, the Friday night Opry show was born. But Edwin Craig was in no mood to pass out cigars.

Excerpts of this story were taken from Jack Hurst's book "The Grand Ole Opry; published by Abrams Publishing Co. in New York.

(continued on page 24)

have #1 hits, including Willie Nelson for "Last Thing I Need First Thing This Morning," David Allan Coe's "The Ride," and Janie Fricke's "He's A Heartache."

Before the ink was even dry on the new record label contract, Chet Atkins was being honored by the Academy of Country Music with the "Pioneer Award." Atkins was joined by Willie Nelson, who also received numerous awards this past year, including "Lifetime Achievement" from the National Academy of Popular Music; introduction into the Playboy Hall of Fame; Grammy for "Always On My Mind"; "Single of The Year" and "Album Of The Year" from the Academy of Country Music.

Besides Atkins, Columbia was very busy signing several other new artists to the label. B.J. Thomas joins Columbia via Cleveland International, and Mark Gray, Benny Wilson, and Tony Joe White also inked record deals with Columbia.

Columbia also made headway into the video field with several of their artists, including Ray Charles, Rosanne Cash, Larry Gatlin & The Gatlin Brothers Band and Tony Joe White. The videos are being serviced to numerous outlets and are also being shown to the CBS/Nashville staff's label counterparts in New York and Los Angeles. Tony Joe White recently released a 10-minute video for the "Dangerous" album, which will not only be serviced to outlets, but will introduce him to the New York and Los Angeles offices as well as the branch stores and accounts. Rosanne Cash's "I Wonder" video was nominated by the American Video Awards for "Best Country Video."

### EPIC

Epic Records was also a part of the CBS Records office move, and experienced similar success in high record sales, several top hits, video success and several awards for their artists. Epic teamed up with Columbia Records and the Country Music Foundation to present the first country music-based art exhibit, featuring album artwork of 41 artists by the only in-house art department among record labels in Nashville.

Epic Records artists stayed near the top of the charts throughout the year, with several reaching #1, giving Epic nine #1's. Achieving #1 status were: Ricky Skaggs "I Wouldn't Change You If I Could" and "Highway 40 Blues," George Jones "Shine On" and "I Always Get Lucky With You," Merle Haggard's "You Take Me For Granted" and "Going Where The Lonely Go," Merle Haggard and Willie Nelson's "Pancho And Lefty" and Mickey Gilley's

"Talk To Me" and "Fool For Your Love."

Gold and platinum albums were also abundant at Epic, with five artists bringing home six certified albums, including Merle Haggard's "Big City" (Gold); George Jones' "I Am What I Am" (Platinum); Merle Haggard and Willie Nelson's "Pancho And Lefty"; and Ricky Skaggs's "Waitin' For The Sun To Shine" (Gold) and "Highways And Heartaches" (Gold).

Willie Nelson and Merle Haggard also helped Epic lead the label in videos with their "Pancho And Lefty" video, which has become the most well known country video to date. The marketing of the video in theatres was an innovative new outlet not often used before. (See **Cash Box** Video Story) Haggard's other video, "Are The Good Times Really Over For Good," won him "Best Country Video" from the American Video Awards. Under the leadership of Roy Wunsch, vice president, marketing, Epic has made major moves into the video field, and in addition to Willie and Merle, have completed videos on Ricky Skaggs, Ronnie McDowell and Charly McClain.

Merle Haggard and Ricky Skaggs will be vying for several of the same awards during this year's Country Music Association Awards. Both are up for "Entertainer Of The Year," "Male Vocalist Of The Year," "Single Of The Year" and "Album Of The Year," among others, and George Jones joins them for "Vocal Duo Of The Year" and "Single Of The Year" as a result of the numerous hits they released, Epic has been spending some time lately adding to their roster with the signing of Exile, Steve Earle and Ronnie Rogers.

### MCA

Expansion and aggression are the two key points for MCA Records this year since label president Irving Azoff gave the Nashville division carte blanche to acquire an even stronger share of the Country music marketplace. Jim Foglesong, MCA/Nashville president, has been given the opportunity to expand the current roster and to promote those already on the roster more effectively.

"We entered 1983 with an attitude of optimism," said Foglesong. "The economy seemed to be on the rebound. Even with all of the economic and industry problems, such as home taping, we are developing new artists while almost all of our established stars continue to produce hit records and solid sales."

As a result of this move, MCA has signed Reba McEntire and Stephanie Winslow. They will be joining an impressive roster, which includes Barbara Mandrell, The Oak Ridge Boys, John Conlee, Lee Greenwood and others. Several of these artists have been at the top of the charts lately, such as the Oak Ridge Boys, George Strait and John Conlee, who have all had number one hits. Newcomer Lee Greenwood has also had songs in the top 10 and has been nominated for two Country Music Association Awards. Gene Watson and Don Williams have all been at the top of the charts during the year. Legends Brenda Lee, Jerry Lee Lewis, Loretta Lynn, and Bill Monroe have been especially visible during the last year with heavy television and touring schedules.

### POLYGRAM

Less than a year ago, PolyGram president Guenter Hensler promised a "deeper commitment to country music" and made known the label's "intention to become a leader in the field." Since that time PolyGram has become more aggressive in its efforts to expand the artist roster and

All the major record labels have undergone significant changes during the past year. Two record companies have relocated their offices, numerous executive positions have changed, and artist rosters have been revamped or expanded at each label. In several cases, the home offices of the labels have finally recognized the significance of the country divisions and have given the local offices carte blanche in an effort to develop as fully as possible. The record labels have also ventured into new areas such as videos and the mini-lp in an attempt to garner more exposure for an artist and to further develop new artists.

### ATLANTIC/AMERICA

Atlantic Records broke into the country market this year in a big way with the formation of Atlantic America. The label has already released six singles by Glen Campbell, Sissy Spacek, and Jerry Puckett and most recently Larry Willoughby. Spacek also released an LP entitled "Hangin' Up My Heart," which was produced by Rodney Crowell, who also produced Larry Willoughby's LP "Building Bridges," which is scheduled for release at the end of October. Spacek received critical acclaim for her performance in "Coal Miner's Daughter," where she sang all the songs. Campbell has proved himself as a hit country artist with his record of country hits from throughout the years.

Paul Cooper, vice president, Atlantic Records feels the Infant label has made great headway into the country music industry and anticipates an even bigger 1984. "We consider Atlantic America a 'boutique' label which naturally gives us the opportunity to exploit the handful of artists which we have on our new label," said Cooper. "We look forward to our product for 1984 as we know it will certainly be some good country music."

### COLUMBIA

Columbia Records' Nashville division enjoyed a successful year as a result of numerous changes, including the relocation of its offices to the former CBS Records Nashville Studios, in an effort to combine the A&R and marketing divisions under one roof. Along with the move, a major executive promotion was made when Mary Ann McCready was promoted from director, artist development to director, product development, CBS Records Nashville.

Throughout these changes, Columbia artists have garnered several top 10 tunes and have received high accolades from throughout the community. Several artists



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apa

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## Independent Record Labels Report 1983 Advancements

Known primarily as a breeding ground for new artists, independent record labels are reporting one of the best years in a long time, despite the recession which hit other small companies and forced closings or reductions in staff and artist rosters. Compleat's Vern Gosdin and MDJ's Atlanta both broke new ground this year by entering into the Top 10 in the country singles charts, which has not been done since John Schneider went to #6 in 1981 on the Scotti Brothers label. Independent record companies have also turned out to be a re-entry method for some artists who were previously with major record companies, but took some time off from the industry and have recently decided to enter back into the market.

Compleat Records, which began operation May 1, 1982, has quickly developed into one of the leading independent record labels in the United States. Headed by Irwin H. Steinberg and Charles Fach, Compleat has had two top five songs on the country charts this year. Vern Gosdin reached to the top of the charts with "If You're Gonna Do Me Wrong, Do It Right" and "Way Down Deep" and has been nominated for two CMA Awards. Compleat has recently released Linda Nail's "Lovin' Lovin' Lovin'" which received enthusiastic response from the DJs. The Cannons, a brother/sister act from Oklahoma, released their first single "Watch My Lips, Read My Eyes," which Eddie Kilroy produced. Rusty Wier, best known for his platinum single by Bonnie Raitt, "Don't It Make You Wanna Dance" has been doing some singing of his own, opening for Bobby Bare and Charlie Daniels, and recorded "You Give Me A Reason" for Compleat. The label's best known and oldest artist, George Burns, released his first single in August titled "How To Live To Be A Hundred." He was recently honored with a special on NBC and has made numerous club appearances in support of his new single. Compleat also released its first soundtrack LP from the motion picture *The Golden Seal* which included the theme song "Letting Go" sung by Glen Campbell.

Union Stations Records also recently celebrated its first year of operation in October. Brice Henderson and Peter Isaacson have been busy with four releases this

year including "Lonely Eyes," "Lovers Again" and "Flames" by Henderson and Isaacson's "Froze In Her Line Of Fire." Henderson's singles will appear on his soon to be released LP titled "Brice Henderson." Isaacson is also working on his first album, "It's A Cover Up." Both artists are produced by Union Stations President, Scott Tutt. Union Stations has also been busy establishing itself as a trendsetter by initiating the Quix vinyl product in country music and is establishing precedent by releasing its product on 12-inch singles.

Country International Records is set to release three albums this fall including "One Side Of" by Peggy Sue, "From The Heart Of Joy" by Joy Ford and "Moore Country With" by Eddie Moore. The company has already released "Country Tour USA" featuring Carmol Taylor, Bill and Kathy Wilbourne, Joy Ford, Peggy Sue and Sonny Wright, which along with "Keep On Truckin' . . . Keep On Loving" by Joy Ford have been released by Divensa Records in Columbia and Venezuela, South America. C.I.R. is planning to enter video production in conjunction with Lance Productions, Inc., a motion picture production company located in Nashville, early next spring with a pilot television show scheduled to be produced at that time.

Comstock records has also had several artists break onto the **Cash Box** Country chart. Anne Lord entered the chart twice and Don TeBeaux, Bill Hersh and Mitch Clark all spent some time on the charts. Comstock acts also received four preliminary nominations from the Academy of Country Music Entertainers in Ontario, Canada and one nomination from the British Columbia Country Music Association as a result of the material by Anne Lord, The Mercey Brothers, Bill Hersh and Reg Watkins & Lori Kristin.

A third label that started a little over a year ago but has already shown its strength in country music is EMH Records. Headed by Eugene M. Henry, EMH has had twelve national chart records this past year by Jack Greene, Billy Waler, Ray Pennington, Ronnie Reno, Wayne Casron, Don Reno and Hank Cochran. EMH expanded its business into Europe with the opening of an office in London to insure that product

(continued on page C-25)



A fine lineup of some very famous females (l-r): Minnie Pearl, Wilma Lee Cooper, Jan Howard, Skeeter Davis, June Carter and Kitty Wells. This photo was taken in October 1961.

## Artist Development Business Enjoy Healthy Expansion In Nashville

Several key ingredients are necessary to help an artist have a successful year besides a good voice and stage presence. Booking agents, publicists, and managers all play an important part in an artist's career. Several companies with offices in Nashville have been busy this year promoting their artists. Other outfits which at one time or another relate to an artist or writer, have also had busy years putting on new exhibits, expanding their offices and taping syndicated shows for their networks.

Network Ink, Inc. a Nashville-based firm specializing in communications for the entertainment industry, celebrated its third anniversary in May. The company represents a variety of clients including The Charlie Daniels Band, Don King, Multimedia Entertainment's "Country Comes Alive," The Country Music Foundation, WSIX AM and FM, Segram's 7's International Battle of the Bands, and several others. The last year has kept Network Ink, Inc. very busy with a host of special events to organize, including The Charlie Daniels Band's Volunteer Jam IX, BMI's presentation of Barbara Mandrell's "The Lady Is A Champ" at the Tennessee Performing Arts Center, and several showcases and announcement parties. In January, the company established an international department with the addition of Vivien Sheldon, from London, who produces the monthly "Live From Marlboro Country" specials for Radio Luxembourg, and coordinated worldwide publicity for the International Country and Western Music Awards Gala in Ft. Worth, Texas. The company also expanded its staff with the addition of Jennifer Bohler, former **Cash Box** Nashville editor, who will be working with Elizabeth Thiels, president.

"Bobby Bare and Friends: Songwriter Showcase," launched a successful season this past year, with 26 shows already taped and airing on the Nashville Network. The talk show featured conversations with songwriters and performers such as Rodney Crowell, Willie Nelson, Jack Clement, Guy Clark, and many others.

The Country Music Foundation (CMF) has seen a number of successes this year, and has been involved with a good many projects. One of the major highlights of the year was the opening of a new exhibit, "Country Music and the Movies," which features film clips from some of the earliest films related to country music. The CMF also published a 1984 edition Country

Music Calendar! Also in 1983, the CMF-operated Studio B unveiled a new multimedia exhibit titled "RCA Studio B: Birthplace of the Nashville Sound."

The first ever International Country and Western Music Awards Gala was held in Ft. Worth, Texas in July and featured such artists as Tom Jones, Eddy Raven, The Bellamy Brothers, Boxcar Willie and Michael Murphy. The four day event drew over 10,000 fans.

Radio Luxembourg continues to broadcast "Live From Marlboro Country" for the third year with several changes made, including a format change. The program has been changed from a "live" broadcast to a monthly feature program produced in Nashville by Network, Ink. Some specials have included The Austin Sound, Rockabilly, New Orleans Roots Music and David Allan Coe. Radio Luxembourg plans to broadcast a feature once again this year from the CMA Awards.

Multimedia Entertainment produced six country music television specials in Nashville this year: "The Music City News Awards" show; "The Music City News Top Country Hits" show; "Louise Mandrell: Diamonds, Gold and Platinum;" "Country Gold," "Janie Fricke-You Ought To Be In Pictures," and "Another Evening With The Statler Brothers: Heroes, Legends and Friends." A Ray Charles special was shot on the West Coast and Multimedia began a new weekly series "Music City USA" which is the first of its kind to incorporate country music video each week.

The Jim Halsey Company underwent a period of repositioning and major expansion throughout the year which included the opening of a Nashville office headed by Jerry Flowers and a New York office with Richy Barz at the helm. The Nashville office was set up to serve as a base of operations for the Halsey Company's many Nashville-oriented projects. The office has also been involved in the booking of television exposure and related artist development activities. The Halsey Company was also busy expanding its roster with the signings of the Glenn Miller Orchestra, Lynn Anderson, Razzzy Bailey, The Kendalls, The Osmond Brothers and B.J. Thomas, among others. They joined a roster full of well-known artists including Lee Greenwood, Terri Gibbs, Cindy Hurt, Merle Haggard, Roy Clark, David Allan Coe, The Oak Ridge Boys and others. Changes were also seen in the

(continued on page C-28)

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# Bobby Bare and Friends

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 OCT 29 DAVID ALLEN COE, GARY GENTRY, STEVE YOUNG  
 NOV 5 BUDDY CANNON, JIMMY DARRELL, DANNY DILL, MEL TILLIS  
 NOV 12 DAVID CLAYTON-THOMAS, EARL THOMAS CONLEY, RANDY SCRUGGS  
 NOV 19 RAY WYLIE HUBBARD, BILLY JOE SHAVER, TOWNES VAN ZANDT  
 NOV 26 GUY CLARK, RODNEY CROWELL  
 DEC 3 PAUL CRAFT, STEVE GOODMAN, DON SCHLITZ  
 DEC 10 LACY J. DALTON, FRED KOLLER, TROY SEALS  
 DEC 17 DALLAS FRAZIER, VERN GOSDIN, EDDY RAVEN

DEC 24 DICKEY BETTS, MARSHALL CHAPMAN, BILLY RAY REYNOLDS  
 DEC 31 WILLIE NELSON  
 JAN 7 JACK CLEMENT, ROGER COOK, SANDY MASON  
 JAN 14 MAC GAYDEN, JOHN D. LOUDERMILK, TONY JOE WHITE  
 JAN 21 COLLEEN PETERSON, JOHN SEBASTIAN, IAN TYSON  
 JAN 28 CALAMITY, SONNY CURTIS, ALEX HARVEY  
 FEB 4 CHARLIE DANIELS, DOBIE GRAY, JOE SULLIVAN  
 FEB 11 HARLAN HOWARD, MICKEY NEWBURY  
 FEB 18 FELICE & BOUDLEAUX BRYANT, BILL AND SHARON RICE  
 FEB 25 JOE SOUTH, CHARLIE WILLIAMS, SHEB WOOLEY  
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**Produced by BareWorks, Inc. Steven J. Greil, Executive Producer.**



## Revamped Artist Rosters, Consolidations, And Staff Changes Mark 1983

(continued from page C-20)

develop their artists more fully. The Nashville division has been given more autonomy in creative and marketing areas, with eight new signings.

Last year's roster was totally revamped with the end result of four acts remaining, including The Statler Brothers, Tom Jones, The Kendalls and Mac Davis. Over the past year Tom T. Hall and Ray Steves, both former PolyGram artists, have re-signed. "We've taken an aggressive stance toward signing new acts and toward injecting new blood into country music," said Frank Jones, senior vice president, PolyGram/Nashville. The new blood

spoken of includes Reba McEntire, Steve Clark, a successful songwriter, The Maines Brothers Band from Texas, Kathy Mattea and Savannah, and Tari Hensley.

The Nashville staff has also expanded rapidly throughout the year, beginning in February with the appointment of Frank Jones as senior vice president. He came to PolyGram with years of valuable experience in country music after having headed up two country divisions for major labels, and producing several top artists including Johnny Cash, Marty Robbins, Ray Price, Lefty Frizzell and John Anderson. Joining Jerry Kennedy, vice president, A&R, is Rick Peoples as assistant A&R.

Peoples will be working with new artist Kathy Mattea. With the expanded roster and A&R department, an expected 50% increase in single releases and a doubling of LP product is expected in the coming year.

PolyGram has also started working with artists on videos. Tom Jones, The Statler Brothers and The Kendalls have all recently released new videos and are receiving high visibility on the cable outlets.

### RCA

RCA Records Nashville division started 1983 out with several new executive changes, including the promotion of Joe Galante to division vice president, Nashville. Once at the helm, Galante put together a team of high quality executives including Bob Heatherly as director of national country promotion and Tony Brown as director A&R/executive producer. Cynthia Spencer was named manager of press & publicity and Judi Kriss was appointed manager artist development & electronic media. They joined forces with Randy Goodman, director, merchandising and Norro Wilson, director, A&R/executive producer as part of an effort to build a strong marketing department. RCA has also been spending a lot of time signing new artists and venturing into new areas, such as videos and "Mini-LP's."

With an expanded A&R department, several new signings have occurred throughout the year, including Deborah Allen, David Wills and Paulette Carlson, who have all been busy working on new material. Several artists have made great strides over the past year, with Earl Thomas Conley heading the pack. Conley was named **Cash Box** Composer/Performer winner for 1983, and earned a #1 for his

single "Somewhere Between Right And Wrong." Louise Mandrell has also had a successful year with the release of her television special, "Louise Mandrell-Diamonds, Gold & Platinum," her own book *The Mandrell Family Album*, and the release of two LPs.

Several other artists have been in the headlines throughout the year, including Jerry Reed and Waylon Jennings for their "Give 'Em A Hand" concert series which was sponsored by Maxwell House Coffee. As a result of the 27-day tour, the duo released a single entitled "Hold On, I'm Comin'." Jennings went to the top of the charts on his own with "Lucille" which went to #1. Sylvia was voted Female Vocalist of the Year by the Academy of Country Music and had the only gold single of 1982 with "Nobody." Dolly Parton teamed up with Eddy Grant and filmed a video for "Potential New Boyfriend" in England, and more recently joined forces with new RCA artist Kenny Rogers for their smash hit, "Islands In The Stream." Once again Alabama has had a busy year with its latest LP "The Closer You Get," taking the #1 position from its previous album "Dixieland Delight." The group received four **Cash Box** awards and has been nominated for four CMA awards.

RCA Records began a new venture this year with the mini-LP "Rising Star" series. The six-song LPs sell for \$5.98 and are used as an artist developmental tool to take advantage of the artist's radio success and extensive touring to sell LP/cassette product in a depressed economy. This product has proven successful with Louise Mandrell's "Close-Up," Leon Everette's self-titled LP and Dean Dillon and Gary

(continued on page C-26)



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Hot Women Cold Beer  
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Charley Pride  
Lovin' It Up  
Livin' It Down  
Norro Wilson

Charly McClain  
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Out Of My Hands  
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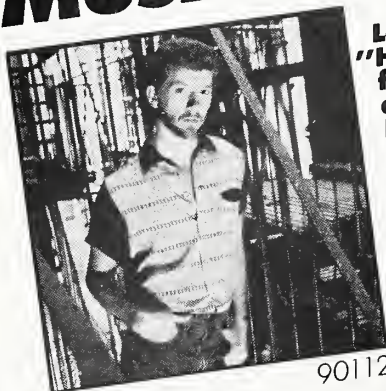
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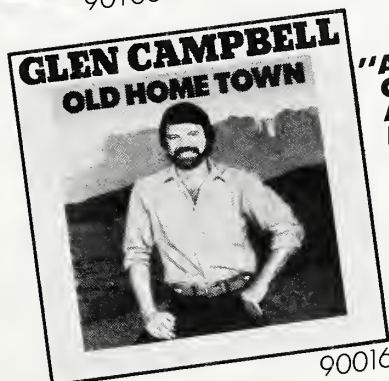


90112

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90016

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## Music City Publishing Community — A 1983 Success Story

Nashville has long been known as a songwriter's town, and the across the board success of Nashville-based publishers in 1983 certainly proved the point. Nashville publishers have experienced an unprecedented acceptance in all genres of music — from pop to country to R&B. But without a doubt, their speciality lies in the country song — the crafty, concise lyrics on a bed of well-done music are just the ticket for country music's versatile singers.

Undoubtedly music publishers will continue to flourish in this town known as Music City, and likewise, novice as well as established songwriters will continue to flock to Nashville because of its highly creative atmosphere and willingness to give anyone a chance to succeed.

Organizations such as the Nashville Songwriter's Association, International (NSAI) and the performance rights organizations (ASCAP, BMI and SESAC) offer firm support and guidance to the city's songwriting community, and should be commended for their efforts as well.

The following is a brief wrap-up of some of the Nashville publishing community's activities during the past year.

### BLUE MOON PUBLISHING

Thanks in part to the efforts of principal songwriter and composer Earl Thomas Conley, Blue Moon Publishing can claim 1983 as one of its most successful years to date. The company, administered by Nelson Larkin, has placed three singles in the Top 50 **Cash Box** Country Singles Poll. These are "I Have Loved You Girl," written and performed by Conley, and checking in as the #12 single of the year; "Your Love Is

On The Line," written by Conley and Randy Scruggs and performed by Conley, posted as the #28 single of the year; and "Somewhere Between Right and Wrong," also written and performed by Conley and entered as the #33 single of the year in the **Cash Box** Country Singles Polls.

### FAMOUS/ENSIGN MUSIC

International activity has been a major part of Famous/Ensign Music's success this year. The company entered into a foreign administration agreement with Wild Country, Inc., Alabama's music publishing company. The agreement involves worldwide administration, excepting the United States, Canada, the U.K. and Erie. Under the agreement, the publishing company controls a number of the group's songs included on its "Feels So Right" and "Mountain Music" albums. Additionally, Famous owns the right to all future songs written by the group or individual members of the group.

Famous has also acquired territorial rights to Charley Pride's publishing companies, including Royalhaven Music (BMI), G.I.D. Music (ASCAP) and Plus 3 Music (SESAC).

The company has had singles released by such artists as Michael Murphy, the Bellamy Brothers, Jeanne Pruett, the Younger Brothers and more in 1983. Other artists who have recorded Famous songs this past year include Ed Bruce, John Conlee, Don Williams, Jim Glaser, Willie Nelson, Tammy Wynette and Moe Bandy.

### DICK JAMES ORGANIZATION

Since its move to Nashville two years

(continued on page C-28)

## Chart Activity Increases For Indies

(continued from page C-22)

and promotion was being done in the European marketplace. EMH Records has now expanded its operation to include television albums, the first being on Jack Greene, which will start airing in late October on the Nashville Network.

Permian Records released material on some very well known artists this year. Best known was Lynn Anderson, who returned to the music scene after a several-year hiatus. Anderson released "You Can't Lose What You Never Had" which went to the top 40 and "What I Learned From Loving You" which went top 20. Katy Moffatt also had single product out with "Underloved and Overlonely." Permian also has Ray Willie Hubbard on its roster.

Moonshine Records has seen rapid growth lately which required relocation of its offices. Cedar Creek has had recent chart activity and has been joined on the roster by recent signees Rex Allen, Jr., Margo Smith and Ronnie Dove.

MDJ's new artist Atlanta was one of only two independent record company artists to reach the top 10 with "Atlanta Burned Again Last Night." It's second single, "Dixie Dreaming," will be included in its upcoming live LP entitled "Pictures." A major marketing program has been adopted for the 1984 tour. MDJ is currently negotiating with two additional acts. Dave McClellan joined the staff as executive V.P. and will be working out of the Atlanta office.

R.R.T., Inc. had a successful year with the combined efforts of Black Rose, Roxy, Ritz, Limelight and Gospeltone record labels. Nine record releases charted in a row by artists such as Hugh X. Lewis, Clyde Moody, Bobby Bridges, Roy Weldon, Mark Jevicky, Louis Frizzell, David Houston and Frank Cole. R.R.T. has recently signed Bobby Helms, who has recently been the guest on several television shows and just finished taping a promotional video for Jim Beam.

Mesa Records reported strong activity with the release of three singles by Karen Taylor-Good, including "Tenderness Place," "Don't Call Me" and "I'd Rather Be Doing Nothing With You." Taylor-Good also spent time working on an LP entitled, "Karen Taylor-Good" to be released in November. A video was filmed, entitled "Welcome To The World" which dealt with the thoughts and feelings of an expectant mother. The label has also expanded its offices.

Cardinal Records was formed almost a year ago primarily as a vehicle to launch the talents of the country music group Sierra. The group will be releasing an album soon entitled "Prelude" which will include several of the artist's latest releases, such as "Keep On Playin' That

Country Music," "I'd Do It In A Heartbeat" and "Old Fashioned Love."

Memnon, Ltd., along with its affiliates, is continuing to seek new directions with country recordings of its catalog. Currently in release by Roy Edwards, on Bolivia Records, Memnon is represented with "We Can Make It Together," and "The Music Inside." Also, the song "I Was the Last One to Know," on Bolivia, recorded twice by Bobbie Roberson. K.Z. Purzycki, president of Memnon, Ltd., is excited and proud to be associated with Ms. Roberson, who has been referred to as the "female Charley Pride." Her first album, "Was Young Love Born to Die" (published by Tithonus Music), is scheduled for release in Lagos State, Nigeria on the Coret label. Of the four songs on the album, "Walk In Peace United" was co-written by Purzycki, with lyrics by Amiel Riley of Oklahoma. The two didn't meet until after the song was recorded and released.

## Revision In 1983

(continued from page C-24)

Stewart's "Those Were The Days." RCA has also been working with artists on videos including Alabama's "Dixieland Delight" and "The Closer You Get" which were shown in movie theaters in major tour cities. Sylvia, Ronnie Milsap and Waylon Jennings also produced videos on their latest releases.

### WARNER BROTHERS

Warner Brothers has undergone several major changes this past year with the most significant being a consolidation with Elektra/Asylum, Nashville Division, in January. The merged operation is now headed by former Elektra/Asylum vice president, Nashville operations, Jimmy Bowen who assumed the title of senior vice president, Nashville Division at Warner Brothers. The artist roster was combined which allowed Warner Bros. to pick the top artists from both rosters, but also allowed the smaller artists a chance to go to a smaller label where their talents might not be overlooked by such a large label. The new roster led by several new executives moved into a new office which would give the expanded company more room for efficient operations.

