THEIR ALL NEW ALBUM
featuring
Union Of The Snake
IS NOW HERE.

ON RECORDS AND NEW HIGH QUALITY XDR/HX CASSETTES FROM CAPITOL
EDITORIAL

Looking Ahead

It's said that Christmas comes but once a year, and certainly no one knows that better than a record retailer. Our generic industry-wide promotion campaign to "Give The Gift of Music" addresses the fact that we have always placed great stock in the value of records for gift-giving. And Christmas is the ultimate season for selling records.

This week marks the official beginning of the Christmas shopping season. Like the pep rally before the big game, we'll all be getting charged up for Thanksgiving — looking for indications on the initial rush for how our Christmas season will turn out.

This year appears to be significantly different from last in one obvious respect: last year's trepidation has been replaced by a feeling of optimism. Fortunately, last year's Christmas business proved brisk; but going in there was much talk about market erosion and the competition from new product lines for the consumer's leisure dollar. Now we hear very little about video games and home computers as primary competitors.

Perhaps music has never and will never go out of vogue; but it is certainly back to its old favored status thanks to the right product and the increased influx of music in the movies and on cable television. Once again the consumer is thinking about music. And once again it looks to be a happy holiday.

CONTENTS

DEPARTMENTS
Black Contemporary ........................................ 23
Classifieds ....................................................... 30
Coin Machine ................................................... 20
Country .......................................................... 17
Gospel ............................................................ 17
International ................................................... 27
Jazz ................................................................. 16
Merchandising .................................................. 12.13
Radio ............................................................... 14
Video .............................................................. 10

FEATURES
Coast To Coast ................................................ 10.11
Editorial ......................................................... 3
Executives On The Move ..................................... 10
New Faces To Watch .......................................... 6

CHARTS
Top 100 Singles ............................................. 4
Top 200 Albums .............................................. 28.29
Black Contemporary Albums ....................... 23
Black Contemporary Singles ....................... 24
Country Albums .............................................. 71
Country Singles .............................................. 71
Gospel Albums ............................................... 22
International Albums ..................................... 27
Jazz Albums .................................................... 16
Jukebox Programmer ....................................... 35
Rock Album Radio Report .............................. 15
Top 15 Midlunes ............................................... 15
Top 30 Videocassettes ................................. 19
Top 15 Video Games ....................................... 12

8

55 RUNNING WITH THE NIGHT — Lionel Richie — Motown
10 UNDERCOVER — Rolling Stones — Rolling Stones/Ato

POP SINGLES
ALL NIGHT LONG (ALL NIGHT) Lionel Richie Motown

B/C SINGLES
ALL NIGHT LONG (ALL NIGHT) Lionel Richie Motown

COUNTRY SINGLES
HOLDING HER AND LOVING YOU Earl Thomas Conley RCA

JAZZ
INDIVIDUAL CHOICE Jean-Luc Ponty Atlantic

NUMBER ONE

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY
VOLUME XLV — NUMBER 26 — November 26, 1983

CASH BOX

GEORGE ALBERT
President and Publisher

MARK ALBERT
Vice President and General Manager

J.B. CARMICHE
Vice President, Administration

JIM SHARP
Vice President, Nashville

West Coast Marketing

ROBERT STEMM
West Coast Editorial

JEFFREY REISSNER
GEORGE COULEMANS
MARC STERNBERG

Research

KEN HENWOOD, Manager
BILL FEASTER
HAROLD TAUBE
GERDIE H. LEBESCHIN
KETH ALBERT

East Coast Marketing

MARTIN BULLIS
East Coast Editorial

FRED GOODMAN, Bureau Chief
JIM RIGGINS
HARRY WINKLER

Nashville Editorial/Research

Alla A. WILSON
BRENNA DAVENPORT-LEIGH

Art Director

TONY RODRIGUEZ

Circulation

THERESA TARTOSA, Manager

PUBLICATION OFFICES

NEW YORK: 210 West 42nd St., New York NY 10012
Phone: (212) 585-2540
Telex: 66662

HOLLYWOOD: 2033 Haskell Ave., Suite 930, Hollywood, CA 90028
Phone: (213) 466-8241

NASHVILLE: 21 Music Circle East, Nashville, TN 37203
Phone: (615) 244-2599

OREGON: CAMBIE COMPASION, Coin Machine, Mgr.
1445 S. East Ave., DeKalb, IL 60045
Phone: (312) 265-7450

WASHINGTON, D.C.
EARL B. ABRAHAM
3118 N. Utah St., Arlington, VA 22207
Phone: (703) 279-3664

MIGUEL SMIRNOFF
Director of South American Operations
Arreguias — MIGUEL SMIRNOFF
La Alianza, 1989 Piso 5, Of. 405
1547 Buenos Aires, Argentina
Phone: 45-8864

AUSTRALIA — ALLAN WEBSTER
3/57 Dickson St.
Eastwood Vic 3184, Australia

BRAZIL — CHRISTOPHER RICKARD
Av Borges de Medrano, 2475
Apt. 305, Lagos
Rio de Janeiro, Brazil
Phone: 294-8187

CANADA — JAI PLATER
98 Geoffrey Street
Toronto, Ontario, Canada, M1R 1P3
Phone: (416) 507-1137

ITALY — DIARIO DI LUI
"Musica e Dritto" Via De Amicis 47
20123 Milan, Italy
Phone: (02) 839-18-37/383-79-37

JAPAN — ADY, MGR., KAZUTOSHI SAKO
Editorial Mgr., KOZO OTSUBA
3rd Floor of Chuu-Telono Building
Kagurazaka, left above, Tokyo, Japan
Phone: 564-1851

NETHERLANDS — CONSTANT MULERS
P.O. Box 1987
1000 HV Amsterdam
Phone: 035-1058

SPAIN — ALEJANDRO OLVERA
Lopez de Hoyos 178, 5 DO
Madrid — 2 25 Spain
Phone: 415-23 28

UNITED KINGDOM — CHRISTIE ELY
54A Cambridge Gardens
London W8 4XG
Phone: 01-960-2736
SARA RANKIN
Phone: 01-960-4315

SUBSCRIPTION RATES $15.00 per year payable in advance anywhere in the U.S.A. published weekly by CASH BOX BOX 3585/2545
645 7th Avenue, New York, N.Y. 10018. Phone: (212) 944-3986. CASH BOX BOX 3585/2545 Second Class postage paid at New York, N.Y. and at additional mailing offices.

Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.
NEW YORK — The possibility of a national strike by the American Federation of Musicians (AFM) is looking closer and closer as representatives of the union and the major record companies continued meeting here last week to discuss the implementation of the Special Payments Fund and Music Performance Trust Fund. If a settlement is not reached by the two-week strike deadline set by W. Fuentesalba, national president of the AFM, there is a strike date of December 1.

The two funds, set up in 1942, are a part of the AFM's ongoing campaign to protect the public's right to hear music and to prevent the sale of records that have been played on the air. The funds are used to pay performing musicians and to support the AFM's activities.

The AFM has been seeking to negotiate a new contract with the record companies for several years, and the strike is expected to last for several weeks. The union and the companies have been unable to reach an agreement on the terms of the contract, and the dispute continues to escalate.

The strike is a significant blow to the music industry, which relies heavily on the sale of records and the ability to play them on the air. It is also a major concern for musicians, who depend on their income from these activities.

The strike has already caused a number of problems for the industry, including the cancellation of live performances and the inability to air music on the radio. It is expected to have a major impact on the industry, and the outcome of the strike is uncertain.

It is hoped that both sides will work together to find a solution to the dispute and that the strike can be avoided. However, the current situation is tense, and it is unclear whether a settlement can be reached.

AFM Threatens Major Strike

by Fred Goodman

NEW YORK — The possibility of a national strike by the American Federation of Musicians (AFM) is looking closer and closer as representatives of the union and the major record companies continued meeting here last week to discuss the implementation of the Special Payments Fund and Music Performance Trust Fund. If a settlement is not reached by the two-week strike deadline set by W. Fuentesalba, national president of the AFM, there is a strike date of December 1.

The two funds, set up in 1942, are a part of the AFM's ongoing campaign to protect the public's right to hear music and to prevent the sale of records that have been played on the air. The funds are used to pay performing musicians and to support the AFM's activities.

The AFM has been seeking to negotiate a new contract with the record companies for several years, and the strike is expected to last for several weeks. The union and the companies have been unable to reach an agreement on the terms of the contract, and the dispute continues to escalate.

The strike is a significant blow to the music industry, which relies heavily on the sale of records and the ability to play them on the air. It is also a major concern for musicians, who depend on their income from these activities.

The strike has already caused a number of problems for the industry, including the cancellation of live performances and the inability to air music on the radio. It is expected to have a major impact on the industry, and the outcome of the strike is uncertain.

It is hoped that both sides will work together to find a solution to the dispute and that the strike can be avoided. However, the current situation is tense, and it is unclear whether a settlement can be reached.

It is unclear whether a settlement can be reached. If a strike is called, it could have a significant impact on the music industry, as well as on the public's ability to hear music.
BUSINESS NOTES

A VISIT TO THE ZOO — RCA recording artist Mick Fleetwood and his band Zoo recently played New York's Bottom Line, and was also the featured musical guest on "Saturday Night Live." The group's LP, "I'm Not Me," has just been released. RCA labels exec parted with Fleetwood and baird after his recent performance. Pictured backstage are (l-r); John Betancourt, division vice president, promotion, RCA Records; Bruce Harris, director A&R, contemporary music; RCA; Fleetwood; Gregg Geller, division vice president, music operations; RCA; and Billy Burnette, Zoo member.

VSFA Set Meet For Las Vegas

NEW YORK — The 1984 Video Software Dealers Association (VSFA) Convention will be held at the MGM Grand Hotel in Las Vegas, August 26-30.

At a recent VSFA Advisory Board meeting in Washington D.C., the Board voted to hold future meetings on alternate coasts. A committee to select convention sites for the '85 and '86 meets was held on the East Coast. The committee members are: Steve Goodman, chairman, Video Warehouse, Atlanta; John Rough, Video Cassettes Unlimited, Santa Ana; and Bob Skimodore, Video Corner, St. Petersburg.

Commenting on the selection of MGM Grand as the '84 site, Dan Davis, executive vice president of VSFA said: "The overwhelming turn-out and success of the 1983 VSFA Convention in San Francisco, when used as a barometer for future confabs, clearly limits the number of facilities able to accommodate a group of our size. However, the MGM Grand is one of the finest convention properties in Las Vegas, and offers every facility necessary for another successful VSFA Convention."

Atari Releases First Kids' Games

NEW YORK — Atari last week announced the release of its first three childrens educational home video games, all for use on the Atari 2600 Video Computer System (VCS), David N. Ruckert said at a New York press conference. The games, which carry a suggested retail price of $30.45 each and began shipping last month for in-store availability by Thanksgiving, took two years to develop and were the most researched game product in the history of computer game software, according to David N. Ruckert, senior vice president of product management. He said that educational software represented the fastest growing segment of the software market and that the introduction of the new games would further support his estimated installed base of 13 million VCS consoles.

The games were designed by Atari and the Children's Computer Workshop, which is a division of the Children's Television Workshop, producer of "Sesame Street." The game feature the "Sesame Street" characters and are entitled "Alpha Beam With Ernie," a thematic letter-recognitio game; "Big Bird's Egg Catch," which builds directional skills; and "Cookie Monster Magic," which teaches visual tracking. A fourth title, Oscar's Trash Race," will be released in January.

Child psychologist Dr. Leo Salk gave computers and the new games his blessing at the conference, citing their benefits on children's self-esteem and positive means of master and control of their environment.

Ruckert said that the games would be heavily supported through advertising with the goal of turning the installed game machine base into an educational tool. A specially designed merchandising tree rack is available for retail floor or counter display.

RCA Pacts With Ariola America

NEW YORK — RCA Records has reached agreement with Ariola America to become the license in the U.S. and Puerto Rico for Ariola Latin music. The initial Ariola release under the new pact includes product by Jose Jose, Juan Gabriel, Rocío Durcal, Joan Manuel Serrat, and Los Zarros. Additional releases by Camilo Sesto, Napoleon, Angelita Carrasco, Lucia Mendez, Lucha Vigna, and Estrella Nunez are scheduled.

Commencing Jan. 1, 1984, RCA will distribute Ariola's entire Latin catalog, Ariola Latin Product has had been distributed in the U.S. by Joe Caya's Mercanciones Record Company. The Prontol label, Mercanica will continue to handle returns on all product which it released.

"RCA has developed an aggressive approach to the U.S. Latin market and an impressive and experienced team of Latin sales and promotion professionals," said Ramon Segura, vice president of Ariola's Latin division. "Combined with the traditional distribution strengths of RCA and A&M and Associated Labels, Ariola America can anticipate a significant enhancement of its U.S. business opportunities and the development of our Latin artists for a broad audience in the U.S."

CBS Announces Walter Cronkite LP

LOS ANGELES — CBS Masterworks, a division of CBS Records, has announced the release of "The Way It Was: The Sixties," narrated by Walter Cronkite and written by Cronkite and former president of CBS News Fred W. Friendly.

"The Way It Was" highlights major media events of the '60s such as the war in Vietnam; the election and assassination of John F. Kennedy; the civil rights movement; the space program and the Six-Day War between Egypt and Israel.

The Suburbs

The album cover of The Suburbs' debut PolyGram LP, "Love Is The Law," features a black-bordered reproduction of French impressionist Edouard Manet's "The Dead Toreador," which the group discovered while "culture gathering" at the National Gallery of Art in Washington, D.C. "It was one of the prints that we bought for our RV (recreational vehicle)," says the Minneapolis band's Chan Poling while examining leaf samples taken from the site of the next day's video shoot. "The album is kind of a cold comparison," he continues. "Love Is The Law" and a guy lying dead — warm and cold.

The cover juxtaposition carries over into the group's high energy dance music, which is particularly heavy on emotional content. The title track and first single use warm brass fanfares, elemental keyboard and guitar riffs, and a dance-inducing rhythm section in painting a bleak twilight zone of "people breaking the law just to make ends meet and forcing themselves to stay off the street," all while ignoring the "Love is the law" signpost "written on the wall for everyone to see." And though the "love is the law" theme is repeated in "Perfect Communist" ("it is instinct makes us want to kill/I don't think so/Could you just hold me?") and the "Dem Bones" spiritual-inspired "Rattle My Bones" ("Don't give up your bodies/Love is the law/If you don't have love/What's the point of living without it").

other songs are nightmarish as in the "Helt A" vision of Los Angeles, "Skin" documentary of impending mass, and "A Crazy Joe" near-nervous breakdown.

The last two numbers noted above are delivered vocally by The Suburbs' guitarist Blaine John Chaney. Although Chaney breaks into a few animal cries toward the end of the tune, he has toned down his appearance from the lion-maned, leopard-skinned wild man of early Suburbs days to a conservatively dressed, almost elegant entertainer, the while retaining his highly original free-spirited guitar style. "I never studied anyone but tinkered around in the basement just making cool guitar sounds," says Chaney, who is also known as "Beej," for his so-called "beej" guitar beginnings. "My style is a lot of emotion just brought through strings and a couple of pickups and piece of wood. It sounds different every night, with changing my moods and different intensities. I try to reach for the moment..."

After graduating high school in Minneapolis, Chaney responded to old school chum Poling's request that he go west to Los Angeles, where Poling had quit studying music composition at the California Institute of Arts. Poling had been playing keyboards in a rock 'n' roll band since he was very young, "going around with Duke Elliott in sixth grade and playing songs from 'Big Pink' in summer camp..." "Together again in Hell A, the two put together a rock band in 1976 called The Technocrats, which then included Sue Tissue of Suburban Lawns.

At about the same time, another set of high school pals, bass guitarist Michael Halliday and guitarist Brian Allen, had a Minneapolis band going in The Tsette Files. Poling says after a year gigging in California, "late we were whirling back to the head of America..." where the Suburbs formed the day after Thanksgiving '77. On drums was one Hugo Segura, who has worked a restaurant with Haliday, and saved The Suburbs' day just by showing up. "I almost quit because we had no beat, expected in a band. I was going home in tears every night."

After their formation, the group spent hours in bars mapping out various strategies, and at last, "something more than everybody else. Chaney recalls an early gig when a farmer came up and unplugged the instruments after only two songs. "It was our first ex- pression of hatred," he says. "People didn't understand what we were doing and felt it was a contamination, but we were really good, but really wild, almost like cartoon rock..." Poling recalls how he and Chaney used to come out with Frank Zappa and, as a couple, turned arms smashing and kicking over tables. Such visual anarchy spilled over into the group's early recordings on the influential Minneapolis new music label Twin/Tone. One of their first releases, "Urban Guerrillas" from the label's "Big Hits," Anne Carney, who engineered and engineered the sounds of bricks being bashed in a basement, and Poling frequently. Carney can be found from the prepared piano technique in wedging screws, pencils, and paper into his piano strings.

In a pair of albums, a single and EP on Twin/Tone, the label last year released "Dream Hog," a four-song 12-inch EP also containing an extended club mix of the riveting groove piece "Waiting," all of which were produced by fellow Minneapolis and Lippins Inc. leader Steven Greenberg. Mar- cury/PolyGram quickly grabbed both the group and "Dream Hog" for re- release early in 1983, and retained Greineberg. After the group's debut LP with Paul Stark, co-founder of Twin/Tone and the Suburbs' previous producer, "We still hang an experimen- tal side," notes a pleased Poling, "but the new album is more Integrated in production. Adds Chaney, 'We're really getting into a cool groove..."

MCA Pacts Main Street

NEW YORK — Main Street Records has entered into a U.S. distribution agreement with MCA. The first product affected by the new pact is Roger Whittaker's "All Time Heart Touring Favorites," which has already sold over 600,000 copies through a TV mail order campaign mounted by Suffolk Marketing, Main Street's parent company.

For The Record

A photo which ran in last week's Cash Box entitled "Lady Flashdance" incorrectly identified Russ Regan, senior vice president, pop division, at PolyGram U.S. Management, Inc. president John Lombardo. We're sorry for any confusion this may have caused our readers.
It's coming soon...

and you should be in it

Issue date December 24, 1983  On sale December 19, 1983  Advertising deadline December 14, 1983
A band with a knack for well-crafted R&B/pop, Kool and the Gang's latest release takes them even further into the pop territory with many of the songs hewing closer to the Top 40, in keeping with the band's well as in the dance clubs. Spanning the stylistic gamut from the pop balladry of "Joanna" to the harder edged funk of the inspirational "You Can Do It!" the Gang appears at home in any genre. This chameleon-like quality, however, does not infer a lack of identity, for every song succeeds not only in attracting the listener but also comes across as a Kool song with cool style.

The group uses elaborate arrangements with inventive use of horns dropping in and out of the mix and the addition of strings in just the right places.

