

# CASH BOX

December 31, 1983

NEWSPAPER \$3.00



Michael Jackson  
Artist Of The Year

**Special Double Issue!**  
**Merchandising Guide**  
**Year-End Polls**

# RE-FLEX



In this country

a new band is born

once every five minutes.

Most die even faster.

But when a band

is better than just good,

they'll be around

for a long time

to come.

## THE POLITICS OF DANCING

*The hit single from the debut album by*

### RE-FLEX

**One of the finest  
new bands in the land.**

**One of the few  
that will live to play another day.**





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# Season's Greetings

**TO OUR READERS:**

This is a combined year end issue for the weeks of Dec. 31, 1983 and January 7, 1984. Due to the holiday period, we are publishing this double issue as a year end special. The next regular issue of **Cash Box** will appear the week of Jan. 14, 1984.

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**ON THE COVER**

Every 10 years or so, a musical act comes along which sets the world on fire. Back in the 1950s, Elvis Presley taught folks a whole new way to rock. During the 1960s, The Beatles helped us learn that "all we need is love." Throughout the '70s, Bruce Springsteen captured the soul of a runaway American dream, taking us to the darkness on the edge of town. And during this decade, it appears Michael Jackson is the prime mover.



The phenomenal success of Jackson's latest album, "Thriller" — over 15 million LPs sold to date powered by a half-dozen hit singles — is only one example of the artist's genius. Along with the album's supersmash status are other, perhaps even more important, distinctions.

By creating songs that speak to the mind as well as the body, making us think and dance, Jackson has been responsible for some of the imaginative tunes of the last few years. Combining several different musical genres to form his own personal style, he has helped break down barriers in a number of ways, most noticeably on radio playlists. And finally, through the brilliant use of video to illustrate his compositions, Jackson has become visual music movement's trendsetter.

## TOP POP DEBUTS

**SINGLES**

85 **SHE'S TROUBLE** — Musical Youth — MCA

**ALBUMS**

148 **YOU SHOULDN'T-NUF BIT FISH** — George Clinton — Capitol

**POP SINGLE**

**UNION OF THE SNAKE**  
Duran Duran  
Capitol

**B/C SINGLE**

**TIME WILL REVEAL**  
DeBarge  
Gordy/Motown

**COUNTRY SINGLE**

**YOU LOOK SO GOOD IN LOVE**  
George Strait  
MCA

**JAZZ**

**BACKSTREET**  
David Sanborn  
Warner Bros.

# NUMBER ONES



DeBarge

**POP ALBUM**

**THRILLER**  
Michael Jackson  
Epic

**B/C ALBUM**

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

**COUNTRY ALBUM**

**DON'T CHEAT IN OUR HOMETOWN**  
Ricky Skaggs  
Epic

**GOSPEL**

**ROUGH SIDE OF THE MOUNTAIN**  
R.C. Barnes And  
Rev. Janice Brown  
Atlanta International Records



# CASHBOX TOP 100 SINGLES

December 31, 1983

|  | Weeks On Chart | 12/24 Chart |
|--|----------------|-------------|
| 1 UNION OF THE SNAKE                         | 2              | 9           |
| 2 SAY SAY SAY                                | 1              | 12          |
| 3 SAY IT ISN'T SO                            | 4              | 10          |
| 4 OWNER OF A LONELY HEART                    | 6              | 9           |
| 5 ALL NIGHT LONG (ALL NIGHT)                 | 3              | 16          |
| 6 TWIST OF FATE                              | 8              | 9           |
| 7 UPTOWN GIRL                                | 5              | 15          |
| 8 LOVE IS A BATTLEFIELD                      | 7              | 15          |
| 9 BREAK MY STRIDE                            | 13             | 16          |
| 10 TALKING IN YOUR SLEEP                     | 16             | 13          |
| 11 MAJOR TOM (COMING HOME)                   | 14             | 14          |
| 12 UNDERCOVER OF THE NIGHT                   | 12             | 8           |
| 13 CUM ON FEEL THE NOIZE                     | 9              | 18          |
| 14 KARMA CHAMELEON                           | 18             | 5           |
| 15 I GUESS THAT'S WHY THEY CALL IT THE BLUES | 21             | 10          |
| 16 IN A BIG COUNTRY                          | 11             | 11          |
| 17 THE CURLY SHUFFLE                         | 32             | 5           |
| 18 RUNNING WITH THE NIGHT                    | 22             | 8           |
| 19 ISLANDS IN THE STREAM                     | 17             | 19          |
| 20 JOANNA                                    | 27             | 8           |
| 21 HOLIDAY                                   | 24             | 10          |
| 22 READ 'EM AND WEEP                         | 26             | 7           |
| 23 CRUMBLIN' DOWN                            | 10             | 12          |
| 24 THAT'S ALL                                | 31             | 6           |
| 25 TIME WILL REVEAL                          | 28             | 11          |
| 26 PINK HOUSES                               | 34             | 4           |
| 27 IF I'D BEEN THE ONE                       | 30             | 8           |
| 28 CHURCH OF THE POISON MIND                 | 20             | 11          |
| 29 THINK OF LAURA                            | 44             | 4           |
| 30 I STILL CAN'T GET OVER LOVING YOU         | 35             | 8           |
| 31 SYNCHRONICITY II                          | 15             | 10          |
| 32 STAY WITH ME TONIGHT                      | 36             | 10          |
| 33 WHY ME?                                   | 19             | 11          |

|  | Weeks On Chart | 12/24 Chart |
|--|----------------|-------------|
| 34 AIN'T NOBODY                          | 23             | 14          |
| 35 GOLD                                  | 40             | 7           |
| 36 BABY I LIED                           | 41             | 8           |
| 37 WHEN THE LIGHTS GO OUT                | 38             | 10          |
| 38 WHAT'S NEW                            | 39             | 9           |
| 39 LET THE MUSIC PLAY                    | 46             | 7           |
| 40 THE SIGN OF FIRE                      | 45             | 8           |
| 41 HEART AND SOUL                        | 25             | 17          |
| 42 IN THE MOOD                           | 48             | 6           |
| 43 AN INNOCENT MAN                       | 54             | 3           |
| 44 SEND ME AN ANGEL                      | 49             | 8           |
| 45 REMEMBER THE NIGHTS                   | 50             | 5           |
| 46 I WON'T STAND IN YOUR WAY             | 37             | 10          |
| 47 MIDDLE OF THE ROAD                    | 58             | 3           |
| 48 TOTAL ECLIPSE OF THE HEART            | 33             | 25          |
| 49 SO BAD                                | 82             | 2           |
| 50 P.Y.T. (PRETTY YOUNG THING)           | 29             | 13          |
| 51 THE WAY HE MAKES ME FEEL              | 43             | 11          |
| 52 NIGHTBIRD                             | 60             | 3           |
| 53 SOULS                                 | 42             | 12          |
| 54 YAH MO B THERE                        | 65             | 3           |
| 55 THE POLITICS OF DANCING               | 63             | 5           |
| 56 TAKE ME BACK                          | 61             | 5           |
| 57 99 LUFTBALLONS                        | 64             | 4           |
| 58 THE DREAM (HOLD ON TO YOUR DREAM)     | 66             | 4           |
| 59 THE BIG CRASH                         | 59             | 5           |
| 60 TONIGHT I CELEBRATE MY LOVE           | 52             | 28          |
| 61 EBONY EYES                            | 69             | 4           |
| 62 (YOU CAN STILL) ROCK IN AMERICA       | 68             | 5           |
| 63 RAPPIN' RODNEY                        | 79             | 4           |
| 64 SAVE THE LAST DANCE FOR ME            | 70             | 4           |
| 65 WET MY WHISTLE                        | 72             | 4           |
| 66 TELEPHONE (LONG DISTANCE LOVE AFFAIR) | 47             | 20          |
| 67 ALMOST OVER YOU                       | 73             | 4           |

|  | Weeks On Chart | 12/24 Chart |
|--|----------------|-------------|
| 68 GIRLS JUST WANT TO HAVE FUN           | 78             | 3           |
| 69 MAKING LOVE OUT OF NOTHING AT ALL     | 51             | 23          |
| 70 GIVE IT UP                            | 84             | 2           |
| 71 TELL ME IF YOU STILL CARE             | 80             | 3           |
| 72 ONE THING LEADS TO ANOTHER            | 55             | 19          |
| 73 LET'S PRETEND WE'RE MARRIED           | 82             | 3           |
| 74 SUDDENLY LAST SUMMER                  | 57             | 18          |
| 75 DELIRIOUS                             | 56             | 18          |
| 76 INVISIBLE HANDS                       | 53             | 12          |
| 77 SWEETHEART LIKE YOU                   | 87             | 2           |
| 78 THIS MUST BE THE PLACE (NAIVE MELODY) | 71             | 5           |
| 79 TENDER IS THE NIGHT                   | 76             | 14          |
| 80 YOU DON'T BELIEVE                     | 67             | 7           |
| 81 TRUE                                  | 75             | 23          |
| 82 YOU'RE LOOKING LIKE LOVE TO ME        | 89             | 2           |
| 83 I AM LOVE                             | 74             | 12          |
| 84 HOW MANY TIMES CAN WE SAY GOODBYE     | 77             | 13          |
| 85 SHE'S TROUBLE                         | —              | 1           |
| 86 LOVE IS A STRANGER                    | 83             | 15          |
| 87 ALLERGIES                             | 81             | 9           |
| 88 I NEED YOU                            | 66             | 12          |
| 89 MAGNETIC                              | 65             | 8           |
| 90 JUST ONE MORE TIME                    | —              | 1           |
| 91 STREET OF DREAMS                      | 91             | 7           |
| 92 THE SMILE HAS LEFT YOUR EYES          | 68             | 12          |
| 93 SEND HER MY LOVE                      | 92             | 14          |
| 94 MIRROR MAN                            | 90             | 13          |
| 95 ONLY YOU                              | 94             | 15          |
| 96 STATE OF THE NATION                   | 95             | 8           |
| 97 BURNING DOWN THE HOUSE                | 93             | 22          |
| 98 "KID" SANTA CLAUS                     | 99             | 2           |
| 99 MODERN LOVE                           | 98             | 19          |
| 100 KING OF PAIN                         | 98             | 19          |

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

|  |    |  |     |   |    |   |    |
|--|----|--|-----|---|----|---|----|
| Ain't Nobody (Overdue — ASCAP) .....   | 34 | In A Big Country (Virgin — ASCAP) .....  | 18  | Owner Of A (Affirmative/Werner-Temerele — BMI/Unforgettable — ASCAP) .....    | 4  | Synchronicity II (Magnetic/Reggetta Illegal — BMI) 31   |    |
| All Night Long (Brockman — ASCAP) .....  | 5  | In The Mood (Talk Time/Bey — ASCAP) .....  | 42  | P.Y.T. (Eiseman/Hel-Al/Kings Road — BMI/Yellowbrick Road — ASCAP) .....       | 50 | Talking In Your (Forever Endeavor/Romantics — ASCAP) .....  | 10 |
| Allergies (Paul Simon — BMI) .....   | 87 | Invisible Hands (Zomba — ASCAP) .....  | 78  | Read 'Em And Weep (Edward B. Marks/Neverland/Peg — BMI) .....                 | 22 | Take Me Back (Skoubogede — ASCAP) .....   | 56 |
| Almost Over You (Michael H. Goldsen/Cerload of Us/Sweet Angel/Atlantic — ASCAP/BMI) .....        | 67 | Islands In The Stream (Gibb Brothers/Unichappell — BMI) .....                                  | 19  | Remember The Nights (Clean Sheets — BMI) .....                                | 45 | Telephone (Mighty Methelson/Sleepshot — BMI) .....  | 86 |
| An Innocent (Joel Songs — BMI) .....   | 43 | Joanna (Delightful — BMI) .....  | 20  | Rock In America (Kid Bird/Rough Play — BMI) .....                             | 62 | Tell Me If You (Flyte Tymes/Avant Garde — ASCAP) 71   |    |
| Baby I Lied (Posey/Unichappell/Venhoy — BMI/Chappell — ASCAP) .....                              | 36 | Just One More (ATV/18 Keret Gold — BMI/PROCAN) .....   | 90  | Running With The (Brockman — ASCAP/Dyed — BMI) .....                          | 18 | Tender Is The Night (Oles/Kortchmar/Kight Klitchen — ASCAP) .....                                       | 79 |
| Big Crash (Cashola — BMI/Hitchings — ASCAP) .....  | 59 | Karma Chameleon (Virgin — ASCAP/adm. by Chappell/Pendulum/adm. by Werner-Temerele — BMI) ..... | 14  | Save The Last Dance (Rightsong — BMI) .....                                   | 64 | That's All (Pun/Werner Bros. — ASCAP) .....   | 24 |
| Break My Stride (Streetwise/Big Ears/No Ears — ASCAP) .....                                      | 9  | "Kid" Santa Claus (Petite Prose — BMI) .....   | 98  | Say It Isn't So (Hot-Cha/Unichappell — BMI) .....                             | 3  | Think Of Laura (Another Page — ASCAP) .....   | 29 |
| Burning Down (WB/Bleu Disque/Index — ASCAP) 97   |    | King Of Pain (Magnetic — BMI) .....  | 100 | Say Say Say (MPL Comm./Mijac — BMI) .....                                     | 2  | This Must Be (WB Music/Bleu Disque/Index — ASCAP) .....   | 78 |
| Church Of The Polson (Virgin — ASCAP) .....  | 28 | Let The Music Play (Shapiro Bernstein & Co./Emergency — ASCAP) .....                           | 39  | Send Her My Love (Twist And Shout, div. of Weed High Nightmare — ASCAP) ..... | 93 | Time Will Reveal (Jobete — ASCAP) .....   | 25 |
| Crumbly'n' Down (Riva — ASCAP) .....   | 23 | Let's Pretend (Controversy — ASCAP) .....  | 73  | Send Me An (Australian Tumbleweed — BMI) .....                                | 44 | Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI) .....                              | 60 |
| Cum On Feel (Barn — ASCAP) .....   | 13 | Love Is A Battlefield (Chinnichap/Careers — BMI) .....   | 8   | She's STrouble (Chappell & Co./Sooklooly — ASCAP/Rightsong — BMI) .....       | 85 | Total Eclipse (Lost Boys — BMI) .....   | 48 |
| Curly Shuffle (Wise Guy — BMI) .....   | 17 | Love Is A Stranger (Red Network/Cerbert — BMI) .....   | 86  | Sign Of Fire (Colgems-EMI — ASCAP) .....                                      | 80 | True (Reformation Ltd. — ASCAP) .....   | 61 |
| Dream (Giorgio Moroder/Cerub/AICor — ASCAP) 58   |    | Magnetic (Sagittfire/Zomba — ASCAP) .....  | 89  | Smile Has Left (WB/Almond Legg — ASCAP) .....                                 | 92 | Twist Of Fate (Stephen A. Kipner/April/Big Stick/Careers — ASCAP/BMI) .....                             | 8  |
| Ebony Eyes (Stone City — ASCAP) .....  | 61 | Major Tom (Southern — ASCAP) .....   | 11  | So Bad (MPL Communications — ASCAP) .....                                     | 49 | Undercover (Colgems-EMI — ASCAP) .....  | 12 |
| Girls Just Want (Heroic — ASCAP) .....   | 68 | Making Love Out (Lost Boys — BMI) .....  | 69  | Souls (Vogue — BMI) .....   | 53 | Union Of The Snake (Tritec Ltd.) .....  | 1  |
| Give It Up (Alexandra/Shawn/Chanel — BMI) .....  | 70 | Middle Of The Road (Hynde House of Hits/Clive Banks/ATV — London) .....                        | 47  | State Of The Nation (Exit 60 — BMI) .....                                     | 96 | Uptown Girl (Joel Songs — BMI) .....  | 7  |
| Gold (Reformation — ASCAP) .....   | 35 | Mirror Man (Virgin/Chappell/Sound Diegrams/WB — ASCAP) .....                                   | 94  | Stay With Me (Zabaldah — ASCAP) .....   | 32 | Way He Makes Me (Ennes/Emanuel/Threesome — ASCAP) .....   | 51 |
| Heart And Soul (Chinnichap/Careers — BMI) .....  | 41 | Modern Love (Jones — ASCAP) .....  | 99  | Street Of Dreams (Thames Talent/Lyon Ferns — ASCAP/BMI) .....                 | 91 | Wet My Whistle (Hip-Trip/Midstar — BMI) .....   | 65 |
| Holiday (House Of Fun/Pure Energy — BMI) .....   | 21 | Nightbird (Welsh Witch — BMI/Sweet Talk/Three Hearts — ASCAP) .....                            | 52  | Suddenly Last Summer (Clean Sheets — BMI) .....                               | 74 | What's New (Marke/Werner Bros./Llmerck/Regenesque/Trim-Co — ASCAP) .....                                | 38 |
| How Many Times Can (Goldrion — ASCAP) .....  | 84 | 99 Luftballons (April — ASCAP) .....   | 57  | Sweetheart Like (Special Rider — ASCAP) .....                                 | 77 | When The Lights (Rondor/London/Almo — ASCAP) 37   |    |
| I Am Love (Sagittfire — ASCAP/Adm. by CBS/Foster Frees/Streamline Moderne/Off Backstreet—BMI) 83 |    | One Thing Leads (Colgems-EMI — ASCAP) .....  | 72  |   |    | Why Me? (GMPC/Cerub/AICor — ASCAP) .....  | 33 |
| I Guess That's Why (Intersong — ASCAP) .....   | 15 | Only You (Old Fashion — ASCAP) .....   | 95  |   |    | Yah Mo B There (Eiseman/Hel-Al/ Kings Road — BMI/Genevieve/Rodsongs PRS/YellowBrick Road — ASCAP) ..... | 54 |
| I Need You (Porchester/Dale Kewashine/Orce Day To Day — ASCAP/Neches River — BMI) .....          | 88 |  |     |   |    | You Don't Believe (Woolfson/Careers — BMI) .....  | 80 |
| I Still Can't Get (Raydiola — ASCAP) .....   | 30 |  |     |   |    | You're Looking Like (All Seasons/Corbetta Music Plus/Hearts Delight — ASCAP) BMI) .....                 | 82 |
| I Won't Stand (Wilkesden — BMI) .....  | 48 |  |     |   |    |   |    |
| If I'd Been (Rocknocker — ASCAP) .....   | 27 |  |     |   |    |   |    |