Bowen brought several major artists with him such as The Bellamy Brothers, Crystal Gayle, Kieran Kane, Johnny Lee, Eddie Rabbitt, Conway Twitty, The Whites and Hank Williams, Jr. They joined forces with such artists as John Anderson, Karen Brooks, Rodney Crowell, Gail Davies, Frizzell and West, Gary Morris and T.G. Sheppard. Several of the artists will be working with Bowen not only as an administrator but also as their producer.

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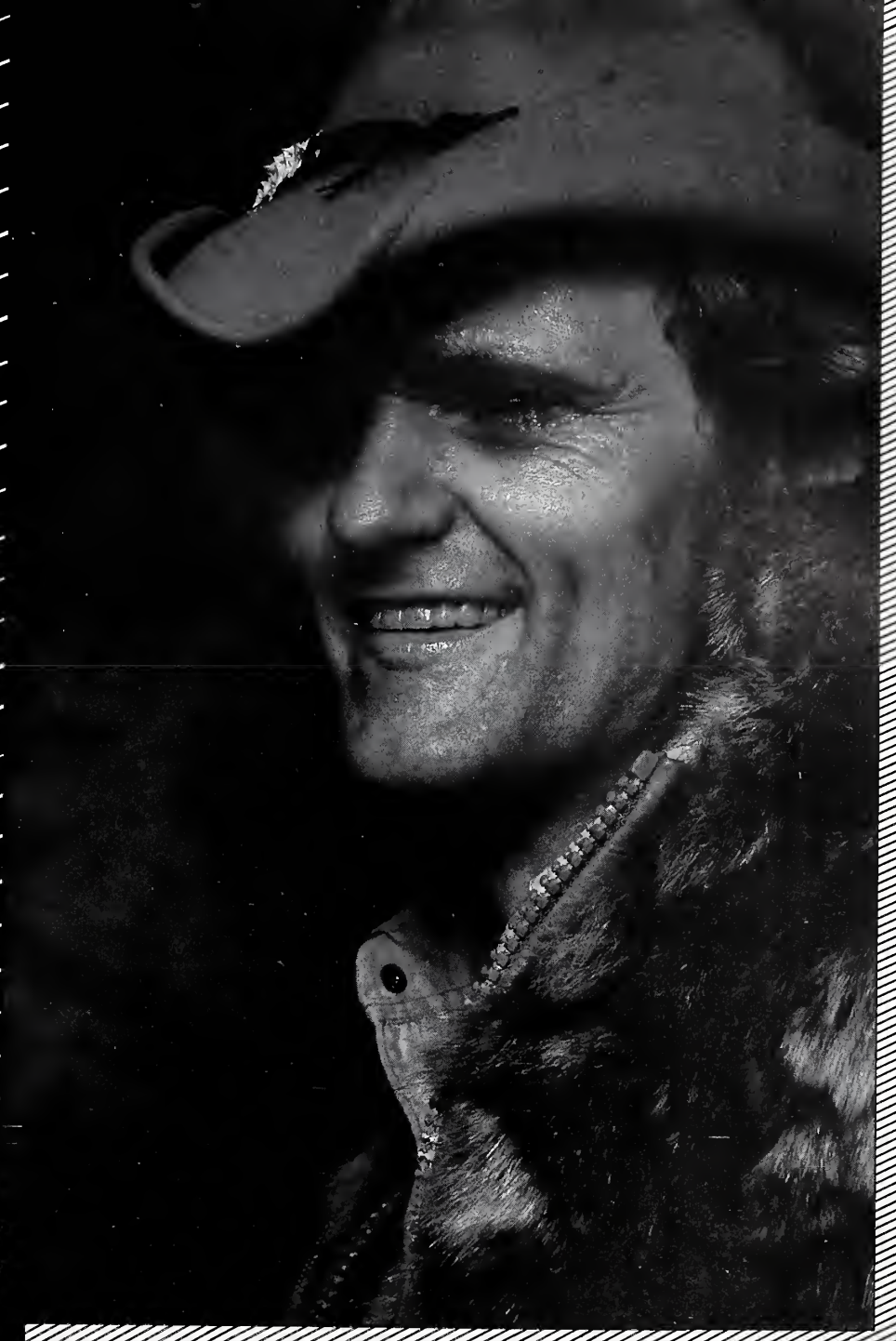
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**"The Music Inside"**  
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"Walk in Peace United," (single)  
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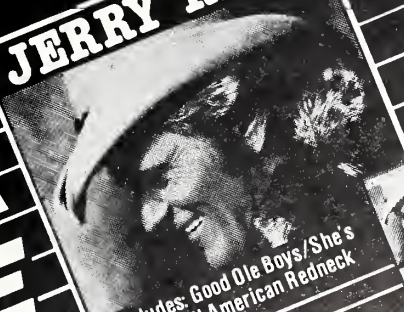
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## Significant Advancements Made In Artist Development

(continued from page C-22)

structure of the company in an attempt to better serve the artists. Terry Cline was promoted to vice president, and Steve Pritchard was named sales director, who will supervise several new booking agents who have joined the staff. The Halsey Company had several artists in front of the camera in either specials or television talk shows. Lee Greenwood, Michael Martin Murphey and Shelly West all made appearances on the Tonight Show and the Oak Ridge Boys taped a special for Home Box Office.

The United Stations celebrated its second anniversary this year with several new shows and others that have gone on to become the most-listened-to country programs on the air. The United Stations added a new program, "Solid Gold Country," to its lineup. "Solid Gold" is a new magazine-style show which reflects the listeners' interest in the links to the past of the music with its present. The United Stations also airs the Country Six-Pack series of specials produced annually for the major holiday weekends. In 1983, The United Stations' specials include six three-hour packages, three of which have already aired: "The Eddie Rabbitt Story," which aired over Memorial Day; "The Alabama Story," Fourth of July; and "The Award Winners," a profile of Ricky Skaggs and Janie Fricke, Labor Day. The remaining specials include "The Family Reunion," with three one-hour profiles of the Mandrell family, the Cash family and the Frizzell & West clan, which airs over Thanksgiving; "Christmas Around The Country," and "Crystal Gayle's Golden Decade," New

Year's. This year The United Stations was honored by **Cash Box** as the #1 Country Syndicator of the year.

The past 12 months have seen significant growth in both membership and awareness of the American Guild of Authors and Composers, better known as AGAG/the Songwriters Guild. Under the leadership of Susan and John Loudermilk, membership has more than doubled over the past year. In July, Kathy Hyland was named assistant regional director. AGAC sponsored Ask-A-Pro rap sessions every month which (because of the growth of the sessions) had to be moved to a larger location. Guest speakers included Richard Perna of Music Publishing Consultants; Larry Shell, Millhouse/Sheddhouse Music; Arthur Braun, Dick James Music; tax consultant John Gaddy; entertainment attorney Craig Hayes; songwriter Harlan Howard; and Bud Wingard, who discussed how to write for television and the live theatre. In September an advisory committee was formed to aid the Nashville office in formulating an awareness campaign to seek out new members.

The Shorty Lavender Talent Agency has had a record year with the signing of Gus Hardin and Johnny Rodriguez, the relocation to larger offices and a new marketing strategy aimed at developing new market outlets for artists. As a result of their efforts, Leon Everette is now endorsing Mellow Yellow on the radio and television and Hank Williams, Jr., is involved with Stroh's Beer. This year the agency has concentrated on broadening the overall appeal of artists like Williams, Earl Thomas Conley

and Everette, with endorsements and entering into new areas, such as the college market.

TMG affiliated companies, The Management Group, The Media Group, and Terrace Music have spent the past year working on various projects, including managing Compleat/PolyGram artist Vern Gosdin. Gosdin has been nominated for two CMA awards and was one of only two

independent record label artists to reach the top-10 on the singles charts. The Media Group, Inc. was formed at the beginning of 1983 to offer media/marketing services to several of their clients including Reba McEntire. Terrace Music Group, Inc. purchased the Albert E. Brumley & Sons catalog and had another song, "If You're Gonna Do Me Wrong, Do It Right" nominated for a CMA Award.

## BMI Active In Country Music Growth

An active partner in the growth of country music since its founding in 1940, BMI's Nashville office has worked long and hard to see growth in its network of writer and publisher affiliates. Representing all kinds of music from its territory of 16 Southern states, the Nashville office of BMI is running 13 percent ahead of last year's tally, totalling a remarkable 7,439 publishing affiliates working through this office.

BMI has more than 25,000 publishers affiliated nationwide. The organization has in excess of 43,000 songwriters on its rolls and lists a song catalog topping 1,075,000 licensed compositions. In addition to American licensing, BMI has reciprocal agreements with 39 foreign licensing organizations covering nearly the entire world.

BMI has also been actively sponsoring several local and national events such as the Nashville premiere of Barbara Mandrell's Las Vegas review, "The Lady Is A Champ," at the Tennessee Performing Arts Center to benefit the Nashville Songwriters Association, International. BMI is also actively involved in the process of appealing

the original Buffalo Decision hoping for a reversal of the initial lower court ruling.

Several of BMI's songs were honored by numerous organizations, including Willie Nelson's, "Always On My Mind" which won Song of the Year, at the Grammy Awards, CMA Awards and the Academy of Country Music Hat Awards. Willie Nelson and writers Wayne Carson Thompson, Johnny Christopher and Mark James all renewed their affiliation as BMI writers. Other BMI writers were also honored throughout the year, such as Alabama and Barbara Mandrell, who were honored by the ACM, CMA and American Music Awards.

More than 100 writers and publishers were recognized at the second luncheon honoring BMI's "Million-Airs" from the Southern territory. Additionally, the strength and variety of tunes licensed through this BMI office were reflected in the breakdown of BMI's overall Most Performed Songs. When those Citations of Achievement were handed out at ceremonies in Los Angeles last June, more than 50 percent of them went to Nashville affiliated songwriters and publishers.

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you—and all the wonderful  
people who had a part in our  
success—for your support, as  
I ask God's blessing for  
the future.

Love,  
Ronda





# Tonight Mama

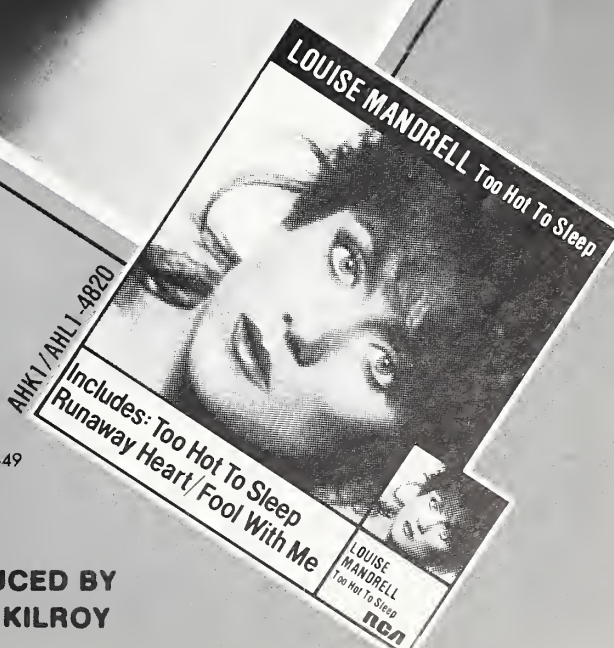


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## ASCAP Spotlights Writer Workshops

Formed in 1914, ASCAP is the oldest performing rights licensing organization in the United States and is owned and run by its writer and publisher members. The Nashville division had a very profitable year, and was involved in numerous events for the benefit of its writers.

"Already this year ASCAP has licensed 24 #1 country songs for its writer/publisher members. Currently you will find ASCAP writers on 49 of the Top 100 country songs," stated Connie Bradley, ASCAP's southern regional executive director. This year ASCAP collections will hit the \$200 million mark in performance license fees.

The Nashville office sponsored a benefit concert at Billy Bob's in Ft. Worth, starring

Charley Pride, to raise money for the songwriters' fight to Save America's Music. The successful event was the brainchild of Connie Bradley. Nashville also hosted their third Nashville Songwriter Workshop in April, led by award-winning ASCAP writers, Wayland Holyfield and Ralph Murphy. The ASCAP Country Workshop is part of an ongoing series of workshops sponsored by the ASCAP Foundation and are free of charge and open to everyone. This year's workshop was the most successful to date with over 60 songwriters attending the sessions which were held in ASCAP's Nashville building. Membership meetings were also held in Nashville and two were held in both Los Angeles and New York throughout the year.



The Opry enters the '60s and Chet Atkins, left, is presenting Jim Reeves with his first gold record. The winning song, a reigning classic, was "He'll Have To Go."

## Publishers Enjoy Continued Success

(continued from page C-26)

ago, the Dick James Organization has increased its country music catalog by over 300 songs. This year the company had singles released by David Wills, Eddie Rabbitt, Charley Pride and has upcoming singles by B.J. Thomas and David Wills. The company also has had releases by Crystal Gayle, Joe Stampley, Eddy Arnold, Charly McClain and The Family Brown.

Dick James Music has been developing its writers' talents into other markets. One of the areas that the company has been branching into is that of soundtracks with Byron Gallimore co-writing three songs that will appear in Shelley Winter's new movie entitled *Ellie*. The company is also active in the pop market with releases by Bob Welch, Jimmy Osmond and the current single by Glenn Shorrock, the former lead singer with the Little River Band. Dick James has also been successful in foreign markets with material from Nashville.

One of the objectives of the move to Nashville was to sign catalogs for administration. Catalogs acquired since Dick James Music has been in Nashville are Don Pfrimmer Music, Bill Haynes' My Queen Elizabeth Music and Bill Haynes Music and Charles Quillen's Quillsong.

The staff at Dick James Music has also been expanded this year. Arthur Braun, the General Manager for North American Operations, celebrates his tenth year with the company. The creative staff now consists of Michael Hollandsworth, professional manager, Chris Smith, assistant professional manager and Elizabeth Lockhart, creative assistant-pop division, who specializes in non-Nashville creative activity. Robert Harder, comptroller and Catherine Brown, copyright and licensing manager, head the financial and administrative departments respectively.

### TREE INTERNATIONAL

Tree International, the world's largest country music publisher, has enjoyed quite an exciting year, according to W. D. (Buddy) Killen, Chairman & CEO of the firm. Killen feels the staff of people he has working with him and the magnificent writers that have been with the firm over the years is the reason for the accomplishment.

Earlier this year Tree purchased the Jensong & Jenson catalogs from Jim Ed Norman. Songs included in this purchase were: "Mistakes," "That'll Keep Me Dreamin'," "Your Love Shines Through," "Don't Count The Rainy Days," and many others.

Tree has just recently installed and is in the midst of transferring data into an IBM System 36 computer, using a publishing software package it bought from Rondor Music. Bob Katovsky of Complete Computer Services in London is overseeing the programming. The system will have nine

terminals located throughout the Tree offices, and is the first System 36 IBM has installed in Nashville. Katovsky estimates the computer's memory can be expanded to handle all relevant publishing information on up to 100,000 songs, and says it will be in place in time to cover the next royalty period in December. Besides the publishing data, the system will handle Tree's payroll and accounting and index all demos and library albums.

Meadowgreen, Tree's gospel music division, continues to grow with leaps and bounds. It has recently signed a deal with Light Records to press and distribute five albums of Meadowgreen material produced and recorded at Tree's studios. Under the agreement, Tree will lease the master tapes to Light. The first project in the series is an album of contemporary Christian music performed by Tami Gunden. A children's musical will be among the other Tree/Light efforts.

Ronn Huff, who recently signed with Tree, has just released his first project, a praise album, "Great Is The Lord." Meadowgreen has had 14 charted songs in the gospel charts and four number one singles and over 200 cuts. On Amy Grant's "Age To Age" album, now approaching gold status, Meadowgreen has eight cuts, and it has four more on Grant's upcoming Christmas album, including the lead single, "Tennessee Christmas." Meadowgreen writers have also enjoyed some secular success via Louise Mandrell's "Romance" and Kamahl's "I Didn't Mean A Single Word I Said."

Tree is now represented on the west coast by James O'Loughlin, head of O'Lyric Music and Nancy Dockry of Dockry Productions in Beverly Hills is representing the Tree repertoire for movies and television. Jack Feeny of Sunbury-Dunbar has been named as the company's Canadian representative.

Killen is producing Ronnie McDowell, who just came off a number one single, "You're Gonna Ruin My Bad Reputation," and Exile is climbing up the charts with "The High Cost of Leaving."

Tree is BMI's largest overall publishing company, having won more awards than any other publisher in the BMI history. Since last October, Tree has had eight number ones, "I Wish You Could Have Turned My Head," "War Is Hell," "What's Forever For," "The Bird," "Faking Love," "You're Gonna Ruin My Bad Reputation," "Fool For Your Love," and "New Looks From An Old Lover." They have had 10 top ten tunes and 53 charted songs.

Tree has 63 exclusive writers including greats like Hank Cochran, Harlan Howard, Curly Putman, Red Lane, Dave Kirby, Bobby Braddock, Don Cook, Chris Waters and Jeff Crossan, who was one of the top five songwriters of the year in *Cash Box*.

### MCA MUSIC

During the past twelve months, MCA Music, Nashville, enjoyed tremendous success. In this period, six songs from the MCA Music catalogs attained the top ten status in the *Cash Box* Country Charts. These included "A Love Song" recorded by Kenny Rogers, "Nobody But You" recorded by Don Williams, "I.O.U." recorded by Lee Greenwood, "Hard Candy Christmas" by Dolly Parton, "Hound Dog" by Elvis Presley and "Break It To Me Gently," by Juice Newton. Additionally, "I.O.U." "Break It To Me Gently," "Hound Dog" and "A Love Song" vaulted into the *Cash Box* Pop and Adult Contemporary charts with their respective recordings.

In the past year, MCA Music songs were also included in albums by Mickey Gilley, Janie Fricke, Waylon Jennings, Lee Greenwood, Mike Campbell, Conway Twitty, Tanya Tucker, The Oak Ridge Boys, Merle Haggard and Sissy Spacek.

The MCA Music writing staff consists of Lee Greenwood, Dave Loggins, Delbert McClinton, Carol Chase, J.D. Martin, Paul Harrison and Mike Campbell. Additionally represented are the catalogues of Austin Roberts and Todd Cerney through an arrangement with Chriswald Music. As well as being hit songwriters, three MCA Music writers are currently recording for major labels. These include Lee Greenwood and Carol Chase for MCA/Panorama and Mike Campbell for CBS Records.

MCA Music, Nashville, is headed by Jerry Crutchfield. He is assisted by Pat Higdon, Marty Griffin, Eugene Epperson and Steve Day.

### CBS SONGS NASHVILLE

1983 has proven to be quite a year for CBS Songs Nashville, one marked by achievement, transition, and growth.

The most significant change occurred with the acquisition of the United Artists Music catalogue. U.A. Music brought over 50,000 titles into the CBS Songs stable, with a good many country gems included in the package. Of course, writers such as Wayland Holyfield, Mark Wright, and Jerry McBee were welcomed to the family of CBS writers as part of the deal.

Judy Harris, director of Nashville operations for the publishing company is proud of the company's impressive chart activity recently. "Over the last year, we've enjoyed some of the most consistent chart action in the firm's history," she relates. "We like to feel that one of the keys to our success has been the fact that we're always presenting our best material currently available, whether it be to an established act or to an artist recording their first project. This has built trust and respect for our staff from both producers and artists."

The company also takes pride in the fact that they've been able to lure three respected and accomplished composers to the CBS neck of the woods. Richard Leigh, who wrote "Don't It Make My Brown Eyes Blue" and "I'll Get Over You;" Alex Harvey,

who has turned out such classics as "Delta Dawn" and "Reuben James;" and Charlie Craig, who had vie songs featured in the Robert Duvall movie *Tender Mercies*, have all pacted with CBS.

Speaking of hit material, here's just a sampling of the super tunes CBS writers were responsible for over the past year: "My Lady Loves Me Just As I Am," Leon Everette; "Your Love's On The Line," Earl Thomas Conley; "Paradise Tonight," Charley McClain/Mickey Gilley; "Fly Into Love," Charley McClain; "Your Love Shines Through," Mickey Gilley; "Baby I'm Yours," Tanya Tucker; "Let's Get Over Them Together," Moe Bandy/Becky Hobbs; "Pancho and Lefty," Merle Haggard/Willie Nelson; "Potential New Boyfriend," Dolly Parton, and "A Woman's Touch," Tom Jones.

CBS also scored heavily on the LP charts with the company's songs popping up on a number of best selling albums. Alabama's "The Closer You Get," Merle & Willie's "Pancho and Lefty," Lee Greenwood's "Somebody's Gonna Love You," Dolly's "Burlap and Satin," Mickey's "Fool For Your Love," Earl Thomas Conley's "Don't Make It Easy On Me," John Anderson's "Wild and Blue," Johnny Lee's "Hey Bartender," Don Williams' "Yellow Moon," and Conway Twitty's "Lost In The Feeling" all contained tunes from CBS.

Since moving from their old home at 31 Music Square West to 16th Avenue South, CBS has also expanded staff. Working along with Judy Harris are her administrative assistants Susan Buck, Becky Shanks, and Sam Ramage. V.P. Jimmy Gilmer heads up the U.A. Music Division for CBS with Garry Petty as creative director for CBS and Robert Mather as manager of administration.

Of course, it's the family atmosphere of CBS that helps make the pubbery so successful. Writers such as Keith Steagall, Jim McBride, Holly Dunn, Guy Clark, and Stuart Harris all work together whenever the opportunity presents itself. By formulating creative ideas on their own, and then in groups, CBS composers have been able to turn out an incredible array of hit material.

### WELK

For the second year in a row, Welk Music Group was named number one publisher of the Year by *Cash Box* magazine. Welk enjoyed a successful year as the result of several #1 and top 5 singles, including Ricky Skaggs #1 hit "Highway 40 Blues," which was written by Larry Cordle. Other top tunes published by Welk were George Strait's "Marina del Rey," penned by Dean Dillon and Frank Dycus, and Reba McEntire's "You're The First Time I've Thought About Leaving," by Kerry Chater and Dickey Lee. Bob McDiill wrote Don Williams' "If Hollywood Don't Need You," which earned Williams and Welk Music another #1 single.

Throughout the year, The Welk Music Group has acquired several new catalogs, including the purchasing of Angel Wing Music from Buzz Cason and the exclusive rights to songwriter Steve Gibb. Welk began administering the Lionel Delmore Music catalog, which gave them the #1 hit "Swingin'" co-written by John Anderson and Welk's Delmore. Welk also acquired administration rights for the Donnie Clark catalog, Laurel Mountain Music. The first song from that acquisition was "I Wonder Who's Holding My Baby Tonight" which became a top 10 hit. Welk Music Group now owns or administers over 25 catalogs.

The death of Bill Hall, V.P. and Nashville Division Manager was a heavy blow to the company and the industry as a whole. Three executives were promoted in an attempt to fill the gap left behind as a result of Hall's death. Bob Kirsch was promoted to Nashville division manager; Cynthia Rodgers was made director of administrative affairs, and Doyle Brown was named professional manager.



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## Nashville Labels Carefully Enter Video Music Biz

(continued from page 14)

WEA International. RCA Records has long been active and heavily reliant on video as a sales tool — in the selling of artists to their own sales force and to television talent directors, enabling the artists to audition without actually being there. Outside of the company, the product is used to create consumer awareness. According to Randy Goodman, manager, marketing, the label has done five or six this year, but continues to be selective, both on the artists and on where the videos are placed. "There are many outlets available," says Goodman, "but right now, we prefer to place our artists on national programs in major markets — Los Angeles, Dallas, Chicago, Atlanta, New York. We are concentrating on the "crossover" artists, those with mass appeal who are already programmed on CHR."

He points out that RCA artists Dolly Parton, Alabama, Sylvia, and Ronnie Milsap, have had videos shown on WTBS's rock-oriented "Night Tracks." Goodman says it is still too soon to tell if video has affected record sales, but that RCA is betting on those videos which gain national exposure to broaden sales potential.

Joe Polidor, country marketing dir., Mercury/PolyGram, echoes Roy Wunsch's statements when he says, "Video production cannot be a knee-jerk reaction. Just because the outlets are available doesn't mean we can jump willy-nilly into video supply."

Citing the tremendous financial commitment inherent in video production, Polidor says his label is proceeding very cautiously, and notes that it takes time to

establish the outlets. But, he says, Mercury/PolyGram is already doing more and plans to step up production. Just completed are The Kendall's first, "Movin' Train" — because "the time was right and the product strong" — and The Statler Brothers second, "Guilty." That video will be immediately serviced to Canada and used in preparation for the Statlers' October tour there. Though he calls videos a "powerful sales tool for relating to the sales branch," Polidor agrees that it is too soon to evaluate their effect on record sales.

One year ago, MCA's policy was against videos, though artists were free to produce their own, which is just what The Oak Ridge Boys did with "So Fine" from the "Bobbie Sue" album. In 1983, MCA paid for The Oaks' "Love Song" video, and are now planning one for a release from the forthcoming "Deliver" LP. Mel Tillis' "A Cowboy's Dream," prominently featuring a Playboy bunny, is being seen on the Playboy Channel.

Jerry Bailey, director, publicity and artist development, MCA, acknowledges the rapid expansion of outlets, and says, "It's hard to anticipate the needs from one week to the next. The outlets are expanding so quickly that the product (dubs) you project to last for two weeks last only one." Looking ahead, Bailey predicts that if a substantial number of record sales, attributable to videos, are not realized, the companies will start backing off. Says Bailey, "We are watching the market and medium very carefully to see what happens. Next year will be a very crucial period for all of us."



**EVERYONE'S A CHAMP** — Representatives from Broadcast Music, Inc. presented the Nashville Songwriter's Association, International (NSAI) with a check for \$40,000 from the proceeds from the Barbara Mandrell "The Lady Is A Champ" show. Pictured celebrating (l-r) are: Del Bryant and Joe Moscheo, BMI; Harlan Howard, songwriter; Mandrell; Maggie Cavender, executive director, NSAI; Dean Dillon, songwriter; Frances Preston, vice president, BMI; Dennis Morgan, songwriter; and seated Tom Long, president, NSAI.

## Nashboro/AVI Records Completes Pact With MCA Distributing Corp.

LOS ANGELES — Ray Harris, president of Nashboro and AVI Records, recently announced the completion of a deal with MCA Distributing Corp. In an accord effective immediately, MCA will distribute the Nashboro, AVI and affiliated labels in the United States and Canada. Harris expressed an eagerness to begin working with MCA claiming the major label "understands" the selling of records. "The time was right to move our labels from independent distributors to the more aggressive and efficient MCA," he stated.

MCA's aggressiveness in marketing product impressed Harris, who said it reminded him of the earlier times when he was working for Capitol and the entire atmosphere was much more exciting and growth oriented. Harris felt the current situation within the independent distribution business prompted him to make the move to a major company. "The independents were going through serious change and the economic climate was changing for the worse," he remarked. "I felt that the efficiency of old was not there and the approach was really lacking."

Since it manufactures its own products, warehouses it, and ships it, Nashboro/AVI was looking for a successful, functioning company which could handle its

promotional and sales needs in the most advantageous way possible. "Our objective was to find someone who could be helpful," Harris recalled. "I was looking for a brother-brother type of relationship so we didn't have to spend half of our time dealing with them and making sure we weren't losing any money. Independent distributors have a bad attitude toward maintaining cash flow to the independent labels. Sometimes they develop the philosophy of sticking it to them for more money than they should."