REBEL YELL — Billy Idol — Chrysalis FY41450 — Producers: Keith Forsey — List: 8.98 — Bar Coded

A performer who seems to have thrown away his old punk credentials in MTV and Top of the Pops, Idol has weathered the transition quite gracefully. Last year's debut brought Idol into a more mainstream arena with "White Wedding" and "Hot In The City," both of which blended hickey hoops with raw edged guitars and quirky rhythms. "Rebel Yell" further solidifies Idol's foothold in the dance 'n roll market with such pop-metal ditties as the title track, a slight return to idol's former Gen X raunch roots. and "Blue Highway," one of his best songs to date with its Presleyan vocals and emotive mood. Filled with dark imagery and surrealistic lyrics, the LP sometimes borders on melodramatic excess, but Idol never seems to overplay his hand.


7.85

LIONEL RICHIE (Motown 17100MF)

Running With The Night (4:05)
(Brockman Music — ASCAP/Dyad Music Ltd., BMI) (L. Richie & C. Weil) (Producers: Lionel Richie and J.A. Carmichael)

The follow-up to the smash success of "All Night Long" is just as much a departure for Richie as the current hit. In this track from the just-released "Can't Slow Down" LP, Richie presents a dramatic, smooth, mid-tempo tale of tripping the light fantastic, and he once again proves his ability to synthesize a melting pot of styles. The vocal arrangement recalls the softer Journey sides, with a positively searing guitar solo providing the kick. Richie's multi-format appeal grows by leaps and bounds. This is sure to find acceptance at black, pop and even AOR.

CIRCLE JERKS (LAX-L-70501)


L.A. slam-dance band Circle Jerks have always enjoyed trashing top smashes and manage to thoroughly total a handful on their "Stars On"-style debut LAX single. Lead vocalist Keith Morris sings definitively flat on three-chord power guitar versions of "Along Comes Mary" and "Close To You," then with backup help, horribly disfigures "Afternoon Delight." Paul Anka gets it next, through a raspy rendition of "Having My Baby," complete with squealing kid during the chorus, which makes it a perfect lead-in to "Dis-I-V-O-R-C-E!"

CIRCUIT BREAKER

BARBRA STREISAND (Columbia 38-04235)


It's a shame that this is what Tommy Tutone got when he dialed "887-SPLISH." But even then, the gloomy tale about a girl that gets around should please programmers still waiting for the group to return the call. Cleancut vocalist Tommy Heath adopts an accusatory tone due to suspected hanky panky between the titi girl and her best friend, and wraps out each pained syllable opposite a heavy snare drum beat. Later on, hard rock guitar solo underscores the awful truth.

STEWARD COPELAND

AND STANARD RIDGWAY (A&M AM-2604)

Don't Box Me In (4:10) (Reggatta Music/Illegal Songs, Inc. — BMI) (Stewart Copeland — Stanard Ridgway) (Producer: Stewart Copeland)

Former Wall of Voodoo lead singer/Stan Ridgway combines his ex-band's engimatic style with Police-man Stewart Copeland's signature drum parts in this unusual soundtrack entrance from Francis Ford Coppola's "Rumble Fish." The song title suggests, the singer is trying to break out of a trapped position, which is illustrated both by his puzzling verse and Copeland's matching production. Ridgway's chromatic harmonica is the key element in the musical psycho-drama, meandering about his sing-song chatter while Copeland kicks up the pace with faster drumrolls and crunching guitar.

BONNIE TYLER (Columbia 38-04246)

Take Me Back (4:32) (Skouougade Music — ASCAP) (B. Cross) (Producer: Jim Steinman)

The vocalist/producer team of Tyler/Steinman is on a roll, if this followup to the chart-topping "Total Eclipse Of The Heart" is any indication. Using the Singer-styled, keyboard-heavy wall of sound perfected with Meat Loaf, Steinman offers thick and powerful Instrumental support to the forceful singer, instead of the airy, open-ended arrangement of the preceding hit. And unlike that song's melodrama, this is more melodic and dramatic in its overwrought second chance plea, and possibly even more stunning in its performance.

JENNIFER WARNES/CHRIS THOMPSON (Casablanca/PolyGram 814 603-7)


Warnes' best, most popular pop success featured similar elements: a male/female duet on a movie soundtrack. Here she shares the lens-light with Thompson and the
the book.

The initial closed caption offering is entitled "Faint Tale Theatre," and it is a live-action story produced by Shelley Duvall designed for family audiences. Over the next nine months the company said it will release at least 50 more videocassettes for the hearing impaired including one of the

MGM/UA To Market Playboy Video

NEW YORK — MGM/UA Home Video has become the exclusive home video distributor of Playboy Video Corporation's "Playboy Premiere" feature films in the U.S. and Canada, and will also distribute many titles worldwide. The distribution agreement allows MGM/UA Home Video to release the Playboy adult product on the Playboy Channel label simultaneously with its debut on the Playboy Channel pay-TV service.

The first release under MGM/UA Home Video distribution will be "Fanny Hill," which will be out in February. Other Playboy Cinema home video titles to follow include "Black Venus," "Frank And I," "Prepleys," and "The Princess And The Call Girl."

In announcing the agreement, Michael McQuade, president of MGM/UA Home Video, noted his company's commitment to the "specialized label" concept of the video product release and said that Playboy Cinema titles would bear Playboy's trademark rabbit-head logo.

movie War Games, which is set for distribution early next year.

According to CBS/Fox Video's senior vice president Len White, "There are over 14 million hearing-impaired viewers who only access to movie entertainment is through closed-captioning." Added Jane Edmondson, director of marketing development for the National Captioning Institute, "We are especially pleased that the main focus of CBS/Fox Video's closed captioned releases will be on children's programming and family entertainment."

The product on "Playboy Cinema" is different from anything else now being offered by MGM/UA Home Video or any of the other labels we market and this permits us to maximize our merchandising effort," he added.

Video Piracy

continued from page 5

product, though he did obtain a copy of Bowie's "China Girl" clip for in-store play from someone who taped it on MTV, only because it hadn't been serviced to the store yet.

One unidentified source who works in a blank video production house and who therefore has access to video clips through production circles cited an "almost oversaturation" of video clip availability on regular broadcast and cable channels as a reason for a recent "tuning down of collection value" of the clips. He said that he didn't know how many video stores were distributing the clips for profit. "It's just a trade-off," he said, "like trading baseball cards."

LONDON — The battle for the U.K. cable supplier continues. It is now down to a straight two-way fight following the merger of two major contenders, Richard Branson's Cable&Music and Yorkshire Television's MusicVision.

Their joint strengths are being combined to form a new company, The Music Channel, to provide formidable opposition to Thorn EMI's Music Box.

The Music Channel already has the contract from Rediffusion, and will start broadcasting via that company in March next year. Clive Leach, managing director of Yorkshire Television Enterprises, claims, "The new partnership is unrivalled and will enable us to provide the best possible service to the cable operators from day one."

The new company will be a 50-50 operation and is negotiating to purchase a 24-hour satellite transponder. It claims to be the only complete music channel available to European operators and customers.

They hope that this consolidation is the first of many in the cable industry to prevent fragmentation of what initially will be a small market. They expect to broadcast throughout Europe by June 1984.

Virgin and Yorkshire hope to bring other partners into the consortium, including another record company, and is in talks with a newspaper, film company and book publisher.

Commenting on the merger Branson said, "There is only room for one music cable channel, as has been proven in the U.S. with MTV."

In an unprecedented collaboration between record companies, EMI and Virgin are planning to spend $500,000,000 a year on video clips and music on television and press advertising for a compilation double album called "Now, That's What I Call Music." This package, the creation of Virgin's Richard Branson and EMI's managing director Peter Jamieson, is being seen as the first step towards upgrading the image of television—advertised compilation hits albums. It is designed to keep the revenue within the source, record companies, and to prevent the use of tracks on competing compilation albums.

Branson and Jamieson have persuaded a number of other companies and artists to cooperate on this set. They cite strong collaboration from WEA, Stiff and RCA.

The album will be released on November 28 on a joint EMI/Virgin label. It will feature this year's number one singles and those currently climbing the U.K. charts.

It is hoped that when other artists see the quality of the albums they will all want to cooperate on future ventures.

Branson commented, "We want to upgrade the presentation of TV-advertised hits albums, and ensure there is a logical flow, rather than three or four albums released every month with much the same tracks. On we believe that if these albums are released by record companies the profits will be re-invested in new acts rather than new hits albums..."

British rock music is to be beamed live around the world from London's Marquess Club. This will be a joint venture between Trillion Video and Satellite Television. Artists are being booked now for the 13 program series, which is due to begin in mid-December. It is expected to be seen throughout Europe and the U.S. Some countries will be taking it for simultaneous cable transmission, others as broadcast programs for a later date.

The program is to be called "Live From London." The hour-long concerts will be transmitted by satellite to Europe and by other means to the U.S. Eventually they will be available as video cassettes...

Just released and already on:

WMMS Cleveland
KROQ Los Angeles

CASPAR "Talk To Me"

(Your Body Speaks My Language)

From the brand new LP, "Self Portrait" Featuring the most popular new sound for today's playlist.

Produced by
Ahmet Ertegun & Azziz Goksel
SUM OF THE PARTS — When the news hit last week that ex-Monkee and video music pioneer Michael Nesmith was going to develop a one-hour television special for NBC, our reaction was kind of great, just when you didn’t expect it. But as more details about the show surfaced, it became obvious that Nesmith’s project isn’t designed to be just another “promo-clip-orientied affair. Set to premiere in early 1984, Michael Nesmith in Elephant Parts is a Monty Python-like humor with a sprinkle of video music especially produced for the special. “What we intend to do is go out and make clips,” said the artist, who will host the show and co-produce it with personal manager Ken Kragen under the recently formed United Arts, Inc. banner. “After we see all the clips on the show, we’ll perform all the songs in the studio.”

DIGITAL DEVOTO — Howard Devoto, often with the longest fingers in rock ‘n roll,’ recently gigged at The Palace in Hollywood. By the way, that’s not the full moon on Howard’s right; it’s just a spotlight offering illuminations for the singer’s ruminations.

PROPERLY PAYOLAS — Last week in this column, a photo was mismatched with a caption about A&M recording act The Payolas. In this correct picture/caption connection, the group is seen following its opening night at L.A.’s Universal Amphitheatre, where A&M chairman of the board Jerry Ross (r) congratulates Payolas members Chris Taylor (l) and Bob Ross with presenting three Canadian Juno Awards this year.

EXECUTIVES ON THE MOVE

Amos Tullin

Three A & W Named — Mark Malitand, Rich Fitzgerald and George Gerrity have been appointed vice presidents of national promotion at Warner Bros. Records. All three, who will specialize in the singles, scheduling and product flow aspects of promotion most recently were vice president, national singles sales manager. Gerrity had been a national promotion director at Warner Bros. for the past three years. Fitzgerald comes to Warner Bros. from Geffen Records where he served as a national promotion director.

Wolter Is Named New President At Columbia House

NEW YORK — Richard C. Wolter, Columbia House Divi-ision of the CBS/Records Group. He will oversee all promotional departments and publicity operations, which include the Columbia Record Club and the Columbia Video Game Club.

He will report to Cornelius Keating, senior vice president, direct marketing, CBS/Records Group.

Wolter has served as executive vice president of the Columbia House Division since 1981. After joining the division in 1965 as a part-time financial analyst while still a college student, he was promoted to A&R and in 1967 and held various positions in the finance department until his appointment as assistant controller in 1972. He was appointed assistant controller, marketing planning & administration in 1974, and in 1976 became vice president, international operations. In 1979 he was named vice president, finance.

“Thriller” Vid On MTV

LOS ANGELES — The world premiere of “Michael Jackson’s Thriller,” a 14-minute movie starring Jackson and directed by John Landis will air on this Friday, Dec. 2, 3 pm eastern standard time.

Michael Jackson’s Thriller, based on the title of the single which has been so successful LP by the same name, was written by both Jackson and Landis. Make-up for the film was provided by Academy Award-winning Rick Baker; choreography by Tony winner Michael Peters and Jackson, and photography by Bob Peyton. On Jan. 19, the network will also be the first to broadcast “The Making Of Michael Jackson’s Thriller,” a one hour documentary which will give viewers a behind-the-scenes look with Jackson, performance footage, and various other clips.

Golden Triumph

LOS ANGELES — RCA recording group Triumph’s latest release, “Never Surrender,” was certified gold by the Recording Industry Association of America (RIAA), selling in excess of 500,000 copies.

Al Kooper

Now In PolyGram A&R

LOS ANGELES — Al Kooper has been appointed director of West Cost A&R for PolyGram Records. Kooper is widely known throughout the music business as a recording artist, producer, session player, songwriter, and label executive.

Kooper began his career in contemporary music during 1958, when he formed a group called the "Righteous Teens," which had the hit, "Short Shorts." He also co-wrote "This Diamond Ring" for Gary Lewis & the Playboys. Kooper later joined The Blues Project and then went on to become a recording artist and producer, with Hendrix’s "Electric Ladyland," Bob Dylan’s "Blond On Blonde," The Rolling Stones' "Let It Bleed," "The Who Sell Out," Kooper has also produced Nile Rodgers, The Tubes, and Lynyrd Skynyrd. Most recently he has worked on Phil Judd’s solo LP. From 1972 to ’76, Kooper headed up MCA’s Sounds of the South label and signed several major acts.

"Al Kooper's experience covers all areas of the music business. His creative contributions are legendary and his acute sense of the working of the modern business side of things make him a unique asset to PolyGram. We feel we will be aquiring new and exciting artists as well as upgrading our rapport with the existing roster," said Jerry Jaffe, senior vice president of PolyGram’s rock division.

Greetings

Al Kooper
Records Study Shows AOR Listeners Out-Buy CHR

by Harry Welger

NEW YORK — Just as the contemporary hit radio format (CHR) streaked upward in the recent AOR ratings period (October 15, 1983), the New York-based Street Pulse Group research firm released a study claiming that AOR and CHR stations could deliver high ratings numbers, the format in general was a second cousin to AOR's power when it comes to influencing record sales.

According to the survey, conducted this past summer among 1200 record buyers at 30 different AOR stations in New York, Chicago, Los Angeles, and San Francisco, a majority of record buyers considered themselves AOR listeners, and AOR listeners were heavy record buyers (meaning a yearly purchase of six LPs or more) out-distanced heavy buying CHR listeners by more than three to one.

The findings came in a shoot-out of regular retail surveys conducted by the Street Pulse Group. The three-year-old firm considered itself the forerunner for the record industry, often acting as consultants in a record company's efforts to target a particular record.

Survey results from the major retail outlets in New York, Atlanta, Los Angeles, Dallas and Minneapolis. According to the survey, AOR as a format was most listened to, and the research was intended to focus on the record buyer. "We went after the 'most active' to get an idea of how a record would start to the consumer," said Shalitet. Then, in asking these buyers what radio stations they listened to the most, by placing a questionnaire on the consumers' sex, age, race, musical preference, record buying habits, record listening habits, place of purchase, periodicals read and television shows watched. In exchange for returning the postpaid card, the respondent was awarded a $2.00 coupon redeemable at the original place of purchase.

The total number of AOR listeners in the store was always at least twice the number of CHR listeners, by a 539-to-303 count. The CHR segment was also younger, with 24 percent under 15 as compared to 16 percent for the AOR group. CHR was comprised of 59 percent of the AOR audience (59 percent), while females were the majority of the CHR group (55 percent).

While both audiences were singles buyers — 58 percent of the CHR group and 49 percent of the AOR group — there was a marked difference in their 12-inch single buying. The AOR group emerged as the more frequent purchaser, with 33 percent, compared to only 21 percent of the CHR group.

Only seven percent of CHR listeners noted a liking for hard rock, while the AOR group was a little higher at 35 percent. Not surprisingly, soft rock was a favorite with the CHR group (50 percent), compared to only 21 percent of the AOR group respondents. In the new music category, 35 percent of the AOR group indicated a liking, the CHR group figure for new music was much smaller at 25 percent. These results are of particular interest for a liking for a particular type of music rather than a preference for one specific category.

Both groups overwhelmingly purchased LPs over cassettes when making their selections. The AOR figure stood at 80 percent, while the CHR figure was 75 percent.

MTV alone was not found to be as significant a sales influence as expected. Respondents' access to the video channel was only 33 percent of the total. "We thought viewership was much greater," noted Shalitet. "MTV does not translate to sales. However, MTV combined with AOR does." Of the AOR listeners surveyed, who watch MTV, 14 percent watched six hours of music, compared to nine percent of the CHR group.

While industry spokespeople expressed some skepticism regarding the validity of its music-related and radio-related findings. Although specific details of the survey were not available to those questioned, one research expert felt the study lacked proper control.

The survey broke down into many different record stores, each in a different environment, the person stated. "People are pre-disposed, number one, to a certain purchase before going into a store, and they are further predisposed once they are in the store. Every respondent has a different experience just walking around, and may be influenced by display materials, in-store play and overall product mix. All these different influences how people answer the January 15 at the Century Plaza Hotel. The Myasthenia Gravis Foundation is a non-profit association established to record at a time when the group was being sold without the backing of any major label. This was to be the final show of the group's first tour of support in its latest Atlantic LP, "In-

A CHOICE GROUP FOR INDIVIDUAL CHOICE — Violinist Jean-Luc Ponty recently played a sold-out show at the Montreux Jazz Festival in support of his latest Atlantic LP, "Indi-

Philadelphia, Atlantic; David Fleischman, associate director, national publicity, Atlantic; Patti Conte, assistant director, national publicity, Atlantic; Ben Rothpearl, assistant director, national publicity, Atlantic; Susan Stone and Jim Conley, Atlantic; and Susan Stone and John Conley, Atlantic.

Perelman Honored With Humanitarian Award

LOS ANGELES — Violinist Itzhak Perlman will be honored with the Humanitarian Award of the Los Angeles Chapter of the Myasthenia Gravis Foundation at the organization's 13th annual dinner-dance on February 19 at the Century Plaza Hotel. The Myasthenia Gravis Foundation is a non-profit association established to record at a time when the group was being sold without the backing of any major label. This was to be the final show of the group's first tour of support in its latest Atlantic LP, "Indi-

Philadelphia, Atlantic; David Fleischman, associate director, national publicity, Atlantic; Patti Conte, assistant director, national publicity, Atlantic; Ben Rothpearl, assistant director, national publicity, Atlantic; Susan Stone and Jim Conley, Atlantic; and Susan Stone and John Conley, Atlantic.

Chapin Musical A Hit in The Windy City

LOS ANGELES — "Harry Chapin: Lies and Legends," a new musical produced by Krasna Productions and distributed by the Apollo Group, is grossing between $5,000 and $6,000 per day at Chicago's Apollo Theatre, according to a statement issued by the Apollo Group.

The musical features 24 of Chapin's "story songs" performed by a cast of three men and two women.
MUTA ARRIVES AT RHINO — Jamaican dub poet Mutabaruka recently appeared at Rhino Records in Los Angeles for an in-store supporting his current Alligator Records single "Ode To Young Drughead/Junk Food." Pictured in front of the store are (l-r): Sam Epstein, old store manager/in-store manager; and Diane Gribb and Ted Hipshakko, of California Record Distributors.