⚡ Exceptionally heavy radio activity this week

Ⓢ Exceptionally heavy sales activity this week





*The Tradition Continues!*



*MCA Records*



Thank you **Cash Box**

for making  
our

**Irene Cara**

the

**“Number One Girl Of The Year”**





**BLACK TIE AFFAIR** — After a 10-year absence from the pop music scene the now legendary Everly Brothers Phil (l) and Don have teamed up for a reunion concert which will air on HBO on January 14. The hour-long feature was produced by Delilah Films, the cinematic arm of Delilah Books, a publisher of rock-oriented reading material.

## Radio: The Year In Review

by Harry Weinger

NEW YORK — It was a heady year for changes in music radio, with Top 40's return to ratings heights creating tumultuous transitions at both the AOR and adult contemporary level, and MTV vying for consumer attention in the rock marketplace. Urban contemporary radio established itself as a mass-appeal format in 1983, causing some programmers to question ratings techniques as well as the seeming lack of black music chart crossover.

The insurgence of "new music" groups such as Eurythmics, Naked Eyes and Stray Cats on the pop charts caught AOR looking backwards, and one of the first industry reactions took place at the consultancy level as Lee Abrams announced his Superstars format would include new music. Abrams was quoted as saying, "New wave is coming into its own, and stations are open to more new stuff." (**Cash Box** February 5). Radio programmers were mixed in their reactions, with some stating Abrams may have overreacted. The oft-discussed influence of MTV was deemphasized by Larry Berger, program director of WPLJ, a station that was later to leave the AOR fold.

The impact of new music groups and the stunning P.R. job dished out by MTV was undeniable, however, as major syndicators surged ahead with new music shows to fill the void left by cautious traditional AOR programmers (**Cash Box**, March 5). London Wavelength debuted *Rock Over London* this year, while Westwood One announced a short-flight experiment with *Rock Of The 80s*, a "modern music"

specialty show produced by Rick Carroll and Associates. DIR Broadcasting, for years successful with a calendar of rock acts presented in a taped live concert setting, began incorporating double-bills of new music groups in their production schedule.

In non-commercial vein, National Public Radio (NPR) began the year on an optimistic note, but the web found itself in serious financial straits by midyear. Frank Mankiewicz, president and chief operating officer, said in January 1983, "We've just tripled our programming, as we are looking to give the corporations more vehicles to underwrite." (**Cash Box**, January 15). Mankiewicz called the buildup in program inventory a strategy for independence, and hoped to see NPR free from the spectre of the Corporation For Public Broadcasting (CAB) by 1987.

By March, however, NPR was forced to slash its budget by 10 percent, and announced cuts in programming. There were rumors of deficits in the millions of dollars (**Cash Box**, March 26).

The radio industry gathered in Las Vegas for the annual National Association Broadcasters (NAB) convention, and talk focused on the unveiling of two universal AM stereo receivers ready for manufacture by Sony and Sansul (**Cash Box**, April 26). The receiver drew a mixed reaction, although general industry support for AM stereo's introduction into the marketplace seemed to endorse the product (**Cash Box**, May 7).

Major market returns for the winter Ar-

(continued on page 24)

## Year-End Update

# '83 Brings Big Changes For Independents & Majors Alike

by Fred Goodman

NEW YORK — The past year saw a major realignment of the record industry as a rash of defections from the independent ranks to major distribution closed down the nation's largest independent distributor and left the remaining network carefully examining its future. And while the bulk of major policy decisions was being consigned to an ever-shrinking circle of major corporations, those large companies began squaring off in a battle for market share with acquisitions, pressing and distribution arrangements and merger proposals as the favored tools.

Although 1983 saw several branch distributed labels move into the independent fold, the addition of those labels — Spring, GRP, and Unlimited Gold — hardly counterbalanced the anking of frontline manufacturers Chrysalis, Motown and Arista, and the shuttering of Boardwalk. Aside from these large, hit-oriented manufacturers, the independent web also lost such specialty outfits as 12-Inch leader Sugar Hill, gospel mainstay Nashboro/AVI, New York's Gramavision, and California's alternative rock label and distributor Faulty Records.

At the majors, consolidation and re-direction were embraced as a cure for continued market shrinkage, despite indication from a healthy '82 Christmas season that the downward trend was ready to reverse itself. Warner/Elektra/Atlantic (WEA) greeted the new year with news that their California-based Elektra-Asylum labels would be moved to New York with "back-office functions to be assumed by Atlantic" (**Cash Box**, January 22). Both the label's new chairman, Bob Krasnow, and new president, Bruce Lundvall, pledged that the label would be re-channeled to reflect "cutting edge" of music instead of relying on the mellow, soft California rock that had built the company. And although the label did not break any of their new signings to a mass market by year's end, December found them with two hit albums that were hardly in the mold of the old Elektra/Asylum formula: Midnight Star's "No Parking On The Dancefloor" and Linda Ronstadt's collection of MOR classics, "What's New."

Independent distributors started their year without Chrysalis Records, which replaced its indie web with a CBS pressing and distribution deal (**Cash Box**, January

8). The move caught many distributors off-guard. "Chrysalis backed us during individual meetings and in forums," said Jim Schwartz, president of the Maryland-based Schwartz Bros. "I even think that (Chrysalis) management was also surprised by the move." Schwartz's remarks were bolstered by the resignation of label president Sal Licata, a long-time supporter of independent distribution. Yet the loss of Chrysalis — which at that point had the biggest selling independent title with Pat Benatar's "Get Nervous," — failed to rattle the distributors. "We're going to have some cutbacks," said Mike Palkos, president of Northern California's Pacific Records and Tapes (PRT). "But that might have happened anyway. This shouldn't be taken as a result of what Chrysalis did." PRT was out of business by mid-year.

(continued on page 10)

## Retailers Say 1983 Marked 'Turnaround' Year

by Jim Bessman

NEW YORK — The 1983 record retail year ended in sharp contrast to the prevailing mood of 1982, which had been marked by both a gloomy economy and its accompanying record business recession, and the swiftly changing home entertainment scene, which left dealers everywhere exploring new product mixes in order to meet and stay ahead of consumer tastes.

That the year 1983 would be a year of "turnaround" in the record industry was presaged by a late Christmas sales surge at the end of 1982 (**Cash Box**, January 8). Many retailers had earlier expressed apprehensions in their Christmas forecasts due to mixed Thanksgiving sales reports and the perception among many that Christmas had been occurring later and later over the last few years. But those dealers holding faith that records would emerge as last minute gift items were borne out when sales during the week before Christmas increased dramatically, with Men At Work's "Business As Usual" taking honors everywhere as the biggest Christmas album by far.

Several retail spokesmen queried at the time were further enlivened by continued sales strength following the holiday.

(continued on page 10)

## 1983 Congressional Overview: Copyrights A Major Issue

by Earl B. Abrams

WASHINGTON — Songwriters, music publishers and record companies are looking to the coming second session of the 98th U.S. Congress, which begins Jan. 23, to give them a share of what could be a multi-billion dollar bonanza — a change in the copyright law's "first sale" doctrine and the imposition of a royalty fee on the selling price of audio recording equipment and blank tapes.

In both instances, the motion picture industry and other video program producers are included.

Already, the U.S. Senate has passed legislation dealing with the right of copyright owners to have a say in the rental of audio recordings. The music industry sees and many Washington observers agree, that the House of Representatives

may well follow suit sometime before summer '84.

On the horizon is the \$1.4 billion pot for the music industry that rides on pending proposals dealing with home taping. These bills propose to relieve the public who tape programs at home from copyright liability but impose a royalty fee on the sale of recording equipment and blank tapes.

Although hearings by both subcommittees on the audio and video portions of these home taping bills have been held, Congress has been loath to take action. It is waiting for the U.S. Supreme Court to rule on whether or not home taping for personal use without payment of royalties can be construed as copyright infringement.

But it is the "first sale" revision that has the attention of the aggregate music industry. It provides in essence that retailers

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**AN ATLANTIC/COTILLION FAMILY AFFAIR** — A number of Atlantic/Cotillion recording artists gathered for the Black Music Association (BMA) Conference held recently in New York City. Shown here (l-r) are: Charles Carter of Atlantic recording group Steve Arrington's Hall of Fame; Atlantic/Cotillion vice president/general manager Hank Caldwell; Cotillion recording artist Ronnie Dyson; new Atlantic recording artist Jenny Burton; and WBMX Chicago music director Marco Spoon.



## BUSINESS NOTES

### Bergamo No Longer MCA Dist. Chief

LOS ANGELES — Al Bergamo, president of MCA Distribution, the distributing arm for MCA Records and MCA Home Video, was asked to step down from his post December 16 according to Larry Solters, vice president, artist development.

Bergamo joined the company five years ago and has overseen MCA's successful entrance into the distribution of videocassettes and other product for the home market.

Last week MCA penned an agreement to let WEA International distribute MCA product everywhere around the world except the U.S., England and Ireland.

At presstime Bergamo was unavailable for comment and no reason by MCA was given for why he was asked to leave his post.

### Par To Issue *Stayin' Alive* At \$19.95

LOS ANGELES — Timothy Clott, Paramount Home Video's vice president and general manager recently announced that the video concern will release *Stayin' Alive* at the suggested retail price of \$19.95 for CED discs marking the first time Paramount has ever offered a blockbuster title at such a low price. Slated for February release, *Stayin' Alive* represents another attempt on behalf of Paramount to bring down costs in the home market as well as supporting RCA's marketing efforts on behalf of its CED players.

### Activision, Atari Pact For Home Games

LOS ANGELES — Mountain View, Calif.-based Activision, Inc. and Milpitas, Calif.-based Atari, Inc., have entered into a tentative agreement to provide computer software and services directly into the homes of consumers.

The service involves the use of a special wireless transmitter which will send signals into the consumers' homes to be picked up and translated into computer language by a special home receiver or black box connected to a home computer.

The proposed electronic distribution service will license computer software and games from a variety of suppliers including both Activision and Atari.

Market testing of the service will begin in Northern Calif. after the first of the year to determine the extent of consumer interest in the service and if a viable marketing opportunity exists for the companies.

### Eastman Kodak To Enter Video Field

LOS ANGELES — Eastman Kodak Co. stated that it will be announcing on January 4 its new line of video products which could bring the photography magnate into the forefront of the video camera market. Although there has been a lot of speculation with regards to greater specifics, according to an article published in the *Wall Street Journal* Kodak is seemingly ready to introduce an 8-mm camera and recorder accompanied by a compatible player unit. According to the article, Kodak has spoken with Japanese manufacturers regarding the possibility of marketing their products in the U.S. — namely the Matsushita Corp. would supply Kodak with the 8-mm camera while TDK Corp. would provide the videotape.

### CRT To Distrib Juke Royalties Soon

LOS ANGELES — The Copyright and Royalty Tribunal (CRT) said it will distribute shortly some \$2,900,000 in jukebox royalties collected in 1982 to the three major performing rights societies — ASCAP, BMI, and SESAC. An additional \$1,350 will be given to Italian Book Corp., a music publishing firm representing a repertoire of Italian music and not a member of a performing rights society.

Approximately \$300,000 in 1982 jukebox royalties has also been set aside, the tribunal said to settle a pending claim by the New York-based Latin American Music Co., another music publisher without society affiliation. Christie Rodriguez, a spokesperson for CRT said that the Tribunal, which is made up of five commissioners appointed by the President of the United States, will be making a decision on the Latin American case and meeting with the attorneys for the music publisher sometime in '84.

### NARM Readies 1984 Convention

NEW YORK — Preparations are now under way for the 1984 National Assn. of Recording Merchandisers (NARM) convention. The gathering this year is tagged "The 1st Annual Music & Video Carnival of Entertainment." It is scheduled for March 23-27 at the Diplomat Hotel in Hollywood, Fla.