Although independent labels and distributors are currently facing many financial problems, Harris believes there is an absolute necessity for independent distribution. "I've always felt that if independents could unite and try to work with labels, to develop their relationships with them, these problems would not exist," he remarked.

While MCA plans to distribute all upcoming releases by the label, it will also handle distribution chores for the group's entire catalog. Among the artists included in the Nashboro group of labels are such gospel artists as The Gospel Keynotes, Swanee Quintet and Troy Ramey. AVI's roster of artists includes Maya, Gloria Jones and Liberace.

## Opry Birthday Celebration Schedule

### October 9 — Sunday

- 1:00 p.m. — 4:00 p.m. — Registration for Talent Buyers Seminar, Opryland Hotel
- \*6:30 p.m. — Nashville Songwriters Association International Awards Dinner — Hyatt-Regency Hotel

### October 10 — Monday

- 10:00 a.m. — 2:00 p.m. — Talent Buyers Seminar Registration, Opryland Hotel
- \*7:00 p.m. — NATD Special Awards Party — Opryland
- 8:30 p.m. — 17th Annual CMA Awards Show — Grand Ole Opry House
- 10:00 p.m. — Post Awards Party and Press Reception, Opryland Hotel

### October 11 — Tuesday

- 8:30 a.m. — CMA Board Meeting — Opryland Hotel
- 11:00 a.m. — Artist/DJ Tape Session Opening Brunch — Opryland Hotel
- 12:00 p.m. — Artist/DJ Tape Sessions — Opryland
- 3:00 p.m. — Earlybird Bluegrass Concert — Grand Ole Opry House
- 6:00 p.m. — Chuck Wagon Supper
- \*7:00 p.m. — BMI Awards — BMI
- 8:00 p.m. — Grand Ole Opry Spectacular — Grand Ole Opry House

### October 12 — Wednesday

- 10:00 a.m. — RCA Records Show — Grand Ole Opry House
- 3:00 p.m. — CBS Records Show — Grand Ole Opry House
- 7:00 p.m. — Talent Buyers Showcase — Grand Ole Opry House
- \*7:30 p.m. — ASCAP Awards — Opryland Hotel

### October 12 — Thursday

- \*12:00 p.m. — EMH Records Cumberland Cruise
- 1:30 p.m. — MCA Records Show — Grand Ole Opry House
- \*3:00 p.m. — PolyGram Records Reception — Opryland Hotel — Veranda
- 6:00 p.m. — Talent Buyers Seminar Registrants Dinner
- \*8:00 p.m. — Tessier Talent Show — Opryland Hotel — Chattanooga Room

### October 14 — Friday

- 9:30 a.m. — CMA Membership Meeting — Opryland Hotel
- 11:00 a.m. — FiCAP Seminar — Opryland Hotel
- 1:00 p.m. — Artist/DJ Tape Sessions, Opryland Hotel
- \*6:00 p.m. — FiCAP Banquet & Show — Opryland Hotel

### October 15 — Saturday

- 10:30 a.m. — William Lee Golden Luncheon (CMA member DJ's only) — William Lee Golden's Home
- 9:30 p.m. — Grand Ole Opry 58th Birthday Celebration Show — Grand Ole Opry House

\*By Invitation Only



**NOBLE GLASER** — Noble Vision artist Jim Glaser recently delighted crowds at his first Nashville showcase at The Cannery, where he performed all cuts from his upcoming LP. Pictured at the show are: (l-r): Hal Oven, vice-president of Noble vision, Glaser; Mimi Koppel, promotion assistant-Nobel Vision; and Don Tolle, president-Noble Vision.



# TOP 100 COUNTRY SINGLES

October 15, 1983

	Weeks On Chart	Chart		Weeks On Chart	Chart		Weeks On Chart	Chart
1	10/6	WHAT AM I GONNA DO MERLE HAGGARD (Epic 34-04006)	35	10/8	MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 814 195-7)	68	10/8	BEFORE WE KNEW IT JAN GRAY (Jamex 011)
2	4	NOBODY BUT YOU DON WILLIAMS (MCA 52245)	36	45	BLACK SHEEP JOHN ANDERSON (Warner Bros. 7-29497)	69	74	NOTHIN' BUT YOU STEVE EARLE (Epic AE7 1726)
3	5	LADY DOWN ON LOVE ALABAMA (RCA PB-13590)	37	40	HIGH COST OF LEAVING EXILE (Epic 34-04041)	70	75	I'M GONNA CATCH HEAVEN LOIS FRIZZELL (Bleck Rose 8279)
4	7	YOU'VE GOT A LOVER RICKY SKAGGS (Epic 34-04044)	38	43	WHEN THE NEW WEARS OFF OF OUR LOVE THE WHITES (Warner/Curb 7-29513)	71	76	MY ANGEL'S GOT THE DEVIL IN HER EYES ED HUNNICUTT (MCA-52262)
5	6	SCARLET FEVER KENNY ROGERS (Liberty P-B-1503)	39	39	STRANGER AT MY DOOR JUICE NEWTON (Capitol B-5265)	72	—	IN MY EYES JOHN CONLEE (MCA-52282)
6	9	ISLANDS IN THE STREAM KENNY ROGERS & DOLLY PARTON (RCA PB-13615)	40	10	SOMETIMES I GET LUCKY AND FORGET GENE WATSON (MCA-52243)	73	46	BABY, WHAT ABOUT YOU CRYSTAL GAYLE (Warner Bros. 7-29582)
7	11	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE REBA McENTIRE (Mercury/PolyGram 812 835-7)	41	47	LOVING YOU HURTS GUS HARDIN (RCA PB-13597)	74	—	YOU'RE A HARD DOG GAIL DAVIES (Warner Bros. 7-29472)
8	13	MIDNIGHT FIRE STEVE WARINER (RCA PB-13588)	42	14	TOO HOT TO SLEEP LOUISE MANDRELL (RCA PB-13567)	75	—	YOU MADE A WANTED MAN OF ME RONNIE McDOWELL (Epic 34-04167)
9	15	SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-52257)	43	49	I WONDER WHERE WE'D BE TONIGHT VERN GOSDIN (Complet CP-115)	76	48	HOLD ON, I'M COMIN' WAYLON JENNINGS & JERRY REED (RCA PB-13580)
10	16	ONE OF A KIND PAIR OF FOOLS BARBARA MANDRELL (MCA-52258)	44	12	DON'T YOU KNOW HOW MUCH I LOVE YOU RONNIE MILSAP (RCA PB-13584)	77	89	STREET TALK KATHY MATTEA (Mercury/PolyGram 814 375)
11	18	TENNESSEE WHISKEY GEORGE JONES (Epic 34-04082)	45	63	YOU LOOK SO GOOD IN LOVE GEORGE STRAIT (MCA-52279)	78	—	WINDIN' DOWN LACY J. DALTON (Columbia 38-04133)
12	1	PARADISE TONIGHT CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)	46	65	TAKE IT TO THE LIMIT WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131)	79	80	A STRANGER IN HER BED RANDY PARTON (RCA PB-13608)
13	19	YOU PUT THE BEAT IN MY HEART EDDIE RABBITT (Werner Bros. 7-29512)	47	58	QUEEN OF MY HEART HANK WILLIAMS, JR. (Warner/Curb 7-29500)	80	95	WE REALLY GOT A HOLD ON LOVE FAMILY BROWN (RCA PB-13565)
14	20	THE WIND BENEATH MY WINGS GARY MORRIS (Werner Bros. 7-29532)	48	51	KISS ME DARLING STEPHANIE WINSTON (MCA-52291)	81	87	THE AIR THAT I BREATHE REX ALLEN JR. (Moon Shine 3017)
15	24	A LITTLE GOOD NEWS ANNE MURRAY (Capitol P-B-5264)	49	52	LOVERS ON THE REBOUND JAMES & MICHAEL YOUNGER (MCA-52263)	82	82	GEORGIA MULES AND COUNTRY BOYS CEDAR CREEK (Moon Shine MS3016)
16	17	IF IT WAS EASY ED BRUCE (MCA-52251)	50	64	THE LETTER RONNIE RENO (EMH-0024)	83	86	TELL ME WHEN I'M HOT BILLY "CRASH" CRADDOCK (Cee Cee CC-5400)
17	23	HOLDING HER AND LOVING YOU EARL THOMAS CONLEY (RCA PB-13596)	51	61	DANCE LITTLE JEAN NITTY GRITTY DIRT BAND (Liberty P-B-1507)	84	84	EVERY BREATH YOU TAKE RICH LANDERS (A.M.I. 1316)
18	21	GUILTY THE STATLER BROS. (Mercury/PolyGram 812 988-7)	52	61	STILL IN THE RING TAMMY WYNETTE (Epic 34-04101)	85	—	WOUNDED HEARTS MARK GRAY (Columbia 38-04137)
19	22	YOUR LOVE SHINES THROUGH MICKEY GILLEY (Epic 34-04018)	53	55	DIET SONG BOBBY BARE (Columbia 38-04092)	86	91	LONESOME 7-7203 DARRELL CLANTON (Audiograph AG 474)
20	26	ANYBODY ELSE'S HEART BUT MINE TERRI GIBBS (MCA-52252)	54	71	IT'S ALL IN THE GAME MERLE HAGGARD (MCA-52276)	87	88	SHE'S A LOVER SOUTHERN BREEZE (Fox Trax RJF 1000)
21	2	NEW LOOKS FROM AN OLD LOVER B.J. THOMAS (Cleveland Int'l/CBS 38-03985)	55	—	EV'RY HEART SHOULD HAVE ONE CHARLEY PRIDE (RCA PB-13648)	88	53	THE DEVIL IS A WOMAN DAVID ROGERS (Mr. Music MM-018)
22	27	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 103)	56	56	WILDWOOD FLOWER ROY CLARK (Churchill CR-94501)	89	53	WHY DO I HAVE TO CHOOSE WILLIE NELSON (Columbia 38-03965)
23	31	THE BOY GETS AROUND SYLVIA (RCA PB-13589)	57	60	HAVE I GOT A HEART FOR YOU CHANTILLY (F & L 527)	90	54	FLIGHT 309 TO TENNESSEE SHELLY WEST (Warner/Viva 7-29659)
24	30	BABY I LIED DEBORAH ALLEN (RCA PB-13600)	58	—	SLOW BURN T.G. SHEPPARD (Warner/Curb 7-29469)	91	94	MIDNIGHT TENNESSEE WOMAN JACK GREENE (EMH-0025)
25	28	AFTER YOU DAN SEALS (Liberty P-B-1504)	59	62	FLAMES BRICE HENDERSON (Union Station ST-1003)	92	—	TAKE ME TO YOUR HEART JAMIE (Air International ARG 10050-B)
26	36	TELL ME A LIE JANIE FRICKE (Columbia 38-04091)	60	68	KEEPIN' POWER CRYSTAL GAYLE (Columbia 38-04093)	93	93	IF YOU BELIEVE JOHN SCHNEIDER (Scotti Bros./CBS ZS4 04064)
27	37	DIXIE DREAMING ATLANTA (MDJ 4832)	61	78	MY BABY DON'T SLOW DANCE JOHNNY LEE (Full Moon 7-29486)	94	—	SIERRA (Cardinal CRS 052)
28	32	STRONG WEAKNESS THE BELLAMY BROTHERS (Warner/Curb 7-29514)	62	25	WHAT I LEARNED FROM LOVING YOU LYNN ANDERSON (Perlan P-82001)	95	—	THERE'S NOBODY LOVIN' AT HOME RANDY WRIGHT (MCA-52273)
29	33	OUTSIDE LOOKIN' IN BANDANA (Werner Bros. 7-29524)	63	29	THE LADY, SHE'S RIGHT LEON EVERETTE (RCA PB-13584)	96	—	FOOTPRINTS IN THE SAND CRISTY LANE (Liberty P-B-1508)
30	35	DON'T COUNT THE RAINY DAYS MICHAEL MURPHEY (Liberty P-B-1505)	64	44	WILD MONTANA SKIES JOHN DENVER & EMMYLOU HARRIS (RCA PB-13562)	97	57	LET'S FIND EACH OTHER TONIGHT JOSE FELICIANO (Motown 1647 MF)
31	34	LONELY BUT ONLY FOR YOU SISSY SPACEK (Atlantic America 7-99847)	65	70	THE SIGN OF THE TIMES DONNA FARGO (Cleveland Int'l/CBS 38-04097)	98	59	LET'S GET OVER THEM TOGETHER MOE BANDY FEATURING BECKY HOBBS (Columbia 38-03970)
32	8	HOW COULD I LOVE HER SO MUCH JOHNNY RODRIGUEZ (Epic 34-03972)	66	69	DIDN'T WE DO IT GOOD BRENDA LEE (MCA-52268)	99	66	NIGHT GAMES CHARLEY PRIDE (RCA PB-13542)
33	41	HOUSTON LARRY GATLIN AND THE GATLIN BROTHERS BAND (Columbia 38-04170)	67	85	A MILLION LIGHT BEERS AGO DAVID FRIZZELL (Warner/Viva 7-29498)	100	67	I'M ONLY IN IT FOR THE LOVE JOHN CONLEE (MCA 52221)
34	42	HEARTACHE TONIGHT CONWAY TWITTY (Werner Bros. 7-29505)						

After You (Tree/Cross Keys — BMI/ASCAP) . . . . . 25	Houston (Larry Gatlin — BMI) . . . . . 33	— ASCAP) . . . . . 21	Tennessee Whiskey (Hall-Clement/Algee — BMI) . . . . . 11
A Little Good News (Chappell/Bibo — ASCAP) . . . . . 15	How Could I Love (Boquillas Canyon/Atlantic — BMI) . . . . . 32	Night Games (Royalhaven — BMI/G.I.D. — ASCAP) . . . . . 99	The Air That I Breathe (April — ASCAP) . . . . . 81
A Million Light (Peso/Wallet — BMI) . . . . . 67	If It Was Easy (Window — BMI) . . . . . 16	Nobody But You (Alabama/Music Corp. of America — ASCAP/BMI) . . . . . 2	The Boy Gets Around (Tom Collins — BMI) . . . . . 23
Anybody Else's (Rick Hall — ASCAP) . . . . . 20	In My Eyes (Katie Lee — ASCAP) . . . . . 93	Nothin' But You (High Chepparel — ASCAP) . . . . . 69	The Devil Is A Woman (Unichappell — BMI) . . . . . 23
A Stranger In Her Bed (G.I.D. — ASCAP/Royal Heaven — BMI) . . . . . 29	In My Eyes (Inerson-USA — ASCAP) . . . . . 72	Old Fashioned Lovin' (Shyland — BMI) . . . . . 94	The Lady, She's Right (Window — BMI) . . . . . 63
Baby I Lied (Posey — BMI/Chappell — ASCAP/Unichappell/Vanhoy — BMI) . . . . . 24	I'm Gonna Catch Heaven (Dream City — BMI) . . . . . 70	One Of A Kind (Warner-Tamerlane/Three Ships/Werner Brothers/Sweet Harmony — BMI/ASCAP) . . . . . 10	The Letter (Rosebridge — BMI) . . . . . 50
Baby, What About You (Elektra/Asylum/Mopage/Cotillion/Moon & Stars — BMI) . . . . . 73	I'm Only In It For (Posey/Golden Bridge/Unichappell/Van Hoy — BMI/ASCAP) . . . . . 91	Outside Lookin' In (Stan Cornelious/Hoosier — ASCAP) . . . . . 29	The Man In The Mirror (Grandison/Hacienda — ASCAP) . . . . . 22
Before We Knew It (Old Friends — BMI) . . . . . 88	Islands In The Stream (Gibb Bros./Unichappell — BMI) . . . . . 6	Paradise Tonight (Unart/Land Of Music/Blue Texas — BMI) . . . . . 12	The Sign Of The Times (Prima-Donna — BMI) . . . . . 65
Black Sheep (Al Gallico/Algee/Anderson — BMI) . . . . . 36	It's All In The Game (Lerry Spier/Mejor Songs — ASCAP) . . . . . 54	Scarlet Fever (Welbeck — ASCAP) . . . . . 5	The Wind Beneath (Warner/WB Gold — ASCAP) . . . . . 14
Dance Little Jean (Unami — ASCAP) . . . . . 51	I Wonder Where (HookIt — BMI) . . . . . 43	She's A Lover (Ronnie Joe Friend/New Albany — BMI) . . . . . 87	There's Nobody Lovin' (Bibo/Vogue/Chappell — ASCAP/BMI) . . . . . 95
Didn't We Do It Good (Swallowfork/April — ASCAP) . . . . . 68	Keepin' Power (Roger Cook/Chriswood — BMI) . . . . . 60	Slow Burn (Bibo/Chappell — ASCAP) . . . . . 58	Too Hot To Sleep (Warner-Tamerlane/Three Ships — BMI/John Bettis, Adm. by W.B.# — ASCAP) . . . . . 42
Diet Song (Evil Eye — BMI) . . . . . 53	Kiss Me Darling (Checkmate — BMI) . . . . . 48	Sometime's I Get (Blue Creek/Booth & Watson/One The House — BMI) . . . . . 40	We Really Got A (Silverline — BMI) . . . . . 80
Dixie Dreaming (Texas Tunes — BMI) . . . . . 27	Lady Down On Love (Maypop/Buzzherb — BMI) . . . . . 3	Southern Country Fun (Shikse — BMI) . . . . . 92	What Am I Gonna Do (Shade Tree — BMI) . . . . . 1
Don't Count The (Tree/Ensign/United Artists/Ideas of March — BMI/ASCAP) . . . . . 30	Let's Find Each (Jobete/Deedle Dytle — ASCAP) . . . . . 97	Still In The Ring (Tree — BMI/Cross Keys — ASCAP) . . . . . 52	What I Learned (WB/Russell Smith — ASCAP) . . . . . 82
Don't You Know (Kelso Herston — BMI) . . . . . 44	Let's Get Over (Screen-Gems-EMI/Bleckwood — BMI) . . . . . 98	Stranger At My Door (Chappell/Unichappell — ASCAP/BMI) . . . . . 39	When The New Wears (Black Sheep — BMI) . . . . . 38
Every Breath You Take (Megnetic — BMI) . . . . . 84	Lonely But Only (Chappell — ASCAP/Tril-Chappell — SESAC) . . . . . 31	Street Talk (Criterior/Space Case — ASCAP) . . . . . 77	Why Do I Have (Willie Nelson — BMI) . . . . . 89
Ev'ry Heart Should (Royalhaven — BMI/Dejemus — ASCAP) . . . . . 55	Lonesome 7-7203 (Cedarwood — BMI) . . . . . 88	Strong Weakness (Bellamy Brothers/Famous — ASCAP) . . . . . 28	Why Do We Want (King's X/Reba — ASCAP) . . . . . 7
Flames (Good Token — ASCAP) . . . . . 59	Lovers On The Rebound (Old Friends — BMI) . . . . . 49	Take It To The Limit (Cass County/Red Cloud/Nebrads — ASCAP) . . . . . 46	Wild Montana Skies (Cherry Mountain — ASCAP) . . . . . 84
Flames (Good Token — ASCAP) . . . . . 59	Loving You Hurts (Muscle Shoals Sound — BMI) . . . . . 41	Tell Me A Lie (Rick Hall — ASCAP/Fame — BMI) . . . . . 26	Wildwood Flowers (Peer Int'l — BMI) . . . . . 58
Flight 309 To Tennessee (Peso/Mighty — BMI) . . . . . 90	Midnight Fire (Old Friends/Silverline — BMI) . . . . . 8	Tell Me When I'm Hot (Music City — ASCAP) . . . . . 83	Windin' Down (Algee/Old Friends — BMI) . . . . . 78
Footprints In The Sand (Cristy Lane — ASCAP) . . . . . 98	Midnight Tennessee (Screen Gems/EMI — BMI) . . . . . 91		Wounded Hearts (Warner-Tamerlane/DelCabo — BMI/WB/Sante Fe — ASCAP) . . . . . 85
Georgia Mules (House of Bryant — BMI) . . . . . 82	Moovin' Train (Bibo/Chappell — ASCAP) . . . . . 35		You Look So Good (Chappell & Co./MCA/Vogue — ASCAP/BMI) . . . . . 45
Guilt (American Cowboy — BMI) . . . . . 18	My Angel's Got The (Barnwood — BMI) . . . . . 71		You Made A Wanted (Tree — BMI) . . . . . 75
Have I Got A Heart For You (April — ASCAP/Blackwood — BMI) . . . . . 57	My Baby Don't (Elektra/Asylum — BMI) . . . . . 81		You Put The Beat (Malvern/Cottonpatch/Dejemus — ASCAP) . . . . . 13
Heartache Tonight (Cass County/Red Cloud/Gear/Ice Age — ASCAP) . . . . . 34	New Looks From (Honey Man/Tree — BMI/Petewood — ASCAP) . . . . . 25		Your Love Shines (United Artists/Ideas of March/Jensong — ASCAP) . . . . . 19
High Cost Of Leaving (Chinnich — BMI) . . . . . 37			You're A Hard Dog (Tree — BMI/April — ASCAP) . . . . . 74
Holding Her (Rick Hall — ASCAP) . . . . . 17			You've Got A Lover (Sheke Russell/Bug — BMI) . . . . . 4
Hold On, I'm Comin' (Irvin/Cotillion — BMI) . . . . . 78			

Ⓢ = Exceptionally heavy radio activity this week      Ⓢ = Exceptionally heavy sales activity this week

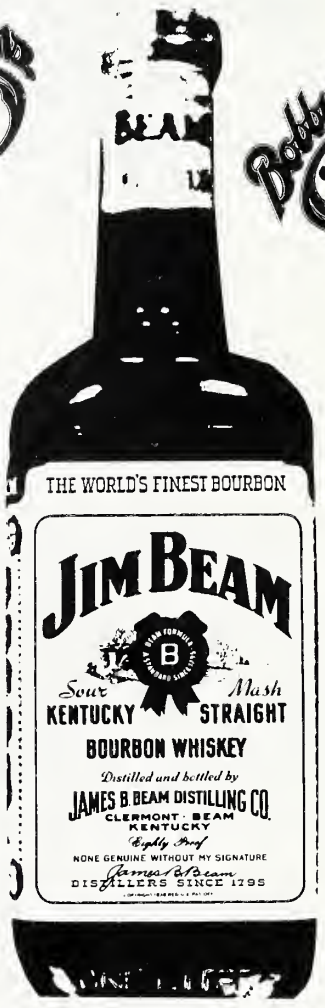


BOBBY HELMS NEW RELEASE

"I'm Drinkin' It Over"  
(With My Friend Jim Beam)

BLACK ROSE #82710

Release Date: October 10, 1983



Bobby Helms, Kennestar Enterprises, Jim Beam and Black Rose Records invite you to visit the Magnolia Suite #5510 at the Opryland Hotel, October 10 - 13, 9:00 AM - till? To welcome Bobby Helms back to the USA after a successful European tour and inaugurate his new USA tour.

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Dave Davis  
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Ruth Magaw  
615-227-5726



THE COUNTRY MIKE

**BENEFIT RAISES OVER \$7,000** — WMZQ-FM/Washington, D.C. recently held the second annual Vacation Auction, offering listeners a chance to bid on luxury trips and weekend getaways to Luxembourg, London, Los Angeles, New York, Amman, Jordan via Vienna, Austria and a country weekend getaway jaunt to Jordan Hollow Farm Inn located at the foothills of the Blue Ridge Mountains. During a five-day period a total of 15 trips were auctioned off with the entire proceeds benefiting the Treatment Centers of Montgomery and Frederick counties. These facilities are designed to help handicapped children and adults regardless of their ability to pay. During the auction, volunteers from the centers and C & P Telephone Company assisted by answering the phones and confirming bids. Contributors included Summit Travel, Hyatt Hotels, World Airways, Icelandair, The Marriott Corporation and Alia, the Royal Jordanian airlines. WMZQ listeners gave an outstanding display of their support by pledging over \$7,000. This amount represents a 40 percent increase over last year's final figure.



**A ROSE IS A ROSE** — Johnny Rodriguez (bottom) recently stopped in the WHN Radio offices as a part of media tour in New York for his latest album, "For Every Rose." Giving Rodriguez tips on being a guest deejay are (l-r): Dan Taylor, Lee Arnold and Mike Fitzgerald of WHN.

STATION PROFILE — KFGO/Fargo, ND, is a 5,000 watt station which has been programming country music full-time since 1966. With its primary signal the station reaches 72 counties in North Dakota, South Dakota and Minnesota, along with a portion of Southern Manitoba, Canada. The signal is the largest of any station in the market. Bill Hoverson acts as both station manager and program director, Dale Alwin is sales manager and Don Roberts serves as music director. The KFGO air personalities have worked hard to establish a rapport with their listeners that they consider to be upbeat, conversational and warm. The station lineup includes Tom Wynn, 6 a.m.-9; Hoverson, 9 a.m.-noon; Dave Lee, noon-3 p.m., Larry Homuth, 3-6 p.m.; Sandy Buttweiler, 6-10 p.m.; Don Hall, 10-2 a.m. and Roberts 2-6 a.m. KFGO is one of seven stations owned by Communications Properties, Inc.

**THANKSGIVING SPECIAL** — Mutual Broadcasting System will be broadcasting multicastrated in stereo by satellite the 1983 edition of "The Great Entertainers" during Thanksgiving weekend, Nov. 24-27. The special will provide a comprehensive update on major recording artists, candid interviews — recorded live during this year's CMA Awards Show — and mixed with the music of each CMA "Entertainer of the Year" from 1970 until today. The program will be hosted by air personality Lee Arnold and will be produced by Master Audio Productions, Inc. and Broadcast International. Glenn Morgan is executive producer.

**SANDERS MEETS THE PRESIDENT** — Sherry Sanders, Nashville businesswoman and broadcaster, recently attended a special briefing on domestic and foreign policy at the White House, followed by a luncheon hosted by the President. Sanders was among 30 to 40 broadcasters invited to the White House. She feels she was chosen to attend because of her expressed interest in the "Workfare" program as well as her interest in other proposed or active programs dealing with our domestic problems. Sanders currently owns KESY-FM & KOOO/Omaha and serves as vice president of her husband's radio stations WJKZ-FM & WJRB/Nashville, WNOX/Knoxville, WNKX/Clinton, TN and WRKK-FM & WVOK/Birmingham, AL.

**STATION CHANGES** — Gary D., one of America's top-rated air personalities, just signed a two million dollar long-term contract with Metroplex Communications' Washington outlet WPKX FM & AM. Gary D's hiring marks the third anniversary for WPKX and kicks off a new three-year plan for growth according to the station's vice president and general manager Bill Sherard. Gary D is considered a legend in the Cleveland area where he has been for the past 10 years. . . Jim Wood, program director of KSN-FM/San Francisco and KNEW/Oakland and group consultant has been named Malrite's national program director. . .

**WELCOME TO NASHVILLE** — Cash Box extends a hearty welcome to those of you attending the celebration of country music month this week. Enjoy your stay in Music City U.S.A. and let us hear from you if you get the chance.

juanita butler

PROGRAMMERS PICKS

Dave Hensley	WMTZ/Augusta	Every Breath You Take — Mason Dixon — Texas
Tony Petta	WSDS/Ypsilanti	There's Nobody Lovin' At Home — Randy Wright — MCA
Tony Barry	WGNT/Huntington	Tell Me A Lie — Janie Fricke — Columbia
Randy Rowley	WNWN/Coldwater	In My Eyes — John Conlee — MCA
Tim Rowe	WMNI/Columbus	It's All In The Game — Merle Haggard MCA
Dan Williams	KEED/Eugene	Ev'ry Heart Should Have One — Charley Pride — RCA
Gary Hightower	KFDI/Wichita	In My Eyes — John Conlee — MCA
Coyote Calhoun	WAMZ/Louisville	Ozark Mountain Jubilee — Oak Ridge Boys — MCA
Walt Bscus	WDSD/Dover	Before We Knew It — Jan Gray — Jamex

SINGLES REVIEWS

OUT OF THE BOX

**LOUISE MANDRELL** (RCA PB-13469)  
**Runaway Heart** (2:43) (Warner-Tamerlane Pub. Corp./Writers House Music, Inc. — BMI) (S. Pip-pin, M. Spriggs) (Producer: E. Kilroy)

This Eddie Kilroy produced single is up-tempo and offers a strong delivery from Louise. Pulled from her soon to be released LP "Too Hot To Sleep," this cut should take her even higher up the charts.