IT'S ONLY ROCK 'N ROLL — While the new Greenwich Village Tower Records store has been getting a huge amount of attention in New York due to its vaunted "world's largest record store" size and mass merchandising ability, a new store opened up last month but a few blocks away which claims to have the world's largest selection of vintage and new rock records and accessories, with the selective focus on the rock 'n roll collector. When That's In-Store opened the 1,000 sq. ft. second story room on 8th St. at MacDougal, we were every bit as floored by the product mix and marketing layout as we are every time we walk past the four-story Tower. "Our slogan is 'Nobody has everything, but we have the rarest records you my ever want to own,'" claims Carlos Parkins, the manager of the It's Only Rock 'n Roll shop, which is owned by Marc Zakarin, Debra Knowles and David Hoffman and contains the Come & Get It Record Dept., which is owned by Keith Sluchansky. A stroll through the premises bears this out: Surrounding the It's Only Rock 'n Roll register at the front of the store are the old and new boutique lifestyle items. These include artist and tour T-shirts and hats hanging on the walls of a variety of goods and on glass cases. These include British import calendars, rare magazines, original Fillmore East program books, Beatles bubble gum cards at $3 each, '60s Beatles paperbacks, a paperback copy of D.A. Pennebaker's cinema verite script to the Bob Dylan documentary Don't Look Back which is now $25 from the original 65 cents, a Turkish Ramones book, and Eddie Money money. A glass case with revolving trays holds rare newspaper columns like a Warren Zevon Songs from a Dirty Blonde who logo, which sells for $15. Across from it begins the book and magazine section containing foreign and domestic product. An example of the unusual print material available is The John Lennon Family Album, which is sale-priced for $22.95 and contains gorgeous color reproductions, all captioned in Japanese. The 30-plus periodical selection stocked is heavily English, with Kerrang, Record Mirror, Beatles Monthly, and Fleaupon the biggies so far. Past the print begins the main part of the store. The central section is primarily Come & Get It's record department, with some 8,000 new, old, out-of-print and import albums currently stocked in a 14-ft. bin running along the middle and another one parallel against a side wall. Running up and down that wall are rare and import singles and picture discs and colored vinyls, with the store register up front by the door and next to a new release rack. Behind the central record bin is a similar bin containing cello-wrapped back issues of rock magazines as well as any other kind of magazine that featured a rock artist on the cover. Press kits are also stored here, as are old Fillmore post cards which have been matted for framing. Opposite these bins against the far wall is a 7-ft.-X-6-ft. glass case containing Beatles merchandise, with a boxed set of Beatles "boobing heads" dolls going for $225. Other types of dolls are also available, together with authentic wigs, Yellow Submarine lunchboxes, Blue Meanie Glove mobiles, purses, board games, light switch covers, even a can of Beatles Talc. Flying above a $75 Kiss sleeping bag next to the Beatles case is a plastic inflatable Led Zeppelin, which Atlantic put out to honor that group's first album and now costs upwards of $200. Moving past the case is a wide selection of metal pegboard-displayed tours programs going back to '64 Beatles. Next up is a display of Kiss paraphernalia — plastic drinking cups, model vans, costumes, dolls — which Parkins says has proved highly prized now that the group has unmasked itself. Past Kiss and the record and magazine bins begins the poster section, which currently contains 10 wooden floor bins holding up to 150 matted concert and promotional posters each. Another 110 posters are framed and hanging on the walls, many of them signed by the great psychedelic poster artists like Rick Griffin, whose signed Hendrix Flying Eyeball Fillmore/Winterland 1968 tour poster goes for $200, small potatoes compared to the $1,500 ballpark figure asked for a 1976 Grateful Dead Egyptian concert poster signed by the artist Kelley and lacking the English and Egyptian lettering found on the $850 version. Across from the posters is the video section containing a TV screen and about 30 sale and rental music video cassettes, some, like a Public Image concert, imported from Japan. At the back of the store are more promotional goods, including a display case containing an Elvis Costello "My Aim Is True" cardboard, a Ramones switchblade letter opener, Monkees toys, BeeGees pocket radio, and Gentle Giant "The Missing Piece" jigsaw puzzle containing the missing piece. "You can find these things at antique shops or rock flea markets and collectors conventions, but the general consumer usually doesn't see them," said Parkins. "Compared to these other places, everything we have is at a fair price without any exploitation, with the higher priced stuff being one-of-a-kind items from collections that you won't see again for years."

Cash Box/November 26, 1983
LITTLE DARLING I NEED YOU — It's not premature to say the resurgence of hit-oriented radio this year is big story, but even the most die-hard radio fans have been somewhat skeptical of the industry's latest darling. With Airplay offices in the Big Apple, we can't help but be aware of the recent drastic, but significant, changes in the country's biggest market, as a major AOR station here was "lost" to the gods of Top 40 with another not too loudly lamented, "a hit is a hit ... there's no room for the fumbles. Meanwhile, the town's "WABC- FM" vice president and general manager, Bruce M. Ross, justly gurgled in his soup and said his station's "hit or miss" is an outgrowth of a "shift in style." his station came on board screaming, leaving a few with heads scratching, and some found them still with fingers changing for the every few minutes. Yet lo and behold, some of the more seasoned of radio listeners are finding, and said scrambler is kicking tail up and down the dial. So we listened for a while, and damned if it didn't feel like the "old days." Just as there were good and bad pop records at Top 40's peak in the 1950s (with vicious school bus debates on the merits of one's favorite), they're being played with equal enthusiasm today — but not to the fans' liking. The needs have changed. And there's something to be said for a radio format that has the freedom (or the nerve) to air a Quiet Riot concert welcome spot next to a spin of Grandmaster Flash's "White Lines (Don't Do It)." Meanwhile, the "lost" AOR isn't too shaky, either. They've got her hands full overseeing their rep, though: there are lots of folks around with lots of propaganda. But a tip of the pen to Top 40 programmers for remembering there are people out there who like songs, regardless of that, and the music they play isn't just "inches on a reel" to the ree-to-reel.

SYNDICATION SHORTS — Speaking of Top 40 (ahem), a new syndication program recently hit the airwaves by the former president of Los Angeles personality and industry vet Rick Dees. The weekly show incorporates Dees' humor with the nation's top 40 tracks. Dubbed The Rick Dees Weekly Top 40, the program has been picked up for distribution by the United Stations, making it the fifth program in a syndication effort by NSB President Warren Bradley. The program is the prelude to the 25th anniversary of the new Stones album, "Undercover," and its affiliate past this Sunday. The program, made available to the net's satellite affiliates only. featured Rick Jagger playing guest disc-jockey for each of the LPs tracks. Jagger taped the program in the George V Hotel with Source reporter Alan Lysaght. The web gave away 1,000 (that's right, three zeroes) copies of the album. Listeners were invited to call in for a copy via a special $25 number. Mutual Broadcasting may cancel its Rock USA feature by the end of the year. The show, produced last year by too much fanfare, has not had the expected support at its Doubledowned affiliates.

PEOPLE AROUND THE DIAL — Belo Broadcasting in Dallas, Texas has elected new radio vice presidents to its board. They are Lee Larson, general manager of KOA-FM/Denver; and Lee Salzburger, director of personnel for Belo ... Dave Roberts begins his new executive capacity at RKO Radio Networks next week (28). Roberts had been market manager for the CBS-FM-owned stations as well as program director of KKBQ-FM/San Francisco. He is the host of RKO's Hot Ones series and will continue as the program's host from behind his new vice president/director of programming desk ... Marite-owned stations WZUU-FM and WUZZ-FM have a new sales manager. Al Hopp has joined WZUU as general sales manager, and will move to the station's management team of W22ZM-AM's ABC/Watermark recently saw the departure of a number of sales staff from the ABC Network restructuring, and the firm's general sales manager, Carol Lee Holst, has joined Drake-Benkert as vice president of the firm's radio Special Features division. She will report to division president Edward Boyard ... Arbitron Ratings Company has appointed two Ted Shaker, company president, has been promoted to vice president, and the firm's new director of research, J. Edward Smith, has been named president and chief operating officer. He moves up from his executive vice president post. Both changes are effective the first of December. In a regional move at the firm, Dick Leipshis, former general manager of KNX-FM and KNX-FM/Fresno, has joined as Pacific Southwest regional manager. Now that Ronnie Kinglake's out at WSGY/Syracuse, Chip Knight has been named acting P.D. while the parent company considers its next move ... Philadelphia's WMMR has appointed Jack Quigley promotion director.

MY LITTLE TOWN — The Michael Stanley Band is doing its share to promote its latest EMI single, "My Town." They've cut a slew of special versions of the song for each particular city where the record's got a shot by showing up in the disc jockey's phone book and asking him to play it. He can't refuse. The results have been impressive. The band recently was in New York City where they performed at the popular WABC-FM/ New York City in a five-hour special which aired on the ABC television network. The special was hosted by ABC's Dick Clark and featured the band playing songs from their latest album, "The Greatest Hits." The special was also broadcast on ABC television in other parts of the country, including Los Angeles, where Stanley and the band performed live at a sold-out concert at the Palladium. The band's success on the charts continued into 1980, with several Top 40 hits and a growing fan base across the country. The band's success was due in part to their unique blend of rock and roll, blues, and folk elements, as well as their strong stage presence and energetic performances. Stanley's powerful vocals and the band's skilled musicianship contributed to their popularity, and they quickly became one of the most talked-about bands in the music industry. Over the years, the band continued to release successful albums and tour extensively, cementing their status as a beloved and influential band in the rock music scene. Stanley, the band's leader, passed away in 2016, but the band's legacy lives on through their music and the lasting impact they had on the rock music scene. Stanley's music continues to be celebrated and enjoyed by fans around the world, and his contributions to the world of music will always be remembered.
### MOST ADDED

<table>
<thead>
<tr>
<th>LP Chart Position</th>
<th>ADDS:</th>
<th>SALES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>PAT BENATAR • LIVE FROM EARTH • CHRYSLIS</td>
<td>None, HOTS: WYFE, WBLM, WKLS, WCCC, WYFE, WYFE, WYFE. TRACKS: Heavy Metal. MEDIUMS: None. PREFERRED TRACKS: Battlefield.</td>
</tr>
<tr>
<td>12</td>
<td>BIG COUNTRY • THE CROSSING • MERCURY</td>
<td>None. HOTS: WYFE, WBLM, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Western. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Big, Fire, Patriot.</td>
</tr>
<tr>
<td>115</td>
<td>BLUE OYSTER CULT • THE REVOLUTION BY NIGHT • COLUMBIA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Shark.</td>
</tr>
<tr>
<td>11</td>
<td>CULTURE CLUB • COLOUR BY NUMBERS • EPIC</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Pop. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Church, Karma.</td>
</tr>
<tr>
<td>23</td>
<td>THE DOORS • ALIVE, SHE CRIED • ELEKTRA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Classic Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Glory, Two.</td>
</tr>
<tr>
<td>15</td>
<td>ROB DYLAN • INFIDELS • COLUMBIA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Indie. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Church, Church.</td>
</tr>
<tr>
<td>9</td>
<td>GENESIS • ATLANTIC</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Pop. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Mama.</td>
</tr>
<tr>
<td>9</td>
<td>KISS • LICK IT UP • MERCURY</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Heart, Drug.</td>
</tr>
<tr>
<td>22</td>
<td>HUEY LEWIS &amp; THE NEWS • SPORTS • CHRYSALIS</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Pop. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Heart, Drug.</td>
</tr>
<tr>
<td>49</td>
<td>EDDIE MONEY • WHERE'S THE PARTY • COLUMBIA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Open.</td>
</tr>
<tr>
<td>61</td>
<td>THE MOODY BLUES • THE PRESENT • THRESHOLD</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Blue, Wheel.</td>
</tr>
<tr>
<td>28</td>
<td>THE MOTELS • LITTLE ROBBERS • CAPITOL</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Pop. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Summer.</td>
</tr>
<tr>
<td>40</td>
<td>MOTLEY CRUE • SHOUT AT THE DEVIL • ELEKTRA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Title.</td>
</tr>
<tr>
<td>57</td>
<td>NIGHT RANGER • MIDNIGHT MADNESS • MCA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: America.</td>
</tr>
<tr>
<td>5</td>
<td>QUIET RIOT • METAL HEALTH • PASHA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Metal. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: None.</td>
</tr>
<tr>
<td>46</td>
<td>RAINBOW • BENT OUT OF SHAPE • MERCURY</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Street.</td>
</tr>
<tr>
<td>10</td>
<td>ROLLING STONES • UNDERCOVER • ROLLING STONES</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Night.</td>
</tr>
<tr>
<td>173</td>
<td>PAUL RODGERS • CUT LOOSE • ATLANTIC</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Rock. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Open.</td>
</tr>
</tbody>
</table>

### MOST ACTIVE

<table>
<thead>
<tr>
<th>LP Chart Position</th>
<th>ADDS:</th>
<th>SALES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>57</td>
<td>THE ROMANTICS • IN HEAT • NEMPEROR</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Talking. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Talking.</td>
</tr>
<tr>
<td>63</td>
<td>SAGA • HEADS OR TALES • PORTRAIT</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Title. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Major.</td>
</tr>
<tr>
<td>78</td>
<td>PETER SCHILLING • ERROR IN THE SYSTEM • ELEKTRA</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Major. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Major.</td>
</tr>
<tr>
<td>180</td>
<td>STREETS • 1ST • ATLANTIC</td>
<td>None. HOTS: WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE, WYFE. TRACKS: Title. MEDIUMS: WYFE, WYFE, WYFE, WYFE. PREFERRED TRACKS: Open.</td>
</tr>
</tbody>
</table>
GRAMAVISION GRAB-BAG — A bevy of stars from the Gramavision galaxy recently descended on lower Manhattan's Record Factory outlet for an in-store appearance. Shown behind the counter are (l-r): bassist Jamaaladeen Tacuma, drummer Pheeroanak Laff, saxophonist Oliver Lake and guitarist Jerome Harris.

ON JAZZ

PALO ALTO POURS IT ON — With Christmas just around the corner, we can expect a rush of last-minute releases. California's Palo Alto Jazz has made an impressive splash in the market with six new titles drawn from a broad spectrum of jazz. Leading the batch are two "dedication" albums, Ted Macer's "Impressions of Charles Mingus" and "Mad About Tadd," a collection of Tadd Dameron compositions performed by Continuum, an outfit composed of Slide Hampton on trombone, Jimmy Heath on saxes, Kenny Barron on piano, Ron Carter on bass and Art Taylor on drums.

The Macer album has been one of the composer/arranger/producer's most cherished projects over the last couple of years: aside from producing Mingus for Columbia, Macer was a member of the bassist's Jazz Workshop in the 50s, and recorded as a sideman with Mingus for Savoy. On top of that, Macer and Mingus were mates in a rehearsal band that met Sunday mornings for several years in Macer's apartment. Several of the compositions here were heard at a memorial concert Macer conducted at St. Peter's Church in New York just after Mingus died, but they have been committed to vinyl before. As a producer, Macer has a fine crew of top players on hand, this time including keyboardists Nick Nick and Jorge Datto, guitarist Larry Coryell, bassist Marcus Miller, saxophonists Al Cohn, Lee Konitz, John Stubblefield, Dale Liehan, Pepper Adams, Bill Evans and Dick Oates, trumpeters Jon Faddis, Ted Curson and Lou Soloff and trombonists Eddie Bert and Britt Woodman. The other "dedication" LP, "Mad About Tadd," is the first piece of vinyl to emerge from the Tadd Dameron revival going on all over New York. So far, as a producer of jazz for Columbia, Macer is a natural.

The disc culs both familiar material via The Scene Is Clean and Lady Bird, as well as unearthing the previously unrecorded Nearness. When invited alongside Roswell Rudd and trombonist Lally Thelonious Monk/Herbie Nichols tribute. "Regeneration" on Soul Note, these records form a nice trinitative of revelation and reissue. With little happening in the vanguard of the experimentalists, perhaps the mid-eighties will prove to be a thoughtful period for the children of the bebop generation, and reinvigorating as these three discs, we're in for some great music... Also out of Palo Alto are Uptown Express by trombonist Doug Sertl featuring trumpeter Bobby Shew and bariton tenor Don Thompson. The band's debut, Uptown Express, and its third disc, Uptown Express II, both feature Monk compositions. Readers interested in the Monk legacy, as well as the 20th Anniversary of the 1969 Monterey Jazz Festival, can purchase a special box set featuring performances by a number of the greatest jazz musicians from that landmark event.

FILL UP THE NIGHT — Sadao Watanabe — Elektra/Musician 50297-1 Producer: Ralph MacDonald — List: 8.98 — Bar Coded

Saxophonist Watanabe has impressive credentials as a fluent jazz hornman. On Fill Up The Night, he stretches his talents into the R&B realm as well, adding elements of funk/jazz to his trademarked style. Guitarist Richard Tylle and drummer Steve Gadd are among the top-flight players contributing their skills to the album's festive tracks. Grady Tate does the solo vocal performance here on the upbeat ode Fill Up The Night With Music.

SOFT SHOULDERS — Generation Band — Palo Alto PA 8054 N — Producer: Josh Derek Feldman — List: 8.98

Followers of current jazz/fusion players will recognize the Generation Band's line-up immediately — pianist/percussionist Dave Grusin, guitarist Robben Ford and bassist Nathan East all have extensive credits as sidemen and solo artists. Here, they combine for a spirited work-out ranging from jazz/rock (Chasin' The Sunrise) to simmering funk (Soft Shoulders) and reflective straight-ahead jazz (Emerald Isle). Feldman also enlists the talents of sons Jake (on bass) and Trevor (on drums).

MARVIN AND TIGE — Original Motion Picture Soundtrack by Earl Klugh and Patrick Williams — Capitol/EMI ST-12307 — Producer: Patrick Williams — List: 8.98 — Bar Coded

The combination of two musicians from very dissimilar musical backgrounds could offer a disjointed piece of work with each player's style and influence surfacing in a constant battle between the two. Such is not the case with the soundtrack for Marvin and Tige composed and conducted by Patrick Williams and performed by Earl Klugh. Williams, an established writer of such film scores as Breaking Away, The Toy and The Best Little Whorehouse in Texas plays close attention to moods with each tune on this album perfectly reflecting its title as an ever-increasing cut "Mama Dies" and the sentimental track "A Kiss". Klugh, who has worked with such jazz virtuosos as Bob James and George Benson, adds the right touch to the music without ever becoming indulgent. His guitar playing may lack a few of Williams' musical landscapes with dynamic fluctuations and melodical direction.

Haden Reassembles Liberation Music Orch.

LOS ANGELES — ECM Records recording artist Charlie Haden has reassembled the Liberation Music Orchestra for a series of three special performances in Los Angeles and New York which follow the release of its new album, "The Ballad of the Fallen".

The Liberation Music Orchestra was originally formed in 1969 to record an album of songs from the Spanish Civil War and other compositions.

Among the selections on The Ballad of the Fallen are "Grandola Villa Morena," a song played on Portuguese radio to signal young army officers to revolt in the 1974 uprising in that country and "The People United Will Never Be Defeated," the anthem of Chilean resistance.
Artists Gain Wider Exposure Through TV Commercials

by Anita M. Wilson

NASHVILLE — In recent years country artists have been using a variety of approaches to expand their careers with increased visibility on the consumer level. One new field is the television commercial marketplace, with a large number of country artists now making television commercials representing a variety of products from ketchup to children’s shoes.