In a letter to NARM's associate membership, which is made up of suppliers, Roy Imber, president of the Record World/TSS stores and the convention chairman, said that the renewed excitement in the music industry had necessitated a "radical" change in priorities for NARM '84, namely, a focus on music and people. "In our effort to be better businessmen and more efficient managers, we cannot let the sounds of music be lost to the hum of computers," said Imber, adding that manufacturer presentations at the event will involve music and be followed by a creative marketing program centering on various customer segments including retailers, rack jobbers, one stops and independent distributors.

To enable participation from more people, Imber noted the incorporation of a reduced fee schedule for regular members to attract "grass roots" level attendance, such as store buyers and managers, or small dealers and one stops, who might be attending their first NARM this year and could become "your most important new contact."

For additional information on registration for the NARM Convention, the organization can be contacted at 1008-F Astoria Blvd, Cherry Hill, N.J. 08003, phone (609) 424-7404. Reservations close on Feb. 20, 1984.

### BMI Licenses Nashville Network

NEW YORK — Broadcast Music, Inc. (BMI) has signed a licensing agreement with The Nashville Network. An advertiser-supported cable television network, the Network airs primarily country oriented programs.

In commenting upon the agreement, Edward M. Cramer, president of BMI, said "It is particularly appropriate that the number one licensing organization of country music should join together with the first country music oriented cable network to bring to millions of American viewers the kind of music that is appreciated and enjoyed by so many people throughout the United States. We at BMI hope that our relationship with The Nashville Network will continue to grow through the years just as country music has grown and prospered."

The terms of the agreement were not disclosed.

## NEW FACES TO WATCH



### The Raybeats

In today's pop music world of sharply dressed, synthesizer backed vocalists, an all-instrumental combo like The Raybeats seems an anachronism harking back to the sunburnt surf guitar days of the Ventures and Surfaris. But the four-year-old New York City band has proven so successful with its fresh blend of such seminal early '60s rock 'n' roll sounds that it has actually helped enable these forerunning bands to return as concert and recording entities in their own right. And with their second album, "It's Only A Movie!" now out on the Shanachie label, the group is ready to carry its modern instrumental approach to the next level of commercial awareness.

The Raybeats had previously released a self-produced EP entitled "Roping Wild Bears," and a critically praised first album, "Guitar Beat," which was released on the JEM domestic label, PVC Records, after its original English version became an import hit. The album was produced by Martin Rushent, immediately prior to his groundbreaking achievement with Human League. "We went over to England and were knocked out that he'd take us," recalls the Raybeats softspoken guitarist, keyboardist, and saxophonist Pat Irwin. "He was very high-priced but he did it for nothing because he liked us. I knew him through his production of the Buzzcocks, Generation X, and the Stranglers. He had a great sound, and we knew if we made a record it would have to sound great."

While Irwin looks back at the Rushent project as "not a bad album" he acknowledges that it came at a time when the band was still young and not fully developed as instrumental songwriters. "Writing instrumentals is tough because you need strong melodies with a good beat," he explains. "You have to be able to hum it, like you can hum 'Wipe Out.' Instead of having a convoluted mass of several melodies and different rhythm patterns. It's got to be straight to the point, because if you're writing for musicians only, that's as far as it goes. Herbie Hancock's 'Rockit' is a great example — you could say it's stupid, but in reality it's simple and good and contemporary."

The core of the Raybeats, Irwin, guitarist Jody Harris, and drummer Don Christensen, came up to New York out of the Midwest. Irwin, who hails from Iowa, fondly remembers growing up when radio was "a lot different than now, when four of the Top 10 were instrumentals." The Raybeats emerged after the demise of two of the most important bands of the so called "no wave" scene in New York: The Contortions, which was led by James Chance and included Christensen and Harris, and 8 Eyed Spy, which was led by Lydia Lunch and included Irwin. The late bass guitarist George Scott had played with the Contortions before joining 8 Eyed Spy, and when that band dissolved, sparked the formation of The Raybeats, which now has no permanent bass player.



### Exile

One of country music's freshest new groups to emerge within the year was also a hit pop band in the late 70s. Exile went to the top of the pop charts with "Kiss You All Over" in 1978 after being together over 15 years, and within five years have become a hit country group.

Originally formed in 1963 as a high school rock 'n' roll band, in Richmond, Kentucky, the only remaining group member is J.P. Pennington who has left the group several times but returned to be joined by Marlon Hargis in 1973, Steve Goetzman, six years ago, Sonny Lemalre five years ago and most recently Les Taylor in 1979.

"It originally started as a rhythm and blues group," said keyboardist Marlon Hargis. "When I joined it had developed into a rock 'n' roll band, I suppose because it was the thing to do at the time, even though we all grew up with country music, it wasn't the thing to do to be in a country band. Basically we all started playing country music, I know I did when I started 20 years ago, as did J.P. and Les. I guess you could say we've gone full circle and are now back where we started."

After hitting the top of the charts in 1978 with "Kiss You All Over," the group went on to have another Top 40 hit, however the group felt all their success was in the European market, and not in the United States. Within two years of their first hit single the group decided some changes needed to be made, so Exile went into a club and in Lexington, KY, to decide what direction to go.

In 1980, the same time the group decided to make changes, several groups were having hits with songs they had penned, including Alabama with "Take Me Down" and Janie Fricke with "It Ain't Easy." "We felt we had good material and songs and yet something was wrong," stated Hargis. "At that time Mike Chapman who is a rock producer was producing our Warner/Curb albums. Our music was going in the country direction, but we felt we were still being produced in the European pop market. We felt we needed a change in producers and record labels, and Mike and the label agreed."

The group worked in the club on new songs while also tightening up as a band and by 1982, the group felt they were ready to go into the studio, so they went looking for a producer. "Our manager knew Buddy Kollen and mentioned to him that we needed a producer and Buddy was also looking for a new group to produce," recalled Hargis.

Exile also signed with a new label, Epic Records, in early 1983 and immediately began working on their first album for the label. The self-titled LP includes 10 tunes written by members of the group. Their first single "High Cost Of Leaving" became a Top 40 hit on the **Cash Box** Country charts and currently their second tune "Woke Up In Love" is climbing up the charts. "The album now sounds like our concerts before they sounded like studio work," stated Hargis.



# Congratulations Eddie



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Association*

**The Entertainment Record Company**



## Top 10 Albums

Desperate — The Divinyls — Chrysalis  
 High Rise — Ashford & Simpson — Capitol  
 Undercover — Rolling Stones — Rolling Stones  
 Eliminator — ZZ Top — Warner Bros.  
 Castles In The Sand — David Allan Coe — Columbia  
 Love Is The Law — The Suburbs — Mercury  
 Madonna — Sire  
 Don't Make It Easy For Me — Earl Thomas Conley — RCA  
 Conversation — Skafish — I.R.S.  
 Saturn Strip — Alan Vega — Elektra

Jim Bessman

## 1983 Congressional Overview: Copyrights Are Major Issues

(continued from page 7)

may not rent prerecorded audio records or tapes or video cassettes or discs without the expressed permission of the copyright owners — both those who hold the original underlying registration and those licensed. Under present provisions, once a retailer has bought program material (and paid a royalty included in the purchase price), he may sell, rent, lease or give it away.

The audio rental field, a small but apparently burgeoning market in the United States, could if allowed to grow unchecked, cost the music industry not only lost sales but, according to Stanley Gortikov, president of the Recording Industry Assn. of America, sow the seeds of a destructive impact. He and others noted that in Japan, for example, the practice of renting albums overnight for home taping is widespread, with reportedly about 1,700 such establishments. The Japanese Diet late in November enacted a rental amendment to its copyright law that deals with the problem along the lines of the U.S. proposals.

Adherents of changes in the law favoring more copyright-holder control over the audio and video rental business gained powerful allies late in the year when Reagan administration officials notified congressional leaders that they supported the changes. This support came from the Department of Justice, the Cabinet Council on Commerce and Trade and the National Endowment for the Arts. The administration position favoring the proposed bills was articulated early in December before a House copyright subcommittee by Gerald J. Mossinghoff, assistant secretary of commerce and commissioner of patents and trademarks.

Although the industry and its Washington counsel expect early action on the rental legislation, particularly that dealing with audio, they see slower movement on the other side of the legislative coin: that dealing with home taping of both audio and video program material. One of the prin-

cipal reasons for the slower pace on this issue is that Congress is awaiting a U.S. Supreme Court decision on the subject. This litigation, dealing with the copyright liability of public TV viewers using video cassette recorders (VCRs) to record programs from off the air without payment of royalties has been argued twice before the high court — virtually unprecedented in the court's history. The first argument was in January 1983; the second last October.

This so-called Betamax case began in 1976 when Universal Studios and Disney Productions sued Sony and other VCR manufacturers for contributing to copyright infringement. A federal judge ruled against the Hollywood studios, stating that home taping is a fair use of the broadcasts. A U.S. appeals court, however, reversed that decision and held that home taping without copyright payment is a violation of the copyright law. A decision is expected from the Supreme Court sometime next year, possibly before the summer recess in July.

In all the hearings and arguments pro and con on both the rental bills and the home taping legislative proposals, principal objections have come from retailers and manufacturers, namely through Charles D. Ferris, Washington attorney and former FCC chairman; Jack Wayman, senior vice president, Consumer Electronics Group, Electronic Industries Assn., and Frank Barnako, president, Video Software Dealers Assn.

Meanwhile still pending action by the White House are two appointments to the under-strengthened Copyright Royalty Tribunal. CRT has been below its normal five-member level since last spring when Commissioner Mary Lou Burg, one of the tribunal's original members, died of a stroke. Earlier this fall, President Reagan moved Katherine D. Ortega, ex-California banker, from her less-than-a-year's incumbency on the tribunal to the more exalted job of Treasurer of the United States.

From time to time there is talk of reducing the CRT membership from five commissioners to three. But as of the moment nothing is brewing along those lines.

CRT's current membership consists of Thomas C. Brennan, a native of New Jersey and former chief counsel of the Senate subcommittee on patents, trademarks and copyright; Douglas E. Coulter, a native of New Hampshire and a Democratic party worker, and Edward W. Ray, a former Los Angeles and Nashville music company executive and a Republican worker. Brennan, the present CRT chairman, and Coulter are original appointees, named when the tribunal was established in 1977. Ray was appointed by President Reagan in 1982 to succeed original appointee Clarence James, who resigned. Ray was confirmed for a full seven-year term early in 1983.

## Most Retailers Agree 1983 Marked 'Turnaround' Year

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Among these was Ralph King, senior vice president of marketing for Durham, N.C.'s Record Bar chain, which had shown a per-store increase averaging 10 percent during the Christmas week. Reporting Sunday-after-Christmas sales of \$212,000, which more than doubled the previous year's \$100,000, King noted that sales reports at the chain for the following week were holding strong. "What makes this so important is that it puts us in a non-pressure situation for the remainder of the year, unlike the last couple of years where Christmas didn't meet all of our budget expectations," said King. "Now we're smoking and can do more business on pre-recorded music instead of relying on accessories and high-priced items like last year."

That more business was there to be done became evident throughout the year. In April, dealers were lauding both strong new product and the return of the consumer, even in areas hard hit by snowstorms and unseasonably cold spring weather (**Cash Box**, April 30). Even though Washington, D.C. was besieged by below-freezing weather and heavy precipitation, Howard Appelbaum, vice president of the area's Kemp Mill Records chain, found business to be "absolutely booming" thanks to a "turnaround" in black product sales and the fact that "people are psychologically feeling better about things" and bringing that feeling into the marketplace.

Just a few weeks later, Mother's Day sales reports showed the upwards sales trend continuing to spiral (**Cash Box**, May 21), this despite the fact that Mother's Day was not universally regarded as the strongest of a gift-giving trio of dates also including Father's Day and Graduation Day. Thus, retailers like Record World/TSS president Roy Imber attributed the 14 percent sales increase at his Long Island-based chain not so much to the holiday as to the "better business in general" being registered at his chain as well as so many others across the country. Similarly, Lew Garrett, purchasing director for the N. Canton, Ohio-based Camelot Music chain, found little Mother's Day effect on his chain's 20 percent sales increase, just an ample supply of hot titles by such artists as Michael Jackson, Bryan Adams, and David Bowie, as well as the hugely successful *Flashdance* soundtrack.

By the eve of the third quarter, retailers were observing a resurgence of interest in recorded music, fueled by such factors as strong hit product, exposure of new music via TV and radio, a slack off in video games sales, the increasing availability of compact discs, and a general upturn in the economy (**Cash Box**, July 9). And while few were willing to go out on a limb and declare that the music industry was on the verge of a full-fledged turnaround, practically all felt that the recent pickup in business went far beyond the mega hit strength of a few titles. While Kemp Mill's Appelbaum joined practically everyone in marveling at Michael Jackson's "Thriller," he also noted that lesser hits were showing greater strength than before.

"'Thriller' is the biggest record ever for us, double the biggest one before," stated Appelbaum. "But even though the gap between that and our #2 record is big, when you look at the Top 20 for us, even #20 sells X amount plus 50 percent more from the #20 last year."

"The current picture is definitely more than a one-record turnaround," agreed Norman Hunter, buyer at the Record Bar. "For example, Men At Work's 'Cargo' dropped two spaces this week for us, but not

because it's slowing down, but because other records are speeding up."

After a preview of label third-quarter release schedules, Hunter was able to predict as many as 15 "legitimate happening records" to last through the rest of the year, making Record Bar's weekly Top 10 a "hotly contested race." Other retailers, including Tower Records president Russ Solomon, were equally happy about reduced price product and its beneficial effect on consumers and consumption. "\$6.98 and \$5.98 catalog have been tremendously successful," said Solomon, adding that from his vantage point, "People are responding to a variety of items, and business is getting better all over."

Despite the view by many dealers that July 4 is an outdoors holiday and one where many people are on vacation, some nonetheless reported sales increases of as high as 25 percent, sparked primarily by the then just-released Police album "Synchronicity." (**Cash Box**, July 16).

## Indies, Majors Face '83 Changes

(continued from page 7)

Independent distributors got an emotional and financial boost later in the month, when Dave Grusin and Lary Rosen's GRP Records opted for indie distribution at the conclusion of their deal with Arista Records (**Cash Box**, Jan. 22). Initially shopping for a distribution deal similar to the one they had enjoyed with Arista, Rosen said he was convinced to go the independent route when he attended the National Assn. of Recording Merchandisers (NARM) Independent Distributors meeting in Florida. "We certainly know how to make records," said Rosen, "and we feel we have the ability to try and sell them. We're out of a situation with Arista where the label had more clout, but we're going to make it up in enthusiasm."

The question of Chrysalis's future leadership was settled in March, when the British-based company tapped Jack Craigo as their new president (**Cash Box**, March 26). As former division vice president of RCA Records and senior vice president and general manager of Columbia, he was a logical choice to integrate the label into the CBS marketing and distribution systems.

Craigo's former label, RCA grabbed the spotlight early in April with the announcement that they had acquired close to a 50 percent interest in Arista Records (**Cash Box**, April 9). The purchase, reviewed by the Justice Department under the Hart-Scott-Rodino Act, cleared all anti-trust hurdles within two months, although details of the transaction between RCA and Arista's German parent company, Bertelsmann's Ariola Records Group, were never publicly disclosed.