FEATURE PICKS

**WAYLON JENNINGS** (RCA PB-13631)  
**The Conversation** (3:48) (Bocephus Music Inc./Richway Music, Inc. — BMI) (H. Williams, Jr., W. Jennings, R. Albright) (Producer: J. Bowen)

**OAK RIDGE BOYS** (MCA - 52288)  
**Ozark Mountain Jubilee** (3:14) (Blackwood Music, Inc./Magic Castle Music, Inc. — BMI) (R. Murrah, S. Anders) (Producer: R. Chancey)

**MEL TILLIS** (MCA-52285)  
**She Meant Forever When She Said Goodbye** (2:25) (Sabal Music, Inc. — ASCAP) (B. Cannon) (Producer: H. Shedd)

**RUSSELL SMITH** (Capitol P-B-5293)  
**Where Did We Go Right** (4:09) (Leeds Music Corp. (MCA)/Patchwork Music/Don Schlitz Music — ASCAP) (D. Loggins, D. Schlitz) (Producer: G. Fundis)

**JESSE SHOFNER** (EMH - 0026)  
**Emily** (3:09) (Almarie Music — BMI) (J. Shofner, R. Pennington) (Producer: E.A. Owens, R. Pennington)

**THE CANNONS** (Compleat CP-116)  
**One Step Closer** (2:40) (April Music Inc./Swallowfolk Music Inc. — ASCAP) (B. Rice, S. Rice) (Producer: E. Kilroy)

**DOC LEIGH** (Buzard J-326)  
**Find A Better Place** (2:20) (Dipstick Pub. — BMI) (L. Dillard) (Producer: B. Vaughn)

**DEAN DILLON** (RCA PB-13628)  
**Famous Last Words Of A Fool** (3:33) (Tree Pub. Co., Inc./Forrest Hills Music — BMI) (D. Dillon, R. Huston) (Producer: B. Mevis)

**JOE WATERS** (New Colony NC-6814)  
**Harvest Moon** (2:52) (Latern Light Music — BMI) (J. Waters) (Producer: not listed)

**PETER ISSACSON** (Union Station ST-1004)  
**Don't Take Much** (3:24) (Scott Tutt Music — BMI) (J. Murray) (Producer: S. Tutt)

NEW AND DEVELOPING



**BRENDA LIBBY** (Comstock COM 1726)  
**Give It Back** (2:54) (Mamouth Springs Music Inc. — BMI) (C. Chalmers, S. Chalmers, B. Barnett, L. Palas) (Producer: W. Carson)

Wayne Carson, who is well known for his writing and singing, displays his ability as a producer on this Brenda Libby single. Brenda's vocal style is unique and refreshing.

ALBUM REVIEWS

**LOVE LIES** — Janie Fricke — Columbia FC 38730 — Producer: Bob Montgomery — List: None — Bar Coded

Fricke slows down the tempo on her eighth LP, and returns to the ballad style she's so well known for. She teams up with Bob Montgomery once again for this album which centers around a theme of love. "If The Fall Don't Get You" and "Where's The Fire" pick up the beat and resemble the tunes off her last album which displayed the immense energy she's capable of projecting. "Tell Me A Lie" is the first release off the album. Quickly moving up the charts, it should forecast what to expect from the other releases.

**CHEAT THE NIGHT** — Deborah Allen — RCA MHL1-8514 — Producer: Rafe VanHoy — List Price: 5.98 — Bar Coded

Allen's first collaboration with husband Rafe VanHoy as producer for RCA has produced an EP packed with love ballads. Allen's full and rich delivery coupled with a smooth production results in a satisfying package. "Baby I Lied," the first release off the album, tells the story of a romance breaking up and could easily cross over to the A/C charts. Other tunes to watch for include "I Hurt For You" and the title tune "Cheat The Night."



TOP 75 ALBUMS

THE LAST TWO YEARS HAVE BEEN EXCEPTIONALLY TRYING FOR ALL OF US IN THE MUSIC INDUSTRY. HOWEVER, THE CONTINUED SUPPORT AND ENCOURAGEMENT WE HAVE RECEIVED FROM MANY INDIVIDUALS AND COMPANIES IN NASHVILLE HAS MADE THE BURDEN MUCH EASIER TO BEAR.



LET'S  
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WE PAUSE A  
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		Weeks On 10/8 Chart	Weeks On 10/8 Chart
1	<b>PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	3	38
2	<b>KEYED UP</b> RONNIE MILSAP (RCA AHL 1-4670)	2	26
3	<b>EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL 1-4679)	12	4
4	<b>THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL 1-4662)	1	31
5	<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL 1-4713)	5	15
6	<b>SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA 5408)	4	28
7	<b>T.G. SHEPPARD'S GREATEST HITS</b> (Warner/Curb 9 23841-1)	7	21
8	<b>CASTLES IN THE SAND</b> DAVID ALLEN COE (Columbia FC 38535)	8	24
9	<b>IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	10	53
10	<b>THAT'S THE WAY LOVE GOES</b> MERLE HAGGARD (Epic FE 38815)	24	5
11	<b>SNAPSHOT</b> SYLVIA (RCA AHL 1-4672)	6	19
12	<b>SPUN GOLD</b> BARBARA MANDRELL (MCA-5377)	13	9
13	<b>NEW LOOKS</b> B.J. THOMAS (Cleveland Int'l/Columbia FC38561)	20	25
14	<b>TAKE IT THE LIMIT</b> WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	11	23
15	<b>TODAY</b> THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	19	20
16	<b>IN MY EYES</b> JOHN CONLEE (MCA-5434)	38	4
17	<b>HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 9 60193-1)	17	53
18	<b>HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	18	55
19	<b>BURLAP &amp; SATIN</b> DOLLY PARTON (RCA AHL 1-4691)	16	17
20	<b>THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23967-1)	21	60
21	<b>GREATEST HITS</b> JOHN CONLEE (MCA-5404)	27	25
22	<b>AMERICAN MADE</b> OAK RIDGE BOYS (MCA-9390)	14	35
23	<b>WEST BY WEST</b> SHELLY WEST (Warner/Viva 9 23775-1)	9	30
24	<b>SHINE ON</b> GEORGE JONES (Epic FE 38406)	22	25
25	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	25	84
26	<b>WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 9 23721-1)	29	52
27	<b>HEY BARTENDER</b> JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)	15	13
28	<b>IT'S ONLY ROCK &amp; ROLL</b> WAYLON JENNINGS (RCA AHL 1-4673)	23	26
29	<b>DIRTY LOOKS</b> JUICE NEWTON (Capitol ST-12294)	42	3
30	<b>YELLOW MOON</b> DON WILLIAMS (MCA-5407)	30	25
31	<b>PERSONALLY</b> RONNIE McDOWELL (Epic FE 38514)	32	30
32	<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	33	134
33	<b>STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	36	6
34	<b>GREATEST HITS, VOLUME II</b> EDDIE RABBITT (Warner Bros. 23925)	44	3
35	<b>DREAM BABY</b> LACY J. DALTON (Columbia FC 38604)	35	11
36	<b>PARADISE</b> CHARLY McCLAIN (Epic FE 38584)	37	21
37	<b>A LIFETIME OF SONG</b> MARTY ROBBINS (Columbia KC2 38870)	39	3
38	<b>NIGHT GAMES</b> CHARLEY PRIDE (RCA AHL 1-4822)	40	3
39	<b>FOR EVERY ROSE</b> JOHNNY RODRIGUEZ (Epic FE 38806)	43	3
40	<b>STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	26	34
41	<b>CRYSTAL GAYLE'S GREATEST HITS</b> (Columbia FC 38803)	41	4
42	<b>OLD FAMILIAR FEELING</b> THE WHITES (Warner/Curb 9 23872-1)	28	14
43	<b>A DECADE OF HITS</b> THE CHARLIE DANIELS BAND (Epic FE 38795)	31	11
44	<b>TOUGHER THAN LEATHER</b> WILLIE NELSON (Columbia FC 38248)	34	31
45	<b>MOVIN' TRAIN</b> THE KENDALLS (Mercury/PolyGram 812 779)	49	3
46	<b>LOST IN THE FEELING</b> CONWAY TWITTY (Warner Bros. 9 23869-1)	46	33
47	<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	47	23
48	<b>WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LT-51143)	48	32
49	<b>WHY LADY WHY</b> GARY MORRIS (Warner Bros. 9 23738-1)	52	4
50	<b>SOME MEMORIES JUST WON'T DIE</b> MARTY ROBBINS (Columbia FC 38603)	59	24
51	<b>HANGIN' UP MY HEART</b> SISSY SPACEK (Atlantic America 7 90100-1)	—	1
52	<b>OVER EASY</b> TERRI GIBBS (MCA-5443)	—	1
53	<b>IF YOU'RE GONNA DO ME WRONG</b> VERN GOSDIN (Compeat CPL-1-1004)	45	23
54	<b>ON MY OWN AGAIN</b> DAVID FRIZZELL (Viva 9 23868-1)	50	14
55	<b>LET'S GO</b> NITTY GRITTY DIRT BAND (Liberty LT-51146)	53	9
56	<b>TRUE LOVE</b> CRYSTAL GAYLE (Elektra 60200-1)	56	46
57	<b>DEVOTED TO YOUR MEMORY</b> MOE BANDY (Columbia FC 38726)	—	1
58	<b>A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	—	1
59	<b>GREATEST HITS</b> DOLLY PARTON (RCA AFL-14422)	51	54
60	<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	54	51
61	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37540)	55	98
62	<b>GOING WHERE THE LONELY GO</b> MERLE HAGGARD (Epic FE 38092)	57	54
63	<b>INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	63	13
64	<b>RADIO ROMANCE</b> EDDIE RABBITT (Warner Bros. 9 23925-1)	58	51
65	<b>BETTER DAYS</b> GUY CLARK (Warner Bros. 9 23880-1)	60	7
66	<b>READY</b> JERRY REED (RCA AHL 1-4692)	61	7
67	<b>STRONG WEAKNESS</b> THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	62	43
68	<b>GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1070)	64	135
69	<b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE-37193)	65	4
70	<b>JUST SYLVIA</b> SYLVIA (RCA AHL 1-4312)	66	80
71	<b>BACK</b> LYNN ANDERSON (Perman PR 8205)	67	5
72	<b>DREAM MAKER</b> CONWAY TWITTY (Elektra 60182-1)	68	54
73	<b>CLASSIC CONWAY</b> CONWAY TWITTY (MCA-5424)	69	18
74	<b>THE NASHVILLE SESSIONS</b> DEAN MARTIN (Warner Bros. 9 23870-1)	70	11
75	<b>HEART TO HEART</b> MERLE HAGGARD & LEONA WILLIAMS (Mercury/PolyGram 422 812 183-1 M-1)	71	14



## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1</b> <b>COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL)	10/8	<b>39</b> <b>I'M READY</b> NATALIE COLE (Epic FE 38280)	40 6
<b>2</b> <b>THRILLER</b> MICHAEL JACKSON (Epic OE 38112)	1 7	<b>40</b> <b>JARREAU</b> (Warner Bros. 9 23801-1)	42 27
<b>3</b> <b>THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience/PolyGram TE-1-3004)	2 43	<b>41</b> <b>BLAME IT ON LOVE AND ALL THE GREAT HITS</b> SMOKEY ROBINSON (Tamlia/Motown 6064TL)	38 7
<b>4</b> <b>BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	4 5	<b>42</b> <b>ALL THE WAY STRONG</b> THIRD WORLD (Columbia FC 38687)	48 4
<b>5</b> <b>ON THE RISE</b> THE S.O.S. BAND (Tabu/CBS FZ 38697)	5 10	<b>43</b> <b>WHEN WILL I SEE YOU AGAIN</b> THE O'JAYS (Philadelphia Int'l/CBS FZ 38518)	37 16
<b>6</b> <b>STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940)	3 12	<b>44</b> <b>I'M SO PROUD</b> DENICE WILLIAMS (Columbia FC 38622)	43 20
<b>7</b> <b>NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241)	6 10	<b>45</b> <b>"ROSS"</b> DIANA ROSS (RCA AFL 1-4677)	46 14
<b>8</b> <b>STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1)	7 16	<b>46</b> <b>E.S.P.</b> MILLIE JACKSON (Spring SPR-33-6740)	57 2
<b>9</b> <b>VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	9 7	<b>47</b> <b>THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	44 45
<b>10</b> <b>ZAPP III</b> ZAPP (Warner Bros. 9 23875-1)	10 22	<b>48</b> <b>PRIVATE PARTY</b> BOBBY NUNN (Motown 6051ML)	54 3
<b>11</b> <b>FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814)	8 7	<b>49</b> <b>MEET THE STONE CITY BAND, OUT FROM THE SHADOW</b> STONE CITY BAND (Gordy/Motown 6042GL)	51 9
<b>12</b> <b>BETWEEN THE SHEETS</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	11 7	<b>50</b> <b>FOXIE</b> BOB JAMES (Tappan Zee/Columbia FC 38801)	60 2
<b>13</b> <b>GET IT RIGHT</b> ARETHA FRANKLIN (Arista ALB-8019)	12 20	<b>51</b> <b>PARTY TIME?</b> KURTIS BLOW (Mercury/PolyGram 812 757-1 M-1)	45 10
<b>14</b> <b>HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282)	13 13	<b>52</b> <b>SURVIVIN' IN THE 80'S</b> ANDRE CYMONE (Columbia FC 38902)	58 2
<b>15</b> <b>MERCILESS</b> STEPHANIE MILLS (Casablanca/PolyGram 811 346-1 M-1)	15 6	<b>53</b> <b>FINIS</b> FINIS HENDERSON (Motown 6036ML)	50 12
<b>16</b> <b>THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239)	17 8	<b>54</b> <b>LET'S DANCE</b> DAVID BOWIE (EMI America SO-17093)	56 22
<b>17</b> <b>CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725)	16 11	<b>55</b> <b>MADONNA</b> (Sire 9 23867-1)	61 3
<b>18</b> <b>SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	19 6	<b>56</b> <b>MR. NICE GUY</b> RONNIE LAWS (Capitol ST-12261)	49 11
<b>19</b> <b>MARY JANE GIRLS</b> (Gordy/Motown 6040GL)	14 14	<b>57</b> <b>GODDESS OF LOVE</b> PHYLLIS HYMAN (Arista AL 8-8021)	47 19
<b>20</b> <b>THE SONGSTRESS</b> ANITA BAKER (Beverly Glen BG 10002)	18 23	<b>58</b> <b>LIONEL RICHIE</b> (Motown 6007ML)	55 53
<b>21</b> <b>CANDY GIRL</b> NEW EDITION (Streetwise SWRL 3301)	23 15	<b>59</b> <b>BRAND NEW DAY</b> RONNIE DYSON (Cotillion/Atco 7 90119-1)	— 1
<b>22</b> <b>TRY IT OUT</b> KLOUË (MCA-39008)	22 14	<b>60</b> <b>ALL THIS LOVE</b> DeBARGE (Motown 6012G)	52 51
<b>23</b> <b>IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 60216-1)	27 4	<b>61</b> <b>THIRD GENERATION</b> HIROSHIMA (Epic FE 38708)	64 3
<b>24</b> <b>WE ARE ONE</b> MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	21 18	<b>62</b> <b>BACK TO BASICS</b> THE REDDINGS (Believe In A Dream/CBS FZ 38690)	53 10
<b>25</b> <b>JUICY FRUIT</b> MTUME (Epic FE 38588)	20 23	<b>63</b> <b>AGE AIN'T NOTHIN' BUT A NUMBER</b> LITTLE MILTON (MCA-5414)	66 4
<b>26</b> <b>LOVE FOR LOVE</b> THE WHISPERS (Solar/Elektra 9 60218-1)	26 22	<b>64</b> <b>LOST IN SPACE</b> JONZUN CREW (Tommy Boy TBLP 1001)	59 24
<b>27</b> <b>KASHIF</b> (Arista AL 9620)	24 29	<b>65</b> <b>TOO TOUGH</b> ANGELA BOFILL (Arista AL 9616)	67 39
<b>28</b> <b>LET ME BE YOURS</b> LILLO (Capitol ST-12290)	28 29	<b>66</b> <b>KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398)	62 33
<b>29</b> <b>RISE</b> RENE & ANGELA (Capitol ST-12287)	32 5	<b>67</b> <b>TELL MR. BLAND</b> BOBBY BLAND (MCA-5425)	68 16
<b>30</b> <b>13</b> COMMODORES (Motown 6054ML)	29 20	<b>68</b> <b>I'VE GOT MY EYES ON YOU</b> EDDIE KENDRICKS (Ms. Dixie MD-50001)	— 1
<b>31</b> <b>BAD ENUFF</b> SLAVE (Cotillion/Atco 7 90118-1)	34 3	<b>69</b> <b>KILLER ON THE RAMPAGE</b> EDDY GRANT (ICE/Portrait B6R 38554)	65 25
<b>32</b> <b>SHINE ON ME</b> ONE WAY (MCA-5428)	41 3	<b>70</b> <b>DEDICATED</b> BARRY WHITE (Unlimited Gold/CBS FZ 38711)	72 5
<b>33</b> <b>FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	25 13	<b>71</b> <b>BLUES 'N' JAZZ</b> B.B. KING (MCA-5413)	63 19
<b>34</b> <b>1999</b> PRINCE (Warner Bros. 9 23720-1F)	24 29	<b>72</b> <b>LET THE MUSIC TURN YOU ON</b> CASHMERE (Philly World PWR L2001)	— 1
<b>35</b> <b>WORDS AND MUSIC</b> TAVARES (RCA AFL-1-4700)	28 29	<b>73</b> <b>NONA</b> NONA HENDRYX (RCA AFL 1-4565)	75 28
<b>36</b> <b>FOREVER BY YOUR SIDE</b> THE MANHATTANS (Columbia FC 38600)	32 5	<b>74</b> <b>BLOW THE HOUSE DOWN</b> JUNIOR WALKER (Motown 6053ML)	69 6
<b>37</b> <b>SIXTEEN</b> STACY LATTISAW (Cotillion/Atco 7 90106-1)	29 20	<b>75</b> <b>YOU AND I</b> O'BRYAN (Capitol ST-12256)	71 33
<b>38</b> <b>UNTOUCHABLES</b> LAKESIDE (Solar/Elektra 9 60204-1)	34 3		



**JUMP UP TO PARADISE** — Small's Paradise in Harlem recently held a month-long series of special events bannered the "Afro Pop Revue," to celebrate Black American popular culture. Attending the opening reception were many guest artists and lecturers, including the cream of the Gramavision Records roster. Pictured at the reception are (l-r): Carl Yearwood, Small's Paradise; Pheerooan akLaff, Gramavision recording artist; David Jackson, executive producer, Afro Pop Revue; Oliver Lake, Gramavision recording artist; James Newton, also with Gramavision.

## THE RHYTHM SECTION

**MORNIN' (COUGH COUGH) TO YOU** — Al Jarreau has cancelled the remaining dates of his fall tour due to severe tonsillitis. Jarreau has encountered throat troubles before, but doctors have recommended surgery and some time off. Make-up dates are anticipated. Jarreau's 1984 schedule will be busy, as he's finalized a deal with Cannon Films to star in *The Nat King Cole Story*, tentatively set to start production in mid-year.

**MORE MOVIES** — Rumor had it Prince was to appear as Little Richard in an upcoming bio film of Gene Vincent, but tho' the hair and 'stache make it, Prince has said no and instead will star in his own cinema production due next spring. Extras auditions were held in New York City last week, and local radio was announcing a call for "females, must be between 18-21, voluptuous" et al. Hmm. The soundtrack is said to include a track entitled "Electric Intercourse" . . . Speaking of bio pics, whatever happened to Roberta Flack as Bessie Smith? Al Green in *The Sam Cooke Story*? And will Richard Pryor, with all his Hollywood clout, be able to get *The Charlie Parker Story* off the ground? These very real, much-discussed and much anticipated films have yet to make it past the publicity flak stage. The studios have done very little since the success of *Lady Sings The Blues* . . .

**ALL THE WAY LIVE** — Stevie Wonder's in the studio, snatching time here and there from his "You And Me Concert" Tour to finish up the forthcoming album. Tour director Reggie Wiggins reports the shows have changed from noon to night, with old and new songs "coming in out of the blue." Sounds like last spring's *Saturday Night Live* appearance, recently repeated on NBC-TV. It seems during the rehearsal for the show's opening number, a carbon copy of the original "Fingertips," Wonder broke into his own version of the Supremes' classic "You Can't Hurry Love." Too bad no one was rolling tape . . . Gladys Knight and the Pips are continuing their tour as the "Visions" LP nears platinum . . . Here's an unusual, inventive bill: Fab Five Freddy appearing with rocker Jonathan Richman & The Modern Lovers and opens *The Church of the Sub-Genius*, a cult band if there was. The date is set for Minneapolis, Minnesota . . . Freddy, by the way, has a new 12" out on Celluloid entitled "Change The Beat" that's backed and produced by Material. FFF lays down a gliding, boastful rap in English and French over an equally slinky funk track. His poems are more like the original boast-toasts to come out of NYC than the current "Message"-type fare, but the confident style sets it apart. The B-side is receiving some attention as well. It's a female rap sung completely in French by someone only known as, appropriately enough, Beside. . . Lou Rawls recently appeared before the members of Congress, not as a lobbyist but rather as a special guest of the Congressional Black Caucus at the group's 13th annual convention in D.C. . . World premiere of the video for Phillip Bailey's "I Know" on *Friday Night Video* this past weekend (October 7) . . . Look for the U.S. debut of the *Monyaka* video for "Go Deh-Yaka."

**CRUSING ON** — The end of November will see the 47th — that's right, 47 — LP from the Crusaders. The MCA release will be called "Ghetto Blaster."

**SWEET SIXTEEN** — Cotillion recording artist Stacy Lattisaw did a few dates before returning to school for the fall, and was recently in New York opening for the Manhattans (*Rhythm Section, Cash Box*, October 8). She had huge support from the crowd, with ovations in particular for "Miracles" and the new single "Million Dollar Babe," and there was even an impromptu sing-along on "Let Me Be Your Angel." The band and Lattisaw also worked well together in a medley of "Don't Throw It All Away/Love On A Two Way Street." Hey, this girl's got pipes: "I was singing around Washington, D.C., where I live, when I was 11 years old," Stacy told *Section* from her D.C. base, "and I met someone from Warner Communications who heard me and sent word to Atlantic Records." Lattisaw remembered doing a demo for the label. "They liked the tape I had done," she recalled, "and asked me to come to New York. I signed a contract when I was 12." By now Lattisaw has five LP's under her belt, and at this young age she can afford to call artists she admires her contemporaries. "I love Natalie Cole, Stephanie Mills, Gladys Knight," said Lattisaw, "and I learn a lot from listening to them." Stacy has yet to do any original material, but as she eagerly explained, "I haven't started songwriting, but I plan on it. That's really next for me." Immediate plans call for a wind-up of current studies — look, she's still in school — then it's off to California for a duet session with schoolmate, close friend and labelmate Johnny Gill. Release is expected January 1984. Gill, another teenager with a voice that belies his age by at least ten years, has Stacy to thank for his current LP. "We went to elementary school and junior high together," reported Lattisaw. "I heard him singing one day, and I couldn't believe his voice! I called Henry Allen at Atlantic, and well, you know the rest."

harry weinger



# TOP 100 BLACK CONTEMPORARY SINGLES

October 15, 1983

	Weeks On Chart	10/8
1 PARTY TRAIN	3	10
2 ROCKIT	2	13
3 YOU'RE NUMBER ONE (IN MY BOOK)	4	12
4 STOP DOGGIN' ME AROUND	5	10
5 COLD BLOODED	1	13
6 AIN'T NOBODY	7	11
7 I CAN MAKE YOU DANCE (PART 1)	6	12
8 ALL NIGHT LONG (ALL NIGHT)	14	4
9 JUST BE GOOD TO ME	8	16
10 TONIGHT I CELEBRATE MY LOVE	9	15
11 I KNOW	12	11
12 ALL NIGHT LONG	10	13
13 PILOT ERROR	16	9
14 DON'T YOU GET SO MAD	11	14
15 I AM LOVE	19	7
16 IS THIS THE END	13	14
17 FREAK-A-ZOID	15	19
18 YOU BROUGHT THE SUNSHINE (INTO MY LIFE)	17	13
19 HUMAN NATURE	20	11
20 LADY LOVE ME (ONE MORE TIME)	21	11
21 MIRACLES	22	16
22 ANGEL	28	9
23 ALL OVER YOUR FACE	30	9
24 DEEPER IN LOVE	29	7
25 (YOU'RE A) GOOD GIRL	26	13
26 HELP YOURSELF TO MY LOVE	27	11
27 UNCONDITIONAL LOVE	35	5
28 HIGH-RISE	18	13
29 CHOOSEY LOVER	23	15
30 SHE WORKS HARD FOR THE MONEY	24	20
31 ONLY YOU	44	5
32 TALK TO ME	38	8
33 THIS TIME	34	8
34 WOULD YOU LIKE TO (FOOL AROUND)	39	6

	Weeks On Chart	10/8
35 DELIRIOUS	46	4
36 CHEAP THRILLS	37	8
37 SHAKE IT UP	43	7
38 EVERY GIRL (WANTS MY GUY)	47	4
39 NIGHTLINE	40	8
40 PUT OUR HEADS TOGETHER	41	8
41 DEAD GIVEAWAY	31	16
42 I'M SO PROUD	25	10
43 FIX IT (PART 1)	53	2
44 PARTY TIME	36	15
45 TELL ME LOVE	49	6
46 SPICE OF LIFE	50	6
47 JAM ON REVENGE (THE WIKKI-WIKKI SONG)	33	11
48 MY FIRST LOVE	56	3
49 BREAK DANCIN' — ELECTRIC BOOGIE	54	7
50 HOW MANY TIMES CAN WE SAY GOODBYE	—	1
51 STAY WITH ME TONIGHT	64	2
52 REAL LOVE	57	5
53 GET IT RIGHT	32	15
54 I.O.U.	42	13
55 IT MUST BE LOVE	60	5
56 MAKE ME WANNA DANCE	63	4
57 KICK IT LIVE FROM 9 TO 5	58	8
58 FUNKY BEAT	61	5
59 FOREVER BY YOUR SIDE	65	3
60 ROCKIN' RADIO	68	3
61 PARTY ANIMAL	70	2
62 TIME WILL REVEAL	—	1
63 ONLY YOU	66	5
64 SUPERSTAR	73	3
65 ON TARGET	71	3
66 DESPERATE	72	4
67 UP FRONT	75	2
68 GOTTA GET BACK TO LOVE	69	4