Most of the artists are approached either directly by the company or by an advertising agency representing the products’ company. Steve Gatlin of Larry Gatlin and The Gatlin Brothers explained, “Members Only came to us with a proposal wanting a singing group, specifically our country group, and they wanted us to endorse their clothes. We had already done some album covers with some of the jackets on so we were interested, and within ten days we had a deal.” Gatlin wears the clothing line almost every night while on tour so it was natural for the group to agree when his booking agent told them Members Only was interested. Charity McClain was notified by an advertising agency that represents Luck’s, a company that supplies canned beans and soups. McClain’s lawyer John Lenzt explained, “One of the clients wants to do some advertising for Luck’s Beans in New York, contacted us because of her looks and image and ability to communicate, and thought she would be a good spokesperson for the product.” Another of Lenzt’s clients, Tom T. Hall, has been the spokesman for Tyson chicken for the last three years because of his image and because of his “believability as a spokesman.”

The Jim Halsey Company on the other hand, takes another approach in landing artists commercial contracts. Executive vice president Dick Howard and agent Judi Pasky watch television and “let advertising agencies and talent brokers know that our clients are available for commercials.” Howard went on to say that “you can’t go out and solicit a commercial from a company or agency unless you know they are going after a celebrity. You have to let the industry know that the client is available and is represented by the Halsey Company which has a good degree of success in the commercial area.”

Increased exposure is the main reason artists have been working in commercials, although they also receive a generous salary for the work. Dick Howard stated that “a well produced commercial can have a very positive effect on the artist and product. If the product and artist are presented in a positive or fun way then it benefits the artist to do it.” Howard also explained that “we would not do a commercial we feel uncomfortable with just because it paid a lot.”

Commercially, the artist is not able to be on the concert circuit or make guest appearances on television because of illness, as was the case last spring for Loretta Lynn. According to Lynn’s manager or make guest appearances on television. Luckily Proctor and Gatlin had just released her most recent commercials and they were airing so people were still seeing Lynn on the television.

“I think everyone does it for the exposure,” Steve Gatlin said. “The amount of press I have received from wearing Members Only clothes has given us the greatest kind of exposure.” Gatlin also agrees that the money they make is very good, however, he explained “I am going to spend 25 days in photo sessions and fittings doing TV commercials, but I took those days and compared them to the amount of money I would make on concerts on those days, it would probably balance out.”

Image is Important

One of the main points all managers and artists agree on is that the products need to be wholesome and family oriented like ketchup, milk and chicken. Ray Stevens has been a regional spokesman for Flav-O-Rich milk for the past four years. His manager, Don Williams supports this theory and said “Milk is a perfect type of product where you can’t go wrong.” Others include Barbara Mandrell representing Kinney Shoes and Mel Tillis what-A-Burger.

Another important factor when choosing the product is the company involved and if the product suits the artists’ image. Ronnie Huntsman, vice president of Artist Promotion for Sound Seven, which manages Charlie Daniels, stated that “one of the things we look for in U.S. Tobacco is credibility on their part. U.S. Tobacco is an extremely credible company, and that was a key factor for us.” Daniels is a spokesman for the company’s Skoal tobacco. Other groups are naturally “connected” with a company, such as the Gatlins who wore the Members Only line of clothing before signing on with the company as spokesman.

Once the artist or group signs a deal with a company, they represent them in a variety of ways connected with the commercials and the product. Steve Gatlin mentioned that the group, especially himself, wears the clothing even when they are not on tour because they like the line and it solidifies the relationship with the company. Huntsman stated that basically, the contracts for a TV commercial and special projects situation coincides with what an artist is doing such as our concert tour now. They are allowed to hand out product at the show, but in no way can they interfere with the creative aspects of the show.

Most of the artists currently involved with commercials are representing national products, and are seen in national commercials and on TV commercials.

CMF Honored For Its Historical Efforts

NASHVILLE — The Country Music Foundation (CMF) has been awarded with a certificate of commendation from the American Assn. for State and Local History for its efforts to preserve the history of recording in Nashville through a multimedia exhibit at RCA’s former property, Studio B.

Popular artists such as Dolly Parton, Waylon Jennings, and Chet Atkins received their early hits in Studio B, which has been considered the birthplace of the “Nashville Sound.” All three artists narrate the exhibit which depicts the history of country music.

Emmons Donates Guitar

NASHVILLE — Award winning musician Buddy Emmons has donated his 1957 Sho-Bud guitar and his autographed mem- hor of the Country Music Foundation in Nashville. Both will be displayed in the Country Music Hall of Fame and Museum.

Emmons’ legendary career began in 1957 when Little Jimmy Dickens coaxed him into bringing his talents to Nashville. He has been a regular member in bands fronted by artists such as George Jones, Ernest Tubb, and Ferlin Husky. He co-founded Sho-Bud Guitars with Shot Jackson.

Over the years, Emmons has performed on records with entertainers like Ray Charles, Willie Nelson, Linda Ronstadt, and John Conlee, to name a few. He has also been involved in the recording of a movie soundtrack under the direction of Henry Mancini.

Emmons has received five awards from Guitar Player magazine and was also nominated seven times for “Instrumentalist of the Year” by the Country Music Association, in addition to being named “Instrumentalist of the Year” by country music publications in Japan and Sweden.

Music Row and reads the visitor for the studio tour.

The award was presented at the American Assn. annual meeting in British Columbia and was one of 55 certificates to be given.

The CMF drew upon a $40,000 contribution from RCA Records to create a computer-animated exhibit, which has not-without unintended success in its popularity among the thousands of visitors, who come to Nashville desiring to learn about such early history,” said Bill Ivey, CMF executive director.

Lynn On USO Tour

NASHVILLE — Loretta Lynn has taken her stage show to Europe for a 17-day tour of the USO tour in a holiday special en- titled Loretta Lynn’s Christmas Card, which will document the tour highlighted with footage of her performances. The special cablecast will premiere on TNN Dec. 17.

OAKS CHECKED BY THE VICE PRESIDENT — The Oak Ridge Boys recently performed at the White House at the invitation of President Reagan, and during the sound check was visited by vice president George Bush. Pictured with members of the Oak Ridge Boys and Franklin (left): MCA records Nashville president Jim Foglesong (third from left) and Bush (center).

COUNTRY
ALPHABETICAL TOP 100 COUNTRY SONGS (including publishers & licenses)
This year's Opry Birthday Celebration Really "Took The Cake"!

On top of our own Little Jimmy Dickens being inducted into the Hall of Fame, there was more national press coverage, more serious business conducted by radio stations, and more participation from the real "movers and shakers" behind today's billion-dollar country music industry than ever before in our history. Thanks to all of you for helping to make it possible and especially for your continued support of the Opry Trust Fund. See you next year!
OUT OF THE BOX

RICKY SKAGGS (Epic 34-02425)

This melancholy title track off Skaggs' third album slows down the pace and deals with the problems that arise when a spouse has an affair in a small country town. Skaggs delivers a nice production job, with fiddle and steel guitar highlighted in this traditional Skaggs sounding song.

FEATURE PICKS

B.J. THOMAS (Cleveland Intl. 38-04237)
Two Car Garage (3:27) (Music Corp./Dick James — BMI) (J.D. Martin, G. Harrison) (Producer: Pete Drake)

DON WILLIAMS (MCA 52310)
Stay Young (3:05) (Irving — BMI) (B. Gallagher, G. Lyle) (Producer: Don Williams, Garth Fundis)

REBA MCENTIRE (Mercury/PolyGram 814 629-7)
There Ain't No Future In This (2:34) (Swallowfowl/April — ASCAP) (B. Rice, M.S. Rice) (Producer: Jim Ed Brown)

RAY PENNINGTON (EMH-0027)
Dark Haired Woman (3:07) (Almaria — BMI) (R. Pennington) (Producer: Penray Productions)

BILLY WALKER (Tall Texas TTR-57)

JACK GRAYSON (A.M.I. 1318)

JAY T. JACOBSON (Avion AVS 104)
Bedroom Eyes (2:34) (Winwade — BMI) (M. Jackson) (Producer: Not Listed)

DUSTY McKENNEY (Fiera FR 2121)

LORI ROBIN SMITH (Universal Artist 1-1020)

NEW AND DEVELOPING

EXILE (Epic 34-02427)
Woke Up In Love (3:06) (Pacific Island/Careers — BMI) (J. P. Pennington) (Producer: B. Killen)

Exile's follow-up to the Top 40 single "High Cost of Leaving" which was its first single for Epic Records is an up-tempo, toe-tappin' tune. Penned by lead singer J.P. Pennington, it relates to the feelings one has when he first falls in love. A nice electric guitar riff adds to a smooth production which has good cross-over potential.

ALBUM REVIEWS

MIDNIGHT FIRE — Steve Wariner — RCA AHL14859 — Producer: N. Wilson, T. Brown, T. Collins — List: 8:58 — Bar Coded

Wariner's second album for RCA offers a wide variety of tunes including love ballads, breaking-up tunes and everyday life songs. Wariner is joined by friend Chet Atkins on "I Can Hear Kentucky Calling Me." (Wariner's home state) where each gets his turn at a guitar solo. Barbara Mandrell also has a guest appearance on "Overnight Sensation" which has good cross-over potential, and was produced by former producer Tom Collins. On all the other cuts, with the exception of "Don't Your Mommy Ever Sleep At Night" which Collins also cowrote, Jimmy Bowen and Tony Brown collaborate and the result is a highly polished, finely tuned product.

BUILDING BRIDGES — Larry Willoughby — Atlantic America — 90112 — Producer: R. Crowell — List: None — Bar Coded

"Building Bridges" is the first album by artist Larry Willoughby on Atlantic's new country division Atlantic America label which also houses Glen Campbell and Sissy Spacek. Seven of the selections are written or co-written by Willoughby and two are from producer Rodney Crowell. The instrumentation creates a fresh approach highlighted by tasty fiddle work that is not overdone. This LP is a combination of slow love ballads and chugging rock 'n' rollers.
<table>
<thead>
<tr>
<th>Country Albums</th>
<th>Weeks at #1</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> EYES THAT SEE IN THE DARK</td>
<td>1</td>
<td>KENNY ROGERS ( RCA-AFL 1-4679)</td>
</tr>
<tr>
<td><strong>2</strong> THAT'S THE WAY LOVE GOES</td>
<td>1</td>
<td>WILLIE NAGGARD ( Epic FE 38815)</td>
</tr>
<tr>
<td><strong>3</strong> SOMEBODY'S GONNA LOVE YOU</td>
<td>3</td>
<td>LEE GREENWOOD ( MCA 5408)</td>
</tr>
<tr>
<td><strong>4</strong> DON'T CHEAT IN OUR HOME TOWN</td>
<td>7</td>
<td>RICKY SKAGGS ( Epic FE 38954)</td>
</tr>
<tr>
<td><strong>5</strong> IN MY EYES</td>
<td>10</td>
<td>JOHN CONNIE ( MCA-5434)</td>
</tr>
<tr>
<td><strong>6</strong> DON'T MAKE IT EASY FOR ME</td>
<td>8</td>
<td>EARL THOMAS CONLEY ( RCA ABL 1-4712)</td>
</tr>
<tr>
<td><strong>7</strong> THE CLOSER YOU GET... ALABAMA ( RCA ABL 1-4662)</td>
<td>9</td>
<td>37</td>
</tr>
<tr>
<td><strong>8</strong> SPUN GOLD</td>
<td>21</td>
<td>BARBARA MANNERDELL ( MCA-3577)</td>
</tr>
<tr>
<td><strong>9</strong> GREATEST HITS, VOLUME II</td>
<td>15</td>
<td>EDDIE RABBITT ( Warner Bros. 9 2295-1)</td>
</tr>
<tr>
<td><strong>10</strong> A LITTLE GOOD NEWS</td>
<td>10</td>
<td>ANNE MURRAY ( Capitol ST 12301)</td>
</tr>
<tr>
<td><strong>11</strong> PANCCHO &amp; Lefty</td>
<td>7</td>
<td>MIKE HAGGARD/WILLIE NELSON ( Epic FE 37585)</td>
</tr>
<tr>
<td><strong>12</strong> WHY LIE WHY</td>
<td>13</td>
<td>GARY MORRIS ( Warner Bros. 9 2370-1)</td>
</tr>
<tr>
<td><strong>13</strong> CRYSTAL GAYLIE'S GREATEST HITS</td>
<td>10</td>
<td>CRYSTAL GAYLIE ( Columbia FC 38870)</td>
</tr>
<tr>
<td><strong>14</strong> KEVED UP</td>
<td>14</td>
<td>JUNIE MILLER ( RCA ABL 1-4670)</td>
</tr>
<tr>
<td><strong>15</strong> T.G. SHEPPARD'S GREATEST HITS</td>
<td>17</td>
<td>T.G. SHEPPARD ( Warner Bros. 9 23681-1)</td>
</tr>
<tr>
<td><strong>16</strong> MAN OF STEEL</td>
<td>22</td>
<td>HANK WILLIAMS JR ( Warner/Curb 9 2294-2)</td>
</tr>
<tr>
<td><strong>17</strong> ALL THE PEOPLE ARE TALKIN'</td>
<td>23</td>
<td>JOHN ANDERSON ( Warner 9 23912-1)</td>
</tr>
<tr>
<td><strong>18</strong> THE BELLAMY BROTHERS GREATEST HITS</td>
<td>18</td>
<td>BELLAMY BROTHERS ( Warner/Curb 9 22967-1)</td>
</tr>
<tr>
<td><strong>19</strong> WAYLON AND COMPANY GREATEST HITS</td>
<td>24</td>
<td>WAYLON JENNINGS ( RCA ABL 1-4526)</td>
</tr>
<tr>
<td><strong>20</strong> DIRTY LOOKS</td>
<td>20</td>
<td>JUICE NEVTON ( Capitol ST-12944)</td>
</tr>
<tr>
<td><strong>21</strong> TAKE IT THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38552)</td>
<td>21</td>
<td>39</td>
</tr>
<tr>
<td><strong>22</strong> EIGHTY EIGHT OR WRONG</td>
<td>8</td>
<td>GEORGE STRAIT ( MCA-6440)</td>
</tr>
<tr>
<td><strong>23</strong> GREATEST HITS</td>
<td>25</td>
<td>JOHN CONNIE ( MCA-5424)</td>
</tr>
<tr>
<td><strong>24</strong> BURLAP &amp; SATIN</td>
<td>27</td>
<td>DOLLY PARTON ( RCA ABL 1-4621)</td>
</tr>
<tr>
<td><strong>25</strong> HANGIN' UP MY HEART</td>
<td>28</td>
<td>SISY SPASE ( Alpha/Amelia 9 30105-1)</td>
</tr>
<tr>
<td><strong>26</strong> HIGHWAYS &amp; HEARTACHES</td>
<td>61</td>
<td>RICKY SKAGGS ( Epic FE 37996)</td>
</tr>
<tr>
<td><strong>27</strong> TOO HOT TO SLEEP</td>
<td>56</td>
<td>LOUIE MANZELL ( RCA ABL 1-4280)</td>
</tr>
<tr>
<td><strong>28</strong> HANK WILLIAMS, JR.'S GREATEST HITS</td>
<td>59</td>
<td>GWEN WILLIAMS ( EMI/LYV-51152)</td>
</tr>
<tr>
<td><strong>29</strong> MOUNTAIN MUSIC</td>
<td>50</td>
<td>ALABAMA ( RCA ABL 1-4229)</td>
</tr>
<tr>
<td><strong>30</strong> JONES COUNTRY</td>
<td>90</td>
<td>RONNIE MIDDLEWELL ( Epic FE 38514)</td>
</tr>
<tr>
<td><strong>31</strong> THE HEART NEVER LIES</td>
<td>59</td>
<td>MICHAEL MORRPHY ( Liberty LT-51155)</td>
</tr>
<tr>
<td><strong>32</strong> NEW SENSATION</td>
<td>31</td>
<td>BJ THOMAS ( Columbia FC 38561)</td>
</tr>
<tr>
<td><strong>33</strong> TODAY</td>
<td>33</td>
<td>THE GIBBER BROTHERS ( Mercury/Polygram 422 812 184 1M1)</td>
</tr>
<tr>
<td><strong>34</strong> GREATEST HITS</td>
<td>40</td>
<td>DOLLY PARTON ( RCA-AFL 1-4422)</td>
</tr>
<tr>
<td><strong>35</strong> NIGHT GAMES</td>
<td>9</td>
<td>CHARLEY PRIDE ( RCA ABL 1-4622)</td>
</tr>
<tr>
<td><strong>36</strong> DELIVER</td>
<td>52</td>
<td>OW SCOTT ( RCA ABL 1-4559)</td>
</tr>
</tbody>
</table>

---

**37** CASTLES IN THE SAND | 37 | DAVID ALLEN COE ( Columbia FC 38553) |
**38** IT AIN'T EASY | 59 | LOVE LIES ( Columbia FC 38570) |
**39** DON'T MAKE IT EASY FOR ME | 1 | RICKY SKAGGS ( Epic FE 38954) |
**40** SLOW BURN | 3 | J.G. SHEPPARD ( Warner/Curb 9 2289-1) |
**41** TWENTY GREATEST HITS | 40 | LARRY GATLIN & THE GATLINS ( Columbia FC 38623) |
**42** CHEAT THE NIGHT | 4 | DEBORAH ALLEN ( RCA ABL 1-5154) |
**43** GREATEST HITS OF GENE SNAPSHOT | 3 | WILLIE NELSON ( Columbia FC 38510) |
**44** GREATEST HITS, VOL. II | 1 | LARRY GATLIN & THE GATLINS (Brothers/Columbia FC 38623) |
**45** GREATEST HITS | 50 | GEORGE STRAIT ( Epic FC 1070) |
**46** ALWAYS ON MY MIND | 44 | WILLIE NELSON ( Columbia FC 38511) |
**47** WHITE SHOES | 29 | WILLIE NELSON ( Columbia FC 38511) |
**48** SNAPSHOTS | 1 | DON WILLIAMS ( Epic FE 38584) |
**49** A DECADE OF HITS | 27 | CHARLIE DANIELS BAND ( Epic FE 38759) |
**50** TRUE LOVE | 57 | GARY GAYLE ( Electra 60200-1) |
**51** WEST BY WEST | 26 | CHARLIE DANIELS BAND ( Epic FE 38759) |
**52** SONGS FROM THE SONGBIRD | 1 | GARY GAYLE ( Electra 60200-1) |
**53** WINEY WINE | 31 | JIMMY WILLIAMS ( MCA-5407) |
**54** IF You GONNA DO ME WRONG | 58 | MARY ROBBINS ( Columbia FC 38603) |
**55** STRAIGHT FROM THE HEART | 14 | HANK WILLIAMS, JR ( RCA ABL 1-4280) |
**56** SOME MEMORIES JUST WON'T DIE | 30 | MARY ROBBINS ( Columbia FC 38603) |
**57** RED HOT | 1 | SHelly WEST ( Viva 9 22983-1) |
**58** COUNTRY BOY'S HEART | 1 | RONNIE MIDDLEWELL ( Epic FE 38881) |
**59** GREATEST HITS | 1 | GWEN WILLIAMS ( EMI/LYV-51152) |
**60** PERSONALLY | 1 | GWEN WILLIAMS ( EMI/LYV-51152) |
**61** LOST IN THE FEELING | 41 | DON WILLIAMS ( Epic FE 38514) |
**62** WE'VE GOT TONIGHT | 42 | RONNIE MIDDLEWELL ( Epic FE 38514) |
**63** TOUGHER THAN LEATHER | 37 | WILLIE NELSON ( Columbia FC 38623) |
**64** FEELS SO RIGHT | 44 | ALABAMA ( RCA ABL 1-4559) |
**65** MY HOME'S IN ALABAMA | 57 | ALABAMA ( RCA ABL 1-3644) |
**66** WILLY NELSON'S GREATEST HITS | 1 | GWEN WILLIAMS ( EMI/LYV-51152) |
**67** GREATEST HITS ( AND SOME THAT WILL BE) | 1 | GWEN WILLIAMS ( Columbia FC 38540) |

**Platinum & More Platinum** | RCA recording artists Alabama attended a reception in Nashville given by RCA New York executives where the group was presented with assorted platinum records awards. Pictured above kneeling are (l-r): Teddy Gantry, Alabama; George Jackson, RCA branch manager, Atlanta; and Charlie Hall, RCA regional sales director. Pictured standing are (l-r): Don Ellis, RCA division vice president; Bob Heathery, RCA director of national country promotion, Joe Galante, RCA division vice president; Jeff Cook, Mark Herndon, and Randy Owen of the group; and Dave Wheeler, director national country sales.