With the announcement of the acquisition of Arista, that label's largest distributor, Pickwick, closed all six of its distribution centers for what was termed "a complete physical inventory." Sources at the company later reported that Arista and Motown titles accounted for 85 percent of Pickwick's stock (**Cash Box**, April 16). At the same time, the shuttered PRT was replaced by an expanded San Francisco branch office of California Record Distributors Inc. (CRDI). "The closing of Pacific Records & Tapes means we have become the only truly independent record distributor covering the entire west coast,"

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**RODNEY-TO-RONA RAP** — RCA recording artist Rodney Dangerfield (l) dressed his best for a recent interview with Rona Elliot of NBC's *Source* network. The radio show also featured comedy clips from Dangerfield's latest LP, "Rappin' Rodney," as well as his current dance single.



# America's Hottest Foreign Affairs.



BONNIE TYLER

Welsh-born  
**Bonnie Tyler**

quickly captured the hearts of a legion of U.S. admirers, sending her Columbia debut album to platinum "Faster Than The Speed Of Night." Her Jim Steinman-produced single, "Total Eclipse Of The Heart," is also nearing platinum after spending four weeks at the top of the charts and attracting the undivided attention of both Pop and Adult Contemporary formats. After "Total Eclipse," the future looks bright indeed.



JULIO IGLESIAS

After seducing most of the civilized world with his romantic melodies and Latin good looks, **Julio Iglesias** has finally added America to his list of conquests. His recent cross-country tour was S.R.O. (Swooning Room Only) and his first American release, "Julio," has gone gold: quite an achievement for an album of foreign language love songs. And beware, Julio is about to become fluent in his sixth language: English.

Question: Can an Ant make it as a sex symbol? Listen to **Adam Ant's** just-released album, "Strip," for the provocative answer. Here's a hint: Adam's last album, "Friend Or Foe," was his first U.S. gold—which proves he has a legion of loyal followers in the colonies as well as his homeland of England.



FASTWAY

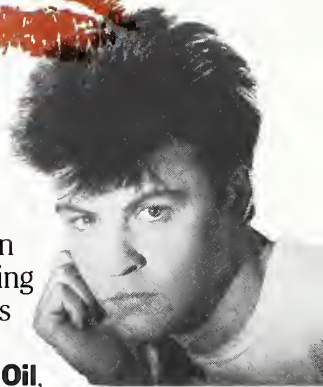
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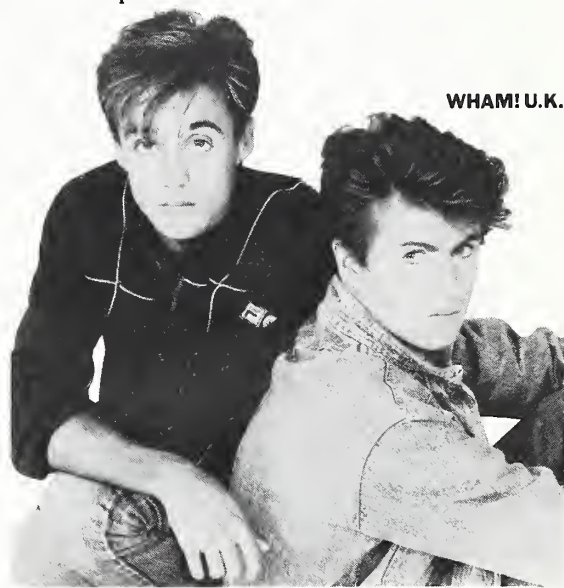
Also making their moves on America are England's **Fastway** and Germany's **Nena**. Thanks to relentless touring, Fastway's debut album—with sales of over 300,000 and still climbing—has traveled all the way into the hearts of America. And Nena is currently wooing U.S. listeners with "99 Luftballons"—her fast-rising debut single.



PAUL YOUNG



Other new faces to watch out for include **Paul Young** and **WHAM! U.K.**—both have already achieved #1 success in England and are making a play for similar status here. Australia's latest new face is **Midnight Oil**, making their American debut with "10, 9, 8, 7, 6, 5, 4, 3, 2, 1." Count on them to be the next 'down under' band to head straight for the top.



WHAM! U.K.

Naturally, bands like **Men At Work** and **Loverboy**—who've had phenomenal success since their debut albums—have continued their multi-platinum success stories.

And coming soon with strong first quarter releases are three big English bands following up on their biggest albums yet: **The Clash**, **Psychedelic Furs** and **Judas Priest**.

Add to the mix a new album of hot rockers from Britain's **Shakin' Stevens**, and you can be sure they'll all be affairs to remember.

## CBS RECORDS INTERNATIONAL.

*In the world of music our business is the world.*

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## POINTS WEST

**MEET JOHN DOE** — Although he's one of the X-men, there's no mistaking John Doe for a Marvel Comics character. For one thing, he resembles actor Warren Beatty much more than a Stan Lee-inspired brawny mutant. Anyway, *Points West* had the opportunity to speak with Doe recently, and it seems like the next year is starting out pretty successfully for him and his cohorts. The singer-bassist was prepping for the road, getting ready to work a New Year's Eve show down in Long Beach, Calif. with **Los Lobos** and **The Motels**. Asked if the shows have changed much since the old days when the combo played in dank basement clubs as opposed to today's arena venues he replied, "Basically it's the same — we just get out there and play. There aren't too many gimmicks or slide show qualities to it. Our material now has a broader



**CAN WE TALK?** — Comedy recording artist Joan Rivers held forth as *Mistress of Ceremonies* at the Recording Academy (Los Angeles/N.A.R.A.S.) Most Valuable Player Awards ceremony at the Castaway in Burbank, Ca. recently.

range, instead of just getting out there and killing people for a half-hour. Sometimes you have to give the audience a rest or they burn out quick." As far as Doe's feelings about the band's latest album, "More Fun In The New World," he explained it's deliberately a lot less polished and more raw than previous endeavors. "We wanted to make this record more basic than 'Under The Big Black Sun.' So we recorded it faster, didn't do as many overdubs, made the songs simpler and the arrangements tighter and got it out." When he's not rocking out with his regular group, John and wife **Exene Cervenka** along with **The Blasters'** Alvin brothers enjoy themselves performing as an acoustic group known as **The Knitters**. "We get together as often as we can. When we're in New York, we'll try to play Folk City. It's just something we did one night just sitting around the living room. I think people need a little bit of a break from 'loud, fast rules.' The point has been made that you can play loud and fast, and it's not as much of a departure as it was four or five years ago." A lot of things have changed over that time period, especially the tenor of the L.A. club scene. "I wish there was a place where hard-core bands could play and not get closed down constantly," bemoaned Doe, who counts **Big Boys**, **The Minutemen**, **Red Hot Chili Peppers**, **Blood On The Saddle**, **Dream Syndicate**, **The Joneses** and **Tex & The Horseheads** among his current favorite local acts. By the way, fans of Doe & co. will want to pick up a brand new tome entitled *Beyond and Back*, edited by famed Frisco photog **F. Stop Fitzgerald**. The book features a text penned by a number of California shutterbugs including **Debbie Leavitt**, **Ann Summa**, **Craig Dietz** and **Gary Leonard** among others. *Beyond and Back* is published by the Bay Area's Last Gasp crew. *Beyond and Back* is published by the Bay Area's Last Gasp crew.

**SHORT CUTS** — **Todd Rundgren** finally appeared at The Palace last weekend, after postponing a couple of solo gigs due to a busted arm in November. Showing excerpts regaled the packed crowd with songs from **Utopia's** next LP (due in January on the band's own label, distributed by Jem) as well as chestnuts from his past such as "I Saw The Light" and "A Dream Lives On Forever." After one more album due to Bearsville, T.R. will be scouting for labels as a solo artist. While in town, Rundgren also stopped in at Tower Records' video annex where he chatted with fans and signed copies of his music vid works . . . **Odd Couple:** **Chris Blackwell's** Island Records has secured the soundtrack rights to **Mel Brooks'** new dud, *To Be Or Not To Be* . . . After an extended engagement, **Rolling Stone Keith Richard** and model/actress **Patti Hansen** tied the knot in Mexico last week. According to initial reports, the whole event was so secret not even best man **Mick Jagger** knew about the ceremony until a day before it went down . . . As many folks expected, due to the overwhelming response to the 14-minute minipic "Thriller" video, **Michael Jackson's** album of the same name has vaulted back into the #1 spot on **Cash Box's** Top 200 Albums Chart this week . . . **Rick Springfield** held a concert last week at The Roxy for the Crippled Children's Society . . . **Geoffrey Holder**, costume designer and director of the original 1975 Broadway company of *The Wiz* is in L.A. to help prep the 1983 cast for a Dec. 29 opening at the Shubert Theater in Century City. **Stephanie Mills** will recreate her role of Dorothy for the run. While in town, Holder is also shopping a movie script called "Voodoo" to various producers . . . Without being too maudlin, *Points West* takes this opportunity to wish every reader a happy holiday season and a peaceful 1984. Keep in touch.

jeffrey ressnor

## Top 10 Albums

- Riding With The King — John Hiatt — Geffen
- Violent Femmes — Slash
- Duck Rock — Malcolm McLaren — Island
- More Fun In The New World — X — Elektra
- Punch The Clock — Elvis Costello and the Attractions — Columbia
- Rumble Fish — Original Soundtrack by Stewart Copeland — A&M
- Swordfishtrombones — Tom Waits — Island
- Sixteen Tambourines — The Three O'Clock — Frontier
- Jonathan Sings — Jonathan Richman — Sire
- Bruisiology — The Waitresses — PolyGram

Jeffrey Ressenor

## EXECUTIVES ON THE MOVE

**Changes At Columbia** — The Columbia Pictures Music Group has announced staff additions. Lee Reed has joined Columbia as copyright manager of its music publishing companies, Gold Horizon Music Corp. and Golden Torch Music Corp. She was formerly with Screen Gems-Colgems-EMI Music, Inc. for 10 years, where she most recently served as its assistant copyright manager. Also hired was Marty Blume as director of music accounting. He had previously been manager of contract administration at Atlantic Records in New York. Bill Green has been named as Columbia's professional manager. Prior to joining Columbia he worked as director of publishing at Creative Entertainment in Los Angeles. Keith Zajie has been promoted from senior counsel to assistant general counsel. He had most recently been affiliated with the law firm of Fulop and Hardee.

**WEA Appoints Irby** — The WEA Philadelphia regional branch manager has announced the appointment of Jeanne Irby as the special project coordinator/singles specialist for the Baltimore/Washington, D.C./Virginia market. Her most recent position was for the Harmony Hut chain as the assistant director of store operations.

**Kilne Named** — Robert Y. Kline has been appointed business planning manager for 3M's Magnetic Audio/Video Products Division. He joined 3M in 1962 as sales representative in what is now called the Office Systems Division and his most recent assignment was international business planning manager for the company's Electronic and Information Technologies sector.

**Changes At Sparrow** — John Taylor has been appointed national promotion manager for Sparrow Records. He joins Sparrow from a similar position with the Benson Company in Nashville, TN, where he had been employed for the past five years. And Harry Beeson has been appointed director of finance. He was previously audit manager for the accounting firm of Brown, Romberger, Inc., a position which he held for the past three years.

**Changes At Caesars World** — Caesars World Productions has named Alan Bregman, vice president, national entertainment director of Caesars World Productions. He joins Caesars from the Nederlander Organization where he was vice president of this major national theatrical company for eight years. Parker Lee has been promoted to director of entertainment at Caesars Palace. He will continue to oversee and supervise all the engagements booked into the Circus Maximus showroom. At Caesars Tahoe, Rich Langelius has been named director of entertainment, where he will be responsible for coordinating all performances at the Cascade Showroom and assisting in the renovation of the Club Lookout nightclub into a comedy forum.

**USA Promotes Three** — Dan Lawlor, John Silvestri and Stuart de Lima have been promoted to regional vice presidents, advertising sales from their previous posts as regional directors for the USA Network. Specifically, Lawlor has been promoted to eastern regional vice president (based in New York), Silvestri to midwestern regional vice president (Chicago), and de Lima to western regional vice president (Los Angeles).

**Changes At Arbitron** — Theodore F. Shaker, president of Arbitron Ratings Company, has been promoted to chairman and chief executive officer of Arbitron. A.J. Aurichio, executive vice president, was named president and chief operating officer of Arbitron. Before joining Arbitron, Shaker was with the Columbia Broadcasting System for 10 years. Aurichio joined Arbitron in 1972 as vice president, marketing information applications. Arbitron also announced that Dick Sheppard will join Arbitron as Pacific southwest regional manager, radio station sales.



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# 'Healthy' 1983 Reported For Black Contemporary Music

by Harry Welnger

NEW YORK — It was a healthy 1983 for black music, with as many black artists, including Donna Summer, Lionel Richie and, of course, Michael Jackson, scoring significant crossover success and even national video play on MTV. Up-and-comers Prince and Kashif had respectable chart runs while their influence scattered across the black music roster; it was a year, too, that the urban street rhythms of scratching and rappin' made their way to commercial radio. A cooler sound from Jamaica also made an impact, as reggae and African beats became an ingredient in pop hits and dance-floor churners.

Also of note was the return of top vocal harmony groups, such as Gladys Knight and The Pips and the Manhattans, and the chart longevity of more traditionally-based R&B acts. Z.Z. Hill was represented by two Malaco releases this past year, with a 1982 album, "The Rhythm and The Blues" stayed on the black contemporary album chart throughout 1983. Tyrone Davis made a strong comeback, while Sonny Charles and Anita Baker hit big with releases that contrasted with the urban contemporary groove.

The year began auspiciously as Marvin Gaye, Lionel Richie and Michael Jackson, all Motown acts at one time or another, sat at numbers one, two and three, respectively, on the black contemporary singles chart. Their sound had grown since the Motown heyday, obviously, but the label was la'ir to capitalize on the resurgence of interest in the "Sound Of Young America" by capturing the top Nielsen ratings slot with their 25th Anniversary television special. The show reunited many of the old stars, and sparked consumer interest in Motown catalog product.

Jackson's Epic LP "Thriller," released late in 1982, became 1983's largest overall industry seller. It was the tougher sound of "Billie Jean" and "Beat It" that skyrocketed the album, and Jackson hit number one on four major charts — pop singles and albums, and black singles and albums — in March.

At the same time Jackson was beginning his takeover of the charts, Lionel Richie was basking in the fallout from a successful 1982 solo debut. The ex-Commodore received numerous general market industry awards, including Best Pop Male Vocal from the American Music Awards. Richie will be hosting this year's show.

Marvin Gaye completed his comeback with a successful tour that included a week at New York's Radio City Music Hall. The year also saw the reappearance of funk mob leader George Clinton. In the midst of legal hassles with his groups' names, Clinton took a solo recording based on an underground dance craze to the top of the black contemporary music charts, and people danced and "woofed" while radio programmers scratched their heads. "Atomic Dog" was a smash, and brought back a funk fever to a black music market

## RCA Declares Dividend

NEW YORK — RCA has declared a quarterly dividend of 22-and-a-half-cents per share on RCA Common Stock, payable February 1, 1984 to holders of record December 19, 1983.