	Weeks On Chart	10/8
69 LET'S GET TOGETHER	79	3
70 LADIES CHOICE	78	2
71 YEAR 2001 BOOGIE	74	5
72 I FOUND MYSELF WHEN I LOST YOU	83	2
73 HEROES	—	1
74 BABY I WANT YOU BACK	76	4
75 I NEED YOU	—	1
76 TRULY BAD	77	3
77 GENERATOR POP	88	2
78 PRIVATE PARTY	87	2
79 SHOW ME THE WAY	89	2
80 GIRL'S NIGHT OUT	80	3
81 IT'S SO DELICIOUS	82	3
82 WET MY WHISTLE	—	1
83 OVER AND OVER	—	1
84 SAY IT AGAIN	67	7
85 RADIO ACTIVITY	—	1
86 RESPECT	—	1
87 PURE SATISFACTION	—	1
88 CLEAR	93	2
89 BUTTER UP (GIMME SOME BREAD)	91	4
90 TRYIN' TO HOLD ON	—	1
91 FLASHDANCE... WHAT A FEELING	52	23
92 BLAME IT ON LOVE	86	15
93 NEVER LET YOU DOWN	48	11
94 SHOULD I LOVE YOU	—	1
95 HOW DO YOU KEEP THE MUSIC PLAYING	51	23
96 ADDICTED TO THE NIGHT	81	4
97 I FEEL LIKE WALKING IN THE RAIN	—	1
98 OUT IN THE NIGHT	55	8
99 CRAZY	45	18
100 (YOU KNOW) IT'S NATURAL	59	7

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

Addicted To The Night (Red Sea/Rick's Music/Rightsongs — BMI) . . . . .	96	Generator Pop (Bridgeport — BMI) . . . . .	77	Kick It Live (Funky F.O./At Home — ASCAP) . . . . .	57	Rockin' Radio (Boston Int'l — ASCAP) . . . . .	60
Ain't Nobody (Overdue — ASCAP) . . . . .	6	Get It Right (Uncle Ronnie's/April/Thriller Miller — ASCAP) . . . . .	53	Ladies Choice (Stone City — ASCAP) . . . . .	70	Rocket (Hancock/OAO — BMI) . . . . .	2
All Night Long (Brockman — ASCAP) . . . . .	8	Girl's Night Out (RC — ASCAP/Sonic Rock — BMI) . . . . .	80	Lady Love Me (Hudmar—ASCAP/Newton House—BMI) . . . . .	20	Say It Again (Blackwood/Henry Suemay — BMI) . . . . .	84
All Night Long (Stone City — ASCAP) . . . . .	12	Good Girl (Bush Burnin' — ASCAP) . . . . .	25	Let's Get Together (Perk's/Duchess (MCA) — BMI) . . . . .	69	Shake It Up (Slave Songs/Cotillion/Major Toms—BMI) . . . . .	37
All Over Your Face (Family Prod./Floopus — BMI) . . . . .	23	Gotta Get Back (Rare Blue/Denise Barry — ASCAP) . . . . .	68	Make Me Wanna Dance (Ultrawave — BMI) . . . . .	56	She Works Hard (Sweet Summer Night/See This House — ASCAP) . . . . .	30
Angel (Beverly Glen/Spaced Hands — BMI) . . . . .	22	Help Yourself (Burnin' Bush — ASCAP) . . . . .	26	Miracles (Rare Blue — ASCAP) . . . . .	51	Should I Love You (Rockoko — BMI) . . . . .	94
Baby I Want You (Junior/SaMusic/Colgems—EMI — PRS/ASCAP) . . . . .	72	Heroes (Mycenae — ASCAP) . . . . .	73	My First Love (A la Mode, adm. by Arista — ASCAP) . . . . .	48	Show Me The Way (One To One — ASCAP) . . . . .	79
Blame It On Love (Chardax — BMI) . . . . .	94	High-Rise (Nick-O-Val — ASCAP) . . . . .	28	Never Let You Down (Amazement — BMI) . . . . .	93	Spice Of Life (Rodsongs/DJA/SaMusic/Almo — ASCAP) . . . . .	46
Break Dancin' (Sugar Hill — BMI) . . . . .	49	How Do You Keep (WB — ASCAP) . . . . .	95	On Target (IPM/Almo, Inc./Fonzworth — ASCAP) . . . . .	39	Stay With Me (Zubaidah — ASCAP) . . . . .	51
Butter Up (Desio/Buddy Roc — ASCAP) . . . . .	89	How Many Times Can (Goldrain — ASCAP) . . . . .	50	Only You (Old Fashion — ASCAP) . . . . .	31	Stop Doggin' Me (Lena — SESAC) . . . . .	4
Cheap Thrills (Shakin' Baker/T-Boy/Indulgent—BMI) . . . . .	36	Human Nature (Porcara/John Bettis — ASCAP) . . . . .	19	Only You (No Pain No Gain/Gravity Raincoat/Poke Fun/WB — ASCAP) . . . . .	63	Superstar (Metaphor/Mother's Own Pie — BMI) . . . . .	64
Choosey Lover (Bovina — ASCAP) . . . . .	29	I.O.U. (Shakin' Baker — BMI) . . . . .	54	Out In The Night (Publishing Pending) . . . . .	98	Talk To Me (Lew Kirton/Heaven's Gate — ASCAP) . . . . .	32
Clear (Deep Space — BMI) . . . . .	88	I'm So Proud (Warner-Tamerlane — BMI) . . . . .	42	Over And Over (Spectrum VII/L.F.S. III — ASCAP) . . . . .	83	Tell Me Love (Webo/Eiseman — BMI/Almo/IPM — ASCAP) . . . . .	45
Cold Blooded (Stone City — ASCAP) . . . . .	5	I Am Love (Sagittire — ASCAP/Adm. by CBS/Foster Fries/Streamline Moderne/Off Backstreet—BMI) . . . . .	15	Party Animal (Eiseman/Warner-Tamerlane/Rashida — BMI/Yellowbrick Road — ASCAP) . . . . .	61	This Time (Yours, Mine & Ours/Spectrum VII — ASCAP) . . . . .	33
Crazy (Mighty M/Anderson/Williams — ASCAP) . . . . .	99	I Can Make You (Troutman's — BMI) . . . . .	7	Party Time (Neutral Gray/Original JB/Fancy Footworks — ASCAP) . . . . .	44	Time Will Reveal (Jobete — ASCAP) . . . . .	62
Dead Giveaway (Spectrum VII & L.F.S. III — ASCAP) . . . . .	41	I Feel Like (Baby J./Baby Shapiro/Sandbox — ASCAP) . . . . .	97	Party Train (Total Experience — BMI) . . . . .	11	Tonight I Celebrate (Almo/Prince Street/Screen Gems EMI — BMI/ASCAP) . . . . .	10
Deeper In Love (Richer/Chappell — ASCAP) . . . . .	24	I Found Myself (Burton/Tyronza — BMI) . . . . .	72	Pilot Error (Edwin Ellis/Koppelman-Bandler/Nurk Twins — BMI) . . . . .	13	Truly Bad (Ron Banko/Sadie Bee Ray — BMI) . . . . .	76
Delirious (Controversy — ASCAP) . . . . .	35	I Know (Back Mac/Ruzam — BMI) . . . . .	11	Private Party (Stone Diamond — BMI) . . . . .	78	Tryin' To Hold On (Bullet Proof — BMI) . . . . .	90
Desperate (Mickey/New Songs — BMI) . . . . .	66	I Need You (Porchester/Dale Kawashima/Orca/Day To Day — ASCAP/Neches River — BMI) . . . . .	75	Pure Satisfaction (STM/Crown Heights Affair/D.W. — BMI) . . . . .	87	Unconditional Love (Sweet Summer Night/See This House — ASCAP) . . . . .	27
Don't You Get (Aimo/March 9/Gravity Raincoat — ASCAP) . . . . .	14	Is This The End? (Boston Int'l/Streetsounds—ASCAP) . . . . .	16	Put Our Heads (Mighty Three/Jobur — BMI) . . . . .	40	Up Front (Raydiola — ASCAP) . . . . .	67
Every Girl (Uncle Ronnie's/April/Thriller Miller — ASCAP) . . . . .	38	It's Natural (Larry-Lou/Jamin — BMI/Lindee/Billy Osborne — ASCAP) . . . . .	100	Radio Activity (Amber Pass/Royel & Cash — ASCAP) . . . . .	85	Wet My Whistle (Hip-Trip/Midstar — BMI) . . . . .	82
Fix It (Midnight Magnet — ASCAP) . . . . .	43	It's So Delicious (Harrindor/Licyndiana/Ensign—BMI) . . . . .	81	Real Love (Circle L — ASCAP) . . . . .	82	Would You Like To (Frozen Butterfly — BMI) . . . . .	34
Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP) . . . . .	91	It Must Be Love (Vineyard/Screen Gems—EMI) . . . . .	55	Real Love (Circle L — ASCAP) . . . . .	85	Year 2001 Boogie (Larry-Lou/Child Cere — BMI) . . . . .	71
Forever By Your Side (Blatte/Gottlieb — ASCAP) . . . . .	59	Jam On Revenge (Wicked Stepmother/Weedot — ASCAP) . . . . .	47	Respect (Ramwave — ASCAP) . . . . .	86	You Brought The (Bridgeport — BMI) . . . . .	18
Freak-A-Zoid (Hip-Trip/Midstar — BMI) . . . . .	17	Just Be Good (Flyte Tyme/Avant Garde (Almo) — ASCAP) . . . . .	9			You're Number One (Richer/Chappell — ASCAP/Mr. Dapper/Unichappell — BMI) . . . . .	3
Funky Beat (Ola's Kid/McHoma — BMI) . . . . .	58						



# MOST ADDED SINGLES

- 1. TIME WILL REVEAL — DeBARGE — GORDY/MOTOWN**  
WOKB, WRKS, WPLZ, WLLC, WRAP, WJLB, WILD, V103, WAIL, KOKA, WTLC, WNHC, WKYS, KGFJ
- 2. HOW MANY TIMES CAN WE SAY GOODBYE — DIONNE WARWICK AND LUTHER VANDROSS — ARISTA**  
WOKB, WEDR, WWDM, WILD, WAMO, WBMX, KDIA, KUKQ, WTLC, WGPR, WKYS, KPRS, KDAY
- 3. STAY WITH ME TONIGHT — JEFFREY OSBORNE — A&M**  
WUFO, WEDR, WWDM, WLLC, WRAP, WJLB, WJMO, WAMO, WGPR, WBMX, WPAL, KSOL
- 4. I NEED YOU — POINTER SISTERS — PLANET/RCA**  
WWIN, WUFO, WJMO, KSOL, WAIL, WNHC, WKYS, KOKA, WDIA, WCIN, KGFJ
- 5. ROCKIN' RADIO — TOM BROWNE — ARISTA**  
WRKS, WGCI, WWDM, WJLB, WDMT, V103, KUKQ, WWIN
- 6. PARTY ANIMAL — JAMES INGRAM — QWEST/WARNER BROS.**  
WWIN, WPLZ, WATV, WIGO, WIGO, V103, WTLC, KUKQ

# MOST ADDED ALBUMS

- 1. BRAND NEW DAY — RONNIE DYSON — COTILLION/ATCO**  
WPAL, WGPR, WTLC, WWDM
- 2. MERCILESS — STEPHANIE MILLS — CASABLANCA/POLYGRAM**  
WIGO, KUKQ, KSOL
- 3. SIX MILLION TIMES — THE B.B. & Q. BAND — CAPITOL**  
WRBD, WDAO, WEDR

# UP AND COMING

- BOYS — MARY JANE GIRLS — GORDY/MOTOWN**  
**SUCCESS — THE WEATHER GIRLS — COLUMBIA/ENTERTAINMENT COMPANY**  
**HEAVENLY ANGEL — HIROSHIMA — EPIC**  
**TELL ME IF YOU STILL CARE — THE S.O.S. BAND — TABU/CBS**

# BLACK RADIO HIGHLIGHTS

## V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: Klique, H. Hancock, P. Bryson/R. Flack, L. Richie, Tavares, Lakeside, Commodores, J. Holliday, Manhattans, Manhattan Transfer, Rufus & C. Khan, Whispers, Hot Streak, Prince, Chaz Jenkel. ADDS: T. Marie, Zapp, T. Browne, Skyy, Royalcash, Toots Hibbert, J. Ingram, DeBarge, Glass, Gary's Gang, Orbit, R. Hughes, P. McCartney/M. Jackson.

## WWIN-AM — BALTIMORE — CURTIS ANDERSON, PD — #1 — GAP BAND

HOTS: West Street Mob, M. McLaren, Rufus & C. Khan, Newcleus, G. Knight & The Pips, H. Hancock, Grand Master Flash. ADDS: J. Ingram, M. Cheeks, J. Taylor, D. Warwick/L. Vandross, The Tones, Pointer Sisters, Royalcash, R. Cason, American Steel, Shalamar, NYC Peech Boys, T. Davis, G. Green, Major Harris, Millie Jackson. LP ADDS: Gap Band, Ashford & Simpson, E. Kendricks, Third World, P. McCartney/M. Jackson.

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

HOTS: Rufus & C. Khan, R. James, S. Mills, Klique, G. Knight & The Pips, A. Cymone, L. Richie, Jones Girls, P. Bailey, Zapp, H. Hancock, Prince, Slave, O. Cheatham, Millie Jackson, Freeez, A. Franklin, T. Browne, Glass, L. Kirton. ADDS: J. Ingram, M. Wycoff, P. Funk All-Stars, B. Nunn, S. Clarke/G. Duke, NYC Peech Boys, Midnight Star, M. Sterling, Junior.

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

JUMPS: 14 To 10 — Lillo, 11 To 9 — Michael Jackson, 12 To 6 — G. Benson, Ex To 30 — Jarreau, Ex To 39 — Hawkeye, Ex To 28 — R. Crawford, Ex To 27 — Manhattan Transfer, Ex To 26 — Skyy, 29 To 25 — L. Kirton, 27 To 24 — Mtume, 26 To 23 — Slave, 28 To 20 — Klique, 24 To 19 — G. Knight & The Pips, 22 To 18 — R. Dyson, 20 To 17 — Tavares, 19 To 16 — J. Holliday, 25 To 15 — L. Richie, 18 To 14 — Rene & Angela, 16 To 11 — S. Mills. ADDS: West Street Mob, Zapp, Fonda Rae, D. Warwick/L. Vandross, DeBarge, Shannon.

## WUFO — BUFFALO — MARK VANN, MD — #1 — RICK JAMES

HOTS: Rufus & C. Khan, G. Benson, S. Lattisaw, New Edition, P. Bailey, R. Dyson, G. Knight & The Pips, L. Richie, P. Funk All-Stars, S. Mills, A. Baker, B. Nunn, D. Summer, Klique, Stone City Band, Tavares, Slave, Lakeside, Mtume. ADDS: J. Osborne, New Order, Pointer Sisters, Weather Girls, L. Haywood, Active Force, Hiroshima, Sugar Hill Gang, Desi, The Tones, C. Farrow, P. Bryson/R. Flack. LP ADDS: Manhattan Transfer.

## WBMX — CHICAGO — LEE MICHAELS, PD — #1 — GAP BAND

HOTS: P. Bailey, H. Hancock, Rufus & C. Khan, G. Knight & The Pips, Lillo, Serge, Jay, Klique, O'Jays, Whispers, L. Kirton, Kashif, J. Holliday, R. Dyson, Sugar Hill Gang, Lakeside, Junior, O. Liggett, Tom Tom Club, R. Crawford, A. Baker, L. Murdock, L. Richie, West Street Mob. ADDS: J. Osborne, D. Warwick/L. Vandross, Rene & Angela, Millie Jackson, Mary Jane Girls, Four Tops, Grand Master Flash, Oscar Brothers. LP ADDS: G. Green, H. Alpert, Lillo.

## WGCI-FM — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — L. MURDOCK

HOTS: R. James, A. Baker, H. Hancock, Rufus & C. Khan, Kashif, L. Kirton, Serge, Klique, R. James, Lillo, Gap Band, Slave, Stone City Band, S.O.S. Band, G. Benson, Third World, R. Dyson, P. Bailey, L. Richie, A. Cymone, Hiroshima. ADDS: Maze, Prince, O'Jays, Mary Jane Girls, O. Liggett, T. Browne, NYC Peech Boys, B. Griffin, S. Clarke/G. Duke, Zapp. LP ADDS: B. James.

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

HOTS: L. Richie, Rufus & C. Khan, Gap Band, R. James, Klique, Newcleus, Project Future, J. Holliday, G. Knight & The Pips, P. Bryson/R. Flack, D. Summer. ADDS: Pointer Sisters, Weather Girls, Hiroshima, Instant Funk, M. Sterling.

## WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — KLIQUE

HOTS: Rufus & C. Khan, G. Knight & The Pips, J. Holliday, L. Richie, Prince, A. Baker, Gap Band, R. James, J. Osborne, Whispers, D. Summer, Mtume, L. Murdock, Spandau Ballet, Commodores, Lakeside, Tavares, M. Brown, Zapp, H. Hancock. ADDS: Rene & Angela, West Street Mob, Montage, T. Browne, Manhattans, Isley Brothers.

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

HOTS: Rufus & C. Khan, H. Hancock, Mtume, Slave, A. Baker, P. Bailey, Lakeside, Dayton, New Horizons. ADDS: S.O.S. Band, Manhattans, R. James, Millie Jackson. LP ADDS: B.B. & Q. Band, Jones Girls.

## WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — RUFUS & C. KHAN

HOTS: Zapp, Montage, Project Future, H. Hancock, A. Baker, P. Bailey, Klique, S. Mills, R. Dyson. ADDS: Wuf Ticket, D. Warwick/L. Vandross, S. Redd, Shalamar, Midnight Star, Mary Jane Girls, Four Tops, Temptations, J. Osborne, New Order, S. Clarke/G. Duke, Jones Girls, Vision, Cortez, Five O'Clock. LP ADDS: R. Dyson, Was (Not Was).

## KMJQ — HOUSTON — JIM "SNOWMAN" SNOWDEN, PD — #1 — G. KNIGHT & THE PIPS

JUMPS: 8 To 5 — Ashford & Simpson, 9 To 6 — H. Hancock, 21 To 11 — Slave, 17 To 12 — J. Holliday, 23 To 13 — Mtume, 19 To 15 — New Edition, 31 To 16 — L. Richie, 30 To 20 — Sugar Hill Gang, Ex To 33 — L. Kirton, 38 To 34 — L. Murdock, 40 To 37 — A. Cymone, Ex To 39 — S. Mills. ADDS: Skyy, Active Force, West Street Mob, Tavares, Stone City Band.

## WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — KLIQUE

HOTS: S. Mills, J. Holliday, R. Crawford, Gap Band, Slave, Whispers, A. Cymone, Tavares, General Caine, L. Richie, Sugar Hill Gang, L. Kirton, ElektriK Dred, O'Jays, S. Christopher, Planet Patrol, West Street Mob, D. Summer, Commodores, G. Benson. ADDS: J. Ingram, Instant Funk, Weather Girls, D. Warwick/L. Vandross, The Tones, T. Davis, Pieces Of A Dream, Hiroshima, B. Griffin, Temptations, DeBarge. LP ADDS: A. Silas, C. Barry, R. Dyson, Madonna, Big Twist.

## KPRS — KANSAS CITY — DELL RICE, MD — #1 — S.O.S. BAND

JUMPS: 9 To 6 — Ronnie & Vicky, 10 To 7 — Gap Band, 11 To 8 — G. Knight & The Pips, 13 To 9 — Ashford & Simpson, 14 To 10 — Tavares, 16 To 11 — Klique, 17 To 12 — P. Bailey, 19 To 13 — New Edition, 21 To 14 — Rufus & C. Khan, 25 To 15 — ElektriK Dred, 26 To 16 — A. Baker, 31 To 17 — O'Jays, 32 To 18 — General Caine, 33 To 19 — Spandau Ballet, 34 To 20 — Prince, 35 To 21 — L. Richie, 36 To 25 — The General, 38 To 27 — J. Holliday, 39 To 28 — Omni, 40 To 29 — Lakeside, Ex To 30 — M. Sterling, Ex To 31 — Darnell Williams, Ex To 32 — Ladies' Choice, Ex To 33 — T. Davis, Ex To 34 — Slave, Ex To 37 — Jarreau, Ex To 38 — Commodores, Ex To 39 — Manhattan Transfer, Ex To 40 — Toots Hibbert. ADDS: Hiroshima, S. Clarke/G. Duke, D. Warwick/L. Vandross, K. Blow, M. Sembello, Mary Jane Girls, The Tones, Deco, R. James, Zapp, Skool Boyz, Weather Girls, L. Haywood, Dayton, R. Laws, Major Harris, Grand Master Flash & Melle Mel, Raynus.

## KGFJ — LOS ANGELES — LYDIA NICOLE, PD — #1 — S. MILLS

HOTS: A. Baker, Rufus & C. Khan, J. Holliday, G. Knight & The Pips, F. Henderson, Kashif, P. Bailey, D. Summer, L. Richie, L. Murdock, T. Marie, Planet Patrol, R. Crawford. ADDS: Manhattan Transfer, Shalamar, S.O.S. Band, Grand Master Flash/Melle Mel, D. Morgan, Royalcash, DeBarge, Pointer

Sisters, Run D.M.C., Enchantment. LP ADDS: Millie Jackson, P. Bryson/R. Flack, M. Scott, Jarreau, Manhattans.

## WLou — LOUISVILLE — BILL PRICE, PD — #1 — NEW EDITION

HOTS: Cybotron, Deniece Williams, Gap Band, Tavares, Planet Patrol, Slave, D. Summer, Starpoint, Stone City Band, Freeez, Clark Sisters, General Caine, S. Christopher, L. Kirton, B. Wright, Ladies' Choice, Dr. Jekyll & Mr. Hyde, B. Nunn, ElektriK Dred, Commodores. ADDS: S. Clarke/G. Duke, J. Holliday, M. Wycoff, Temptations, Skool Boyz. LP ADDS: Zapp.

## WDIA — MEMPHIS — BOBBY O'DAY, PD

HOTS: Gap Band, A. Franklin, G. Knight & The Pips, Rufus & C. Khan, L. Richie, R. Dyson, J. Osborne, J. Holliday, Clark Sisters, Zapp, Klique. ADDS: R. James, D. Summer, Dr. Jekyll & Mr. Hyde, Nursery School, Pointer Sisters, S. Redd, S. Clarke/G. Duke, Weather Girls, Darnell Williams, T. Davis, A. Baker, Cee Farrow.

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

HOTS: R. James, S. Mills, M. Wycoff, H. Hancock, Planet Patrol, Cybotron, Klique, Tavares, R. Crawford, J. Holliday, Pieces Of A Dream, B. Nunn, Slave, T. Browne, Starsky, Royalcash, Rufus & C. Khan, G. Knight & The Pips, L. Murdock, M. Scott. ADDS: D. Crawford, J. Osborne, Orbit, T. Davis, Instant Funk, D. Warwick/L. Vandross, One Way, The Tones, A. Silas, Bullet, Hawkeye. LP ADDS: B.B. & O. Band.

## WAWA-AM — MILWAUKEE — JIMMY GOODTYME, PD — #1 — RICK JAMES

HOTS: Gap Band, Zapp, S.O.S. Band, Klique, New Edition, Isley Brothers, G. Knight & The Pips, H. Hancock, Rufus & C. Khan, Prince, L. Richie, J. Holliday, J. Osborne, Lakeside, D. Summer, P. Bailey, Clark Sisters, Mtume. ADDS: L. Murdock, Commodores, Midnight Star, R. James, A. Baker, S. Mills, A. Franklin.

## WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — RICK JAMES

HOTS: J. Osborne, Rufus & C. Khan, G. Knight & The Pips, Mary Jane Girls, J. Holliday, Klique, R. Dyson, S. Mills, H. Hancock, Maniacs, M. Brown, L. Jackson, L. Richie, Tavares, L. Murdock, G. Benson, M. Wycoff, T. Basil, Lime. ADDS: Weather Girls, Shannon, Pointer Sisters, Grand Master Flash/M. Mel, Rhythm Force, L. Haywood, DeBarge, Hiroshima, Al McCall, Rene & Angela. LP ADDS: L. Kirton, Third World, P. Bryson/R. Flack, P. Bailey.

## WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — GAP BAND

HOTS: Rufus & C. Khan, Prince, West Street Mob, L. Richie, Klique, Michael Jackson, R. James, A. Baker, J. Holliday, Kashif, Spandau Ballet, Tavares, Stone City Band, Newcleus, H. Hancock, L. Jackson, G. Benson, Planet Patrol, Manhattan Transfer, G. Knight & The Pips. ADDS: Jo Jo Zep, Pointer Sisters, Grand Master Flash & Melle Mel, DeBarge, P. Funk All-Stars, Mary Jane Girls, Active Force, New Horizons, One Way.

## WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — NEWCLEUS

HOTS: S.O.S. Band, Rufus & C. Khan, Gap Band, Sugar Hill Gang, New Edition, H. Hancock, R. James, West Street Mob, S. Mills, Ashford & Simpson, Zapp, Deniece Williams, P. Bailey, Klique, R. Dyson, A. Baker, L. Jackson, P. Bryson/R. Flack, J. Gill, S. Lattisaw. ADDS: Chiltown, M. Sterling, Globe & The Whiz Kids, Tavares, T. Marie, Manhattans.

## WRKS — NEW YORK — BARRY MAYO, PD — #1 — LILLO

JUMPS: 5 To 2 — P. Bryson/R. Flack, 9 To 4 — Madonna, 7 To 3 — B. Joel, 16 To 5 — Spandau Ballet, 14 To 9 — G. Knight & The Pips, 13 To 10 — L. Richie, 29 To 13 — Shannon, 18 To 15 — B. Tyler, 28 To 21 — M. Wycoff, Ex To 22 — Mtume, Ex To 25 — L. Kirton, Ex To 23 — Globe & Whiz Kids. ADDS: Klique, DeBarge, S.O.S. Band, Tavares, Skyy, T. Browne.

## WRAP — NORFOLK — CHESTER BENTON, PD — #1 — GAP BAND

HOTS: Rufus & C. Khan, G. Knight & The Pips, H. Hancock, Klique, P. Bailey, S. Mills, L. Jackson, Lillo, R. Dyson, Newcleus, Planet Patrol, Whispers, R. Crawford, J. Holliday, West Street Mob, A. Baker, Slave, L. Kirton, Cybotron, Commodores, Slim, Arcade Funk, Mtume, L. Murdock, Ladies' Choice, L. Richie, Klymaxx, T. Browne. ADDS: DeBarge, J. Ingram, Grand Master Flash, M. Scott, Skyy, Starsky Four Tops, J. Osborne, Desi, Major Harris.

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

JUMPS: 6 To 3 — P. Bailey, 9 To 4 — Rufus & C. Khan, 11 To 6 — Planet Patrol, 12 To 8 — Klique, 15 To 9 — Kashif, 23 To 10 — L. Richie, 17 To 11 — Lillo, 26 To 16 — Commodores, 27 To 18 — Project Future, 29 To 20 — J. Holliday, 24 To 21 — Mtume, 28 To 22 — L. Kirton, 37 To 24 — Liquid Gold, 36 To 25 — Sister Sledge, 40 To 26 — P. Funk All-Stars, 33 To 28 — O. Liggett, 32 To 29 — Slave, 41 To 35 — M. Wycoff, 44 To 36 — Tavares, Ex To 37 — Cybotron, 42 To 38 — Invisible Man's Band, 44 To 39 — Bohannon, 43 To 40 — Sugar Hill Gang, Ex To 41 — B. White, 45 To 42 — L. Murdock, Ex To 43 — January 20th, 49 To 46 — West St. Mob, 50 To 47 — M. Scott, Ex To 48 — Rene & Angela, Ex To 49 — T. Davis, Ex To 50 — Jones Girls. ADDS: DeBarge, B. Nunn, D. Warwick/L. Vandross, A. Franklin, C. Lynn, T. Browne, P. McCartney & M. Jackson. LP ADDS: B. Nunn.

## WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — RUFUS & C. KHAN

HOTS: L. Richie, R. Dyson, Gap Band, West Street Mob, S.O.S. Band, G. Knight & The Pips, H. Hancock, Klique, S. Mills, J. Holliday, K-9 Corps, O'Jays, P. Bailey, Whispers, R. Crawford, A. Baker, Manhattan Transfer, Slave, Planet Patrol, Tavares. ADDS: P. McCartney & M. Jackson, Pure Energy, Midnight Star, Shalamar, R. James, J.B. Horne, Captain Rock, Atlantic Starr, Toots Hibbert, T. Basil, R. Cason. LP ADDS: Lillo, Was (Not Was).

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

HOTS: Rufus & C. Khan, Klique, Gap Band, P. Bailey, H. Hancock, Zapp, G. Benson, S. Mills, One Way, New Edition, L. Richie, L. Kirton, Wham!U.K., A. Baker, G. Knight & The Pips, D. Summer, R. Dyson, Stone City Band, Lillo, Michael Jackson. ADDS: T. Browne, J. Ingram, M. Wycoff, D. Warwick/L. Vandross, DeBarge, D. Ross, M. Sembello, Kid Creole & The Coconuts, Spandau Ballet, Hiroshima, D. Sanborn. LP ADDS: S. Mills, Gap Band, Rick James.

## WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — RUFUS & C. KHAN

HOTS: Lillo, D. Summer, R. Crawford, Klique, L. Richie, Newcleus, H. Hancock, R. James, G. Knight & The Pips, M. Wycoff, Kashif, G. Benson, S. Mills, Junior, J. Holliday, Mtume, Ashford & Simpson, Tavares, A. Franklin, P. Bailey. ADDS: D. Sanborn, J. Osborne, S.O.S. Band, D. Warwick/L. Vandross Ladies' Choice, Madonna, Rene & Angela, Whispers, Cybotron, New Order.

## WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — G. KNIGHT & THE PIPS

HOTS: Klique, R. James, Rufus & C. Khan, New Edition, Mary Jane Girls, H. Hancock, J. Osborne, Midnight Star, Gap Band, K. Blow, Clark Sisters, P. Bryson/R. Flack, Ashford & Simpson, Zapp, D. Summer, L. Richie, S. Mills, Michael Jackson, S. Lattisaw, P. Bailey, Shalamar, Freeez, J. Holliday, Jarreau, T. Marie, Tavares. ADDS: DeBarge, Pointer Sisters, Naked Eyes, P. McCartney/M. Jackson, Atlantic Starr, D. Warwick/L. Vandross, Zapp, S.O.S. Band, R. James, D. Sanborn, NYC Peech Boys. LP ADDS: Rufus & C. Khan.



## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — The meeting of the Latin American Federation of Phonographic Producers, held in Buenos Aires starting October 9, was prepared by the local Chamber of Record Producers, headed by Nestor Selasco and Mario Kaminsky. One of the highlights of the gathering was the attendance of a huge delegation of Spanish producers, while the slump in sales in most of the Latin American countries, the devaluation of their currencies against the dollar and other restrictions will somewhat somber the spirit of the record producers that will attend the assembly.

Ruben Aprile, head of Interdisc, traveled to Caracas, Venezuela, to attend the WEA International Latin American convention in that city and unveil the product of his company. Interdisc represents WEA in Argentina and has a distribution agreement covering the other countries of the area with the Burbank corporation. Roberto "Chacho" Ruiz, who oversees all Latin American licensees, is also currently in Venezuela.

Julio Saenz, who worked in the promotion area of EMI in Buenos Aires, has been appointed sales manager of the Chilean branch of the company. Saenz traveled to Chile a couple of months ago to study the market and produced a report that was submitted to Roberto Altuna in Buenos Aires. The Chilean market has been severely depressed by piracy and the economic situation of the country, with only two companies (CBS and EMI) operating and distributing indie labels like Alerce; a representation of RCA also exists, but no pressing plant is available for records, which are imported from Argentina. Most of the business is dealt with cassettes.

Microfon star Sandra Mihanovich is heading four concerts at the Opera Theatre this week with strong acceptance if box office results are considered. The chanteuse has recorded recently her second album for Microfon (the first one neared 90,000 units) and a promo campaign is being planned by the company headed by Mario Kaminsky for this product.

PolyGram is working hard on "Staying Alive," the new film and soundtrack which is expected to follow the success of "Flashdance." Sales for local chanteuse Valeria Lynch are also very firm, according to reports.

miguel smirnoff

### Italy

**MILAN** — The Spaghetti label, formerly distributed by RCA, signed a distribution agreement — effective Sept. 1 — with Dischi Recordi. Among the recording artists are **Marco Ferradini, Corrado Castellari**

and **Francesco La Notte**.

**Teresa De Sio** and **Dire Straits** were the winners of the "Vela d'Oro" award, which took place in Riva del Garda on Sep. 24, organized by **Gianni Ravera**. The show was attended by many Italian and foreign artists (**America, Moody Blues, Angelo Branduardi, Ornella Vanoni** and others.) The "Vela d'Argento" award was assigned to **Marras**.

**Federico Monti Ardulni** was named responsible of the Italian repertoire at Edizioni Ricordi Musica Leggera . . . **Stefano Senardi**, formerly at CGD, is the new International A&R manager at WEA Italiana . . . **Ornella Farolli** was named head of public relations for the classical repertoire (DG and Philips) at PolyGram.

**Umberto Balestrini**, previously responsible of the Philips classical catalog at PolyGram, has been named A&R manager at Carisch; he announced the renewal of the license agreement with Hungaroton, and release of the first compact discs on this label during the next weeks.

K-Tel has just released on the Italian market a collection of 10 LP's (and cassettes) called "International Graffiti," including a total of 140 original hits of the 50's and the 60's taken from the catalog of various foreign artists.

mario de luigi

### United Kingdom

**LONDON** — The Performing Rights Society, the body responsible for collecting artists performing royalties, is threatening not to collect royalties if songs carry obscene words in their titles.

It denies it is acting as a censor or that this is an attempt to clean up the U.K. rock industry. But a PRS spokeswoman said: "We have had a lot of complaints from our staff who have to deal with returned forms. It's up to the individual staff member to decide what is objectionable. This is a fair warning to our 17,000 members to be more careful with their songs."

Artists have reacted strongly to the news that royalty application forms containing offensive language will be discarded.

Impression Records recorded The Everly Brothers reunion concert at London's Albert Hall following an exclusive worldwide contract with Phil and Don Everly. The album, which is digitally recorded, will be released simultaneously throughout the world in mid-November. The performance drew from the long line of classic Everly Brothers hits.

Impression Records Ltd. was formed only a year ago and it is the sister company of Tellydisc, the TV mail order record company, which has sold many millions of MOR records over the last few years.

The album is produced by Tony Clark, noted for his work with Cliff Richard and The Moody Blues.

chrlssy illey

## Brazilian \$ Woes Hit Record Industry

by Christopher Pickard

**RIO DE JANEIRO** — World attention has once again focused on Brazil and its serious economic woes which are shaking the banking community of the Western world.

It is the future importance of Brazil that has made governments, bankers and even the IMF (International Monetary Fund) bend over backwards in an attempt to get Brazil back on the road to recovery. The immediate problem, however, is day to day survival and how to pay for the country's massive oil bill, ironically about the only natural resource this vast country is lacking. To keep the economy ticking along, the Brazilian government has imposed more and more stringent controls which came to a head last month when the country's Central Bank took over control of all foreign currency transactions including the remittance of funds to the exterior. What emerged was that the country's foreign reserves had been totally exhausted, the government therefore chose to draw up a list of priorities with oil at the top. In the weeks following the Central Bank's decision, most multinationals tried to discover just how far up the list of priorities their product was, as you can imagine any luxuries like "entertainment" did not figure highly.

Record and film companies have thus found the remittance of funds to the parent companies abroad blocked although the government is quick to point out that the measure is only "temporary." At present, funds which should have been remitted are being credited to special accounts in a dollar value, a vital fact with the continual devaluation of the cruzeiro. These dollar accounts however will not receive any interest and could remain stagnant for at least six months.

How this will affect Brazil is going to depend to a large extent on how the multinationals react. In the case of the record industry, companies will have to be very careful, for although they could scale down their activities in terms of the number of releases they would not want to drop out altogether and then not get back once the economy makes its turn for the better. It is also worth noting that although Brazil looks black from the outside, the country is ticking along quite nicely internally. Record sales are holding firm and this includes international product; recent examples being "Flashdance" and Michael Jackson's "Thriller" and the single "We've Got Tonight" from Kenny Rogers and Sheena Easton. Each has sold in excess of 100,000 copies.

Despite the present economic crisis the American music market has been fairly active of late in Brazil. A well orchestrated

campaign by Paramount Pictures and PolyGram has seen success for "Flashdance." Sales of the album have already topped 120,000 with much of the country still to see the movie. All the tracks from the soundtrack have received heavy airplay which is unusual with PolyGram choosing to release "Flashdance . . . What A Feeling" and Joe Esposito's "Lady, Lady, Lady" as the singles. PolyGram no doubt will be looking for the same measure of success when "Staying Alive" is released locally later this year. Another international hit for PolyGram has been "Deborah" from the Jon Anderson and Vangelis album "Private Collection." Radio Cidade, the top FM station, was first to pick up on the track and rest followed. Sales of the single have been good but PolyGram is hoping to turn the massive airplay into album sales.

EMI-Odeon is celebrating the success of Kenny Rogers and Sheena Easton's version of Bob Seger's "We've Got Tonight." The single has already topped the 100,000 mark and remains strong on the chart. EMI is also looking forward to year-end tours by Peter Tosh and Queen. Queen will be touring Brazilian stadiums during the month of December culminating with a show at the Maracana stadium in Rio, (capacity 200,000.) The last group to play Maracana was Kiss in June which attracted a crowd of over 140,000. Kiss' tour pushed sales of the group's album "Creatures of the Night" over 100,000.

For CBS, sales of Michael Jackson remain strong with Jackson topping the charts in Sao Paulo and Rio in the first week of August as the top selling album, single and EP. "Beat It," the single, has now been a double hit in Brazil. It first topped the charts at the beginning of the year when it was chosen as the album's second single, after "The Girl Is Mine," to tie in with the visit of Van Halen whose guitarist Eddie Van Halen is featured on the track. Following in the steps of the U.S. local radio stations are now giving heavy airplay to "Human Nature."

The 150 Night Club of the luxury Maksoud Plaza in Sao Paulo is determined to remain South America's top jazz spot. So far this year it has received visits from Joe Williams, Betty Carter, Toshiko Akiyoshi and Lew Tabackin, Steve Ross and Bobby Short. Taking over from Short, who was making his second visit to the club in less than a year, will be Alberta Hunter, who plays the 150 Night Club from October 6 through 22.

Brazilian musicians have been active throughout the Northern hemisphere's summer months with a number of top names visiting Europe and the U.S. to promote themselves. Among those making the long journey were Caetano Veloso, Djavan, Gilberto Gil, Ney Matogrosso and Elba Ramalho.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

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

#### TOP TEN LPs

- 1 **Flashdance** — Soundtrack — PolyGram
- 2 **Para El Pueblo** — Piero — CBS
- 3 **Me Enamore** — Jose Feliciano — Interdisc
- 4 **Alejandro Lerner** — Alejandro Lerner — Musidisc/DB
- 5 **Lo Mas . . .** — Seru Giran — DG/Interdisc
- 6 **Pimpinela** — Pimpinela — CBS
- 7 **The Kids From Fame** — various artists — RCA
- 8 **Superstrellas Vol. 3** — various artists — EMI
- 9 **Mondo Di Cromo** — Luis A. Spinetta — Interdisc
- 10 **Directo Al Corazon** — Luis Miguel — EMI

—Prensario

### Italy

#### TOP TEN 45s

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

#### TOP TEN LPs

- 1 **Mixage** — various artists — Baby
- 2 **Synchronicity** — Police — CBS/A&M
- 3 **Crises** — Mike Oldfield — Virgin
- 4 **Festivalbar '83** — various artists — RCA
- 5 **Tropico Del Nord** — Pooh — CGD
- 6 **Gazebo** — Gazebo — Baby
- 7 **Bollicine** — Vasco Rossi — Carosello
- 8 **Tre** — Teresa De Sio — PolyGram/Philips
- 9 **Bandiera Gialla** — Ivan Cattaneo — CGD
- 10 **I Grandi Successi Di Riccardo Cocchiante** — Riccardo Cocchiante — Sigla 4

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 **Karma Chameleon** — Culture Club — Virgin
- 2 **Modern Love** — David Bowie — EMI America
- 3 **Come Back And Stay** — Paul Young — CBS
- 4 **Red Red Wine** — UB40 — DEP Int'l
- 5 **Dear Prudence** — Siouxsie & The Banshees — Polydor
- 6 **Blue Monday** — New Order — Factory
- 7 **Tonight I Celebrate My Love** — Peabo Bryson/Roberta Flack — Capitol
- 8 **This Is Not A Love Song** — PiL — Virgin
- 9 **Mama** — Genesis — Charisma
- 10 **Big Apple** — Kajagoogoo — EMI

#### TOP TEN LPs

- 1 **Labour Of Love** — UB40 — DEP Int'l
- 2 **No Parlez** — Paul Young — CBS
- 3 **The Crossing** — Big Country — Mercury
- 4 **Fantastic** — Wham! — Innervision
- 5 **Born Again** — Black Sabbath — Vertigo
- 6 **Standing In The Light** — Level 42 — Polydor
- 7 **Warriors** — Gary Numan — Beggar's Banquet
- 8 **Thriller** — Michael Jackson — Epic
- 9 **True** — Spandau Ballet — Reformation
- 10 **Construction Time Again** — Depeche Mode — Mute

—Melody Maker



# CASH BOX TOP 100 ALBUMS

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	10/8	Chart
<b>1 SYNCHRONICITY</b> THE POLICE (A&M SP-3735) RCA	8.98	1 16
<b>2 THRILLER</b> MICHAEL JACKSON (Epic OE 38112) CBS	—	2 43
<b>3 FLASHDANCE</b> ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	3 25
<b>4 FASTER THAN THE SPEED OF NIGHT</b> BONNIE TYLER (Columbia BFC 38710) CBS	—	6 10
<b>5 AN INNOCENT MAN</b> BILLY JOEL (Columbia OC 38873) CBS	—	5 9
<b>6 PYROMANIA</b> DEF LEPPARD (Mercury 810 492-1 M-1) POL	8.98	4 36
<b>7 THE PRINCIPLE OF MOMENTS</b> ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA	8.98	8 12
<b>8 METAL HEALTH</b> QUIET RIOT (Pasha VFZ 38442) CBS	—	9 28
<b>9 THE WILD HEART</b> STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	7 16
<b>10 FLICK THE SWITCH</b> AC/DC (Atlantic 7 80100-1) WEA	8.98	11 6
<b>11 GREATEST HITS</b> AIR SUPPLY (Arista AL8-8024) RCA	8.98	14 9
<b>12 LET'S DANCE</b> DAVID BOWIE (EMI America SO-18102) CAP	8.98	12 25
<b>13 RANT N' RAVE WITH THE STRAY CATS</b> STRAY CATS (EMI America SO-17102) CAP	8.98	13 6
<b>14 COLD BLOODED</b> RICK JAMES (Gordy/Motown 6043GL) MCA	8.98	15 7
<b>15 SPEAKING IN TONGUES</b> TALKING HEADS (Sire 9 23882-1) WEA	8.98	18 17
<b>16 REACH THE BEACH</b> THE FIXX (MCA-39001) MCA	6.98	17 22
<b>17 WHAT'S NEW</b> LINDA RONSTADT (Asylum 9 60260) WEA	8.98	25 3
<b>18 ALPHA</b> ASIA (Geffen GHS 4008) WEA	8.98	10 8
<b>19 EYES THAT SEE IN THE DARK</b> KENNY ROGERS (RCA AFL1-4697) RCA	8.98	21 5
<b>20 THE PRESENT</b> THE MOODY BLUES (Threshold TRL-1-2902) POL	8.98	20 5
<b>21 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98	22 27
<b>22 LAWYERS IN LOVE</b> JACKSON BROWNE (Asylum 9 60268-1) WEA	8.98	16 9
<b>23 KEEP IT UP</b> LOVERBOY (Columbia OC 38701) CBS	—	23 16
<b>24 RHYTHM OF YOUTH</b> MEN WITHOUT HATS (Backstreet BSR 39002) MCA	8.98	24 13
<b>25 STAYING ALIVE</b> ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	9.98	19 14
<b>26 SWEET DREAMS (ARE MADE OF THIS)</b> EURHYTHMICS (RCA AFL1-4681) RCA	8.98	28 18
<b>27 PUNCH THE CLOCK</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS	—	26 10
<b>28 THE CROSSING</b> BIG COUNTRY (Mercury 422-812 870-1 M-1) POL	8.98	43 4
<b>29 PASSIONWORKS</b> HEART (Epic OE 38800) CBS	—	30 6
<b>30 TRUE</b> SPANDAU BALLET (Chrysalis B6V 41403) CBS	—	37 8
<b>31 CARGO</b> MEN AT WORK (Columbia OC 38660) CBS	—	29 24
<b>32 NO PARKING ON THE DANCE FLOOR</b> MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98	32 15

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	10/8	Chart
<b>33 FRONTIERS</b> JOURNEY (Columbia QX 38504) CBS	—	33 35
<b>34 THE GAP BAND V — JAMMIN'</b> THE GAP BAND (Total Experience TE-1-3004) POL	8.98	35 5
<b>35 LIVE FROM EARTH</b> PAT BENATAR (Chrysalis FV 41444) CBS	—	— 1
<b>36 SHE WORKS HARD FOR THE MONEY</b> DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	27 14
<b>37 1999</b> PRINCE (Warner Bros. 9 23720-1) WEA	10.98	31 48
<b>38 LITTLE ROBBERS</b> THE MOTELS (Capitol ST-12288) CAP	8.98	59 2
<b>39 BORN TO LOVE</b> PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP	8.98	36 9
<b>40 IN YOUR EYES</b> GEORGE BENSON (Warner Bros. 9 23744-1) WEA	8.98	38 18
<b>41 AFTER EIGHT</b> TACO (RCA PL 28520) RCA	8.98	34 15
<b>42 FUTURE SHOCK</b> HERBIE HANCOCK (Columbia FC 38814) CBS	—	42 7
<b>43 ZAPP III</b> ZAPP (Warner Bros. 9 23875-1) WEA	8.98	40 7
<b>44 TEXAS FLOOD</b> STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	41 16
<b>45 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398) CBS	—	39 46
<b>46 LIVING IN OZ</b> RICK SPRINGFIELD (RCA AFL1-4660) RCA	8.98	44 25
<b>47 THE LOOK</b> SHALAMAR (Solar/Elektra 9 60239) WEA	8.98	47 11
<b>48 ON THE RISE</b> THE S.O.S. BAND (Tabu FZ 38697) CBS	—	57 12
<b>49 STAY WITH ME TONIGHT</b> JEFFREY OSBORNE (A&M SP-4940) RCA	8.98	49 10
<b>50 STOMPIN' AT THE SAVOY</b> RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA	11.98	52 7
<b>51 CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-4919) RCA	8.98	50 35
<b>52 BEST KEPT SECRET</b> SHEENA EASTON (EMI America ST-17101) CAP	8.98	54 5
<b>53 DRASTIC MEASURES</b> KANSAS (CBS Associated OZ 38733) CBS	—	56 9
<b>54 BENT OUT OF SHAPE</b> RAINBOW (Mercury 815 305-1 M-1) POL	8.98	73 3
<b>55 HOLY DIVER</b> DIO (Warner Bros. 9 23836-1) WEA	8.98	60 17
<b>56 NO FRILLS</b> BETTE MIDLER (Atlantic 7 80070-1) WEA	8.98	45 8
<b>57 DURAN DURAN</b> (Capitol ST-12158) CAP	8.98	48 18
<b>58 WAR</b> U2 (Island/Atco 7 90067) WEA	8.98	51 31
<b>59 LICK IT UP</b> KISS (Mercury 422-814 297-1 M-1) POL	8.98	133 2
<b>60 PIECE OF MIND</b> IRON MAIDEN (Capitol ST-12274) CAP	8.98	46 20
<b>61 STATE OF CONFUSION</b> THE KINKS (Ariste AL 8-8018) RCA	8.98	58 19
<b>62 VISIONS</b> GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	63 22
<b>63 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4633) RCA	8.98	66 31
<b>64 ZEBRA</b> (Atlantic 7 80054-1) WEA	8.98	61 27
<b>65 EVERYBODY'S ROCKIN'/NEIL &amp; THE SHOCKING PINKS</b> NEIL YOUNG (Geffen GHS 4013) WEA	8.98	53 9
<b>66 FASTWAY</b> (Columbia BFC 38662) CBS	—	55 21

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	10/8	Chart
<b>67 SUBJECT . . . ALDO NOVA</b> ALDO NOVA (Portrait FR 38721) CBS	—	93 2
<b>68 ALBUM</b> JOAN JETT & THE BLACKHEARTS (Blackheart 5437) MCA	8.98	67 15
<b>69 FASCINATION</b> THE HUMAN LEAGUE (Virgin/A&M SP-12501) RCA	8.98	64 19
<b>70 BODIES AND SOULS</b> THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA	8.98	108 2
<b>71 H<sub>2</sub>O</b> DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	8.98	62 51
<b>72 LIONEL RICHIE</b> (Motown 6007ML) MCA	8.98	71 52
<b>73 BODY WISHES</b> ROD STEWART (Warner Bros. 9 23877-1) WEA	8.98	70 17
<b>74 THE HURTING</b> TEARS FOR FEARS (Mercury 811 039-1 M-1) POL	8.98	69 23
<b>75 TOO LOW FOR ZERO</b> ELTON JOHN (Geffen GHS 4006) WEA	8.98	76 19
<b>76 FANTASTIC</b> WHAM! U.K. (Columbia BFC 38911) CBS	—	78 8
<b>77 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37987) CBS	—	65 67
<b>78 JARREAU</b> (Warner Bros. 9 23801-1) WEA	8.98	77 27
<b>79 LA CAGE AUX FOLLES</b> ORIGINAL CAST RECORDING (RCA Red Seal HBC1-4824) RCA	8.98	86 5
<b>80 GET IT RIGHT</b> ARETHA FRANKLIN (Arista AL8-8019) RCA	8.98	72 13
<b>81 PANCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	—	74 38
<b>82 BETWEEN THE SHEETS</b> THE ISLEY BROTHERS (T-Neck FZ 18674) CBS	—	80 21
<b>83 ARK</b> THE ANIMALS (I.R.S./A&M SP-70037) RCA	8.98	79 6
<b>84 SECRET MESSAGES</b> ELO (Jet OZ 38490) CBS	—	68 14
<b>85 BRANIGAN 2</b> LAURA BRANIGAN (Atlantic 7 80052-1) WEA	8.98	89 28
<b>86 ONE PARTICULAR HARBOUR</b> JIMMY BUFFETT (MCA-5447) MCA	8.98	103 3
<b>87 DIRTY LOOKS</b> JUICE NEWTON (Capitol ST-12294) CAP	8.98	90 4
<b>88 HELLO BIG MAN</b> CARLY SIMON (Warner Bros. 9 23886-1) WEA	8.98	109 2
<b>89 CONTINUATION</b> PHILIP BAILEY (Columbia FC 38725) CBS	—	96 5
<b>90 NAKED EYES</b> (EMI America ST-17089) CAP	8.98	91 27
<b>91 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	114 2
<b>92 MIKE'S MURDER</b> ORIGINAL SOUNDTRACK — Music by Joe Jackson (A&M SP-4931) RCA	8.98	100 4
<b>93 THE REAL MACAW</b> GRAHAM PARKER (Arista AL8-8023) RCA	8.98	92 8
<b>94 TAKE ANOTHER PICTURE</b> OUARTERFLASH (Geffen GHS 4011) WEA	8.98	75 15
<b>95 BLOW YOUR OWN HORN</b> HERB ALPERT (A&M SP-4949) RCA	8.98	99 5
<b>96 NEXT POSITION PLEASE</b> CHEAP TRICK (Epic FE 38794) CBS	—	94 6
<b>97 HIGH RISE</b> ASHFORD & SIMPSON (Capitol ST-12282) CAP	8.98	105 5
<b>98 JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	—	95 30
<b>99 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	—	84 73
<b>100 KILROY WAS HERE</b> STYX (A&M-3734) RCA	8.98	81 31



# Cash Box Top Albums/101 to 200

October 15, 1983

	Weeks On Chart	10/8
<b>101 OLIVIA'S GREATEST HITS VOL. 2</b>	88	55
OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	
<b>102 MARY JANE GIRLS</b>	85	22
(Gordy/Motown 6040GL) MCA	8.98	
<b>103 MEAN STREAK</b>	104	8
Y & T (A&M SP-6-4960) RCA	6.98	
<b>104 HEADHUNTER</b>	98	27
KROKUS (Arista AL 9623) RCA	8.98	
<b>105 ALWAYS ON MY MIND</b>	97	81
WILLIE NELSON (Columbia FC 37951) CBS	—	
<b>106 MORE FUN IN THE NEW WORLD</b>	139	2
X (Elektra 9 60283-1) WEA	8.98	
<b>107 MERCILESS</b>	110	7
STEPHANIE MILLS (Casablanca 811 364-1 M-1) POL	8.98	
<b>108 FOXIE</b>	123	2
BOB JAMES (Tappan Zee/Columbia FC 38801) CBS	—	
<b>109 CLOSE TO THE BONE</b>	87	9
TOM TOM CLUB (Sira 9 23916) WEA	8.98	
<b>110 IT'S ABOUT TIME</b>	148	2
JOHN DENVER (RCA AFL-1-4683) RCA	8.98	
<b>111 SHOUT AT THE DEVIL</b>	—	1
MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98	
<b>112 KILLER ON THE RAMPAGE</b>	82	28
EDDY GRANT (ICE/Portrait B8R 38554) CBS	—	
<b>113 SERGIO MENDES</b>	83	23
(A&M SP-4937) RCA	8.98	
<b>114 WE ARE ONE</b>	113	23
MAZE featuring FRANKIE BEVERLY (Capitol ST-12262) CAP	8.98	
<b>115 SIXTEEN</b>	112	9
STACY LATTISAW (Cotillion/Atco 7 90108-1) WEA	8.98	
<b>116 TWANG BAR KING</b>	125	5
ADRIAN BELEW (Island/Atco 7 90108-1) WEA	8.98	
<b>117 WHAMMY!</b>	106	22
THE B-52's (Warner Bros. 9 23819-1) WEA	8.98	
<b>118 CITY KIDS</b>	101	11
SPYRO GYRA (MCA-5431) MCA	8.98	
<b>119 HIGH &amp; DRY</b>	107	6
DEF LEPPARD (Mercury SRM-1-4021) POL	8.98	
<b>120 MADNESS</b>	102	26
(Gaffan GHS 4002) WEA	8.98	
<b>121 RIO</b>	111	53
DURAN DURAN (Harvest ST-12211) CAP	8.98	
<b>122 MOUNTAIN MUSIC</b>	117	85
ALABAMA (RCA AFL-1-4229) RCA	8.98	
<b>123 LOVE FOR LOVE</b>	121	27
WHISPERS (Solar/Elektra 9 60216-1) WEA	8.98	
<b>124 "ROSS"</b>	115	14
DIANA ROSS (RCA AFL-1-4677) RCA	8.98	
<b>125 ERROR IN THE SYSTEM</b>	134	4
PETER SCHILLING (Elektra 9 60265-1) WEA	8.98	
<b>126 CANDY GIRL</b>	129	13
NEW EDITION (Straetwisa SWRL 3301) IND	8.98	
<b>127 GOOD FOR YOUR SOUL</b>	128	8
OINGO BOINGO (A&M SP-4959) RCA	8.98	
<b>128 EDDIE AND THE CRUISERS</b>	—	1
ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	—	
<b>129 13</b>	142	3
COMMODORES (Motown 6054ML) MCA	8.98	
<b>130 INDIVIDUAL CHOICE</b>	132	8
JEAN-LUC PONTY (Atlantic 7 80098-1) WEA	8.98	
<b>131 JUICY FRUIT</b>	116	22
MTUME (Epic FE 38588) CBS	—	
<b>132 YOU AND ME BOTH</b>	131	11
YAZ (Sira 9 23903-1) WEA	8.98	
<b>133 A DECADE OF HITS</b>	—	14
THE CHARLIE DANIELS BAND (Epic FE 38795) CBS	—	
<b>134 YOU CAN'T FIGHT FASHION</b>	144	3
MICHAEL STANLEY BAND (EMI America ST-17100) CAP	8.98	