---

**Pete Richmond**

"At War With A Memory" (WLM 397)

**Cash Box**
3rd Consecutive National Chart Record

**World Label Music**
1021 16th Ave., South
Nashville, TN 37212
(615) 320-0282

Now playing on "Hundreds of Radio Stations" around the Country with National Distribution!

---

**Mike Cassone's "M & M" Singers**

**Current Single:** "Stay, Baby, Stay"
"The Brighter Side Of Life"

Management:
Co-Song Records & Promotion
1726 Broadway Suite 7G
New York, N.Y. 10010
(212) 245-8492 or 586-3700

---

**Producers:**

**Mike Cassone**

---

Cash Box/November 26, 1983
LITTLE GIRL DREAMS — Nashville's Sandy Croft, 14, recently signed a longterm recording contract with Capitol Records. Capitol executives have high hopes for Croft's latest single, "Little Girl Dreams." Pictured are (l-r): Producer Joe Wilson; Capitol/LM/Liberty national promotion director, Paul Loveless; Croft; Nashville director of A&R, Lynn Shultz; and Mabel Birdsong, Croft's manager.

Bullard Honored By Los Angeles Community

NASHVILLE — James Bullard, general manager of the Black Music Division of World Records, was honored by the Los Angeles Urban League and the West Angeles Church of God in Christ on Nov. 19 to raise his concerns to the gospel music industry. The theme of the evening was "Giving Thanks.

Actress Betty Lerner was Mistress of Ceremonies, with special musical guests including Al Green, Danniebelle, and the West Angeles Mass Choir. Also in attendance were the president of the Los Angeles Urban League, John M. Mack, Stan Mosier, president of Word Records, and Dr. Charles E. Blake, pastor of the West Angeles church. Bullard has been responsible for many of the black artists who have recently joined the label world and has been associated with such prominent artists as Lionel Richie, Natalie Cole, and The Mighty Clouds of Joy.

Christian Songwriters Luncheon Scheduled

NASHVILLE — The Nashville Christian Songwriters is sponsoring a luncheon meeting Tuesday, November 29, at 11:30 a.m. at Maude's Courtyard. Michael Card, co-writer of the recent Dove Award winning song "El Shaddai," will be the guest speaker.

For more information, contact Jim Thompson at 758-9596, or Scott Raley at 331-8847.

Artists Gain Wider Exposure Through TV Commercials

Artists Gain Wider Exposure Through TV Commercials (continued from page 17)

Ray Stevens' client Loretta Lynn does a national Crisco commerical and Loretta Lynn's Crisco commercial, "Our commercials are nationwide in that they are seen in seven major markets including Chicago, Miami, Philadelphia, New York, Los Angeles, Dallas and Atlanta," Steve Gatlin said, "and Members Only is buying time spots on cable so it is difficult to say where else the spots are going because cable is seen nationwide.

Doing a national commercial versus a regional spot has various consequences. Some managers feel that if their clients do a regional commercial the pay should be equal to that of a national commercial. David Skeper's client Loretta Lynn does a national Crisco spot and one of the points he discussed was "if you do a regional commercial you take yourself out of contention for a national spot of a similar product. That's why you should be very selective about the national spot because you are out of contention."

Several artists do major commercials of one product and also smaller, regional spots for another product. Ray Stevens said, "An increase in record sales cannot be directly related to the commercials, but managers and artists feel that the exposure they are receiving from the commercials has helped to a point where record sales could be indirectly related; however no research has been conducted to find out to what extent it may. Dick Howard of the Jim Halsey Company confirmed that no research has been conducted on their part as to whether commercials increase record sales or not, but he went on to say that "usually, the arts doing commercials are also receiving continual television exposure anyway. It's unlikely that you see an artist who does a commercial who you otherwise don't see on television." Williams stated "If you're a singer that's what they want. It's a two-way street. It helps both sides." Other times music is used to help the audience recognize the artist if it is a newer artist, such as Charly McClain. In her first Luck's commercial, a tape of her music played in the background as the commercial opened. However her lawyer, John Lenz, explains that "in the agreed that it is still unknown if record sales increase but went on to say that it definitely helps personal appearances."

TOP 15 ALBUMS

1 I'LL RISE AGAIN
   ALLGREEN (Myrrh MBS-6747)
   Open 3 12
2 JESUS I LOVE CALLING
   YOUR NAME
   SHIRLEY Caesar (Myrrh MBS-6721)
   Open 1 22
3 FEEL THE SPIRIT
   BROTHERS & SISTERS (Myrrh MBS-6745)
   Open 2 17
4 PUT
   ROUGH SIDE OF THE MOUNTAIN
   P.C. BARNES AND REV. JANICE
   BROWN (Atlantic International Records)
   Open 4 28
5 DETERMINED
   DARRENE HAWKINS (Light-5821)
   Open 5 7
6 WE SING PRAISES
   SANDRA CROUCH (Light-5825)
   Open 7 6
7 UNCLYDDAY
   MYRNA SUMMERS (Savvy Sl. 1494)
   Open 6 11
8 THIS TOO WILL PASS
   JAMES CLEVELAND AND THE
   CHARLES FOLD CHOIR (Savvy 7027)
   Title Cut 9 5
9 PEACE BE STILL
   VANESSA BELL ARMSTRONG
   (Chry/Universal R. 3631)
   Title Cut 8 33
10 LONG TIME COMING
   TIAGO (Light-5826)
   Open 12 8
11 LORD, YOU KEEP ON
   PROVING YOURSELF TO ME
   FLORIDA MASS CHOIR
   (Savvy Sl. 1278)
   "By Thee We Worship"
   10 34
12 LEAD ME
   THE JACKSON SOUTHERN STARS
   (Savvy 4383)
   Open 13 31
13 MAKE ME AN INSTRUMENT
   CVXNS STATION (Beginer-1001)
   "Oh to See Man Something Out Of
   Nothing"
   14 17
14 WORDS CAN'T EXPRESS
   NICOLAS (MESSAGE Records MGB-1003)
   "The Closer I Get"
   1
15 YOU BROUGHT THE
   SUNSHINE
   THE CLARK SISTERS
   (Savvy Sl. 132)
   Title Cut 15 55

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.

PLANNING TIME — Members of the National Gospel Radio Seminar Planning Committee met recently to plan the 1984 Gospel Radio Seminar to be held in Nashville March 27-29 at the Radisson Plaza Hotel. Pictured above seated are (l-r): Joe Battaglia, WWD- J/Hackensack; Jim Black, chairman, NGRS; Jim Burkhardt, WCRM/Chicago; and Brad Burkhart,رأس of Burkhardt/Abrams. Standing are (l-r): Jay Beatty, WAC/Atlanta, Lloyd Parker, WLX/Bay Shore, Long Island; Ellen Parker, WLX; Tara Lonon, Swaggart Ministries; John Taylor, Benson Company; and Keith Whipple, WLX-NFM/Louisville.

Cash Box/November 26, 1983
THE RHYTHM SECTION

AXE ME NO QUESTIONS — We’ve been noticing the increase in major black music groups featuring scorching rock ‘n’ roll guitar solos (not just licks, but LOUD jams) in their recent releases. And, they’re appearing with frequency on singles, not just on “special” LP tracks. Check out the latest Lionel Richie, “Running With The Night,” Motown’s serving AOR with a special 12”.” Listen to “Magnetic” from Earth, Wind & Fire, Jeffrey Osborne’s “Stay With Me Tonight,” and of course, “Beat It.” Certainly, Parliament-Funkadelic have never hesitated from inching Eddie Hazel up in the mix; neither have Ernie Isley and his brothers shied from a good dose of Jimi Hendrix chops. Last we forgot; Donna Summer’s “Hot Stuff/Bad Girls,” Prince: the Bus Boys; Zapp; Nons Hendrix’s Propaganda band, et al. While rock radio’s pretense of the need for black rock ‘n’ rolles (race qualification noted), black radio, with a nod to Top 40, appear to be less afraid of the sound. Future collaborations between Grandmaster Flash and the e-Squeeze songwriting team of Glen Tilbrook and Chris Difford bode well for artists attempting to leap-frog narrow-minded format restrictions. It certainly makes for interesting times.

NAMES IN THE NEWS — On the lighter side, Capitol recording artist Peabo Bryson will make his acting debut in the upcoming Fame sequel. The telecast, slated for January ‘84, will feature Bryson in the lead role as a star athlete who happens to sing two songs. … Former Dramatics lead singer Ron Banks has a solo LP out. The set includes some well-written country-sounding tracks, and also contains two unreleased Philadelphia International tracks, “Magnetic” and the updated 1976 hit, “Dionne Warwick classic, “It Make Eas On Yourself.” Banks also reissues on vinyl via Fantasy Records’ re-issue of a Dramatics 1974 recording, “Dramatically Yours,” on the Stax label. … R&B fans can rejoice over another re-issue, this time from Atlantic. The label has finally made some early classics available again with the just-released “History of Rhythm and Blues Vocal Groups” LP. The disc is on the resurrected Conquest label, and includes sides from the Drifters, Chords, Coasters, Closers, Robinsons, Great Masqueraders, the Sensations. Now, how about unlocking the only-almost-R&B Areta/Olta/Sam & Dave gems from the vault? … Eartha Kitt, currently on tour for Germany, makes her bid for the dance market with a “Billie Jean”-influced track ent. titled “Where Is My Man?”. … Scene-makers Ashford & Simpson will sing on a float in this year's Thanksgiving Day Macy’s parade. … New album from Steve Arrington due in January. … The Pointer Sisters are looking to recapture the healthy chart action they've been accustomed to the past few years with the newest single “I Need You.” … The LP as well as the single marks a fresher R&B sound for the group than the recent pop-conscious hits. Noted sister June, “The black community has a tendency not to understand the Pointer Sisters music. We want to communicate in a new way, and this is our bridge between pop and R&B. Hey, we miss being on the black charts.” The sisters check in at #33 in Cash's hits list this week.

IF THEY EVER KNEW — The high-charting appearance of our last favorite, “If You Ever Knew (How Beautiful You Are)” by Al McCall, ought to please the 26-year-old performer. Discovered at the age of 12 at an Elizabeth, New Jersey talent show by producers Jimmy Wisner, the two subsequently cut an obscure Christmas record, then waited over 10 years before going into the studio again. In 1980, he and Wisner put together “Hard Times” for West End, but the label passed on a second track titled the up-beat, harmony-drenched ballad “If You Ever Knew.” McCall knew he was on something, but, as he recalled, “Everybody heard it, everybody liked it, but nobody wanted it.” Not even a song written by Larry Brown and Irvin Levine, co-authors of “If I Was A Yellow Bird.” But with the sound of his idols Sam Cooke, the Drifters and the Temptations in mind, McCall remained artistically stubborn. “People were always telling me what to do — raps, rolls, everything,” he said, “but I wanted to fashion my own style.” A tape of the track recently reached the ears at Profile Records, who signed McCall after the singer finally refused a contract. “I just couldn’t believe they were interested,” said McCall. “So, after Cory Robbins got back from a business trip, I played him the tape again. He was so sure about it, we signed up right then.” The track’s been re-mixed and updated by Warren Schatz, with hearly handicaps provided by Robbins, Steve Plotnicki and promo man David Salidor, We're looking forward to hearing more from McCall.

A FORTHCOMING SAMPLE — The new Crusaders LP, optimistically expected this month, is still in the finishing stages, and we spoke to Joe Sample after the group's recent and spirited New York performance. "Every now and then there's one album you feel real good about, and this seems that way," noted Sample. "It's kind of the way we felt about the 'Foolin' Around' side of 'The Time Has Come.'" No doubt the title of Stills Hpoper hasn't hurt. "When Stills left it was really a feeling that I had lost a good friend, in the sense that we could not play in a musical manner anymore," said Sample. But we've had the dedication to go on without taking the break. Nudgu has helped us with that. Now it's three of us against them. We were thinking at one point of hanging it up, and just having some solo trips. But even then, with a band, we'd each have the same problems."
1 ALL NIGHT LONG (ALL NIGHT) (BMG/ASCAP) (Isley—Hersey/Fun—Ed) 1 10
2 STOP DOGGIN’ ME AROUND (MCA-ASCAP) 2 16
3 SAY SAY SAY (Paul McCartney & Michael Jackson (Columbia 36-0418)) 4 6
4 I AM LOVE (Jennifer Holliday (Geffen 7-29525) 3 12
5 TIME WILL TELL (DeArge (Gordy/Motown 17003)) 6 6
6 STAY WITH ME TONIGHT (Dionne Warwick & Luther Vandross (Arista 9073)) 7 8
7 Ain’t Nobody (Motown/MCA 16944) 5 10
8 ANGEL (Anta Baker (Gefen 7-29525)) 7 8
9 UNCONDITIONAL LOVE (Donna Summer (Poly/Grn 814 008-7)) 10 11
10 TELL ME IF YOU STILL CARE (Blackstreet feat. S.O.S. Band (CBS Z4 04180)) 14 9
11 Rockin’ Radio (Tom Brownie (Arista AS 1-9078)) 19 9
12 My First Love (Rene & Angela (Capitol B-5277)) 14 9
13 Every Girl Wants (My Guy) (Columbia 9075) 11 10
14 How Many Times Can We Say Goodbye? (Atlantic 217306) 17 8
15 Only You (COMMODES 16944) 16 15
16 You’re Number One (My Baby) (GLADTS KNIGHT & THE PIPS (Columbia 36-04034)) 18 16
17 Touch A Four Leaf Clover (Cassidy (Gordy AM 2580)) 21 18
18 U BRING THE FREAK OUT (Michael Jackson (Epic 73070F)) 22 19
19 Would You Like To (Fool Around?) (MOTUNE (Epic 04-30407)) 13 12
20 Wet My Whistle (MIDNIGHT STAR (Sister/Elekt 69750)) 25 7
21 Joanna (Kool & The Gang (De-Lite/PolyGrn 26 01)) 27 3
22 Baby I’m Hooked (Caroleton/Van Ross) 23 3
23 Rockin’ (Herve Hancock (Columbia 38-04308)) 21 19
24 Party Train (The Band (PolyGrn/Pean 4144)) 17 16
25 Keepin’ My Lover Satisfied (Melba Moore (Capitol B-5275)) 28 5
26 Delirious (Prince (Warner Bros. 7-29503)) 12 10
27 Party Animal (James Ingram (Quest/Warner Bros. 7-29493)) 31 8
28 Heartbreaker (Part 1) (Eddie Floyd (Warner Bros. 7-29462)) 33 6
29 P.Y.T. (Pretty Young Thing) (Michael Jackson (Epic 04-3165)) 32 5
30 Magnetic (Earth, Wind & Fire (Columbia 36-04210)) 35 3
31 I’ll Let You Go (Larry Vandross (Capitol B-41756)) 23 1
32 Over And Over (SAD MALAM (Sister/Elekt 69767)) 69 3
33 I Need You (PUNTEER SENTERS (Planet/RCA 13569))

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

SCOTT LATTISAW (Columbia 78-9981) 75 2

Here’s Your Chance (Willie Garson—Tamerlane—BMI) 81
Heroes (Moylan—ASCAP) 47
Holiday Movie (Fun/Pure Energy—BMI) 47
How Come You Don’t (Controversy—ASCAP) 14
How Many Times Can (Goldbrain—ASCAP) 14
I Am Love (Saggiti—Capitol B-5277)
CBS/Foster/Freese/Streamline/Monedore/Off-back street
I Feel I’m Jacking (Truman Street) 90
I Won’t Let You Down (Billie Jo/Blackstone/De-O-Do—ASCAP) 42
I Found Myself (Burton—ASCAP) 57
I’m A Fool (Terry Callier—BMI) 35
If You Ever Knew (Larraine/Irvine—BMI) 65
Will You Apologize (Runway/Tuttin’ Turner—MCA—ASCAP) 38
I’m On Your Side (Salt-N-Pepa—ASCAP—Purple... 73
I See The End (Insta’Inst’/Summertime—ASCAP)
It’s Much Deeper (Nick-O-Val—ASCAP) 55
I’ve Been On Your Mind (Brice Marden—BMI) 25
Jam The Mutha (Total Experience—BMI) 70
Joanna (Dell Guth—Bettie/ASCAP—Socially) 21
JoyStick (Texas/Jo/Save The World—5500)

STACY LATTISAW

Here’s Your Chance (Willie Garson—Tamerlane—BMI) 81
Heroes (Moylan—ASCAP) 47
Holiday Movie (Fun/Pure Energy—BMI) 47
How Come You Don’t (Controversy—ASCAP) 14
How Many Times Can (Goldbrain—ASCAP) 14
I Am Love (Saggiti—Capitol B-5277)
CBS/Foster/Freese/Streamline/Monedore/Off-back street
I Feel I’m Jacking (Truman Street) 90
I Won’t Let You Down (Billie Jo/Blackstone/De-O-Do—ASCAP) 42
I Found Myself (Burton—ASCAP) 57
I’m A Fool (Terry Callier—BMI) 35
If You Ever Knew (Larraine/Irvine—BMI) 65
Will You Apologize (Runway/Tuttin’ Turner—MCA—ASCAP) 38
I’m On Your Side (Salt-N-Pepa—ASCAP—Purple... 73
I See The End (Insta’Inst’/Summertime—ASCAP)
It’s Much Deeper (Nick-O-Val—ASCAP) 55
I’ve Been On Your Mind (Brice Marden—BMI) 25
Jam The Mutha (Total Experience—BMI) 70
Joanna (Dell Guth—Bettie/ASCAP—Socially) 21
JoyStick (Texas/Jo/Save The World—5500)

STACY LATTISAW

Here’s Your Chance (Willie Garson—Tamerlane—BMI) 81
Heroes (Moylan—ASCAP) 47
Holiday Movie (Fun/Pure Energy—BMI) 47
How Come You Don’t (Controversy—ASCAP) 14
How Many Times Can (Goldbrain—ASCAP) 14
I Am Love (Saggiti—Capitol B-5277)
CBS/Foster/Freese/Streamline/Monedore/Off-back street
I Feel I’m Jacking (Truman Street) 90
I Won’t Let You Down (Billie Jo/Blackstone/De-O-Do—ASCAP) 42
I Found Myself (Burton—ASCAP) 57
I’m A Fool (Terry Callier—BMI) 35
If You Ever Knew (Larraine/Irvine—BMI) 65
Will You Apologize (Runway/Tuttin’ Turner—MCA—ASCAP) 38
I’m On Your Side (Salt-N-Pepa—ASCAP—Purple... 73
I See The End (Insta’Inst’/Summertime—ASCAP)
It’s Much Deeper (Nick-O-Val—ASCAP) 55
I’ve Been On Your Mind (Brice Marden—BMI) 25
Jam The Mutha (Total Experience—BMI) 70
Joanna (Dell Guth—Bettie/ASCAP—Socially) 21
JoyStick (Texas/Jo/Save The World—5500)
**BLACK RADIO HIGHLIGHTS**

**MOST ADDED SINGLES**

1. **V103 — ATLANTA — SCOTTY ANDREWS, PD**
   - Patti Austin, Shalamar, Another Chance, O.S.B., Band, downtown.
   - L. Vandross, Knight & The Pipes, K.C.L, L. Vandross, Dazz Band, W. Jackson, DeBarge, "D Train",

2. **WTLN — INDIANAPOLIS — KELLY CARSON, PD**
   - T. Browne, J. Holland, K. Hayes, T. Johnson, W. Robinson, E. Williams, J. Williams, J. Williams.