\$1 per share on the \$4 Cumulative Convertible First Preferred Stock, 91-and-a-half-cents per share on the \$3.65 Cumulative Preference Stock, and 53 and-one-eighth-cents per share on \$2.125 Cumulative Convertible Preference Stock, all for the period from January 1, 1984 to March 31, 1984 and all payable April 2, 1984 to holders of record March 16, 1984.

under the spell of white dance bands from England.

Culture Club, David Bowie and New Yorkers Hall & Oates were to make significant inroads on the dance music scene, but funksters Steve Arrington, the Gap Band and The System found themselves with hot product as winter drew to a close. Prince, following the breakthrough success of "1999" and its title track, was popping up on AOR and Top 40 playlists with "Little Red Corvette." While that track did not have as the same success on black radio as its predecessor, its rock attitude later resulted in the acceptance of a number of acts who borrowed heavily from the form. The chart runs of Shalamar, Earth, Wind & Fire and other acts with screaming guitars pointed to Prince's impact.

While rock-tinged black product began to seep into the marketplace, a smoother sound also emerged, and it was mostly from the production wing of Mighty M. The company had scored big in 1982 with a silky, vocal-accented dance groove applied to hits from Evelyn "Champagne" King and Howard Johnson. The production team, consisting of Kashif, Morrie Brown and Paul Lawrence Jones III, went their separate ways in 1983, and Kashif released a solo LP. He hit number one on the b/c charts as a producer for George Benson's "Inside Love," while his own single, "Lover You Turn Me On," reached the Top 10.

The distinctive sound could be heard on albums from Melba Moore and the debut smash from Lillo Thomas, among others, and was copied copiously on more than a few independent releases.

Ballads returned also, as Champaign, the Whispers, the Chi-lites, the Isley Bros. and Sergio Mendes had chart successes with their softer releases. Still maintaining a hold at the top of the album charts, however, was "Thriller," and there was no sign of letting go.

Independent labels such as Tommy Boy, Profile and Streetwise made their presence felt in the urban centers with significant releases from Run-D.M.C., the Jonzun Crew, Freeez and others. Breakers clubs fell into the mainstream and network television crews were spotted searching for street dancers for their nightly newscasts. The phenomenon was cap-sulized by Herbie Hancock, of all people, whose "Rockit" single exploded on the charts. With a hip-hoppy, percussive groove and scratching by turntable whiz Grandmixer D St., the record sparked commercial interest in the genre throughout the last half of 1983.

Black product, sparked by the pop success of Jackson, Richie and Prince, showed significant retail crossover. Dealers cited a "recent softening of radio and MTV playlists" as well as the popularity of the Motown 25th Anniversary TV special. (Cash Box, June 25).

Third-world rhythms caught the ears of the public in late summer, as the rock/reggae of Eddy Grant's "Electric Avenue" hit number one on the pop charts and a duet between Donna Summer and Musical Youth broke out of her hit LP. Bill Summers' "It's Over," Monyaka's "Go-Deh-Yaka" and the cosmopolitan reggae of Men At Work and the Police were just a few examples of the year's breakthroughs.

Black music video began making inroads in 1983. Clinton's video for "Atomic Dog" was noted for its innovative production work. Videos from Peter Tosh, Nile Rodgers, Musical Youth, Eddy Grant, Michael Jackson, Prince, Donna Summer and Lionel Richie made inroads at MTV. Debuting in the past year were a number of

(continued on page 29)

## EAST COASTINGS

**F.B.I.'S AUSTRALIAN OPERATION** — In an era when labels were unwilling to plunk down any money for tour support, Frontier Booking International's (FBI) Ian Copeland turned shoestring touring into a fine art. Aside from attention grabbing successes with bands like **The Police** and **The Go-Go's**, Copeland has been able to send a wide range of acts at varying stages of development out on the road and accomplish the impossible; not lose any money. Now, with labels loosening the reins on their support dollars just a bit, FBI is taking the opportunity to exploit what has been an untouchable yet promising source: Australia. "The cost of getting bands to this country has been the biggest hurdle," Copeland recently told us. "The opportunity presented by Laker Airline's low fares started us off with The Police and that legend needs to be duplicated



**KRISMA'S NEW YORK CHARISMA** — A special party was held at Danceteria in New York City to celebrate the release of "FIDO," the first Atlantic album by the European-based duo known as **Krisma**. Shown at the *Krisma* party (l-r) are: *Krisma's* Maurizio Arcieri & Christina Moser; and Atlantic Records chairman Ahmet M. Ertegün.

with the Australian bands. Right now the interest in Australian bands has resulted in many of them getting support from the American labels. And basically, that support pays for their airfare over here. Once they arrive, the tours are self-sustaining." Copeland's present roster of down under outfits includes **Split Enz**, **Hunters & Collectors**, **Little Heroes**, and **Midnight Oil**. "Australia is now a unique market," Copeland said. "Bands are encouraged to play their own material, and they've got the kind of scene where the support they receive touring Australia and New Zealand encourages them to get themselves together." Aside from the strength of their home market, Copeland sees Australian bands getting a further lift from the interest they're also attracting in the United Kingdom. "Bands that break here tend to break first in Great Britain," he said. "Many of the bands have done that first, certainly **Midnight Oil** is one of them. People here read publications like *New Musical Express* and then report on it in this country." As far as selecting bands that he wants to work with, Copeland said he just signs the ones he likes. "You can't fly to Sydney every time you hear about an interesting band," he offered. "It's almost the opposite of the situation with Great Britain. I heard the **Midnight Oil** record and like it, even though I didn't know a damn thing about them. I have a tendency now to listen to whatever I get from Australia." Specific plans for the bands are still up in the air. "We're still setting up how much we'll do with each band once they get over here," Copeland said. "With a band like **Midnight Oil**, who will arrive after the New Year, it's so expensive to get them here that once they're over, we'll try and keep them here for as long as possible." Looking over the past year as a whole, Copeland feels '83 brought a lot of changes to the concert scene. "New bands with a buzz are starting at a higher level than they did last year," he observed. "A band like **Big Country** can pack the lower level houses and their tour this year was grossly underestimated. This was also the ice age for dinosaur acts, and I think everything is set up for that to continue next year. Television as a whole is more receptive to music, with each band having a video. All of the elements are set for growth.

**THIS 'N THAT** — Rhino Records is currently soliciting tapes from pop-oriented girl groups for a modern compilation LP. Tapes or inquiries should be directed to **Gary Stewart** at Rhino, 1201 Olympic Blvd., Santa Monica, CA 90404. Telephone is (213) 450-6323. . . Composer **Phillip Glass** has embarked on a 10-day tour of India where he will deliver a series of lectures and presentations at several academies and universities. . . **NRBQ** goes back into the studio this month to begin recording their second LP for Bearsville. Meanwhile, Red Rooster/Rounder Records has just released an NRBQ compilation LP, "Tapdancin' Bats" . . . Premier Talent has signed **Headpins** for worldwide booking.

**A FOND FAREWELL** — Aside from marking the end of the year, this issue of **Cash Box** is also the last to feature the work of staff reporter **Harry Welnger**, who more than ably covered the radio and black contemporary beats. Harry, who is leaving to pursue other interests, will be sorely missed by us. You can reach him at (212) 222-1963.

fred goodman

## Top 10 Albums

**Rock 'n Soul Part 1 — Hall & Oates — RCA**

**Rockit — Herbie Hancock — Columbia 7-inch version)**

**Regeneration — Steve Lacy, Roswell Rudd & others — Soul Note**

**Madonna — Madonna — Sire**

**For Europeans Only — Don Redman & His Orchestra — Steeplechase**

**Live In An American Time Spiral — George Russell — Soul Note**

**Bossa Nova Hotel — Michael Sembello — Warner Bros.**

**Emma Africa — Turre Kunda — Celluloid Import (France)**

**War — U2 — Island**

**Labour of Love — UB40 — A&M**

Fred Goodman



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TO GO  
ALL  
THE WAY**

**...and not just play around**

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**\*# 1**

\*Source: Independent study conducted by Radio & Records published 12/9/83.

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## TOP 15 VIDEO GAMES

|                                   | Weeks<br>On<br>12/24<br>Chart |
|-----------------------------------|-------------------------------|
| 1 Q-BERT Parker Brothers 5360     | 1 16                          |
| 2 POLE POSITION Atari CX 2694     | 2 16                          |
| 3 MS. PAC-MAN Atari CX 2675       | 3 40                          |
| 4 RIVER RAID Activision AX 020    | 5 38                          |
| 5 ENDURO Activision AX 026        | 6 27                          |
| 6 POPEYE Parker Brothers 5370     | 9 3                           |
| 7 CENTIPEDE Atari CX 2676         | 7 38                          |
| 8 JUNGLE HUNT Atari CX 2688       | 4 20                          |
| 9 PITFALL! Activision AX 108      | 10 55                         |
| 10 MR. DO! Coleco 2622            | 8 11                          |
| 11 KANGAROO Atari CX 2689         | 11 4                          |
| 12 JOUST Atari CX 2691            | 13 3                          |
| 13 BURGER TIME Intellivision 4595 | 12 21                         |
| 14 TIME PILOT Coleco 2679         | 14 7                          |
| 15 DECATHLON Activision AX030     | 15 16                         |

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

## TOP 15 MIDLINES

|  | Weeks<br>On<br>12/24<br>Chart |
|--|-------------------------------|
| 1 THE PRETENDERS (Sire SRK 6083)   | 1 23                          |
| 2 LED ZEPPELIN (IV) (Atlantic SD 19129)  | 2 44                          |
| 3 THE DOORS (Elektra EKS 74007)  | 4 47                          |
| 4 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843) | 3 36                          |
| 5 WORKING CLASS DOG Rick Springfield (RCA AFL 1-3697)  | 5 16                          |
| 6 LOOK SHARP! Joe Jackson (A&M SP-4919)  | 6 67                          |
| 7 THE ROMANTICS (Nemperor/CBS NJZ 36273)   | 8 6                           |
| 8 ELTON JOHN'S GREATEST HITS, VOLUME I (MCA 2128)  | 9 20                          |
| 9 TAPESTRY Carole King (Epic PE 34946)   | 10 3                          |
| 10 HITS! Boz Scaggs (Columbia FC 36841)  | 7 8                           |
| 11 PIANO MAN Billy Joel (Columbia PC 32455)  | 13 22                         |
| 12 WHO'S NEXT The Who (MCA 3141)   | 12 25                         |
| 13 AMERICAN PIE Don McClean (United Artists LN 10337)  | 11 3                          |
| 14 LET THERE BE ROCK AC/DC (SD-36151)  | 15 22                         |
| 15 AJA Steely Dan (MCA 1006)   | — 1                           |

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



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                   |                      |
|-------------------|----------------------|
| 1 38 SPECIAL      | 9 RODNEY DANGERFIELD |
| 2 ROMANTICS       | 10 NIGHT RANGER      |
| 3 TWO OF A KIND   | 11 WILLIE NELSON     |
| 4 BARRY MANILOW   | 12 ADAM ANT          |
| 5 U2              | 13 ABC               |
| 6 LUTHER VANDROSS | 14 PATTI LABELLE     |
| 7 KOOL & THE GANG | 15 BILLY IDOL        |
| 8 ELTON JOHN      |                      |

### NORTHEAST 1.

- 1 U2
- 2 38 SPECIAL
- 3 ROMANTICS
- 4 BARRY MANILOW
- 5 RODNEY DANGERFIELD
- 6 KOOL & THE GANG
- 7 WILLIE NELSON
- 8 LUTHER VANDROSS
- 9 TWO OF A KIND
- 10 ALAN PARSONS PROJECT

### SOUTHEAST 2.

- 1 LUTHER VANDROSS
- 2 TWO OF A KIND
- 3 ROMANTICS
- 4 PATTI LABELLE
- 5 EARTH, WIND & FIRE
- 6 38 SPECIAL
- 7 KOOL & THE GANG
- 8 ELTON JOHN
- 9 BARRY MANILOW
- 10 CON FUNK SHUN

### BALTIMORE/ WASHINGTON 3.

- 1 PATTI LABELLE
- 2 LUTHER VANDROSS
- 3 RODNEY DANGERFIELD
- 4 PIECES OF A DREAM
- 5 ROMANTICS
- 6 ELTON JOHN
- 7 MADONNA
- 8 KOOL & THE GANG
- 9 GEORGE CLINTON
- 10 EARTH, WIND & FIRE

### WEST 4.

- 1 U2
- 2 BILLY IDOL
- 3 TWO OF A KIND
- 4 LUTHER VANDROSS
- 5 ABC
- 6 MADONNA
- 7 JOHN LENNON & YOKO ONO
- 8 ADAM ANT
- 9 ROMANTICS
- 10 38 SPECIAL

### MIDWEST 5.

- 1 ROMANTICS
- 2 38 SPECIAL
- 3 U2
- 4 BARRY MANILOW
- 5 LUTHER VANDROSS
- 6 ADAM ANT
- 7 NIGHT RANGER
- 8 ALAN PARSONS PROJECT
- 9 TWO OF A KIND
- 10 DAVID SANBORN

### NORTH CENTRAL 6.

- 1 38 SPECIAL
- 2 BARRY MANILOW
- 3 TWO OF A KIND
- 4 RODNEY DANGERFIELD
- 5 MOTLEY CRUE
- 6 KOOL & THE GANG
- 7 ROMANTICS
- 8 WILLIE NELSON
- 9 ELTON JOHN
- 10 CARPENTERS

### DENVER/PHOENIX 7.

- 1 38 SPECIAL
- 2 U2
- 3 KOOL & THE GANG
- 4 NIGHT RANGER
- 5 ROMANTICS
- 6 TWO OF A KIND
- 7 BARRY MANILOW
- 8 ADAM ANT
- 9 BILLY IDOL
- 10 ABC

### SOUTH CENTRAL 8.

- 1 ROMANTICS
- 2 38 SPECIAL
- 3 NIGHT RANGER
- 4 U2
- 5 WILLIE NELSON
- 6 ELTON JOHN
- 7 TWO OF A KIND
- 8 BLUE OYSTER CULT
- 9 ABC
- 10 BARRY MANILOW



Gap Band

Yarbrough & Peoples

Switch

Robert "Goodie" Whitfield

Charlie Wilson —  
(Lead Singer of Gap Band)

# 1983

*Was Good! But*

# 1984

*Is Gonna Be Great!*

**TOTAL EXPERIENCE RECORDS IS ON THE RIGHT ROAD NOW  
BUT MOST OF ALL THANKS TO ALL OF YOU FOR  
ALL OF THE YEARS YOU'VE SUPPORTED US!**

**LONNIE SIMMONS  
THE TOTAL EXPERIENCE FAMILY**

Jonah Ellis

Oliver Scott

Pennye Ford

Billy Paul

Magic

Prophet

Double Play

Spookie

Satellite Band

(aka Sai What)



**TOTAL  
EXPERIENCE  
RECORDS**

Be listening for us in 1984  
Lonnie Simmons  
The Total Experience Family



WHAT'S IN-STORE



**WHITE WRITING** — Chrysalis recording artist Billy Idol (l) recently appeared for an autograph party at A&A's Yonge Street in Toronto. He was in town doing radio and TV interviews and to collect a platinum album in recognition for Canadian sales for his first self-titled LP along with a gold album for his current "Rebel Yell."