	Weeks On Chart	10/8
<b>135 IV</b>	127	79
TOTO (Columbia FC 37728) CBS	—	
<b>136 RETURN OF THE JEDI</b>	120	19
ORIGINAL SOUNDTRACK (RSO 811 767-1 Y-1) POL	9.98	
<b>137 YOU BOUGHT IT, YOU NAME IT</b>	119	15
JOE WALSH (Full Moon 9 23884-1) WEA	8.98	
<b>138 ALL THE WAY STRONG</b>	140	4
THIRD WORLD (Columbia FC 38687) CBS	—	
<b>139 GREATEST HITS, VOLUME II</b>	167	3
EDDIE RABBITT (Warner Bros. 9 23925-1) WEA	8.98	
<b>140 HARD</b>	150	3
GANG OF 4 (Warner Bros. 9 23936-1) WEA	8.98	
<b>141 PLAYS LIVE</b>	124	17
PETER GABRIEL (Geffan 2 GHS 4012F) WEA	10.98	
<b>142 QUEENSRYCHE</b>	157	3
(EMI America DPL-19006) CAP	6.98	
<b>143 WRAP YOUR ARMS AROUND ME</b>	155	3
AGNETHA FALTSKOG (Polydor 813 242-1 Y-1) POL	8.98	
<b>144 THAT'S THE WAY LOVE GOES</b>	146	4
MERLE HAGGARD (Epic FE 38815) CBS	—	
<b>145 PLEASURE VICTIM</b>	147	38
BERLIN (Gaffan GHS 2036) WEA	6.98	
<b>146 MR. NICE GUY</b>	130	12
RONNIE LAWS (Capitol ST-12261) CAP	8.98	
<b>147 BAD ENUFF</b>	149	3
SLAVE (Cotillion 7 90118-1) WEA	8.98	
<b>148 GREATEST HITS</b>	151	157
KENNY ROGERS (Liberty LOO-1072) CAP	8.98	
<b>149 OUTSIDE INSIDE</b>	122	28
THE TUBES (Capitol ST-12260) CAP	8.98	
<b>150 FOREVER BY YOUR SIDE</b>	137	12
THE MANHATTANS (Columbia FC 38800) CBS	—	
<b>151 ALL THIS LOVE</b>	136	38
DeBARGE (Motown 6012G) MCA	8.98	
<b>152 MURMUR</b>	135	25
R.E.M. (I.R.S./A&M SP-70604) RCA	6.98	
<b>153 HIGH LAND, HARD RAIN</b>	167	4
AZTEC CAMERA (Sira 9 23899-1) WEA	8.98	
<b>154 THIRD GENERATION</b>	143	7
HIROSHIMA (Epic FE 38708) CBS	—	
<b>155 EDDIE MURPHY</b>	118	10
(Columbia FC 38180) CBS	—	
<b>156 YOU CAN'T STOP ROCK 'N' ROLL</b>	156	11
TWISTED SISTER (Atlantic 7 80074-1) WEA	8.98	
<b>157 OUTA HAND</b>	158	7
CONY HATCH (Mercury 812 869-1 M-1) POL	8.98	
<b>158 MADONNA</b>	169	4
(Sire 9 23867-1) WEA	8.98	
<b>159 GET LUCKY</b>	141	101
LOVERBOY (Columbia FC 37638) CBS	—	
<b>160 WHITE FEATHERS</b>	138	20
KAJAGOOGOO (EMI America ST-17094) CAP	8.98	
<b>161 KASHIF</b>	160	28
(Arista AL 9620) RCA	8.98	
<b>162 THE DISTANCE</b>	154	40
BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	8.98	
<b>163 BUILT FOR SPEED</b>	161	79
STRAY CATS (EMI America ST-17070) CAP	8.98	
<b>164 TRAVELS</b>	163	18
PAT METHENY GROUP (ECM 23791-1) WEA	14.98	
<b>165 TAKE IT TO THE LIMIT</b>	145	23
WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562) CBS	—	
<b>166 BLAME IT ON LOVE AND ALL THE GREAT HITS</b>	153	7
SMOKEY ROBINSON (Tamla/Motown 6064TL) MCA	8.98	
<b>167 NEMESIS</b>	170	4
AXE (Atco 7 90099-1) WEA	8.98	
<b>168 SWORDFISHTROMBONES</b>	—	1
TOM WAITS (Island/Atco 7 90095-1) WEA	8.98	

	Weeks On Chart	10/8
<b>169 THE SONGSTRESS</b>	172	4
ANITA BAKER (Beverly Glan BG 10002) IND	8.98	
<b>170 BELLA DONNA</b>	162	12
STEVIE NICKS (Modern/Atco MR 38-139) WEA	6.98	
<b>171 GIRL AT HER VOLCANO</b>	164	16
RICKIE LEE JONES (Warner Bros. 9 23805-1) WEA	5.99	
<b>172 WHY LADY WHY</b>	176	2
GARY MORRIS (Warner Bros. 9 23738-1) WEA	8.98	
<b>173 AEROBIC SHAPE-UP II</b>	166	43
JOANIE GREGGAINS (Parada/Peter Pan PA 106) IND	8.98	
<b>174 MEMORIES</b>	171	39
BARBRA STREISAND (Columbia TC 37678) CBS	—	
<b>175 CONFRONTATION</b>	159	18
BOB MARLEY & THE WAILERS (Island/Atco 7 90085-1) WEA	8.98	
<b>176 ON THROUGH THE NIGHT</b>	165	7
DEF LEPPARD (Mercury SRM-1-3828) POL	8.98	
<b>177 SURVIVIN' IN THE '80s</b>	—	1
ANDRE CYMONE (Columbia FC 38802) CBS	—	
<b>178 GOLDEN YEARS</b>	173	8
DAVID BOWIE (RCA AFL 1-4792) RCA	8.98	
<b>179 INTRODUCING:</b>	—	1
THE STYLE COUNCIL (Polydor 815 277-1 Y-1) POL	6.98	
<b>180 MAMA AFRICA</b>	175	18
PETER TOSH (EMI America SO 27095) CAP	8.98	
<b>181 SHABOOH SHOBAH</b>	188	31
INXS (Atco 7 90072-1) WEA	8.98	
<b>182 COOKIN' ON THE ROOF</b>	—	1
ROMAN HOLLIDAY (Jiva/Arista JL8-8101) RCA	8.98	
<b>183 AMERICAN FOOL</b>	184	78
JOHN COUGAR (Riva RVL 7501) POL	8.98	
<b>184 SHINE ON ME</b>	177	13
ONE WAY (MCA-5428) MCA	8.98	
<b>185 PASSION IN THE DARK</b>	—	1
DANNY SPANOS (Epic B5E 38805) CBS	—	
<b>186 BILLY IDOL</b>	174	21
(Chrysalis FV 41402) CBS	—	
<b>187 GET NERVOUS</b>	187	48
PAT BENATAR (Chrysalis FV 41396) CBS	—	
<b>188 WAITING</b>	179	12
FUN BOY THREE (Chrysalis B6V 41417) CBS	—	
<b>189 I'M SO PROUD</b>	185	20
DENIECE WILLIAMS (Columbia FC 38622) CBS	8.98	
<b>190 LISTEN</b>	178	21
A FLOCK OF SEAGULLS (Jive/Arista JL8-8013) RCA	8.98	
<b>191 THE FINAL CUT</b>	186	28
PINK FLOYD (Columbia OC 38243) CBS	—	
<b>192 LOW RIDE</b>	189	25
EARL KLUGH (Capitol ST-12253) CAP	8.98	
<b>193 WE'VE GOT TONIGHT</b>	192	32
KENNY ROGERS (Liberty LO-51143) CAP	8.98	
<b>194 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b>	199	109
WILLIE NELSON (Columbia KC 237542) CBS	—	
<b>195 PRIDE</b>	188	24
ROBERT PALMER (Island/Atco 7 90065-1) WEA	8.98	
<b>196 MIDNIGHT BLUE</b>	182	9
LOUISE TUCKER (Arista AL 8-8088) RCA	8.98	
<b>197 SCANDAL</b>	196	37
(Columbia FC 38194) CBS	—	
<b>198 ALL THE GOOD ONES ARE TAKEN</b>	180	14
IAN HUNTER (Columbia FC 38828) CBS	8.98	
<b>199 INFORMATION</b>	193	22
DAVE EDMUNDS (Columbia FC 38651) CBS	—	
<b>200 WITH SYMPATHY</b>	198	19
MINISTRY (Arista AL 6608) RCA	6.98	

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	190	DeBarge	151	Jackson, Michael	2	Midler, Bette	56	Richie, Lionel	72	Tucker, Louise	196
AC/DC	10	Def Leppard	6,119,176	James, Bob	108	Midnight Star	32	Robinson, Smokay	166	Twisted Sister	156
Adams, Bryan	51	Denver, John	110	James, Rick	14	Mills, Stephanie	107	Rogers, Kenny	19,148,193	Tyler, Bonnie	4
Aerobics (Greggains)	173	Dio	55	Jarreau	78	Ministry	200	Roman Holiday	182	U2	58
Air Supply	11	Duran Duran	57,121	Jett, Joan	6	Moody Blues	20	Ronstadt, Linda	17	Vaughan, Stevie Ray	44
Alabama	63,122	Easton, Sheena	52	Joel, Billy	58	Morris, Gary	172	Ross, Diana	124	Waits, Tom	168
Alpert, Herb	95	ELO	84	John, Elton	75	Motels	38	Rufus & Chaka Khan	50	Walsh, Joe	137
Animals	83	Edmunds, Daya	199	Jones, Rickie Lee	171	Motley, Crue	111	S.O.S. Band	48	Wham! U.K.	76
Ashford & Simpson	97	Eurythmics	28	Journey	33	Mtume	131	Scandal	197	Whispers	123
Asia	18	Faltskog, Agnetha	143	Kajagoogoo	160	Murphy, Eddia	155	Schilling, Peter	125	Williams, Deniece	189
Axe	167	Fastway	66	Kansas	53	Naked Eyes	90	Seeger, Bob	162	X	106
Aztec Camara	153	Fixx	16	Kashif	161	Nelson, Willie	105,165,194	Shalamar	47	Y&T	103
B-52's	117	Fonda, Jane	99	Kinks	61	New Edition	126	Simon, Carly	88	Yaz	132
Bailey, Phillip	89	Franklin, Aretha	80	Kiss	59	Newton-John, Olivia	101	Slave	147	Young, Neil	65
Baker, Anita	169	Fun Boy Three	188	Klugh, Earl	192	Newton, Juica	87	Spandau Ballet	30	Zapp	43
Belew, Adrian	116	Gabriel, Peter	141	Knight, Gladys	62	Nicks, Stevie	9,170	Sparos, Danny	185	Zebra	64
Benatar, Pat	35,187	Gang Of 4	140	Krokus	104	Nova, Aldo	67	Springfield, Rick	46	ZZ Top	21
Benson, George	40	Gap Band	34	Lattisaw, Stacy	115	Oingo Boingo	127	Spyro Gyra	118		
Berlin	145	Grant, Eddy	112	Laws, Ronnia	146	One Way	184	Stanley, Michael Band	134		
Big Country	28	Haggard, Merie	144	Lewis, Huey & News	91	Osborne, Jeffray	49	Stewart, Rod	73		
Bowie, David	12,178	Haggard & Nelson	81	Loverboy	23,159	Palmer, Robart	195	Stray Cats	13,163		
Branigan, Laura	85	Hall & Oates	71	Madness	120	Parker, Graham	93	Streisand, Barbra	174		
Browne, Jackson	22	Hancock, Herbie	42	Madonna	156	Pink Floyd	191	Style Council	179		
Bryson & Flack	39	Heart	29	Manhattans	70	Plant, Robart	7	Styx	100		
Buffet, Jimmy	86	Hiroshima	154	Manhattan Transfer	150	Police	1	Summer, Donna	36		
Cheap Trick	96	Human League	69	Marley, Bob	175	Ponty, Jaan-Luc	130	Taco	41		
Commodores	129	Hunter, Ian	198	Mary Jane Girls	102	Prince	37	Talking Heads	15		
Conay, Hatch	57	Idol, Billy	186	Maze	114	Quarterflash	94	Tears For Fears	74	Eddie & The Cruisers	128
Costello, Elvis	157	Iglesias, Julio	98	Men At Work	31,77	Queensryche	142	Third World	1		



## CLASSIFIED AD RATE 35 CENTS PER WORD

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

## Classified Ads Close WEDNESDAY

## COIN MACHINES

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

**WANT** — Seeburg LS2 and up. For Sale — Bally Dixielands new 6 card bingo \$1,995. Bally Six Card Bingos used Stockmarket, Ticker Tape Ball, Wellstreet, Blue Chip, Nashville, Hiffy, Vido Games, Popeye, Pole Position etc. Hi Lo Double Up Pokers; brand new \$1,595 Golden Mini Pokers \$1,292. Corona winner Circle 6 Player Horse Game \$2,995. Bally Slot Machines (used for export), contact Hillside Gaming Corporation, 1422 North Broad Street, Hillside, New Jersey 07205 Tele — (201) 926-0700.

**MATA HARI**—\$695; Evel Knivel—\$495; Striles & Spares—\$595; Airborne Avenger—\$295; Atarlene—\$225; Dolly Par-ton, Getaway—\$395; Thunderbolt—\$395; Nugent—\$695; Hot Tip—\$495; Wheels II—\$395; Sheets—\$295; Recer—\$295; M-4—\$495; Anti Aircraft—\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207.

**FOR SALE:** Millipede \$1395, Centipede \$995, Xevlous \$995, Quantum \$925, Arabian \$925, Sinistar \$975, Robotron \$845, Bubbles \$925, Joust \$875, Ms Pac Man \$1325, Baby Pac Man \$1225, Pac Man \$1075, Journey \$975, Bump 'N' Jump \$925, Kozmik Krooz'r \$875, Bagman \$1175, Mazer Blazer Video Gun \$995, Cosmic Chasm \$1025, Front Line \$1025, Donkey Kong \$995, Donkey Kong, Jr. \$925, Turbo Sit-down \$1695, Turbo Upright \$1295, Star Trek Cockpit Model \$1195, Star Trek Upright \$1095, Congo Bongo \$825, Leprechan/Desert Race & Pirates Treasure (Moppet Videos) \$825 each, Whirly Bucket Skee Ball - Ticket Model \$1125, Defender Flipper \$1195, 2-Player Marksman Rifle \$875. Call or write New Orleans Novelty Co., 3030 No. Arnoult Rd., Metairie, LA 70002. NOTE: Toll Free Numbers — In LA 1(800) 227-9383; Outside LA 1(800) 343-6224; Local 888-3500.

**FOR SALE:** Stock Markets, Ticker Tapes, and HI Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Cell Wassick Dist. area code 304 - 292-3791, Morgantown, W. Va. 16505.

**FOR SALE:** One penny falls like new \$4,000.00, Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D & P MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717 - 848-1846.

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

## RECORDS-MUSIC

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

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

**OVERSEAS CUSTOMERS!** We are experienced in meeting your requirements. The most unique doorway to US product. Buttons, Patches, Cutouts, Accessories and more. Send for 450+ page catalogs! SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406 USA. TWX 910/351-6700.

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

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

## NARM Indies Meet in Florida

(continued from page 7)

of independents."

In reporting on the activities of the independent distributors advisory committee and commenting on the changes of the last year, committee chairman Billy Emerson of Big State Distribution said that the group "had to decide whether to do this meeting." He quickly added that "judging from the attendance, we made the proper move."

How the changes in the line up of independent distributors and labels have affected the way they do business was addressed in the convention's first panel, "The Declaration of Independents: Where Do We Go From Here?" The panel, moderated by George Albert, president and publisher of **Cash Box**, featured both distributors and manufacturers. Representing the distributors were: John Cassetta, Alpha; Tony Dalesandro, M.S.; George Hocutt, California Record Dist.; James Schwartz, Schwartz Bros.; and Big State's Emerson. Speaking for the labels were: Phil Jones, Fantasy; Larry Rosen, GRP Records; Joe Grippo, Concord Jazz; and Marvin Schlacter, Prelude.

Noting a need for greater communication between independent labels and distributors, Schwartz suggested that both "need to know that our goals are the same. We have to start believing in each other. I notice that everyone is nervous," he added, "so let's get to understand each other."

Emerson urged a renewed emphasis on the indie's traditionally strong ability to work a regional market from the street up. "It's a totally different ball game," he conceded. "But that doesn't mean we can't be competitive."

On the manufacturing side, labels saw only benefits from the loss of the larger independent labels. "The silver lining is the unique opportunity presented to us," said Prelude's Schlacter. "We acquired Savoy because Arista moved to RCA and they have a total lack of interest in the line. I look at what's happening with a smile. Prelude has become larger and opportunities do exist and not just for us. I'm really full of optimism."

Similarly, Fantasy's Jones reported that his label "likes being the big fish in a small pond," while GRP's Rosen said his label had no regrets about selecting the independent route over an association with a major label. "Six or eight records from a label like GRP is meaningless to CBS," he

said. "But it's a major acquisition for an independent distributor. We're really excited."

The Convention's second day was highlighted by a series of keynote addresses from representatives of other segments of the recording industry. Representing retailers was Barrie Bergman, chairman of the board of the 150-store Record Bar chain, while Gerry Margolis of the law firm of Margolis, Burrell and Besser spoke for artists' attorneys and managers, and David Lieberman, chairman of the board of Lieberman Enterprises, represented rack jobbers.

"I think there's a very real need for independent distributors to take left field product," said Bergman. "I grew up at a time when there were only independents. A lot of the changes have been inevitable, but independent distribution is still meaningful." Saying that delinquency in settling accounts is "the biggest rap" against independent distributors, he urged distributors to try and address the issue.

Asked to speak on how independents can enhance their image with artists and their managers, Margolis reported that his own survey of entertainment attorneys and managers showed that while 82% of those surveyed believed there is "life left with the indies," only 45% would consider signing their artists to an independent label. Among the reasons cited for not going the indie route were lack of financing, inability to distribute to all outlets, and problems with getting paid. As a result, Margolis counseled independent labels to be financed well enough to demonstrate that they have staying power, and to develop ways to break new acts. He suggested that distributors place special emphasis on timely payments and that they diversify to protect themselves against any future defections.

Lieberman, speaking as both a rack jobber and a former distributor, said that communication with both radio and retail continue to be key, but also urged distributors to take a hard look at themselves. "You have to be honest," he said. "Let's get rid of self-pity and delusion." Speaking on the majors, Lieberman revealed that he has pitched the majors on forming independent labels with established mid level and developing acts. "I feel I've gotten more than a polite listening," he assessed.

An address entitled "The Charts: Method And Madness" was conducted by Tom Noonan of *Billboard*. Stating that

there are "serious misconceptions about a lot of things," Noonan said that the charts are "qualitative, not quantitative," and stressed that they are not cumulative. He added that he felt charts contain a certain degree of subjectivity, and that "some in-

dependents are not ready to accept that."

A radio panel, "Is Radio the Sound of Our Future?" featured Scott Muni of WNEW-FM/New York; Barry Richards, WAIL/New Orleans; and Norman Winer, WXRT/Chicago.

## EAST COASTINGS

(continued from page 11)

Shorrock's involvement in the documentary stems from the fact that he is an uncompetitive, "social" sailor. "I get enough competition out of the music business," he stated, adding that he is currently "in between boats" and talking with the documentary's director about going in on a 25-30 foot ocean racing "etchel" keel boat. He hopes that his theme song will also stand up on its own as a hit single when the documentary is released in Australia around Christmas. As for his new Capitol solo album, Shorrock is pleased to be reunited with producer **John Boylan** and with the changes in his recording style apart from LRB. "I like more spontaneous recording," he said, noting that LRB never recorded an LP in less than three months, while his solo disc came in five weeks. "The overall feeling of emotion is more important than craftsmanship," he continued, comparing his new work to the "perfectionist" approach of LRB. "Of course you must be able to make a good record, but rather than focusing on technical prowess, it should move you in some way." He credits the "L.A. rock 'n roll mafia" of musicians including **Andrew Gold**, **Bill Payne**, and **Bob Glauo**, who were "used to the pace" under which he recorded the album, and added that he looks forward to tour America again, but only if his new work is accepted along with his LRB offerings.

**SOLO DEVOTO** — **Howard Devoto** re-opened the dormant Irving Plaza last week as part of his first solo tour in the U.S. since a second tour here with **Magazine** in 1980. Previously a principal of Britain's early punk group **The Buzzcocks**, Devoto says that he took a year off after his split from Magazine in June, 1981 to devote his time to songwriting. "I actually wanted to find somebody else to sing, as I find that the whole focus on personality, you know, I-I-I-I, a bit much sometimes. When Magazine split up, I didn't want to go on with that. It makes you feel like you're disappearing, that you're becoming invisible. It's alright if you can manufacture a lie and just switch it on at will, but I'm not very good at that." According to Devoto, his current work has shifted somewhat from the "psychological blitzkrieg, very intense music that Magazine was about." He says that his earlier tendency toward introversion has been remodeled by "a lot of personal change" during which he became "less self-fixated" and more outgoing. "I had to begin to write outside of myself," he says then reverses himself with a smile. "I say that, then again I look at the lyrics and find a lot of 'I and you, you and I.'" However Devoto now feels, his new music, as his I.R.S. solo LP "Jerky Versions Of The Dream" attests, does not lack for intensity and a singular, personal identity in music and word. But his work is also tempered somewhat by the addition of female backup singing on the record and in concert, as well as a more relaxed on-stage presence and sense of humor.

jim bessman

## ON JAZZ

(continued from page 17)

tively comprise the two sets are a more than passing guide to the instrument's development in jazz. The first volume, subtitled "Classic Jazz To Swing," runs the gamut from **King Oliver** to **Roy Eldridge**, with stops along the way for **Red Allen**, **Louis Armstrong**, **Buck Clayton**, **Cootie Williams**, **Rex Stewart**, **Freddie Keppard**, **Bix Beiderbecke** and a host of others. Volume 2, "Modern Time," begins with **Dizzy Gillespie** and works up through **Don Cherry**. Also included in the volume are **Fats Navarro**, **Miles Davis**, **Kenny Dorham**, **Clifford Brown**, **Booker Little**, **Lee Morgan**, **Freddie Hubbard**, **Donald Byrd**, **Clark Terry**, **Thad Jones**, **Art Farmer**, **Chet Baker**, **Nat Adderley**, **Blue Mitchell**, and **Don Ellis**. Really a fine starter set for novices, and a nice, compact greatest hits selection for the initiated. . . . New York's always dependable Muse Records has three new alto sax releases: "Some Things Speak For Themselves" by **Richie Cole** with **Bruce Forman**; "Doors" by **Erlc Kloss**, a 1972 session with pianist **Neal Creque**, bassist **Gene Taylor** and drummer **Ron Krasinski**; and "Back Street" by **Lou Donaldson**, recorded live in Paris with drummer **Victor Jones**, bassist **Jeff Fuller**, and pianist **Herman Foster**.

fred goodman



# CASH BOX

October 15, 1983

## AROUND THE ROUTE

by Camille Compasio

Game Plan's marketing veepee **Hugh Gorman** excitedly items that the firm has just reissued "a classic" — "Sharp Shooter II," a 1983 version of their years-back hit pin! Watch for it! The model will be featured at AMOA Expo, of course, along with, perhaps, another new piece that will remain under wraps until show-time.

**Frank Ballouz**, formerly of Nintendo, has joined Mylstar Electronics in the position of vice president of product management. Welcome to Chicago, Frank!

Atlas Music Co. prexy **Eddie Gensburg**, along with company execs **Sam Gersh**, **Mac Brier**, **Paul Huebsch** and **Jack Moyle**, were on hand for the 9/22-23 Rowe International distribs meeting and new product presentation at Indian Lakes Resort in Bloomingdale, Illinois. Among the stars of the show were the new R-88 model phonographs, namely, "Band Wagon," designed in warm gold brown motif, and "Big Blue," which is richly enhanced by this attractive color. As Mac Brier reported, "Rowe really outdid themselves in design, cosmetics and cabinetry." The new models are very attractive to look at, as he further pointed

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## "Somber" JAMMA Show Hosts Five Laser Disc Games

LOS ANGELES — A typhoon whirling around Tokyo put a damper on the 21st annual Japan Amusement Machinery Manufacturer's Assn. (JAMMA) show at the city's Ryutsu Center Sept. 28-29. But besides the rain wreaking havoc outside of the center a bleak scene also prevailed inside the exhibition hall where over 60 firms showed product in nearly 600 booths. "Everybody went to the show looking for a miracle and it just wasn't there," said one American who traveled to the two-day event, adding that the mood among attendees was "very somber."

Don Osborne, vice president of marketing for Atari, Inc., was not as pessimistic about the event, however, saying JAMMA "did have some interesting differences from past shows," including the fact that "Japanese manufacturers have really been working hard and there was not as much mass of product as there was an attempt to really focus down and pick those games that they thought were high quality." The Atari exec also told **Cash Box**, "It seems our industry goes to trade shows and then people walk out saying, 'I didn't see anything great.' Just about every blockbuster we've ever had was released at a trade show and overlooked, or at least not recognized for the great game it became."

Five new laserdisc-driven coin-ops were introduced at the show, including Sega's follow-up to "Astron Belt" entitled "Star Blazer;" Taito's driving amusement dubbed "Laser Grand Prix;" a shoot-em-up game from the Japan-based Fumei company; Data East's

superhero adventure called "Bega's Battle," and a strategy piece made by former Atari and Exidy exec Noah Anglin named "Cube Quest." "If the JAMMA show proved one thing," quipped attendee, "it's that all laser-discs are not created equal."

Apparently the laserdisc-controlled games varied greatly in their visual presentation and play action. "Star Blazer" was unanimously hailed as the "strongest" disc game of the show, while "Laser Grand Prix" was said to have covered much the same ground as Atari's mega-hit "Pole Position," released last year. "Bega's Battle," officially bowed at a Data East Conclave last month, had few, if any, changes made for its JAMMA appearance. Finally, the Fumai entry was dismissed as "just another shoot-em-up" by one showgoer, while "Cube Quest" was deemed highly complicated for a mainstream electronic diversion.

(continued on page 34)

## AOE Sues AGMA

CHICAGO — **Cash Box** has learned that a lawsuit has been filed against the Amusement Game Manufacturers Assn. (AGMA) by the owners of the Amusement Operator's Expo (AOE). The suit allegedly involves five counts and names several defendants who are officers and members of the board of AGMA. No further details were available at presstime and **Cash Box** was unable to get comments from any of the parties involved.