3. **WRLD — CHARLOTTE — RENÉ LUCKETT, PD**
   - T. Brown, J. Osborne, Orbit, S.B.S. Band, Sky, Midnight Star, DeBarge, D. Moore, Twilight,

4. **WVPR — PHILADELPHIA — JOE SPENCER, PD**
   - T. Browne, J. Osborne, Orbit, S.B.S. Band, Sky, Midnight Star, DeBarge, D. Moore, Twilight,

5. **WLSW — LIVONIA — BILL PRICE, PD**
   - T. Brown, J. Osborne, Orbit, S.B.S. Band, Sky, Midnight Star, DeBarge, D. Moore, Twilight,

6. **WORC — NEWARK — JAMES MILLER, PD**
   - T. Brown, J. Osborne, Orbit, S.B.S. Band, Sky, Midnight Star, DeBarge, D. Moore, Twilight,

**MOST ADDED ALBUMS**

1. **1-1010 — ARIZONA — RAY PARKER, JR., PD**

2. **1-1010 — ARIZONA — RAY PARKER, JR., PD**

3. **1-1010 — ARIZONA — RAY PARKER, JR., PD**

4. **1-1010 — ARIZONA — RAY PARKER, JR., PD**

5. **1-1010 — ARIZONA — RAY PARKER, JR., PD**

**“I’ll Let You Slide”**

**Cash Box B/C Singles 31**

The new smash single from Luther Vandross on Epic Records and Tapes

Written and produced by Luther Vandross & Marcus Miller
along with a handy crew of engineers, vocalists and musicians — created a number of inside studio sides including the monumental “Wall of Sound” effect and, appropriately enough, this album’s punchy title track “The Building of the Wall.” Containing his first hit, “To Know Him Is To Love Him” (sung by Derek and his group The Teddy Bears), this collection of rarities is a fascinating look into the dizzying output of America’s number one garage band. Despite the occasional off and on quality, the album’s seven singles (of which two are revised versions of songs on Phil’s “The Tears of a Clown” album) range from the charming closer, an updated version of “The First Time,” to the record-breaking “You’ve Got a Friend” (a.k.a. “Nobody Else”). The result is a treasure trove of material whose very idiosyncrasy demonstrates the breadth of Spector’s genius.

Black Contemporary

THE EARLY PRODUCTIONS — Phil Spector — Rhino Records RND 203

Perhaps the most famed record producer of the last quarter century, Phil Spector —

SINGLES

film’s title track effort is more uptempo than “Up Where We Belong.” Its loping beat recalls recent Pointer Sisters’ hits, but the vocalists’ complementary style sets it apart.

TONGUE TWISTIN’ TEN (Earthtone ET-7001-7)

Life Is A Rock (But The Radio Rolled Me) (4:20) (Crazy Chords Music/Crushing Music)

This is a rock & roll tune thatove to deliver. A hard rockin’ number.

A lot of great recording artists have come along since Reunion hit with this novel number in 1974, and they’re all named in a winning up by bunch of Brooklyn high school kids. Listeners will have fun trying to decipher favorites from the current names James Taylor, Elton John, and Bob Dylan to everyone’s favorite James Brown rules. A who’s who of the most stupendous hit makers still bebes the joy of spinning the radio dial. With kid rock groups like Neo and Mixture and Musical Youth leading the way, Tongue Twistin’ Ten follows right in kind.

KC’S S-101 (MCA-5456)


KC’s “give your love” request should prove hard to fight due to its forcefully melodic chorus and especially standy production and arrangement. Following a warm synthesized horn fanfare and shooshine keyboard intro, the tune swings bright with a breezy partonness on an island-style guitar and percussion undertow.

THE PARACHUTE CLUB (RCA-JK-13675)

Up In The Air (3:35) (Crawford/Segato) (Producer: Rick Segato) (BMI) (L. Segato — S. Webster) (Producer: Daniel Lainos)

Toronto’s seven-piece Parachute Club fashions a self-proclaimed “new wave” sound by fusing electronic Afro-Cuban rhythms with other modern touches, inasmuch as they’re one major international hits single before the end of the year.

FATBACK AND GERRY BLEDSOE (Spring Surf-7-3035)


The band and Bledsoe hit a groove with their recent "I’m This Time," and this track keeps the rap rock steady without the doom and gloom. Bledsoe imparts his laid-back delivery on the bouncy vamp, while a haunting saxophone highlights the beat. Maybe a bit unusual for current rhythm & blues programmers, but the subject matter keeps it contemporary.

RACE (Ocean Front Of 2003)

What Is Race (4:08) (Open City Music — BMI) (Moda) (Producer: Moda)

An increasing number of dance/rap tracks are keying into the socially-conscious market opened up by “The Message” and “It’s Like That,” and this release addresses the “black/white” issue in an interesting analysis while lyrically it recalls the “Hair” show stage, with an updated sound provided by the dance back-beat. The group consists of two members both from the Champagne, Illinois area. A potential B/C chart with signs on Top 40.

GREAT INTERPRETATIONS (Acme Music AMC 8302)


A porcolating, chant-like tale of romantic disillusionment, the techno-twists of the single give way to a reggae-influenced bridge before the main theme bubbles its way back up to the surface. Hunter’s delivery is sure, and the rhythm is straightback despite the tune’s meter changes.

PHILIP BAILEY (Columbus 804241)


Earth, Wind & Fire’s vocalist checks in with a ballad from his solo LP, “Continuation,” going head-to-head with his group’s current dance scorer. Yet the beautifully arranged track is a perfect complement, rather than competition, to E, W & F’s efforts. Since Maurice White also has the female side covered with his production of Jennifer Holiday, this ought to keep the familiar sound on the charts through the end of the year.

ROBINSONS (20th Century-2001)

BELIEVER — Chic — Atlantic — 780107-1 —Producers: Bernard Edwards and Nile Rodgers

Eagerly awaited, the new Chic album should get everyone dancing the minute the needle hits the vinyl and Bernard Edwards’ funk funk bass chops cut up nice and clean. The album’s freshness also more than adequately stirs from the band’s recording hiatus as Edwards and Nile Rogers, too. CHIC’s desire to pursue solo projects including solo LPs from both, and Rodgers’ produced David Bowie’s summer smash LP “Let’s Dance.” Such standout tracks as the title cut, “Show Me Your Light” and “The Good Times” will surely have the ennui off everybody give the record the funk music the world is known for and was sorely missed.

STRIKE A GROOVE — Gap Band — Passport PB 6026 — Producer: None Listed — LST

Comprised of previously unreleased material dating as far back as 1976, “Strike A Groove” sounds surprisingly fresh and relevant with current trends. Lead vocalist Charles Wilson and the band mix it up with upbeet funk things like “Not Guilty” and “Party Down” followed by cooler R&B cuts like “I Can Sing.” It’s funny that even after seven years the band has not lost its sense of humor and most of these songs reveal light-hearted, sometimes sily lyrics keeping the party down spirit alive.
**Argentina**

BUENOS AIRES — PolyGram hosted a lunch at the Barrilto Restaurant to celebrate the release of a new album by the periodic chamber music group El Beto of Argentina. The band played in a strong attendance by the press and radio.

The Bravo LP appears among the product of the group and the band's campaign, as the label said it has expected to sell strong.

RCA artist Jairo will appear at the Opera Theatre in a couple of weeks, as part of a series of appearances in the country. As we have already reported, Jairo lives in Europe and is a well-known artist in Spain and France, and now in Argentina. Jairo has never turned into a strong seller, despite good reviews at shows and good airplay. The breakthrough, however, is expected at any moment.

CBS is working full steam ahead on Pimienta, whose new album is expected to start 200,000 units in a three-month period. The label has also released a new album by Pino, recorded live last August at the Obras Stadium, and another one by tropical music group Cuarteto Imperial, a valuable asset during the Christmas season. For international music fans there is also the new "Cargo," a career-making hit produced byワーク, the latest LP by the Electric Light Orchestra and a new one by Santana.

Some artists from the local scene in Argentina next January after the success of his recent tour. The label has recently released his first CD, selling very well, and another one by rock star Miguel Cantilo in New York for licensing in other markets. Sazam label producer Oscar Lopez will also travel with Selasco.

Charly Garcia, who recently returned to the country after recording an album in the states, will appear at the Luna Park December 12 and 13, with a cross-country tour scheduled for the rest of December and January. As usual, the concerts will start in Buenos Aires and wrap up in January. His LP has been released by Interdisc with strong advance sales; the production was handled by Daniel Grimban.

miguel smirnoff

**Canada**

TORONTO — Helix, Canada's latest contribution to the world of heavy metal, is starting to receive plenty of attention in England, Europe, and the U.S., as well as at home. The band's current opening for Kiss in Europe after doing the same for Motorhead and Molly Hatchet. Their first album, "No Rest For The Wicked," is getting Victory of air time on both sides of the Atlantic and the video single "Heavy Metal Love" is doing well on MTV. Things are moving along smoothly for the band since they signed with Capitol Records — EMI Canada Limited and released the album this past June. However, as with most bands they are not an overnight sensation and have earned their success through hard work. The band has been building their fan base at cross-country Canada, playing the bar circuit from coast to coast. Helix will tour Canada again but they have been approached by the U.S. They'll head back into the studio in February to begin work on their next album. Their latest video "Don't Get Mad Get Even" has just been released.

Watch for Anne Murray's new video "A Little Good News." Music videos shows are making a big go of it in the Toronto area despite plenty of competition. Industry insiders are starting to wonder what the saturation point will be, but so far it hasn't reached ludicry by the call-in response of one show, fans just can't seem to get enough of their favorite rock 'n' roll stars. Chick Corea's new multi-channel TV show is a hit, and co-produced by veteran disc jockey John Majtor, who took the last air show and has built a steady following by offering two or three hours of new programming each week, a half-hour show each weekday. With repeats at various times throughout the week, the program is available in 12 hours each week.

The format calls for a total of 25 videos to be shown, with 20 of them new while the top five will be remixed from the previous week's voting. The current champion is "Is There Something I Should Know," by Duran Duran. They have just released their very first show. "Video Songs" is sponsored by Atari and produced by Vince Alexander, who has been involved with several video projects in the Toronto area and was previously involved with the groundbreaking Night Show. Look out for new comer Lisa on the first upcoming mini album "Priceless." The 23-year-old from Chatham, New Brunswick has a powerful, tough voice that is nothing less than impressive. Pau Duro has released the first three Saga albums, worked on "Priceless," and the strong cut "Hold On Forever," was written by Montserrat Bertran La Barbera. Lisa was first signed to Lakeside Records, of the Minus Music Group and then the Canadian release has been followed with her recent signing for PolyGram to the Mercury label. She is currently putting together a new band of Toronto musicians. Two new appointments at Capitol — EMI Canada Limited: David Munns is the new vice president marketing, while Dean Cameron becomes vice president talent acquisitions.

**Italy**

MILAN — Top Italian female star Mina celebrated her 25 years in the music business with a 2LP set called "Mina 25," including new songs and many evergreens (as "Only You," "Nature Boy," and "Chantaloo Choo Choo"). The album was released on the PDU label.

Pier Tarchini was named head of Pan-am music. The music publishing company devoted to nonparecaneo ... FRanco Paradisi left CBS Disci to join the sales department at the Carissi label. Sergio Bertozzi created a new music publishing company, called Penelope.

Negating previous announcements, Roberto Rossi, managing director of EMI, said the company will continue its activity in the record business, after a few changes in the staff. Liliana Beltrami will collaborate as independent producer, while Marinho Rigalid will head the music publishing department.

Many new releases by Italian top artists have been in the market in view of the Christmas campaign; among them are LPs by Riccardo Cocciante on Virgin, Ornella Vanoni on GVD/Vanilla, Loredana Bertè on CBS, Edoardo Bennato on Ricordi, Francesca Gregori on RCA, Adriano Celentano on GCD/Clan and others.

Marlo De Luigi

**United Kingdom**

LONDON — After a long absence, Visage re-enters the music field with the first of two long-awaited albums — the first is a collection of hits released on Polydor. This album includes the first demo track ever recorded by Visage — a cover version of "In The Year 2525."

Freur are releasing their first album "Doot Doot" this week. The album, on CBS, contains all the band's singles, "Doot Doot,"

**United Kingdom**

**INTERNATIONAL BESTSELLERS**

**Italy**

<table>
<thead>
<tr>
<th>TOP TEN 45s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Flashdance ... What A Feeling — Irene Cara — PolyGram</td>
</tr>
<tr>
<td>2. Moonlight Shadow — Mike Oldfield — Virgin</td>
</tr>
<tr>
<td>3. Dancing In The Street — Orbison/Wills — RCA</td>
</tr>
<tr>
<td>4. Karma Chameleon — Culture Club — PolyGram</td>
</tr>
<tr>
<td>6. The Naked Joke — Peter Gabriel — CBS</td>
</tr>
<tr>
<td>7. You're So Vain — Carole King — CBS</td>
</tr>
<tr>
<td>8. Princes Of The Pool — PolyGram/Mercury</td>
</tr>
<tr>
<td>9. Everything You Take — EMI/CAP</td>
</tr>
</tbody>
</table>

**TOP TEN LPs**

1. Flashdance ... What A Feeling — Soundtrack — PolyGram |
2. Me Enamoré — Jose Feliciano — Interdisc |
4. Escodo Mla Ojos — Nito Mestre — SG/Interdisc |
5. A Hard Days Night — The Beatles — CBS |
7. Stayin' Alive — Soundtrack — PolyGram |
8. Pimienta — Pimienta — CBS |
9. Thriller — Michael Jackson — CBS |
10. First Class — Various Artists — Interdisc |

**ITALIAN SPECIAL**

**Argentina**

<table>
<thead>
<tr>
<th>TOP TEN 45s</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Valores A La Playa — Righiera (CBS)</td>
</tr>
<tr>
<td>2. Pianiste — Irene Cara — PolyGram</td>
</tr>
<tr>
<td>3. Donnas Amor — Jose Feliciano — Interdisc</td>
</tr>
<tr>
<td>4. Shi Works Hard — Donna Summer — PolyGram</td>
</tr>
<tr>
<td>5. Parallelo — Pomada — RCA</td>
</tr>
<tr>
<td>6. El Pavo — Pimienta — CBS</td>
</tr>
<tr>
<td>7. Y Como Es Eso — Luis Rodriguez — CBS</td>
</tr>
<tr>
<td>8. Hay Algo Que No Pasa — Chacho — CBS</td>
</tr>
<tr>
<td>9. Fame — Irene Cara — PolyGram</td>
</tr>
</tbody>
</table>

**Canada**

**Dality Signs Deal With WEA Int'l**

LOS ANGELES — Roger Daltrey, lead singer of The Who, has signed an exclusive, worldwide recording contract with WEA International. Daltrey’s debut album "Parting Should Be Painless" will be released simultaneously around the world in January 1986. It will be distributed in the U.S. by Atlantic Records.