**MAN WITH AN ACTIVE VISION** — James H. Levy, chairman and president of the Activision, Inc. entertainment software company in Mountain View, Ca., usually doesn't give the press a peek at forthcoming product which is premiered at the January Consumer Electronics Show in Las Vegas. But he did hold an informal chat with a small press gathering in New York earlier this month, at which some current and new product was demonstrated and his observations on the present and future of the games industry expounded. "The business is turning," declared Levy, "The sense of unpredictability is changing, at least at Activision. We see a turn back to confidence in the industry and sense this in the distribution, retail and manufacturing communities." Levy made clear, however, that he was speaking of the long-term picture. The short-term, he noted, wasn't as rosy. "We expect a very good Christmas at retail, and our rate doubled for the first and second week in November. But our October base was much smaller than we had hoped and we know it won't be a growth year in dollar volume. Where we were 25-30 percent up at the beginning of the year, we expect it to be flat at the end of the year due to the dump of game product in mid-year." But back in his California headquarters a week after the New York conference, Levy said that net sales for the third quarter ending Dec. 31 would be sharply lower than the same quarter a year ago and that Activision would suffer a loss compared to the profit in last year's third quarter. "While our factory shipments have improved slightly since last quarter, we had hoped that the seasonal upturn in Christmas sales at retail would result in a concurrent increase in our shipment of new product that would be significant enough to produce good results for our third quarter." Again, Levy attributed the third quarter decline to the large quantity of discounted older software as well as dealer concern over inventory levels in new video game and home computer software. He added, however, that the company continued to have a strong financial position in cash, working capital and equity. At his New York session, Levy stated that Activision had been the least affected games maker since it had exercised tighter control over distribution and retailing systems and showed a firmer grasp of its customer base. He added that the company was continuing in its philosophy of never being "first nor last," meaning that Activision does not begin producing games for a system until quality work can be put out. Thus, no software will be created immediately for the forthcoming IBM "peanut" home computer; on the other hand, fresh product for the Intellivision units would be introduced, even though that system is "currently working its way through the market." As for the future of the games industry, Levy noted a three- to six-month focus on a "near term transition strategy" at Activision, to be in place by July 1. "Our feeling is that 1984 will be a flat year," he explained, citing the continuing excess of inventory through mid-year or the fourth quarter, as well as "confusion" among computer hardware manufacturers. As for the computer side of his flat games forecast, Levy noted the short supplies and late deliveries of many of the new home computer models, which had been predicted to take up much of the slack of the decline in sales of video game hardware. But although the dip in the video game growth rate would continue through much of 1984, the end of the year should see an upward turn, according to Levy. "After the first quarter the industry will be making the changes it has to make," he said, pointing to his predicted tightening up of major software competition from his current estimated 34 to only three or four, and a corresponding decline in the seven or eight major hardware manufacturers to another three or four. Then in 1985 the industry should take off on another growth period lasting three or four years before the next change in technology. "It's like the history of recorded music in the post World War II period," said Levy. "It went from 78s to 45s to LPs and from mono to stereo, only this is compressed by half." Continuing the analogy, he predicted "two or three-computer households" by the end of the decade, in a price structure comparable to home stereo. "At the end of 1984 we see a market expansion beginning to include two thirds of all American homes by the end of the decade. So we're a long way from saturation in video game and home computer equipment as well as education and entertainment software in this business." Accordingly, Activision has kept on nearly 40 designers, this despite its recent 25 percent workforce reduction. While Levy expected little growth in new product until the industry resumes its own growth, he hinted at "exciting work" due out in the first half of 1984, with an emphasis on a "multiple system" approach in its focus on "high quality strong base machines." Activision currently markets games for the Atari 2600 and 5200 game consoles and its computers, as well as for the ColecoVision and Intellivision models, and will announce games for two more hardware systems as CES. As for forthcoming new titles, Levy said that an educational software development group had been established to define what educational software for home computers for mass consumption means. "We don't even know what the product looks like," he said, adding that so far there weren't enough "good computers with disc drives" to encourage the making of the product. One new game that was on hand at the meeting was "Pitfall II: Lost Caverns," which is being shipped early next year as a sequel to the 3.5 million selling "Pitfall!" Levy said that besides building upon the first "Pitfall!" consumer base, the new version benefits from a "revolutionary" new chip technology allowing for enormous complexity in a video game, such that it becomes "close to a two-hour feature film" and "takes a year to go through all the caverns."

jim bessman



Week of December 31, 1983

Playlist

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

ADDS

| ARTIST                                | CLIP                     | LABEL            |
|---------------------------------------|--------------------------|------------------|
| U2                                    | I Will Follow            | Island           |
| Fitz                                  | Audio/Video              | Topflight        |
| Freeez                                | Pop Goes My Love         | Streetwise       |
| C.S. Angels                           | Independence Day         | Arista           |
| John Cafferty & The Beaver Brown Band | On The Dark Side         | Scotti Bros./CBS |
| Joshua                                | Broken Dreams            | Enigma           |
| Sound Barrier                         | It's A Rock & Roll World | MCA              |

HEAVY

(Maximum Four Plays Per Day)

|                               |                                  |                     |
|-------------------------------|----------------------------------|---------------------|
| The Doors                     | Gloria                           | Elektra             |
| John Cougar Mellencamp        | Pink Houses/Crublin' Down        | Riva/PolyGram       |
| U2                            | Sunday Bloody Sunday             | Island              |
| Heaven                        | Rock School                      | Columbia            |
| Night Ranger                  | Rock In America                  | MCA                 |
| Hall & Oates                  | Say It Isn't So                  | RCA                 |
| ZZ Top                        | TV Dinner                        | Warner Bros.        |
| Genesis                       | That's All                       | Atlantic            |
| Robert Plant                  | In The Mood                      | Es Paranza          |
| Stan Ridgway/Stewart Copeland | Don't Box Me In                  | I.R.S.              |
| Yes                           | Owner Of A Lonely Heart          | Atco                |
| Huey Lewis & The News         | I Want A New Drug/Heart And Soul | Chrysalis           |
| The Romantics                 | Talking In Your Sleep            | Nemperor/CBS        |
| Rick Springfield              | Souls                            | RCA                 |
| Rolling Stones                | Undercover                       | Rolling Stones/Atco |
| Journey                       | Send Her My Love                 | Columbia            |
| Lionel Richie                 | All Night Long                   | Motown              |
| Duran Duran                   | Union Of The Snake               | Capitol             |
| Stevie Nicks                  | If Anyone Falls                  | Modern/Atco         |
| Rainbow                       | Street Dreams                    | Mercury             |
| Asla                          | The Smile Has Left Your Eyes     | Geffen              |
| Big Country                   | In A Big Country                 | Mercury             |
| Police                        | Synchronicity II                 | A&M                 |
| Stray Cats                    | I Won't Stand In Your Way        | EMI America         |
| 38 Special                    | If I'd Been The One              | A&M                 |
| Aldo Nova                     | Monkey On Your Back              | Portrait/CBS        |
| Police                        | Wrapped Around Your Finger       | A&M                 |
| Don Felder                    | Bad Girls                        | Asylum              |
| Cyndi Lauper                  | Girls Just Want To Have Fun      | Portrait/CBS        |

MEDIUM

(Maximum Three Plays Per Day)

|                         |   |                  |
|-------------------------|---|------------------|
| Irene Cara              | Why Me?                                   | Network/Geffen   |
| X                       | True Love Part 2                          | Elektra          |
| Alcatraz                | Island In The Sun                         | Rocshire         |
| Lords Of The New Church | Dance With Me                             | I.R.S.           |
| The Flxx                | Sign Of Fire                              | MCA              |
| Blue Oyster Cult        | Shooting Shark                            | Columbia         |
| Spandau Ballet          | Gold                                      | Chrysalis        |
| Elton John              | I Guess That's Why They Call It The Blues | Geffen           |
| Re-Flex                 | The Politics Of Dancing                   | Capitol          |
| Ozzy Osbourne           | Bark At The Moon                          | CBS Associated   |
| ABC                     | That Was Then But This Is Now             | Mercury          |
| Motley Crue             | Looks That Kill                           | Elektra          |
| Adam Ant                | Strip                                     | Epic             |
| Rodney Dangerfield      | Rappin' Rodney                            | RCA              |
| Jackson Browne          | Tender Is The Night                       | Asylum           |
| Eddie Money             | Big Crash                                 | Columbia         |
| Industry                | State Of The Nation                       | Capitol          |
| Bob Dylan               | Sweetheart Like You                       | Columbia         |
| Alarm                   | The Stand                                 | I.R.S.           |
| Survivor                | Caught In The Game                        | Scotti Bros./CBS |
| Real Life               | Send Me An Angel                          | Curb/MCA         |

LIGHT

(Maximum Two Plays Per Day)

|                              |                            |              |
|------------------------------|----------------------------|--------------|
| Blasters                     | Red Rose                   | Sire         |
| Parachute Club               | Rise Up                    | RCA          |
| Comateens                    | Late Mistake               | PolyGram     |
| Sons Of Heroes               | Living Outside Your Love   | MCA          |
| Talking Heads                | This Must Be The Place     | Sire         |
| Machinations                 | Pressure Sway              | Oz/A&M       |
| Tommy Tutone                 | Get Around Girl            | Columbia     |
| English Beat                 | Best Friends               | I.R.S.       |
| Howard Jones                 | New Song                   | Elektra      |
| Norm Norman                  | You're A Zomble            | Rocshire     |
| Jack Mack & The Heart Attack | Can I Get A Witness        | unsigned     |
| Andre Cymone                 | What Are We Doing Here     | Columbia     |
| Kim Carnes                   | Invisible Hands            | EMI America  |
| Krisma                       | Nothing To Do With The Dog | Atlantic     |
| Michael Gregory              | Can't Carry You            | Island       |
| Rubinoos                     | If I Had You Back          | Warner Bros. |
| Kansas                       | Everybody's My Friend      | CBS Assoc.   |
| The Tubes                    | Monkey Time                | Capitol      |
| T-Bone Burnett               | The Murder Weapon          | Warner Bros. |
| Big Country                  | Fields Of Fire             | Mercury      |
| Nena                         | 99 Luftballons             | Epic         |
| Simon Townshend              | I'm The Answer             | 21/PolyGram  |
| Wildlife                     | Somewhere In The Night     | Atco         |
| Ronnie Dio                   | Holy Diver                 | Warner Bros. |
| Love Tractor                 | Spin Your Partner          | DB           |
| Lionel Richie                | Running With The Night     | Motown       |
| Endgames                     | Love Cares                 | Virgin/MCA   |



AFFAIR OF THE HEART  
AFRICA  
ALL NIGHT LONG  
ALL RIGHT  
ALL THIS LOVE  
ALWAYS SOMETHING THERE  
TO REMIND ME  
BABY, COME TO ME  
BABY JANE  
BREAKING US IN TWO  
BURNING DOWN THE HOUSE  
CHURCH OF THE POISONED  
MIND  
COME DANCING  
COME ON EILEEN  
CRUMBLIN' DOWN  
CUM ON FEEL THE NOIZE  
DEAD GIVEAWAY  
DELIRIOUS  
DER KOMMISSAR  
DIRTY LAUNDRY  
DO YOU REALLY WANT TO  
HURT ME  
DON'T CRY  
DON'T LET IT END  
ELECTRIC AVENUE  
EVEN NOW  
FALL IN LOVE WITH ME  
FAR FROM OVER  
(KEEP FEELING) FASCINATION  
FAITHFULLY  
FLASHDANCE  
GOODY TWO SHOES  
HEART TO HEART  
HOW AM I SUPPOSED TO  
LIVE WITHOUT YOU  
HUMAN NATURE  
HUNGRY LIKE THE WOLF  
I KNOW THERE'S  
SOMETHING GOING ON  
I WON'T HOLD YOU BACK  
IF ANYONE FALLS IN LOVE  
I'LL TUMBLE 4 YA

I'M STILL STANDING  
IN A BIG COUNTRY  
IS THERE SOMETHING  
I SHOULD KNOW  
IT MIGHT BE YOU  
IT'S A MISTAKE  
I'VE GOT A ROCK & ROLL  
HEART

# ASCAP HAS 3 MORE REASONS TO CELEBRATE 1983:

1. ASCAP Songs Captured **70%** of Billboard's Year End Top Pop Singles Chart.
2. ASCAP Songs Captured **70%** of Cashbox's Year End Top Pop Singles Chart.
3. ASCAP Songs Captured **66%** of Radio & Records' Year End Top Pop Singles Chart.

What a Wonderful Way to Usher  
in Our 70th Anniversary Year.



WE'VE GOT THE SONGS

JEOPARDY  
LAWYERS IN LOVE  
LITTLE RED CORVETTE  
LOVE IS A BATTLEFIELD  
MANIAC  
MR. ROBOTO

MY LOVE  
1999  
ONE THING LEADS TO  
ANOTHER  
OUR HOUSE  
OVERKILL  
PASS THE DUTCHIE  
PHOTOGRAPH  
PROMISES, PROMISES  
PUTTIN' ON THE RITZ  
P.Y.T.  
RIO  
ROCK THE CASBAH  
SAY SAY SAY  
SEPARATE WAYS  
SEXUAL HEALING  
SHAME ON THE MOON  
SHE BLINDED ME WITH  
SCIENCE  
SHE WORKS HARD FOR  
THE MONEY  
SHE'S A BEAUTY  
SOLITAIRE  
STEPPIN' OUT  
SWEET DREAMS (ARE MADE  
OF THIS)  
TAKE ME TO HEART  
THE GIRL IS MINE  
TIME  
TONIGHT I CELEBRATE  
MY LOVE  
TOO SHY  
TRULY  
TRUE  
TWILIGHT ZONE  
TWIST OF FATE  
UNION OF THE SNAKE  
UP WHERE WE BELONG  
WE'VE GOT TONIGHT  
YOU AND I  
YOU ARE  
YOU GOT LUCKY  
YOUR LOVE IS DRIVING  
ME CRAZY



ABBA has been deemed the world's biggest selling pop group; It has been Sweden's number one selling export, outstripping the Volvo car. The mastermind behind the band and its entire career has been its manager, publisher and mentor Stig Anderson.

He has been involved with it from the start. In the late sixties Bjorn came to him and asked him if he would write some lyrics for his duo with Benny. A few years later he created ABBA and guided it from strength to strength.

He has for many years remained a somewhat mystical figure — known as ABBA's non-singing fifth member. He has just published his biography, which sets out to prove that there was a life before ABBA, as indeed there is life after ABBA.

He is the quietly dynamic force behind Polar Music, and its varied tributaries. He has been in the music business for nearly 24 years, covering all sorts of different fields — as a writer, lyricist, publisher, manager, company director and has dabbled successfully on the Swedish Stock Exchange.

Despite press speculation about ABBA's financial dealings, its members surge on with new individual enterprises, still with Anderson at the helm.