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# COIN MACHINE



## INDUSTRY NEWS

### AROUND THE ROUTE

(continued on page 33)

out, and contain oh, so many outstanding features, including the \$1/\$5 bill acceptor, which is standard equipment!

Cash Box would like to express sincere condolences to **J.D. Meacham**, AMOA's director of communications and research, whose mother, **Mrs. M.S. Meacham**, passed away on September 22, following a long illness.

Dateline El Cajon, CA, home of Cinematronics, Inc. and the hot selling "Dragon's Lair" laser disc, for which the firm still has a huge backlog of orders, according to director of marketing **Tom Campbell**. He said the factory hopes to alleviate this situation by about October 12 when they will be sample shipping the new model Pioneer disc player. Cinematronics will be featuring "Dragon's Lair" at AMOA Expo '83.

Taito America Corp. is testing its upcoming, new electro mechanical game, "Ice Cold Beer" — with very favorable results, as reported by **Keith Egging**, veep of product development. The game, at 25 cents play pricing, is geared predominantly to the tavern player, who's been pretty much on the back burner since the video boom but is apparently about to resume a role of importance in the player market. Game theme involves balancing a ball on a bar and maneuvering the ball through a maze of holes, the objective being to get to the lit hole — which calls for skill and should be a natural for the tavern crowd. Keith also passed along some great comments about Taito's first conversion kit "Elevator Action," which is "surpassing all expectations" in popularity and earnings. In the short time since its release it has ranked in the top five and in some instances achieved the number one position of popularity on location — and that ain't bad!

Makes sense. AGMA prexy **Joe Robbins** issued a memo to association members, passing along a suggestion made by industry distributors at their recently held AVMDA board meeting, relating to the numerous parties that are annually held in conjunction with industry trade shows. Applicable to the February 17-19, 1984 ASI convention at the Expocenter in downtown Chicago, his memo reads in part, "Instead of a profusion of manufacturers' parties, they (the distributors) propose that you consider joining together in sponsoring one common hospitality party for all attendees, including manufacturers, distributors and operators." He went on to explain that, at this point, the association has no idea of the cost of such an endeavor, or if suitable space could be obtained, but he would like to determine the trade's reaction to such a suggestion before pursuing it any further. Because time is of the essence please write or call the AGMA office at 205 The Strand, Suite 3, Alexandria, Virginia 22314; 703-548-8044, to express your opinion on this matter.

Although **Mark McCleskey** departed his post as vice president-sales at Data East (as reported in the 10/8/83 issue of

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### Four New Members Sign Up With AGMA September 15

CHICAGO — The Amusement Game Manufacturers Association advised that four applicants (two on the manufacturing level and two on the associate level) were voted into membership of the association by its board of directors at a September 15 meeting held in Chicago.

The new additions to AGMA's growing roster are: Digital Controls, Inc. of Norcross, Georgia and Simutrek, Inc. of Haywood, California, as manufacturing members; and Wico Corporation of Niles, Illinois and Convertible Video Systems of Great Neck, New York as associate members.

In accepting these new members, association president Joseph Robbins expressed his pleasure in their show of support for AGMA and its goals. "I look forward to their participation and contributions to the association's efforts toward meeting the challenges facing our industry today."

## You create it...

We know that keeping players interested is what keeps you in business. That's why we offer a tremendous variety of quality equipment and always-something-new games that give players what they want and that keep them coming back to you again and again. It's the excitement of new amusement experiences they seek... and find with Williams games. And where they find them is where they play and stay.



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## 75 Attend Annual Bally Midway Service School In Illinois

CHICAGO — This year's annual weeklong service school, sponsored by Bally Midway Manufacturing Co., drew a total attendance of 75 service people, representing distributing and operating companies from all over the country. Classes were held at Howard Johnson O'Hare International Hotel in suburban Schiller Park, Illinois during the period of

September 26 through 30.

A highlight of the program was the introduction of the factory's "Astron Belt" laser disc game and its first service session on the subject. This special class was conducted by technical service manager Andy Ducaj and Bob Norton, of the Bally Midway service team. The factory also premiered a new video

pin, which was covered in class along with the recently debuted "X's and O's" pinball machine.

The lineup of instructors for Bally Midway included Arnie Aarstad, Ed Schmidt, Pete Gustafson, Kevin Moeller and Ross Howard (in addition to Ducaj and Norton). The topics covered by the course encompassed all aspects

of service and maintenance applicable to videos, video-pins, pinball machines and the laser disc.

"We were very pleased to have such a good turnout, especially under present economic conditions in the industry," commented Andy Ducaj. "Those who attended represented a wide geographical area of the country — from Maine to California, from Florida to Minnesota and they were most receptive to our entire presentation." Andy said there was one fellow who actually hitchhiked all the way from Portland, Maine because he couldn't afford the fare but did not want to miss the school.

Besides the daily 9 to 5 sessions, Bally Midway offered optional evening classes, which included a demonstration of test equipment by Jim Sneed of Kurz Kasch; a presentation on board repair by Tom Champion of Pace, Inc. and a special class on board repair by computer (which could be a coming thing in the industry), conducted by Dennis Norwood of O'Connor Distributing (Texas).



Frank Ballouz

### Ballouz Joins Mylstar

CHICAGO — Frank A. Ballouz has been appointed vice president of product management of Mylstar Electronics, Inc., as announced by Boyd Browne, president of the Chicago based amusement games subsidiary of Columbia Pictures Industries, Inc. In this position, Ballouz will be responsible for the overall management of Mylstar's product development function.

In making the announcement, Browne stated "Mr. Ballouz brings significant experience in the coin operated games industry to Mylstar and he is well prepared to assume this important new role."

Prior to joining Mylstar, Ballouz was responsible for the U.S. game and marketing activities of the Japanese based firm, Nintendo. Previously he served as an executive with Atari, Inc. in the firm's Coin Operated Games Division. He joined Atari as national sales manager in 1975, became director of marketing in 1979 and was promoted to vice president of marketing in 1981.

Ballouz, who is a graduate of Seton Hall University with a B.S. degree in marketing, also held a number of sales positions with the A.B. Dick Company from 1971 to 1975.

### AROUND THE ROUTE

(continued from page 32)

**Cash Box** he will continue with the firm and serve as a consultant. As he advised **Cash Box**, "Product development is not my greatest strength, therefore, I decided to step aside and serve as a consultant so that Data East could bring in someone else who has the necessary talents in this regard."

Mark your calendars. For those of you who have called the **Cash Box** office requesting further info on the 1983 annual IAAPA convention — show dates are November 18, 19 and 20 at The Rivergate in New Orleans.

# SATISFACTION

## ...with the games we've created!

Games like MOTORACE-USA and FIREPOWER II, two newest ways to keep players happy.

From down-to-earth . . . to "orbiting" it; from a country motorcycle race to outer space; from an up and cocktail to an action-packed pin; from a fast-paced driving game to multi-ball™ magic; we have the reliability, profitability and variety you need.

At Williams Electronics and player satisfaction is our ultimate goal.



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ELECTRONICS, INC.





## 'Understanding People' Is Theme Of Oct. 13-16 NAMA Convention In Chicago

CHICAGO — This year's NAMA national convention will feature an information oriented program, under the theme "Understanding People — U.P.," with nationally known keynote speakers participating. The show, which is being held October 13-16 in McCormick Place (Chicago), is expected to draw an attendance of 6,000 or more and a near-record 207 or more exhibitors, according to G. Richard Schreiber, NAMA president.

Prominent speakers on the program include Donald Rumsfeld, former White House chief of staff and secretary of defense, who is president and chief executive of G.D. Searle, Inc.; Richard Scammon, nationally known election and political analyst, and John C. Maxwell, Jr., author of the annual Maxwell Report on the tobacco industry and analyst of the food and beverage industry.

A highlight of the convention will be the announcement of the results of a recently completed nationwide study of consumer attitudes regarding vending machine coffee. Michael Levin, national director of the Coffee Development Group, which commissioned the study, will present the results. Strategies for increasing the sale of vended hot and cold beverages will be discussed by Daniel R. Krpan (sic), vice president and director of marketing, Canteen Corporation and David Rioux, vice president-marketing, ARA Services, Inc.

The trade show will present the newest microprocessor technology in vending machines and coin handling equipment, as well as new vendible products. Several exhibitors will feature aseptic packaging for vended items, noted Jack Rielley, NAMA director of sales.

Of the 207 exhibitors signed at presstime, 31 are participating in the convention for the first time. Exhibit hours will be from noon to 6 p.m. on October 13 and 14, from noon to 5

p.m. on October 15 and from 10 a.m. to 2 p.m. on October 16. The convention is not open to the general public.

Other speakers on the program include Ralph Sanese, chairman of the NAMA board of directors and president of Sanese Services, Inc. (Columbus, OH); Dr. Thomas K. Connellan, president, the Management Group, who will discuss employee motivation; a panel of vending industry leaders who will react to the presentation on industry trends by John Maxwell, Jr.; a panel of NAMA staff experts chaired by NAMA president Schreiber on industry challenges and action programs; and B.J. Thompson, financial consultant, who will talk on estate planning for the privately owned corporation.

The convention will begin with the annual NAMA meeting and the election of members to its board of directors. Featured on the Friday morning program will be a series of round table discussions on inventory control methods.

A reception sponsored by vending machine manufacturers under the theme "Jukebox Saturday Nite" is scheduled for Friday evening at the Chicago Marriott Hotel; and this group will also host the NAMA banquet on Saturday, with entertainment sponsored by the Philip Morris Company.

G.H. Tansey, NAMA director of conventions and education, advised that convention bus service will be available from northside hotels to McCormick Place at \$2 per ride.

NAMA members attending the convention are not charged a registration fee, however, non member operation companies must pay a \$35 per person registration fee and non member supplier companies must pay \$75 per person to attend.

Further information may be obtained by contacting NAMA headquarters at 7 S. Dearborn St., Chicago, Illinois 60603.

## Canadian Arcade Joins Metro Santa Claus Parade

CHICAGO — Wizard's Castle, Canada's noted chain of coin-operated amusement centers, has finalized plans to sponsor a large fantasy-themed float in the world famous 1983 Metro Santa Claus Parade in Toronto, on Sunday, November 13. A child's delight for 80 years and long funded by the giant Eaton's department store chain, the parade is now supported by private sponsors such as Coca Cola, Canadian Tire Corp., General Motors, Irwin Toy, Mattel, McDonald's Restaurants, etc. and now Wizard's Castle Family Entertainment Centers.

The event, featuring 21 floats, puts the Wizard's Castle among very respected company, as noted by Paul Janda, the chain's vice president, and will serve as an effective p.r. vehicle for projecting a positive image of the video amusement industry. Major television networks annually cover the Metro Santa Claus Parade, with CBC-TV and CBS-TV reaching a total combined audience of some 32 million viewers across the continent.

"As a long time viewer of the Metro Santa Claus Parade, I'm very happy to see this event continuing for the enjoyment of all children. . . and we at the Wizard's Castle are proud to fill a public relations void left by others in our industry, by supporting worthwhile family ventures such as this one," stated Janda.

## Game Plan To Reissue Updated Pinball Classic

One of the highest earning pinball games produced by Game Plan, Inc. of Addison, Illinois was "Sharp Shooter," in the late 1970's. The factory is now introducing a 1980's version of this "classic" piece and it is called "Sharp Shooter II."

According to company executives Wendell McAdams and Hugh Gorman, this "extremely popular" unit of yesteryear will offer exciting play action and optimum player appeal. Prominently featured on model "II" are beautiful new graphics, enchanting sound and a lightning-fast playfield designed to attract players and generate increased earnings for operators.

Sharp Shooter II offers traditional pinball play action for the seasoned players as well as the newcomers to the game. As Hugh Gorman pointed out, there is a resurgence of interest in pinball machines which is slowly developing, and Game Plan hopes to capitalize on this trend. Sample shipments to distributors have been completed and the response thus far has been most encouraging, Gorman said.

Sharp Shooter II is scheduled for production in early October and will be available through factory authorized distributors. The new model will be featured in the Game Plan exhibit at the 1983 AMOA convention in New Orleans.



**ATARI CRIMEFIGHTERS** — Atari, Inc. recently helped the San Jose Police Dept. carry on a sting operation that netted stolen goods and narcotics worth an estimated \$1.5 million (see accompanying story.) Pictured above are San Jose Mayor Thomas McEnery (l) and Atari's sales order processing manager Sue Goacher, during a ceremony in which Atari was given a commendation for donating several video games to the set up for the bust.

## Atari Assists In Police Operation

SUNNYVALE — Atari, Inc. recently received a commendation from San Jose, California Mayor Thomas McEnery in recognition of assistance provided by the Coin Video Games Division during a police undercover operation.

The effort came to a climax on March 30, 1983 when the San Jose Police Department, in conjunction with the Santa Clara Police Department and the Bureau of Alcohol, Tobacco and Firearms, concluded the most successful sting operation in the department's history. The officers involved in the undercover work at a bar and deli known as "Russ and Rosie's" netted stolen goods and narcotics worth an estimated \$1.5 million.

When the operation began, Atari was contacted by the department prior to the opening of "Russ and Rosie's" in July of 1982, and was asked to donate three video games for the operation. Because of the secrecy involved, sales order processing manager Sue Goacher was not notified where the games were being delivered or what they were being used for.

In the course of "Operation Wasp" (so named because "the crooks got stung"), undercover police officers conducted 233 property transactions and 35 narcotics transactions. The property included machine guns, 26 other weapons, a 1979 Mercedes, a 1982 Volkswagen Rabbit, and over \$100,000 worth of stolen Atari computer equipment.

At the close of the operation, Atari was notified by the police department that the games would be coming back, and the details of the operation were revealed. Several months later, Atari was again contacted by the police department, this time to learn that the city would be commending Atari for donating the games for "Operation Wasp."

On Wednesday, August 24, Ms. Goacher was on hand at the City Council Chambers to receive the written commendation from Mayor McEnery. In the commendation Atari was thanked for the donation of games and for allowing all earnings to be kept by the police department to help finance the operation, and the Mayor expressed deep gratitude on behalf of San Jose for Atari's part in "Operation Wasp."

## JAMMA Show Hosts 5 Disk Games

(continued from page 31)

"The miracle" of laserdiscs has seemingly become the "great white hope" for much of the game industry, which views the technologically-advanced machines as the one factor which could turn around the financial slump the trade has experienced over the past year. Financial analysts report that arcade game manufacturers stand to lose sales of \$500 million in 1983, resulting from the public's fickle entertainment desires, a glut of secondary games in the marketplace, and the rise of visually-dynamic home video amusements, among other reasons. Players spent close to \$6 billion in arcades and street locations during 1982, a significant figure yet still 18 percent less than 1981, according to analysts from the firm of Goldman, Sachs & Co. The firm's findings on this year's earnings project at least a 25 percent decline and, in turn, ops have decreased their orders for new games by about 33 percent.

Although many operators may pin their high hopes for 1984 on the new laserdisc games, U.S. distributors and manufacturers who attended the JAMMA meet believed the most impressive coin-op machines at the Tokyo center may have been some conventional raster-type models. "Sequel" games like Nintendo's "Donkey Kong III" (a conversion kit for "Donkey Kong," "Donkey Kong Jr." or "Popeye") and Universal's "Mr. Do's Castle" (also a kit) earned accolades from some attendees, though the highest marks went to Konami's "Hyper-Olympics" upright and a waterskiing game from the Japanese company Irem.

"Hyper-Olympics," which some people claimed had cursory similarities to a home game called "Decathlon" marketed in the U.S. by Activision, has been licensed to Centuri for American arcades. However, because Atari, Inc. has been chosen as the official Olympics vid game sponsor for 1984, there were some doubts if Centuri would be able to handle the amusement under its present name. The game puts players in control of athlete figures who must compete in such Olympic events as the 100-yard dash, the broad jump, hurdles and other tests.

The Irem water skiing game, which may never appear in U.S. locations due to licensing hassles and other reasons, was hailed by JAMMA participants for its superb graphics and exciting play action.

Atari's Osborne believed "the top games at the show were non-laser" and cited his company's "Pole Position II" enhancement kit, Sega's "Up & Down" and a driving simulation called "TX-1" as the contenders for JAMMA's best piece. According to Osborne, the driving game featured "super audio" and three monitors side-by-side producing a "Cinemascope wraparound effect."

Even if the JAMMA show did not portend well for the immediate future of vid disc-driven games, manufacturers, distributors and ops will still no doubt flock to the new models introduced at the end of this month in New Orleans at the Amusement and Music Operators Exposition (AMOA), where several other vid disc-controlled machines will be unveiled for the first time. Both Williams and Atari, in addition to Data East, Cinematronics, and Bally-Midway are expected to bow high-tech laser-disc product at the trade show. Although it is not known at this time whether or not video game "founder" Nolan Bushnell's company sent plans to premiere laser disc-type machines at AMOA, Expo officials say the firm has reduced its exhibition space from sixteen to four booths.

## CALENDAR

1983

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

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



# THE JUKEBOX PROGRAMMER

indicates new entry

October 15, 1983

## POP

- 1 **TELL HER ABOUT IT**  
BILLY JOEL (Columbia 38-04012)
- 2 **THE SAFETY DANCE**  
MEN WITHOUT HATS (Backstreet/MCA BSR-52232)
- 3 **PUTTIN' ON THE RITZ**  
TACO (RCA PB-50727)
- 4 **(SHE'S) SEXY + 17**  
STRAY CATS (EMI America B-8168)
- 5 **TOTAL ECLIPSE OF THE HEART**  
BONNIE TYLER (Columbia 38-03906)
- 6 **SWEET DREAMS (ARE MADE OF THIS)**  
EURHYTHMICS (RCA PB-13533)
- 7 **KING OF PAIN**  
THE POLICE (A&M 2569)
- 8 **EVERY BREATH YOU TAKE**  
THE POLICE (A&M 2542)
- 9 **TRUE**  
SPANDAU BALLET (Chrysalis/CBS VS4 42720)
- 10 **MANIAC**  
MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-7)
- 11 **MAKING LOVE OUT OF NOTHING AT ALL**  
(AIR SUPPLY (Arista AS1 9056)
- 12 **PROMISES, PROMISES**  
NAKED EYES (EMI America B-8170)
- 13 **BURNING DOWN THE HOUSE**  
TALKING HEADS (Sire 7-29565)
- 14 **DON'T CRY**  
ASIA (Geffen 7-29571)
- 15 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF)
- 16 **FAR FROM OVER**  
FRANK STALLONE (RSO/PolyGram 815 023-7)
- 17 **ONE THING LEADS TO ANOTHER**  
THE FIXX (MCA 52264)
- 18 **LAWYERS IN LOVE**  
JACKSON BROWNE (Asylum 7-69826)
- 19 **MODERN LOVE**  
DAVID BOWIE (EMI America B-8177)
- 20 **CHINA GIRL**  
DAVID BOWIE (EMI America B-8165)
- 21 **SITTING AT THE WHEEL**  
THE MOODY BLUES (Threshold/PolyGram TR 604)
- 22 **HUMAN NATURE**  
MICHAEL JACKSON (Epic 34-04026)
- 23 **ISLANDS IN THE STREAM\***  
KENNY ROGERS DUET WITH DOLLY PARTON (RCA PB-13615)
- 24 **BIG LOG**  
ROBERT PLANT (Es Paranza/Atlantic 7-99844)
- 25 **DR. HECKYLL & MR. JIVE**  
MEN AT WORK (Columbia 38-04111)
- 26 **FOOLIN'\***  
DEF LEPPARD (Mercury/PolyGram 814 178-7)
- 27 **SHE WORKS HARD FOR THE MONEY**  
DONNA SUMMER (Mercury/PolyGram 812 604-7)
- 28 **UPTOWN GIRL\***  
BILLY JOEL (Columbia 38-04149)
- 29 **HOT GIRLS IN LOVE**  
LOVERBOY (Columbia 38-03914)
- 30 **LOVE IS A BATTLEFIELD\***  
PAT BENATAR (Chrysalis/CBS VS4 42732)

## COUNTRY

- 1 **PARADISE TONIGHT**  
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04007)
- 2 **SCARLET FEVER**  
KENNY ROGERS (Liberty P-B-1503)
- 3 **ISLANDS IN THE STREAM**  
KENNY ROGERS & DOLLY PARTON (RCA PB-13615)
- 4 **WHAT AM I GONNA DO**  
MERLE HAGGARD (Epic 34-04006)
- 5 **LADY DOWN ON LOVE**  
ALABAMA (RCA PB-13590)
- 6 **DON'T YOU KNOW HOW MUCH I LOVE YOU**  
RONNIE MILSAP (RCA PB-13564)
- 7 **NOBODY BUT YOU**  
DON WILLIAMS (MCA-52245)
- 8 **YOU'VE GOT A LOVER**  
RICKY SKAGGS (Epic 34-04044)
- 9 **YOU PUT THE BEAT IN MY HEART**  
EDDIE RABBITT (Warner Bros. 7-29512)
- 10 **THE WIND BENEATH MY WINGS**  
GARY MORRIS (Warner Bros. 7-29532)
- 11 **ONE OF A KIND PAIR OF FOOLS**  
BARBARA MANDRELL (MCA-52258)
- 12 **SOMEBODY'S GONNA LOVE YOU**  
LEE GREENWOOD (MCA-52257)
- 13 **GUILTY**  
THE STATLER BROTHERS (Mercury/PolyGram 812 988-7)
- 14 **NEW LOOKS FROM AN OLD LOVER**  
B.J. THOMAS (Cleveland Int'l/CBS 38-03985)
- 15 **WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE**  
REBA McENTIRE (Mercury/PolyGram 812 835-7)
- 16 **YOUR LOVE SHINES THROUGH**  
MICKEY GILLEY (Epic 34-04018)
- 17 **BABY, WHAT ABOUT YOU**  
CRYSTAL GAYLE (Warner Bros. 7-29582)
- 18 **HOLD ON I'M COMIN'**  
WAYLON JENNINGS & JERRY REED (RCA PB-13580)
- 19 **SOMETIMES I GET LUCKY AND FORGET**  
GENE WATSON (MCA-52243)
- 20 **TOO HOT TO SLEEP**  
LOUISE MANDRELL (RCA PB-13567)
- 21 **TENNESSEE WHISKEY\***  
GEORGE JONES (Epic 34-04082)
- 22 **NIGHT GAMES**  
CHARLEY PRIDE (RCA PB-13542)
- 23 **THE BOY GETS AROUND\***  
SYLVIA (RCA PB-13589)
- 24 **IF IT WAS EASY**  
ED BRUCE (MCA-52251)
- 25 **HOW COULD I LOVE HER SO MUCH**  
JOHNNY RODRIGUEZ (Epic 34-03972)
- 26 **ANYBODY ELSE'S HEART BUT MINE**  
TERRI GIBBS (MCA-52252)
- 27 **I'M ONLY IN IT FOR THE LOVE**  
JOHN CONLEE (MCA-52231)
- 28 **FLIGHT 309 TO TENNESSEE**  
SHELLY WEST (Warner/Viva 7-29659)
- 29 **HEY BARTENDER**  
JOHNNY LEE (Full Moon/Elektra 7-29605)
- 30 **WILD MONTANA SKIES**  
JOHN DENVER/EMMYLOU HARRIS (RCA PB-13562)

## BLACK CONTEMPORARY

- 1 **ROCKIT**  
HERBIE HANCOCK (Columbia 38-04054)
- 2 **COLD BLOODED**  
RICK JAMES (Gordy/Motown 1687GF)
- 3 **PARTY TRAIN**  
THE GAP BAND (Total Experience/PolyGram TE8209)
- 4 **JUST BE GOOD TO ME**  
THE S.O.S. BAND (Tabu/CBS ZS4 03955)
- 5 **YOU'RE NUMBER ONE (IN MY BOOK)**  
GLADYS KNIGHT & THE PIPS (Columbia 38-04033)
- 6 **I CAN MAKE YOU DANCE (PART I)**  
ZAPP (Warner Bros. 7-29553)
- 7 **TONIGHT I CELEBRATE MY LOVE**  
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
- 8 **FREAK-A-ZOID**  
MIDNIGHT STAR (Solar/Elektra 7-69828)
- 9 **AIN'T NOBODY**  
RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)
- 10 **DON'T YOU GET SO MAD**  
JEFFREY OSBORNE (A&M 2561)
- 11 **I KNOW**  
PHILIP BAILEY (Columbia 38-03968)
- 12 **GET IT RIGHT**  
ARETHA FRANKLIN (Arista ASI-9034)
- 13 **STOP DOGGIN' ME AROUND**  
KLIQUE (MCA52250)
- 14 **DEAD GIVEAWAY**  
SHALAMAR (Solar/Elektra 7-69819)
- 15 **ALL NIGHT LONG (ALL NIGHT)**  
LIONEL RICHIE (Motown 1698MF)
- 16 **PILOT ERROR**  
STEPHANIE MILLS (Casablanca/PolyGram 814 142-7)
- 17 **YOU BROUGHT THE SUNSHINE (INTO MY LIFE)**  
THE CLARK SISTERS (Westbound/Elektra 7-69810)
- 18 **IS THIS THE END**  
NEW EDITION (Streetwise SWRL 1111)
- 19 **SHE WORKS HARD FOR THE MONEY**  
DONNA SUMMER (Mercury/PolyGram 812 370-7)
- 20 **LADY LOVE ME (ONE MORE TIME)**  
GEORGE BENSON (Warner Bros. 7-29563)
- 21 **HOW DO YOU KEEP THE MUSIC PLAYING**  
JAMES INGRAM AND PATTI AUSTIN (Owest/Warner Bros. 7-29618)
- 22 **I.O.U.**  
FREEEZ (Streetwise SWRL 2210)
- 23 **DEEPER IN LOVE**  
TAVARES (RCA PB-13611)
- 24 **CHOOSEY LOVER**  
THE ISLEY BROTHERS (T-Neck/CBS ZS4 03994)
- 25 **ONLY YOU**  
COMMODORES (Motown 1694MF)
- 26 **HIGH-RISE**  
ASHFORD & SIMPSON (Capitol B-5250)
- 27 **MY FIRST LOVE\***  
RENE & ANGELA (Capitol B-5272)
- 28 **CRAZY**  
MANHATTANS (Columbia 38-03939)
- 29 **SHAKE IT UP\***  
SLAVE (Cotillion/Atco 7-99838)
- 30 **MIRACLES**  
STACY LATTISAW (Cotillion/Atco 7-99855)

## RECORDS TO WATCH

CRUMBLIN' DOWN — John Cougar Mellencamp — Riva/PolyGram  
 DIXIE DREAMIN' — Atlanta — MDJ  
 EV'RY HEART SHOULD HAVE ONE — Charley Pride — RCA  
 HEROES — Stanley Clarke/George Duke — Epic  
 HOLDING HER AND LOVING YOU — Earl Thomas Conley — RCA  
 HOW MANY TIMES CAN WE SAY GOODBYE — Dionne Warwick and Luther Vandross — Arista  
 I NEED YOU — Pointer Sisters — Planet/RCA

IN MY EYES — John Conlee — MCA  
 INVISIBLE HANDS — Kim Carnes — EMI America  
 LONELY BUT ONLY FOR YOU — Sissy Spacek — Atlantic America  
 PURE SATISFACTION — Darnell Williams — My Disc/CBS  
 RESPECT — Billy Griffin — Columbia  
 SAY SAY SAY — Paul McCartney and Michael Jackson — Columbia  
 SOULS — Rick Springfield — RCA  
 TIME WILL REVEAL — DeBarge — Gordy/Motown

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