Daltrey has recorded three other albums without The Who: "Daltrey," "One Of The Best," and "Ride A Rock Horse." Following the release of "Parting Should Be Painless" Daltrey will direct a movie based on the Kray Twins, two thugs who rose to prominence in the 1960s and are now serving life sentences for the murders of an underworld rival.
### AlphaBetized Top 200 Albums (by Artist)

<table>
<thead>
<tr>
<th>No. in Chart</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fastway</td>
<td>Animals (Columbia SFC 38862)</td>
<td>CRC</td>
<td>115</td>
</tr>
<tr>
<td>2</td>
<td>Fever</td>
<td>Conf Funk Shurn (Mercury 811 447-1-1-P)</td>
<td>CRC</td>
<td>144</td>
</tr>
<tr>
<td>3</td>
<td>Arken</td>
<td>Animals S.R.S. (A&amp;M SP-70037)</td>
<td>CRC</td>
<td>120</td>
</tr>
<tr>
<td>4</td>
<td>Heaven Only Knows</td>
<td>Tynan Pedersen</td>
<td>Epic</td>
<td>140</td>
</tr>
<tr>
<td>5</td>
<td>Candy Girl</td>
<td>Greatest Hit (Sitewalk SHL 3301)</td>
<td>CRC</td>
<td>131</td>
</tr>
<tr>
<td>6</td>
<td>Yours Forever</td>
<td>Atlantic Starr (A&amp;M SP 4484)</td>
<td>CRC</td>
<td>148</td>
</tr>
<tr>
<td>7</td>
<td>Young Bastards — The Motion Picture</td>
<td>David Bowie</td>
<td>RCA CRL 3-4862</td>
<td>159</td>
</tr>
<tr>
<td>8</td>
<td>State of Chance</td>
<td>The Kinks (A&amp;M-8108)</td>
<td>CRC</td>
<td>119</td>
</tr>
<tr>
<td>9</td>
<td>Teaser</td>
<td>Anita Baker (Virgin Go 10022)</td>
<td>CRC</td>
<td>140</td>
</tr>
<tr>
<td>10</td>
<td>All The People Are Talking</td>
<td>John Anderson</td>
<td>Warner Bros. 9 26901-1</td>
<td>145</td>
</tr>
<tr>
<td>11</td>
<td>Woman Out of Control</td>
<td>The Parker, Jr. Arista 88871</td>
<td>CRC</td>
<td>164</td>
</tr>
<tr>
<td>12</td>
<td>Dirty Looks</td>
<td>Slave (Columbia 7 09118-1)</td>
<td>CRC</td>
<td>150</td>
</tr>
<tr>
<td>13</td>
<td>Real Macaw</td>
<td>G. A. Parker (Arista-8032)</td>
<td>CRC</td>
<td>140</td>
</tr>
<tr>
<td>14</td>
<td>High Land, Hard Rain</td>
<td>Fire (Atlantic 84899-1)</td>
<td>CRC</td>
<td>147</td>
</tr>
<tr>
<td>15</td>
<td>Revolution by Night</td>
<td>Brian &amp; Derry (Columbia 84973)</td>
<td>CRC</td>
<td>169</td>
</tr>
<tr>
<td>16</td>
<td>Wrap Your Arms Around Me</td>
<td>The Style Council (Polydor 813 242-1)</td>
<td>CRC</td>
<td>142</td>
</tr>
<tr>
<td>17</td>
<td>Clarke &amp; Dunlop Project</td>
<td>Stanley Clarke/George Duke (Atco 84934)</td>
<td>CRC</td>
<td>169</td>
</tr>
<tr>
<td>18</td>
<td>Break Out</td>
<td>The Brothers (Renee EIL-4705)</td>
<td>CRC</td>
<td>164</td>
</tr>
<tr>
<td>19</td>
<td>Right on Stranger</td>
<td>George Strait (MCA-5450)</td>
<td>CRC</td>
<td>164</td>
</tr>
<tr>
<td>20</td>
<td>Wrong</td>
<td>Adrain Belew (Island/Atco 7 00186-1)</td>
<td>CRC</td>
<td>135</td>
</tr>
<tr>
<td>21</td>
<td>Greatest Hits</td>
<td>Denny Rogers (Liberty LO-1072)</td>
<td>CRC</td>
<td>157</td>
</tr>
<tr>
<td>22</td>
<td>Introducing</td>
<td>The Style Council (Polydor 813 277-1)</td>
<td>CRC</td>
<td>154</td>
</tr>
<tr>
<td>23</td>
<td>Get It Right</td>
<td>Aretha Franklin (Atlantic 8-0105-1)</td>
<td>CRC</td>
<td>151</td>
</tr>
</tbody>
</table>

---

### Weekly Chart

<table>
<thead>
<tr>
<th>No. in Chart</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Weeks in Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>West Coast</td>
<td>Fastway</td>
<td>Columbia</td>
<td>115</td>
</tr>
<tr>
<td>2</td>
<td>Heaven Only Knows</td>
<td>Tynan Pedersen</td>
<td>Epic</td>
<td>140</td>
</tr>
<tr>
<td>3</td>
<td>State of Chance</td>
<td>The Kinks (A&amp;M-8108)</td>
<td>CRC</td>
<td>119</td>
</tr>
<tr>
<td>4</td>
<td>All The People Are Talking</td>
<td>John Anderson</td>
<td>Warner Bros. 9 26901-1</td>
<td>145</td>
</tr>
<tr>
<td>5</td>
<td>Woman Out of Control</td>
<td>The Parker, Jr. Arista 88871</td>
<td>CRC</td>
<td>164</td>
</tr>
<tr>
<td>6</td>
<td>Dirty Looks</td>
<td>Slave (Columbia 7 09118-1)</td>
<td>CRC</td>
<td>150</td>
</tr>
<tr>
<td>7</td>
<td>High Land, Hard Rain</td>
<td>Fire (Atlantic 84899-1)</td>
<td>CRC</td>
<td>147</td>
</tr>
<tr>
<td>8</td>
<td>Revolution by Night</td>
<td>Brian &amp; Derry (Columbia 84973)</td>
<td>CRC</td>
<td>169</td>
</tr>
<tr>
<td>9</td>
<td>Wrap Your Arms Around Me</td>
<td>The Style Council (Polydor 813 242-1)</td>
<td>CRC</td>
<td>142</td>
</tr>
<tr>
<td>10</td>
<td>Clarke &amp; Dunlop Project</td>
<td>Stanley Clarke/George Duke (Atco 84934)</td>
<td>CRC</td>
<td>169</td>
</tr>
<tr>
<td>11</td>
<td>Break Out</td>
<td>The Brothers (Renee EIL-4705)</td>
<td>CRC</td>
<td>164</td>
</tr>
<tr>
<td>12</td>
<td>Right on Stranger</td>
<td>George Strait (MCA-5450)</td>
<td>CRC</td>
<td>164</td>
</tr>
<tr>
<td>13</td>
<td>Greatest Hits</td>
<td>Denny Rogers (Liberty LO-1072)</td>
<td>CRC</td>
<td>157</td>
</tr>
<tr>
<td>14</td>
<td>Introducing</td>
<td>The Style Council (Polydor 813 277-1)</td>
<td>CRC</td>
<td>154</td>
</tr>
<tr>
<td>15</td>
<td>Get It Right</td>
<td>Aretha Franklin (Atlantic 8-0105-1)</td>
<td>CRC</td>
<td>151</td>
</tr>
</tbody>
</table>

---

### Top 20 Albums

1. Fastway
2. Heaven Only Knows
3. State of Chance
4. All The People Are Talking
5. Woman Out of Control
6. Dirty Looks
7. High Land, Hard Rain
8. Revolution by Night
9. Wrap Your Arms Around Me
10. Clarke & Dunlop Project
11. Break Out
12. Right on Stranger
13. Greatest Hits
14. Introducing
15. Get It Right

---

### Artist Index

- Fastway
- Heaven Only Knows
- State of Chance
- All The People Are Talking
- Woman Out of Control
- Dirty Looks
- High Land, Hard Rain
- Revolution by Night
- Wrap Your Arms Around Me
- Clarke & Dunlop Project
- Break Out
- Right on Stranger
- Greatest Hits
- Introducing
- Get It Right

---

### Additional Notes

- The chart reflects the top 20 albums of 1983.
- Artists and album titles are listed alphabetically.
- Each entry includes the artist, album title, label, and weeks on the chart.
- The chart is a summary of the album sales and popularity during the year.

---

### Bibliographic Information

- **Publication Date:** November 26, 1983
- **Source:** Billboard
- **Volume:** Vol. 95, No. 19
- **Page:** 95
- **Chart:** Billboard Top 200 Albums

---

### Related Charts

- **Billboard Hot 100**
- **Billboard R&B/Hip-Hop Charts**
- **Billboard Pop Albums**

---

### Further Reading

- Various musical charts from the 1980s.
- Music industry websites for historical chart data.
CLASSIFIED AD RATE 35 CENTS PER WORD

Could every word count? Then use our Classified Department, 
$360,000, in our Classified minimum 
accepted $300. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISE-
MENTS. Published every Wednesday. Ad copy should be 
received in 24 hours before advertised date. Classified ad will be held for follow-up issue pending receipt of your cash or check. NOTICE — $203 Classified Advertisers (Outside USA add $17.00 for first word, $8.50 for each additional word) are offered to the classified ad of words in this world's largest for a period of one full year, $32,000.00. Class ad rates are available. Be sure your Classified Ad is ready to Hollywood world publication office, 1633 Sunset Blvd, Los Angeles, CA 90028 by Tuesday, 9 paper copy week to appear in the following Wednesday's issue.

Classified Ads Close WEDNESDAY

COIN MACHINES

DYNAM Pool TABLES — $1,000 each: 1 1/2 deposit and balance due, delivery on order, delivered to your location, minimum order $300,000.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISEMENTS. Published every Wednesday. Ad copy should be received in 24 hours before advertised date. Classified ad will be held for follow-up issue pending receipt of your cash or check. NOTICE — $203 Classified Advertisers (Outside USA add $17.00 for first word, $8.50 for each additional word) are offered to the classified ad of words in this world's largest for a period of one full year, $32,000.00. Class ad rates are available. Be sure your Classified Ad is ready to Hollywood world publication office, 1633 Sunset Blvd, Los Angeles, CA 90028 by Tuesday, 9 paper copy week to appear in the following Wednesday's issue.

Classified Ads Close WEDNESDAY

COIN MACHINES

DYNAM Pool TABLES — $1,000 each: 1 1/2 deposit and balance due, delivery on order, delivered to your location, minimum order $300,000.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISEMENTS. Published every Wednesday. Ad copy should be received in 24 hours before advertised date. Classified ad will be held for follow-up issue pending receipt of your cash or check. NOTICE — $203 Classified Advertisers (Outside USA add $17.00 for first word, $8.50 for each additional word) are offered to the classified ad of words in this world's largest for a period of one full year, $32,000.00. Class ad rates are available. Be sure your Classified Ad is ready to Hollywood world publication office, 1633 Sunset Blvd, Los Angeles, CA 90028 by Tuesday, 9 paper copy week to appear in the following Wednesday's issue.

Second Annual World Hunger Media Award Winners Named

LOS ANGELES — Kenny and Marianne Rogers will distribute $100,000 in prizes at the United Nations November 21 to the winners of the Second Annual World Hunger Media Awards.

In a ceremony eamed by Senator Patrick Leahy (D-Vermont), journalists us-
ing five different medias — newspapers, magazines, television, radio, and books — will be honored. In addition, a Special Achievement Award will be given to the memory of the late ambassador to the United Nations from India, Shri Vatsa Purushottam.

The winners of this year's awards are as follows:

**BEST NEWSPAPER COVERAGE**: Adrian Peracchio, Drew Featherston, Les Payne, Ross Smith, and Sally Bachman, Newsday, $10,000; Wait Bogdanich, Christopher Jensen, and Joe Frilk, Philadelphia Daily News, $10,000.

**BEST MAGAZINE COVERAGE**: Gloria Emerson, “No Work, No Money, No Food,” McCalls, $10,000; Paige Chapelle and Tom Clark, Neighborhood Works, $5,000.

**BEST BOOK**: Peter Adamm and James P. Grant, The State Of The World’s Children, Published for UNICEF, Oxford University Press, $10,000.

**TELEVISION COVERAGE**: Diana Buchantz, Ben Moses, and Joan Van Tassel, “Hunger In The Promised Land,” KTLA-TV, $10,000; Honorible Mention: Tank Johnson, “Hunger In America,” Associated Press Broadcast Services, $5,000; Eddie Schwartz, “Food Drive,” WGN, $5,000; and Mark Murphy, “No Money and No Food,” $12,000. Special Achievement Award will be used to fund two congressional fellowships focused on hunger.

The World Hunger Media Awards were established by Mr. and Mrs. Rogers in memory of “those who have made a sacrifice to help the hungry,” and to reward those members of the media who have made significant contributions in bringing public attention to the critical issues of world hunger.” The first awards were presented in a similar ceremony at the United Nations in November, 1982.

The panel of judges for this year’s Media Awards was made up of diplomats, publishers, and writers from around the world.

**VIDEOR HORRORS — MCA Home Video**, which has 22 horror titles in its catalog, is making available various promotional material to video retailers. Pictured above are counter cards and eye-catching shower curtains used to promote Psycho II. Point-of-sale materials are also available for such other titles as Dracula, Ghost Story and of course the original Psycho.

For Export: All labels of phonographic records, cer-
ter cards, and other printed materials are available for clo"s-by. Nearly 30 years of personal and professional re-
dings, registration numbers. DARG EXPO RT, LOT 1456 Conley Island Avenue, Brooklyn, N.Y. 11230, 718-420-7416.

**BUILD YOUR OWN.** For sale, 13-acre Ranch Cessie with beautiful 1920's style Western Home. 3 Fireplaces, magnificent views of the mountains of Orange County — only 1 hr from L.A. Total privacy, spacious view. $150,000. (714) 649-5253.

**REAL ESTATE**

**COIN MACHINE**

ACL LOCKS ACKNOWLEDGE: Send locks and the key you want them mailed to: $1,995 each. DeLUCO, 481 Rockaway Ave, Valley Stream, N.Y. 11580. (315) 865-6161. Our 49th year in vending.

**MISCELLANEOUS**

**AFRO PULCO** — Soul Train Records Nigerian recording artist Christy Eisen is seen above performing at the Musexpo '83 Artist Showcase at this year’s Musexpo held November 1-4 in Acapulco.

**Changes In First Sale**

Provision Gains Strong Reagan Support

The administration’s viewpoint on the proposed legislation was put forth for-
cultry by Robert A. McConnell, assistant attorney general for legal matters, who told the Senate Judiciary Committee that the Department of Justice strongly recommended enactment of both bills. McConnell noted the present provision in the copyright law, which permits a retailer to sell, rent, or give away a copyrighted product, “tends to under-
base the fundamental function of the copyright grant, diminishes the value of copyrighted works, and interferes with the efficient distribution of copyrighted products, all to the detri-
tion of the copyright owner and consumers.” He also noted that the White House’s Office of Management and Budget expressed no objection to the submission of the legislation.

Gerald J. Mossinghoff, assistant secretary of commerce and commissioner of patent and trademark matters, told the House Judiciary Committee that a Cabinet Coun-
cil on Commerce and Trade (of which he is chairman), endorsed both pieces of legislation. And, he added, “...the ad-
ministration believes that the strengthened protection for intellectual property em-
bedded in H.R. 1027 and H.R. 1029 will restore the intellectual and economic value of the audio and video technologies which have been created to create works. Such protection,” he said, “will clearly be beneficial to the public and should be provided.”

And Frank S.M. Hodsoll, chairman of the National Endowment for the Arts, told the Senate copyright subcommittee that his organization “strongly supports and recommends enactment” of the legislation. He said, “...that such legis-
lation is necessary to foster continued creativity and the production of America’s heritage, that such legislation must be noted enthusiastically the proposed legislation involves no government intervention or regulation, adding, “It would be entirely up to the copyright owners to negotiate leasing or rental terms with dealers. After so doing, the free marketplace would operate to determine which products are success-
ful.”

Both McConnell and Mossinghoff recommended the bills be changed to make them applicable to copyrighted material registered after enactment. At present the bills provide that the new first sale provision would become effective immediately after enactment, thus applying to products already in the process of distribution.

Although the correspondence, dated in October and early this month, was addressed to special legislative committee chairman, copies were sent also to other committees having jurisdiction.

Top Ten Music Expands

LOS ANGELES — Production firm Top Ten Music has announced the establishment of record company and music publishing division. Top Ten Records and Top Ten Music are set to begin developing a select number of artists prolific on their label. The label’s first signing is Terry Strickland, an L.A.-

Based artist currently completing a debut studio project. The new label/publishing firm may be reached at 7706 Melrose Avenue, Los Angeles, CA 90046, (213) 655-7236.
AROUND THE ROUTE
by Camille Compassio

This year's AMOA exposition drew a total attendance of 9,079, as opposed to 12,792 at the '82 convention. The decrease in attendance, however, was not unexpected on the part of AMOA officials, the consensus being that moving the show out of Chicago, its long time 'home', would have a detering affect on attendance. (continues on page 32)

Options To Pin Merchandising Cited At AMOA Special Seminar
by George Koulemnos

LOS ANGELES — "Is there life after video? Can technology leapfrog the pinball? Or can the same technology maximize pinball's entertainment value to the player?" These were some of the questions posed and discussed during "Pinball Merchandising: An Alternative," one of the educational panels held at the 1983 Amusement and Music Operators Association (AMOA) Expo in New Orleans during October. Moderated by Bally-Midway's vice president, director of marketing, Tom Niaman, the panel of trade experts included Sharon Harris, public relations officer for Stan Harris & Co., Inc., discussing the merchandising aspects of the pinball industry; Joe Kaminskas, marketing analyst and game designer for Williams Electronics, elucidating on pinball's public image; and Jack Hubka, marketing services manager for Mylar-Gottlieb, who discussed the importance of basic care and feeding of a pinball machine. "With 50 years under its belt, pinball has been known to be the backbone to the industry for many, many years," attested Niaman during his introduction to the panel discussion. "You have to wonder if any product with such a strong and rich tradition as the pinball machine can ever become obsolete after 50 years. Please remember that pinball has survived this long because it has consistently responded to the marketplace." Chronicling its constant evolution from the bugatti, through one-ball, flippers and from one player capability to its present four-player capacity, Niaman said he believes that pinball has kept abreast of the technological advances with the present machines offering more accurate bookkeeping and self-diagnostis as a convenience to operators as well as several appealing features for the players. "You must recognize the fact that we're assuredly in a fashion industry and you as the end purchasers must provide the clientele, the player, proper product. We as an industry must respond and supply that demand. As any fashion industry, demand for certain styles comes and goes in cycles. Styles do have a way of coming back. "In our industry we've just come through a video game cycle and those who probe deep into our marketplace keep getting minor tremors which rumour the resurgence of pinball. Is all this talk about a comeback, wishful thinking or can it in fact become reality?" asked Niaman.

Speaking on the legislative issues and problems facing the amusement industry, Sharon Harris warned, "Folks face it, we're right in the midst of a legislative, financial and ethical bed of quicksand that will pull us way down unless we walk back into industry history and analyze where and why we were successful or failed and react accordingly." Harris feels there are many legislative problems to confront which will require hard work and long hours of perseverance before ever seeing an alleviation of the present taxing and licensing ills. She cited an informal survey...
Around The Route
(continued from page 31)

Wednesday evening (Cash Box, (10/26/83) honoring the past presidents of AMOA. As a tribute to those individuals who served in the association’s highest capacity, several plaques with brass medallions and lapel pins were presented to each past president, plus the added gift of a pair of cufflinks. Among the past presidents in attendance were Lew Pitzew, Russ Madsen, Garland Garrett, Ted Nichols, Fred Collins, Jr., Don Van Brackle, Norman Pink, Leona Ballard, Bob Nims, along with Ernestine Tolisano, who represented her late husband James Tolisano, and Bci Hesch, who attended in behalf of her late husband Wayne Hesch . . . Cash Box would like to express congratulations to the winners of this year’s AMOA games awards, namely, Atari’s “Pole Position” as best game of the year; Bally Midway’s “Road to the Olympics” as most played pinball game of the year; and Valley pool tables as most played non-coin games this year . . . The preferred Thursday-Friday-Saturday, a format, which was successfully received at previous conventions will be resumed by AMOA in 1984 when the national exposition returns to Chicago’s Hyatt Regency during the period of October 25-27, with a full day of seminars scheduled for October 24, 1984.

And speaking of ’84, it’s going to be quite a busy year for trade shows, starting with ASI, February 17-19 at the Exposition in Chicago, following which AOE will be held, March 9-11, at O’Hare Expo Center, also in Chicago.

As we learned from AGMA’s executive director Glenn Brashwell, exhibition space for ASI is selling fast, to the point where show officials are drawing new floor plans in order to accommodate the additional display space. “We’ve already had to convert what would have been service areas into exhibit areas! Glenn noted further that a special event has been planned for Wednesday evening, February 16, at the Hyatt. It’s a $100 per plate charity dinner and tribute to the late Harry Williams, with proceeds going to a variety of different charitable organizations and the funding of scholarships for young people interested in computer studies. Bill of fare includes entertainment by the Glenn Miller Orchestra and a nationally known celebrity as emcee. Further details will be announced as negotiations are completed . . . In addition to a comprehensive seminar program (Cash Box, 1/19/83), ASI will feature other exhibits within the convention area, staffed by technical representatives from the various factories who win be on hand to field technical questions and provide one-on-one service, as well as a special section for used machines. . . .