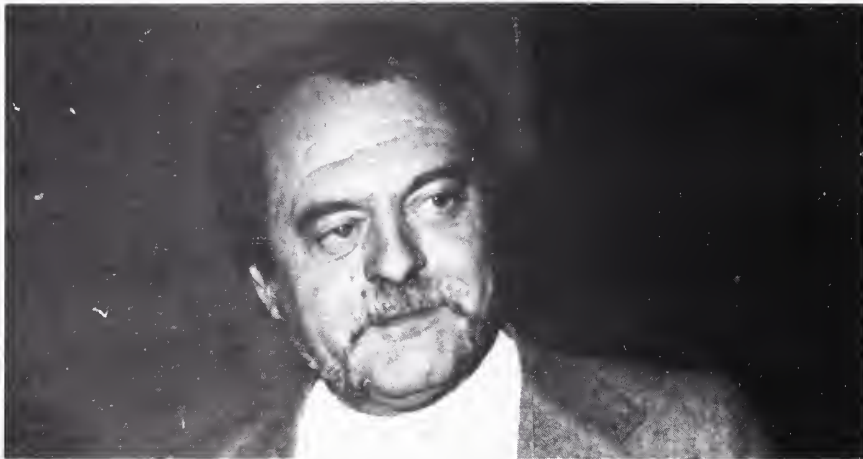
He was in London's sedate Connaught Hotel this week for the first night of the new musical "Abacadabra," which is a star studded pantomime set to ABBA's music, with special new lyrics.

Chrissey Iley talked with him about his past, which has often gone unrecognized, and his plans and hopes for the future. He remains charming and with the energy of an optimist.

**Cash Box: When did you first start in the music business?**

**Anderson:** I started in 1960, before that I was a teacher, first in elementary school and then I taught chemistry and math. But during this time I was traveling around the country as an artist singing my own songs. I have been writing songs since I was 18. I had some songs that were hits in Scandinavia, and all of a sudden I had a very big hit, so I decided to borrow some money and publish that song myself. And I found myself in the business, and that was the start of Sweden Music AB. (AB stands for Limited Company.) This was the mother company for Polar which was started in 1963. During the 60s I built up Sweden Music AB to a big publishing company. I got all kinds of offers from American, English, German and French publishers who wanted me to translate their songs into Scandinavian. Then I met Bjorn, he was then the leader of a group called The Hootenanny Singers. We launched them back in 1963 and we had lots of hits with them within Scandinavia. At the end of the 60s Bjorn met Benny who was then leader of The Hep Stars and they decided that they should start writing songs together. They came to me because they wanted me to write the lyrics for them. At the same time as being a successful publisher I was the most played lyric writer because I kept buying songs for Scandinavia from abroad and translating them into Swedish. In the late 60s we issued some singles and some albums under the name Bjorn and Benny, then in 1969 they met Frida and Agnetha — they were well known artists in their own right. At that time we were singing still only in Swedish, and the girls were introduced as backing vocalists. We had hits, but only in Scandinavia.

**Cash Box: When did you decide to go for an international market?**



## Stig Anderson ABBA's Action Man

**Anderson:** It was in 1972; we decided to do some recordings in English because I had already told them earlier that they had the capacity to do something internationally. I listened to the songs and thought that these songs are not only for Sweden. If we wrote in English we could have a world market. We found that it sounded nice when the girls backed them in the studio. The problem came when they returned from the studio one day and it was only possible to hear the girls sing, and I thought how can a group that sounds like two girl singers call itself Bjorn and Benny. So it was only at this point that they became a group, quite by accident. And we started calling them Bjorn, Benny, Agnetha and Frida, but you know that wasn't a very good name because it took half your life to pronounce it. In 1973 still under this name we were invited by Swedish television to write the song for Europe. We didn't win, but that song was called "Ring, Ring," it became a continental hit without any help of any Eurovision, so then we were quite sure that one day we would make it.

And then in 1974 we got another invitation and that was the year we won with "Waterloo" and so we were able to represent Sweden in Brighton, and that was the year I decided to take the first initials of each of their names (Frida's full name is Anni-Frid) and they became ABBA. Brighton was the first time they performed as such. You could say that ABBA was never formed. It just grew in a natural way.

**Cash Box: How did you cope with the enormous success of ABBA?**

**Anderson:** Everything started to happen with ABBA, and from success follows money, and the money became so much that we didn't know what to do with it. We couldn't place it back into the music industry and that's why I decided to diversify. We bought lots of shares on the stock market. We became the biggest shareholder in a real estate company, we also became big shareholders in another company called Monark which made bikes and we had business interests in oil.

**Cash Box: Why did Frida sell her shares in the company?**

**Anderson:** Frida wanted to have an international base for an international career so she decided to move to England. She is right now in the charts with a song taken from "Abacadabra," the new musical. Frida has got a flat here in London, but she is very often in France because the "Abacadabra" musical has been recorded on an album in France where it is very successful. So she has been doing some television in Paris.

**Cash Box: Are there any plans for ABBA to do anything together?**

**Anderson:** What we say is that it would be very nice to do a new album, but it's hard to see now when this will happen because they all are so busy on individual projects. Because Bjorn and Benny have been writing for so long there are some songs left over that did not fit into the musical so I hope they would be released separately.

**Cash Box: Are there any plans for them to tour or appear live as ABBA?**

**Anderson:** No, not for the time being. Frida would like to do a world tour and have a new album out with ABBA. In one way they all would like to do it, but as we can see it would be hard to find a time that this would be possible. This musical is very important for Bjorn and Benny, they have been writing for ABBA for 10 years so they would like to do something else for a change. And that's why we are writing this musical. I have listened to parts of it and I can only say being the music publisher that this is the best thing they ever wrote. So it will be hopefully, probably, sensational.

**Cash Box: So do you think it is fair to say that as ABBA grew together quite spontaneously, that they are also growing apart in the same sort of way.**

**Anderson:** Yes, that's it, in the same way.

**Cash Box: You appear a somewhat mystical figure, an unseen fifth member of ABBA. Do you enjoy this image?**

**Anderson:** If it is a mystical one I suppose I am stuck with it. I have been very deeply involved, of course. I have been the lyric writer for the first seven years, also the manager and the music publisher. As you know Bjorn and Benny are 50 percent owners of the Polar label. I have the other 50 percent, so obviously we are all very involved together.

**Cash Box: What are the future plans for the members of ABBA?**

**Anderson:** Frida will do a new solo album which will be recorded in Paris during February and March. Steve Lillywhite will produce it. We plan a new album for Agnetha to be recorded in August, and it will be released in October. And the big thing for us is the new musical which is called "Chess." Bjorn and Benny are working with Tim Rice. They are right now in the studio, they have started recording it. It will be a double album. They will be working on that until mid-June. We will release the double album first, it's not really just a soundtrack to the musical. We are using the same policy as they did with Jesus Christ Superstar where they released an album half a year before the show opened.

We hope that this double album will be released by the end of August and the show will open here in London maybe May 1985. Elaine Paige and Murray Head are already chosen to perform on the album.

**Cash Box: Do you have any ambitions left?**

**Anderson:** My problem is that I love to work. I have been working all my life and I just love it. If I should come into a situation where I didn't have any work I would be impossible. That's what people who know me say. I agree now my ambitions are a little less now, because so much has already been achieved. The "Chess" musical is something I look forward to, and Bjorn and Benny do too. This is something new and something new is always fascinating to work with. This is the biggest thing at the moment, but I never promised not to try non music business again because I have developed a certain taste for that too. For the moment I feel very happy to be back 100 percent in music, because that's where my heart is.

**Cash Box: Has your relationship with the group changed over the years?**

**Anderson:** Oh yes. We have been friends for so many years, I have known Bjorn for 20 years, and the others for 15. We have really been a family, as far as ABBA is concerned this has always been very helpful as we have always made up our minds together, then it's easy to work because everyone has had something to say. But I've not just been working with ABBA all these years. I still love hearing a song and having that HIT feeling. Nothing makes me so happy, except my family of course.

**Cash Box: What family do you have?**

**Anderson:** I have my wife, Gudrun. I have one daughter Marle who is working for Polar Records on promotion. She is 26. I have my elder son Lars, he is 25 and is working in the Polar studio. Anders is only 17, so he is still at school, but he is playing the guitar, the organ, the drums, he has more or less occupied the whole house with them.

**Cash Box: Are you going to encourage him to make a record?**

**Anderson:** I have never tried to lead them in any direction, their coming into the music business just happened. They have probably been inspired by all the music they have heard throughout their lives.

**Cash Box: How do you spend your normal working day?**

**Anderson:** I wake up at seven, have a long walk with my dog, a German Shepherd. I never have any meetings before 10 in the office, but that does not mean I'm not working. I work a lot at home. I leave the office at five and start working again at home. I have lots of paperwork here and I use the phones. I am in business from the moment I wake up to the moment I start sleeping. It is like that because I love it. I can't help it. I can't go on holiday without a phone.

**Cash Box: How would you describe your personal lifestyle?**

**Anderson:** I have a beautiful very big home, on an island in the middle of Stockholm. Outside my windows is an open air park with lots of different animals, deer and cows side by side, so my dog plays with the deer on the other side of the fence. The house has nine very big rooms. I love art so some people say it's an art gallery. I collect Chagalls and Miro, as well as two Swedish painters.

**Cash Box: Do you have time for hobbies?**

**Anderson:** I love very difficult crosswords, on the weekends. Reading, I read anything from the telephone book to the Nobel prizewinner. I am probably the only one in the world who can get something out of the telephone directory in a hotel room.



# BMI OFFERS QUIET RIOT A NOISY WELCOME.



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## QUIET RIOT: BMI



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there's BMI.



## SOUNDVIEWS

**PRIVATE AFFAIR** — Following the recent move by Metromedia to go private by buying \$1.45 billion of its own stock, majority shareholder and financier **Kirk Kerkorian** bid to make MGM/UA a private enterprise by buying stock he does not already own for approximately \$865 million. The action entails for a shareholder to be compensated by a cash and debenture package where, out of the \$26 per share value, one would receive \$9 in cash and \$16 in I.O.U.s from the entertainment company. Presently, the issue centers around the question of how Kerkorian will get the money to pay for all the shares. It is yet uncertain as to the amount that the financier will put out of his own pocket and the amount solicited by various banking institutions and outside investors. Similar to the Metromedia buyout, Kerkorian's move was sparked by a dissatisfaction



with the price of the stock on Wall Street asserting that it had been undervalued. Apparently this action has not and will not have any effect on the studio's daily operation since managerial details had already been preplanned. The deal, which officials expect to be closed within a three month period, still needs to be approved by federal antitrust officials and the Securities Exchange Commission, although everyone is confident of its final approval.

**SOLID GOLD BLUE-EYED SOUL** — *Culture Club* recently appeared on "Solid Gold" where it performed the successful "Church of the Poison Mind," "Karma Chameleon" and "Miss Me Blind." Pictured backstage after filming the segment for an upcoming show are (l-r): Marilyn McCoo, the show's host; and *Culture Club's* Boy George.

show it on Soviet television. With its airing on European stations receiving favorable response, particularly in Britain where it attracted 15 million viewers, *The Day After* is currently being previewed by such Bloc countries as Poland, Bulgaria and Czechoslovakia for possible future transmission... Steve Diener, president of CBS/Fox Video International announced that the company has acquired the overseas home video rights to *The Day After* with scheduled distribution to video markets in the United Kingdom, Sweden, France, Italy, and Japan by early 1984. In Europe, the movie is expected to be shown theatrically before its videocassette release except for the U.K. which has already aired it on national television.

**MEANWHILE... BEHIND THE IRON CURTAIN** — HBO Films completed principal photography near London for *Sakharov*, starring **Jason Robards** and **Glenda Jackson**. Scheduled to debut in 1984, the made-for-pay-television film is the biography of **Andrei Sakharov**, the dissident Soviet nuclear physicist whose human rights protests and beliefs have made him an exile within his own country, namely in the restricted city of Gorky. Directed by **Jack Gold**, and produced by **Herb Brodtkin** and **Robert Berger**, *Sakharov* was adapted from the screenplay written by **David Rintels**... Producers **Mildred** and **Edward Lewis** recently received 1983 honors at the American Civil Liberties Union annual Bill of Rights dinner. Known for such political works as *Seven Days in May* and *Missing*, the producing duo is currently working on an updated version of *The Grapes of Wrath* entitled *The River* and starring **Sissy Spacek** and **Mel Gibson**.

**VIDEOOVERVIEW** — The members of **The Police** never seem to stop being involved in various projects whether together or individually. **Sting**, pursuing his acting career, will have the lead role in a BBC-produced version of *Three Penny Opera* while **Andy Summers** will make his debut in front of the camera as he tackles the starring role in an Irish mystery film, tentatively entitled *Goosefoot*... On the subject of playing roles, **David Bowie's** "White Light, White Heat" video was taken from Ziggy's 'final' concert in 1973... The new ABC video for "That Was Then But This Is Now," directed by **Duncan Gibbins**, features a Louma crane, usually used in major motion pictures for trick shots. The clip utilizes model aircrafts and helicopters and it took 27 hours of continuous shooting to complete... **Gang Of Four**, after releasing four LPs, finally filmed a video.



"Is It Love?" was directed by **Peter Cornish**, known for his work with **Duran Duran** and **Human League**, and the script was cowritten by Cornish and the band's central politburo: **Andy Gill** and **Jon King**.

**BROTHERLY LOVE** — After more than 10 years since they stopped playing and recording, the **Everly Brothers** finally reunited for a special performance at London's Royal Albert Hall and the historical occasion was videotaped by HBO for an hour-long special to air January 14.

**STAR STAR** — *Midnight Star* was the first group featured in a new series of in-concert specials aired by the Black Entertainment Television Network focusing on the urban contemporary music scene.

**COMEDIC ROYALTY** — The King Of Comedy will make its national pay-cable TV debut Sunday, January 8, at 8 p.m. (ET) on the Cinemax system. Pictured above are (l-r): **Jerry Lewis** and **Robert DeNiro**, who star in the film about an aspiring comic who intensely pursues his dream to become a television talk show host.