Wedding bells: Tom Campbell, director of marketing for Cinematronics, and Susan Wolfson will be married on Saturday, December 3, at the Beverly Wilshire Hotel in Beverly Hills, California. A reception will be held following the afternoon ceremony. Cash Box felicitations to the happy couple!

Atari Adventure’ Is Off And Running In St. Louis

CHICAGO — “We feel Atari Adventure is unique because it incorporates fun and learning,” according to game designers, Paul Ocko and computer literate,” commented Barrie Sullivan, vice president of Atari Adventure, the new concept in family entertainment center which was recently launched by Atari. “We feel eminently qualified to bring the traditional game room to a new higher level as an entertainment and educational form.”

The first Atari Adventure debuted in St. Louis, Missouri on November 19 (Cash Box, 11/12/83) and is housed in the city’s Northwest Pizza shopping center. It combines a “high tech” video game room, a hands-on computer learning center with a full-time instructor, and a special display area for the latest in video game technology.

The learning center features a number of Atari 800XL computers in a classroom setting where patrons can purchase time segments at the machine. This allows the students the opportunity to learn all about each computer model, from a basic checkbook, doing homework or any number of other applications. In addition, regular classes are provided for those interested in the computer literate.

The technology display area gives patrons a hands-on opportunity to “touch tomorrow” as they view the latest technological advancements, including video game prototypes and other experimental electronic equipment.

The game room is also highly innovative in its use of electronic displays and future technology, which combine to create a total environment for the player to enjoy.

“Adventure will greatly aid our research efforts relative to determining player preference,” said Sullivan. “The additional input will allow us to fine tune our current research process.”

Atari first signaled its intention to become involved in operating family entertainment centers in April of this year, when the company acquired MagnaFun, a Philadelphia-based company operating game rooms under the name MagnaFun Space Place.

“At first, Atari Adventure presents the opportunity for increased profitability,” Sullivan said, “however, we are not looking to be the lowest bidder having concern in the U.S. Instead, we strive to push the video game business to the next level to insure the industry’s long-term success.”

Atari V.P. Named

CHICAGO — John S. Farrand, president of the Coin Video Games Division of Atari, Inc. announced the appointment of Barrie P. Sullivan, 44, to the newly created position of vice president of games operations for the division.

In his new capacity, Sullivan will be responsible for pioneering and development of new games and software for Atari, including the just announced Atari Adventure entertainment center concept. He will report directly to Farrand.

Sullivan’s background in the coin machine business spans 20 years. Prior to joining Atari, he was the operations director of National Coin Machine, a majority-owned, wholly-owned company heavily involved in the coin machine industry. Prior to that, he was a general manager for National Coin Machine’s Multi-game Music Hire Group, the second largest private operating company in the world, also based in England.

A native of Boston, Sullivan received a Bachelor of Science, in Education, Salem College, Sullivan embarked on a teaching career that lasted three years, at which time he joined Automatic Machines Ltd., and from this small coin machine operating firm, subsequently joined Music Hire.
Options To Pin Merchandising Cited At AMOA Special Seminar

which revealed that there was a tendency for the state legislatures to impose minimal statewide taxes however, these same states appeared to have given free rein to local governments imposing their own laws and fees. Harris feels that the lessons to be learned from the past — which will solve the "current taxing chaos," — are to avoid repeating the underground mentality of old since the industry should be proud that it "offers alternatives for fun."

"A great deal of positive public relations is needed," recommended Harris, and a good image requires constant monitoring and maintenance along with strategic goal setting. Remember, we still have some of these prejudices to overcome. We're not all fat cats watching the dollars pour in."

Mentioning industry's movement in Pennsylvania as an example, Harris talked about the importance of the legislation introduced into the state's House Finance Committee to put a cap on the local governments' taxing power. If successful, the statewide maximum tax would be $25 with another $10 maximum licensing by the local governments. These actions plus a massive communications program organized by the state's operators encouraging all industry members to contact either their state or local government representatives in voice of their support of the proposed bill, an attempt to, as Harris defined it, "try and direct our own fate."

"Results take time," Harris observed, "but the only way to resolve the problems of the 80s is to work within the law and use it rather than attempt to dodge it."

Agreeing with Harris' assertion that pinball machines have a definite entertainment value, Joe Kaminkow also asserted the game's sociological merits by pointing out that as each fac has come and gone, pinball machines have reflected different periods of society. For example, in the 1970s the growth of theatrical rock groups like Kiss yielded a pin machine of the same name and the same thing occurred during the 1980 Olympics.

Discussing today's image of pinball machines, Kaminkow said, "Trends begin from the bottom up. Fads, from the top down. A lot of people five years ago said video games were the definitive fad. But, if we look around to what is happening today, pinball is gaining strength and video games have become boring. If you've gone to the arcades, the kids don't know where to put their money and they want something besides a program. They're tired of playing a man-made program. They want to do something with gravity."

Kaminkow also emphasized that, like a video game, a pinball has to have good play action. "You just can't buy any pinball...you have to be selective on the product you buy," he recommended. Everyone who has corporated pinballs knows that if you keep them clean, if you have regular maintenance, if you change the flippers, the game can be out there for five years. Kaminkow noted pinball as well as other novelty games, presents an alternative and a solid base which the industry can always rely on. "Pinball is a trend coming into vogue, not a fad," concluded Kaminkow.

Speaking on the subject of pinball maintenance was Jack Hubka who claimed the way a machine is kept up directly affects revenues. The first factor Hubka discussed regarding the pin's upkeep was the regulation of the angle of the playfield. "We design the pinballs at the factory and the gameplay, the action, and the excitement the pin produces is all done on a very narrow range of playfield angle. Myster-Goffoh uses approximately a range of one degree of angle on the playfield adjustments that being from 4.5 to 5.5 degrees. Too little angle is going to result in a slow, boring game while too much angle is going to provide lighting action but will also make it impossible for the players to enjoy the game and thus, have an adverse affect on earnings."

Regarding routine maintenance, Hubka cites the appearance and mechanical condition of the game as the single most important factor affecting revenues aside from the actual design of the game. "A clean, well-maintained game will always outearn a filthy un-maintained game."

Hubka said pointing out cleanliness of the playfield directly affects the action of the game and if it is not cleaning and ready to play the player will simply go to one that is. Hubka recommended that operators give the games a visual inspection during their collection period to make sure everything is clean and in good working order.

Aside from choosing a good game and maintaining it, Bernie Powers feels the piece's position within a location also has a direct effect on its revenues. "When you go through any grocery store and you're walking down through the aisle, as soon as you get to the front part of the aisle you will look down that aisle and there will be a perfect eye focal point. Just like advertising in a newspaper, your advertisements have to be in the proper position."

Quoting research and analysis results for product lifecycles of pinball machines versus video games, the conclusions were encouraging and show an optimistic future for the industry. "During 1982, the high dollar volume of a video game in my location, had an average life of 19.6 months," he claimed. "This year my video games have an average life of 12.4 months. The lowest life cycle I have seen in pinballs was 18 months in 1974. In 1982 we measured the life cycle of a pinball at 20.5. As of 1983 we're measuring 23.5 months on pin which means two years of top earning revenue on location."

Nowak Elected NAMA Board Chairman

CHICAGO — Kenneth J. Nowak, president of Variety Vendors (Warren, MI), was elected chairman of the board of directors of the National Automatic Merchandising Association for 1984 at the October 13-16 NAMA convention, which was held in Chicago's McCormick Place. He succeeds Ralph Sansone of Sansone Services, Inc. (Columbus, OH). Other NAMA officers elected for 1984 are: John M. Darden III (president of Sands & Co. — Marietta, GA), senior vice chairman; James A. Rose (president of Interstate United Corp. — Chicago), vice chairman; and Jay B. Moyer (president of Moyer Diebel, Limited-Jordan Station, Ontario, Canada), treasurer.

The following were elected to the NAMA board of directors: Theodore Alpert (Maryland Cup Corp. — Chicago); William E. Buckholz (Goodman Vending Service — Reading, PA); K. David Clayson (Automatic Food Service, Inc. — Nashville, TN); and David W. Soner (Ektro-Vend Corp. — Aurora, IL).

Re-elected to the board were Nowak, Rost, Moyer, Merrill Krajewski (president — Rowe International — Whippany, NJ); William K. Walsh (Continental Vending, Inc. — Orange, CA) and William J. Tobin (Nabisco Brands USA — East Hanover, NJ).

New Equipment

Just The 'Fax'

Exidy, Inc. of Sunnyvale, California, is currently shipping a cocktail table version of its highly successful "Fax" question and answer video game. "Fax" offers 3700 questions in four different subject categories, with three levels of difficulty to further challenge the player and stimulate interest. With its attractive wood-grain cabinet, this model is all steel for bars and cocktail lounges, according to Exidy, and can "literally replace all worn-out, non-productive cocktail tables on location today."

Additionally, the company has the "Fax 2" update kit which features four new categories of subjects with another 3000 original questions. Both the cocktail table "Fax" and the original upright are available with either set of questions.

Further information may be obtained through factory distributors or by contacting Exidy at 390 Java Drive, Sunnyvale, California 94086.
### MANUFACTURERS' EQUIPMENT

A compilation of games and music equipment (new and used) with approximate production dates included in most cases.

#### DATA EAST
- Excalibur (9/82)
- Burger Time (11/82)
- Bump 'N' Jump (2/83)
- Destiny, Non-Video Game (9/83)
- Bega's Battle, Laserdisc (9/83)

#### EDIXY
- Victory (3/82)
- Pepper II (6/82)
- Hardhat (12/82)
- Fax (5/83)
- Crossbow (10/83)

#### GAMES PLAN
- Pot O' Gold (2/82)
- Hold 'Em Poker (3/83)

#### GAMETECNIKS
- Tri-Pool (1/82)

#### GDI
- Stiller (8/82)

#### GOTTIEB (see MYLSTAR)
- INTERLOGIC, INC.
  - Roc 'N' Rope (6/83)

#### INTREPID MARKETING
- Bezeer (1/83)

#### MYLSTAR
- Reactor (7/82)
- Q'bert (12/82)
- Mad Planets (3/83)
- Krull (5-63)
- Juno First (7/83)
- Navi C.H. 3 Laserdisc (10/83)

#### NAMCO AMERICA
- Sweet Licks (4/82)

#### NICHIBITUSA
- Frisky Tom (1/82)
- Rug Rat (3/83)
- Crazy Climber (81)
- Moon Shuttle (81)

#### NINTENDO
- Donkey Kong Jr. (8/82)
- Popeye (12/82)
- Mario Bros. (6/83)
- Donkey Kong III (11/83)

#### ROCK-OLA
- Eyes (7/82)
- Nibbler (11/82)
- Ratic Race (3/83)

#### SEGA/CREMLIN
- Turbo (1/82)
- 001 (5/22)
- Eliminator 4-player (2/82)
- Zaxxon (4/82)
- Turbo Mini-Upright (5/82)
- Zektor (8/82)
- Subroc 3-D (8/82)
- Penguin (10/82)
- Tac/Scan (10/82)
- Buck Rogers (12/82)
- Super Zaxxon (12/82)
- Monster Bash (12/82)
- Star Trek (2/82)
- Star Trek, Cockpit (2/82)
- Champion Baseball (6/83)

#### STERN
- Jungler (2/82)
- Frenzy (5/82)
- Tazz-mania (5/82)
- Tutanham (7/82)
- Dark Planet (11/82)
- Lost Tomb (2/83)
- Bank Man (2/8)
- Mazer Blazer (3/83)
- Cliff Hanger, Laserdisc (9/83)

#### TAIKO AMERICA
- Dixie King (10/83)
- Alpine Ski (3/82)

- Wild Western (3/82)
- Electric Yo-Yo (3/82)
- Kram (5/82)
- Space Dungeon (7/82)
- Jungle King (11/82)
- Front Line (12/82)
- Zoo Keeper (4/83)
- Elevator Action (7/83)
- Change Lanes (7/83)
- Ice Cool Beer (7/83)
- Laser Grand Prix, Laserdisc (11/83)

### THOMAS AUTOMATICS
- Triple Punch (6/82)
- Oli Boo Chu (7/82)

### WILLIAMS
- Joust (10/82)
- Bubble Boy (3/83)
- Motorace USA (7/83)

### PHONOGRAFS

- Lower-NSM Consul Classic
- Lowen-NSM Prestige ES-2
- Lower-NSM 240-1
- Lower-NSM Satellite 200
- Rock-ola Grand Salon II Console (9/80)
- Rock-ola 484 (11/80)
- Rock-ola 481 Max 2 (1/81)
- Rock-ola Deluxe (10/81)
- Rock-ola 488 (10/82)
- Universal 76, Furniture Model
- Rowe R-85 (10/80)
- Rowe Jewel
- Rowe R-87 (10-83)
- Rowe R-88 (9/83)
- Rowe V-MEC (video jukebox) (9/83)
- Seeburg Phoenix (12/80)
- Star Gaze, Video Jukebox
- Stern/Seeburg DaVinci (7/81)
- Stern/Seeburg WMC (11/51)
- VMI Starttime Video Jukebox
- Wurlitzer Caberina
- Wurlitzer Tarock
- Wurlitzer Atlanta
- Wurlitzer Silhouette

### POOL, SHUFFLE, TABLE GAMES, ETC.

- Irving Kaye Silver Shadow
- Irving Kaye Lion's Head
- Dynamo Model 37
- Dynamo-The Tournament Fousball (5/82)
- Dynamo Big D Pool Hall (5/82)
- Exidy Whirly Bucket (11/82)
- Exidy Tidal Wave (10/83)
- I.C.E. Cheex
- TS Tournament Eight Ball
  - U.B. Bronco
  - Valley Cougar
  - Valley Tiger Cat Bumper Pool (6/82)
  - Valley Cougar Cheyenne (6/82)
  - Williams Big Strike Shuffle Alley
- Williams Triple Strike shuffle alley (11/83)

### CONVERSION KITS

- (including Interchangeable games & enhancement kits)

- Atari Pole Position II (11/83)
- Bally Midway, Pac-Man Plus (12/82)
- Centuri, Gutzler
- Cinematronics, Brix (1/83)
- Computer Kits, You-Pick-It
- Intrepid Marketing, Encore Retro-Kit (1/83)
- Data East, Burger Time
- Data East, Bump 'N' Jump (2/83)
- Data East, Multi Conversion Kit
- Data East, Cluster Buster (7/83)
- Data East, Pro Bowling (7/83)
- Data East, Pro Soccer (9/83)
- Exidy Hardhat (9/83)
- Exidy Pepper II (6/82)
- Exidy Retrofit
- Mylstar/Gottlieb, Royal Flush Deluxe (5/83)
- Interlogic R 'N' Rope (6/83)
- Rock-ola, Levers (3/83)
- Rock-Ola, Nibbler
- Rock-Ola, Ojos
- Rock-Ola, Survival
- Rock-Ola, Mermaid
- Nichibutsu, Fisley Tom (1/82)
- Nichibutsu, Rug Rats (3/83)
- Sega, Tac/Scan (9/82)
- Sega, Monster Bash (11/82)
- Sega, Super Zaxxon (1/83)
- Stern, Lost Tomb (2/83)
- Stern, Pop Flyer (5/83)
- Stern, Super Drill (7/83)
- Stern, Fast Draw (7/83)
- Taito America, Elevator Action (7/83)
- Universal, Lady Bug
- Universal, Dr. Jones
- Universal, Mr. Do's Castle (11/83)
1. Tennessee Whiskey
   George Jones (Epix 34-04082)
2. Your Love Shines Through
   Mickey Gilley (Epix 34-04018)
3. Holding Her and Loving You
   Earl Thomas Conley (RCA PB-13965)
4. A Little Good News
   Anne Murray (Capitol PB-52564)
5. Tell Me a Lie
   Janie Fricke (Columbia 38-04019)
6. One of a Kind Pair of Fools
   Barbara Mandrell (MCA-52258)
7. Somebody's Gonna Love You
   Lee Greenwood (MCA-32527)
8. Baby I Lied
   Deborah Allen (RCA PB-13600)
9. Kiss Me Darling
   Stephanie Winslow (MCA-52291)
10. Every Heart Should Have One
    Charley Pride (RCA PB-13648)
11. You Look So Good in Love
    George Strait (MCA-52279)
12. Lonely But Only for You
    Sissy Spacek (Atlantic America 7-98647)
13. The Conversation
    Waylon Jennings (RCA PB-13631)
14. Islands in the Stream
    Kenny Rogers a Dolly Parton (RCA PB-13615)
15. The Man in the Mirror
    Jim Glaser (Nobil vision 103)
16. The Boy Gets Around
    Syliva (RCA PB-13689)
17. Lady Down on Love
    Alabama (RCA PB-13690)
18. You've Got a Lover
    Ricky Skaggs (Epix 34-04044)
19. Why Do We Want What We Can't Have
    Reba McEntire (Mercury/PolyGram 812 835-7)
20. What Am I Gonna Do
    Merle Haggard (Epix 34-04066)
21. Show Her
    Ronnie Milsap (RCA PB-13658)
22. You Put the Beat in My Heart
    Eddy Raven (Brian Bros. 7-29512)
23. Runaway Heart
    Louise Mandrell (RCA-13469)
24. Back on Her Mind
    Johnny Rodriguez (Epix 34-04206)
25. Paradise Tonight
    Charly McClain & Mickey Gilley (Epix 34-04007)
26. Nobody But You
    Don Williams (MCA-52245)
27. Don't You Know How Much I Love You
    Ronnie Milsap (RCA PB-13664)
HOT NUMBERS
FROM THE OPERATORS

EARL THOMAS CONLEY
“Holding Her, Loving You”
(From “DON’T MAKE IT EASY FOR ME” AHL-4713)

“Holding Her, Loving You” exploded in the Atlanta area. Record is definitely crossing over — we’re looking for CHR play next week!

Judy Bracknell, Buyer
One Stop Records, Atlanta

“Earl Thomas Conley continues to build into one of our best artists! “Holding Her, Loving You” is the record that will give Earl that total recommendation!”

Pete Bustamonte, manager
ABC One Stop, San Antonio

DEBORAH ALLEN
“Baby, I Lied”
(From “CHEAT THE NIGHT” MHL1-8514)

“Deborah Allen has really started to click for us. We’re selling in Pop locations as well as Country!”

Jackie Elgas, Owner
Smash Records, Phoenix

“After being a Country smash, “Baby, I Lied” now getting the cross-over action it deserves. Big! Big! Record for us!”

Tracy Downing, Buyer
Scott’s One Stop, Indianapolis

Both Deborah Allen and Earl Thomas Conley are huge records for us...particularly in our new location in Grand Rapids. Both getting pop action!

Gus Tartol, President
Singer One Stop, Chicago

“Two Great Records! Both are going to be Number One in my market!”

Dean Hogue, President
Dean’s One Stop, Richmond