**BYRNEING DOWN THE HOUSE** — **Talking Heads** recently completed filming for a concert film to be entitled "Electric Guitars." Directed by **Jonathan Demme**, former rock critic and alumnus of the Rhode Island School of Design, the rock documentary was shot at Hollywood's Pantages Theatre during a four-night run. *Soundviews* had the opportunity to catch the first show and was overwhelmed, or disturbed, by the excessive and distracting amount of people onstage which included not only the nine-member band but also 15 stage hands fumbling about trying not to trip over the musicians. The performance was a rivetingly kinetic affair in the best Talking Heads tradition, however, the show was 45 minutes late; rather than the billed "8 o'clock sharp" it was more like nine-ish and the 45 minute interval after only half an hour of playing did not help.

george koulermos

## TOP 30 VIDEOCASSETTES

|   | Weeks On Chart |   | Weeks On Chart |
|---|----------------|---|----------------|
|   | 12/24          |   | 12/24          |
| <b>1 RAIDERS OF THE LOST ARK</b><br>Paramount Home Video 1376     | 1              | <b>17 EDDIE MURPHY DELIRIOUS</b><br>Paramount Home Video 2323                                     | 14             |
| <b>2 BLUE THUNDER</b><br>RCA/Columbia Pictures Home Video 10026   | 2              | <b>18 PINK FLOYD THE WALL</b><br>MGM/UA Home Video 400268   | 19             |
| <b>3 RISKY BUSINESS</b><br>Warner Home Video 11323                | 6              | <b>19 THE MAN FROM SNOWY RIVER</b><br>CBS/Fox 1233  | 18             |
| <b>4 VACATION</b><br>Warner Home Video 11315                      | 4              | <b>20 THE OUTSIDERS</b><br>Warner Home Video 11310  | 20             |
| <b>5 TWILIGHT ZONE — THE MOVIE</b><br>Warner Home Video 11314     | 8              | <b>21 MICHAEL JACKSON: MAKING THE THRILLER VIDEO</b><br>Vestron 1000                              | —              |
| <b>6 GANDHI</b><br>RCA/Columbia Pictures Home Video 10237         | 5              | <b>22 SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE</b><br>RCA/Columbia Pictures Home Video 10512 | 17             |
| <b>7 SUPERMAN III</b><br>Warner Home Video 11320                  | 12             | <b>23 THE MAN WITH TWO BRAINS</b><br>Warner Home Video 11319                                      | 23             |
| <b>8 FLASHDANCE</b><br>Paramount Home Video 1454                  | 3              | <b>24 GREY FOX</b><br>Media 258   | —              |
| <b>9 BREATHLESS</b><br>Vestron 5017                               | 9              | <b>25 PORKY'S</b><br>CBS/Fox 1149   | 24             |
| <b>10 THE DARK CRYSTAL</b><br>Thorn/EMI 1966                      | 10             | <b>26 DOCTOR DETROIT</b><br>MCA Home Video 8001   | 16             |
| <b>11 THE SURVIVORS</b><br>RCA/Columbia Pictures Home Video 10521 | 13             | <b>27 SOMETHING WICKED THIS WAY COMES</b><br>Walt Disney Home Video 116                           | 26             |
| <b>12 PSYCHO II</b><br>MCA Home Video 80008                       | 7              | <b>28 THE YEAR OF LIVING DANGEROUSLY</b><br>MGM/UA Home Video 00243                               | 28             |
| <b>13 48 HRS.</b><br>Paramount Home Video 1139                    | 11             | <b>29 STOKER ACE</b><br>Warner Home Video 11322   | 30             |
| <b>14 MAX DUGAN RETURNS</b><br>CBS/Fox 1236                       | 15             | <b>30 JANE FONDA'S WORKOUT</b><br>KVC/RCA Karl Video Corp. 042                                    | 29             |
| <b>15 JAWS 3</b><br>MCA Home Video 80044                          | 22             |   |                |
| <b>16 THE HUNGER</b><br>MGM/UA Home Video 800281                  | 21             |   |                |

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

## WTTW-TV Airs In Stereo Now

LOS ANGELES — WTTW/Chicago has become the first television station to broadcast its programming in stereo.

Its ability to transmit its signal in stereo is the result of a combined six-year effort between WTTW and Telesonics, Inc.

The signal is received at the viewer's home by means of a set-top converter which connects to home stereo systems. WTTW and Telesonics anticipate that the reception equipment will eventually come built into televisions sets.

Recent tests conducted by the Electronics Industries Association have proven the merits of the new system.

## Sony To Sell Vid Players To Public

LOS ANGELES — Sony Corp. which has been selling videodisc players in the industrial marketplace for over two years said it is gearing up to produce a videodisc player for consumer use.

Unlike the RCA model, which uses a stylus to pick up vibrations on the grooved videodisc, Sony's product — like that of North American Philips and Pioneer Corp., uses a non-contact laser beam to reproduce signals from the videodisc onto the consumers' television set.

While videodisc players are noted for producing clearer, more vibrant pictures than videotape players, they have not been as popular among consumers because they lack recording capabilities.

Sony's principal customer for its commercial videodisc recorder has been the Ford Motor Co. which bought over 4,000 for training purposes.

## RIAA/VIDEO Wing Restructured

NEW YORK — The Recording Industry Association of America (RIAA) has restructured its RIAA/VIDEO wing in response to the growing importance of music video programming to the RIAA's audio membership. Effective April 1, current and prospective members of RIAA/VIDEO will become associate members of RIAA.

Under the new program, RIAA/VIDEO members will continue to have access to relevant services, including the freight rate and postal rate programs, the data processing committee, engineering committee, video program development workshops and market research activities.

The current RIAA/VIDEO Council will continue as a policy committee to periodically discuss priority projects and programs and review dues schedules.

RIAA/VIDEO associate membership is open to manufacturers and/or licensed marketers of prerecorded videocassette and videodisc programming solely for the family home entertainment market. Information on membership is available from Stephen Traiman, vice president and executive director, RIAA/VIDEO, 888 Seventh Avenue, 9th floor, New York, N.Y. 10106. The telephone number is (212) 765-4330.

## Solters/Roskin P.R. Firm Moves Offices

LOS ANGELES — The public relations firm of Solters/Roskin/Friedman has moved its offices to 5544 Wilshire Blvd., Suite 2200, Los Angeles, CA 90036. The new telephone number is (213) 936-7900.



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## AIRPLAY

**CUE & REVIEW REVIEW** — Network and syndication program producers have much to be proud of this year. Specialty shows, along with the increase in major advertisers' spot buys, showed a significant leap in quality and execution. While year-end space limitations prevent the inclusion of the C&R review box, its introduction was offered as a challenge to maintain the standards being set from week to week. Now that the satellite systems are 90 percent in place, choices for stations are reaching the outer limits and suppliers can only be encouraged to seek out programming innovations. Here's an optimistic toast to better listening in '84.

**SPEND THIS XMAS WITH ROXANNE** — Beginning December 14, Q107/Washington,



**IT ONLY TOOK A MINUTE** — RCA recording group Tavares recently visited with New York radio stations in support of their current album and single, "Words and Music," and met with actress and aerobiciser Jayne Kennedy (c). Pictured at the studios of WBSL (l-r): Pat Prescott, air personality, WBSL; Ralph Tavares; Kennedy; Vaughn Harper, air personality, WBSL; and Tiny Tavares.

D.C. gave away a concert trip for two listeners to England to see the Police live in concert, every day for 12 days until Christmas Day. Each daily winner received round trip airfare, five nights at the Hyatt Carlton Towers and \$107 in spending money, in addition to the pair of ducats for the platinum trio's New Year's eve performance at Wembley Arena.

**NAMES IN THE NEWS** — Carol Miller, recently booted unceremoniously from WPLJ-FM/New York, has returned to New York rock radio on WNEW-FM. She began her stint December 17. Miller was once a jock at the station while commuting to WMMR/Philadelphia prior to her long-term stay at WPLJ . . . New producer of Drake-Chenault's revised/updated *History of Rock & Roll*, Scott Kenyon, (Cash Box, December 10), has also been named the firm's director of feature productions. . . David Maclolek joins the ABC Radio Networks from the web's TV spot sales division as manager of promotion. He'll be responsible for advertising and promo for the Contemporary and Talkradio networks. . . Major changes at WDIA/Memphis. Ernie Jackson, formerly the station's general sales manager, has been named station general manager. Jackson has also been named vice president of new station owner Bendia, Inc., a subsidiary of Broadcast Enterprises National, Inc. Replacing Jackson as general sales manager is Janet Armstead, upped from local sales manager.

**TIME HAS COME TODAY** — Set to premiere the first weekend of the new year (Jan. 7-8) is *Flashback*, a three-hour AOR/CHR feature from the Source net. The new weekly program will highlight events from the 60s and 70s with emphasis on music cuts from that time period. John DeBella of WMMR/Philly is host. *Flashback* promises to be an innovative blend of news actualities, comedy cuts, rock 'n' roll hits and overall atmosphere. Dan Formento will produce.

**UNIVERSAL VOTE** — The NAB, in a recent statement to the press, has asked for the support of AM stereo from radio receiver manufacturers: "In order to spur and encourage the introduction of AM stereo technology into the consumer marketplace, the NAB Executive Committee hereby urges consideration by radio manufacturers of the development and marketing of radio receivers, particularly for use in automobiles, capable of receiving all AM stereo radio transmissions." On a related note, the NAB has also expressed its support of a FCC ruling waiver which would allow type acceptance of the Harris AM stereo system.

**BIRCH BARK** — The latest Birch monthlies are out for selected markets, and the race in New York looks to be shaping up a success for Malrite's WHTZ-FM (see related story). The Top 40 outlet, making a splash with 4.3 in August/September, jumped to an 8.9 in September/October and now sits with a 9.5 in the current report. In at number two was urban WRKS-FM (4.8-6.2), the recent number one in the fall Arbitron. Format competitor WBSL-FM maintained an even keel (4.4-4.1) as they've stayed with similar numbers for the past eight months. WKTU, with their accent on urban, club and crossover hits, suffered a 4.8-3.6 loss. WPLJ continued to drop, 3.5-3.2, after enjoying success with 6-pluses as an AOR. Both remaining rock stations profited from the fall-out, as WNEW-FM (3.1-3.8) and WAPP-FM (4.6-5.2) were up. WNBC dropped, 3.1-2.8, while its sister FM'er, WYNY, dipped 3.4-3.1. Adult contemp competitor WPIX-FM was nearly flat, 2.5-2.4. On the talk front in the Apple, WOR last a half-point, but was still strong behind WRKS-FM, 6.2-5.7. WABC continued its slide, 3.3-2.9, while WMCA was up a tad, 1.8-2.0. Country station WKHK-FM suffered, 2.3-1.7, while format leader WHN was 2.4-2.3 . . . Chicago was led once again by WGN, although the station has been steadily declining (7.9-7.0). WGCI-FM closed in 5.5-6.3, while WBMX-FM also rose 4.9-5.6. Hits station WBBM-FM dipped a bit, 5.8-5.1, and its AM counterpart plateaued 5.6-5.5. WLS was up a full point, 3.5-4.5, and on the FM side inched up 3.9-4.1. WMAQ dropped 5.9-4.7. AOR was soft, as WXRT, after a heady fall season, dropped 5.3-4.0, while WLUP-FM slipped 3.8-3.4. Country AM-er was also down, 5.9-4.7 . . . WJR in Detroit dropped nearly two points, 12.9-11.0, without significant competition. Checking in at number two was WLLZ-FM with an 8.5-8.3, while number three was claimed by ABC affil WRIF-FM, 7.8-7.2. WWJ accrued a positive jump in numbers, 4.8-6.4, as did WWW-FM, 2.9-4.2. WNIC-FM continued its ratings upsurge. After a 4.4-5.7 jump from August to October, the station had a 6.1 for October-November. WHYT-FM, moving away evolving from its "Hot Hits" approach, dipped 4.1-3.6. Jazz was up in the Motor City, as WJZZ-FM upped 1.7-2.3. Inner City's WLBS-FM, experimenting with a "DOR" format, was up slightly, 1.0-1.3 . . . Hits are still hot hot in Boston. WHTT-FM nipped WXKS-FM in the Top 40 race. The CBS station leapt 10.0-11.2, and the RKO affil edged upward, 10.9-11.1. Dropping to third was AOR station WBCN as they dipped 10.5-10.1. WBZ hung in, 9.3-9.5. WCOZ-FM, which recently debuted its A/C-for-AOR switch, lost a-half-point, 5.3-4.8. AM sister outlet WHDH dropped also, 5.3-4.7, while CBS news station WEEI was even, 5.2-5.1. Talk radio station WRKO was also even at 3.3. Beautiful music station WJIB regained its respectable numbers of seasons past, 4.5-5.0 . . . In our nation's capitol, WKYS-FM flicked off the competition with a commanding 8.8-9.9 surge. WMAL was up, 8.0-8.6, while rocker WRQX sat with an 8.5-8.4, WAVA-FM was down, 6.6-5.7, while WGAY-FM maintained 6.0-6.2.

harry weinger

## Top 10 Albums

- Steve Arrington's Hall Of Fame — I/Atlantic
- Greatest Hits — Chi-Lites — Brunswick/Epic
- Atomic Dog — George Clinton — Capitol 7-inch
- Rock 'N Soul Part I — Daryl Hall & John Oates — RCA
- Feel My Soul — Jennifer Holliday — Geffen
- Come On Over — Freddie McGregor — RAS
- King David's Melodies — Augustus Pablo — Alligator
- It's Like That-Sucker M.C. — Run D.M.C. — Profile 12-inch
- Hearts And Bones — Paul Simon — Warner Bros.
- Em'ma Aftice — Toure Kunda — Celluloid (import)

—Harry Weinger

## Radio: 1983 Year In Review

(continued from page 7)

bitron ratings pointed to numbers gains for a more than a few "hits" station, as WLS-AM/Chicago, KHTR/St. Louis, WGCL/Cleveland and WUSL/Philadelphia posted significant increases. In New York, the urban contemporary battle raged on as WKTU regained the market lead held by talk outlet WOR and format competitor WBSL (Cash Box, April 16).

The increasing popularity of urban-type records as well as the renewed success of hits outlets sparked another debate at the AOR level. Programmers continued to maintain caution, but a few format leaders found success with Michael Jackson's "Beat It," tracks from Prince's "1999" LP, and also found a safe third-world representative in Eddy Grant (Cash Box, May 21). Black music acts which were once AOR staples, such as the Isley Bros., Sly Stone and the smattering of Motown classics were resisted by stations, however, with most program and music directors queried deferring to incompatibility with their current air sound.

Each of the black acts that made their way briefly onto AOR this past year were also heavy MTV videos, and throughout the 12 months stations were increasingly accepting of video. A live television show, *Rock 'n' Roll Tonight*, debuted with 50 major markets and a top rock radio station providing audio simulcast in each. Stations were also localizing their video efforts by accessing to cable outlets with their own MTV-style programs.

AT NPR, meanwhile, Mankiewicz resigned his post in the face of huge budget deficits.

As reports leaked that NPR was facing huge budget deficits, Frank Mankiewicz resigned his post and Ronald Bornstein, a former executive vice president at CPB, was named interim chief operating officer (Cash Box, April 23). One of the web's most popular programs, *Jazz Alive*, was cut from the schedule soon after. Personnel layoffs and budget cuts continued throughout the summer.

Network conversion from land-lines to satellite began in earnest in 1983. Region-by-region cancellation of existing telephone lines, in place for more than 50 years for program distribution, rolled out in May. A few affiliates protested as the major networks expected stations to pick up receiver dish costs themselves.

The debate over "who will pay" became heated as Mutual and RKO offered their affiliates satellite dishes at no cost, but while stations disgruntledly searched for the cash to make the technology switch, most agreed the improved signal quality and distribution efficiency overshadowed temporary financial difficulties. Both RKO and Mutual noted that a station could access other network programming, although return provisions were included in their agreement with stations should an affiliate "jump ship," (Cash Box, August 6).

Major AORs became increasingly hit-oriented as the year progressed. An evolution began at some outlets, most significantly WPLJ/New York. The station, which was the number one rock station in the country, slowly became a hits station in reaction to the expected market debut of Malrite's Top 40 station, WHTZ.

New music product were forcing programmer's hands, who was looking for ways to maintain their core while incorporating the hits people were looking for (Cash Box, July 26). Programmers predicted two styles of the format emerging, with a 25-plus demographic seeking a more traditional AOR approach while a younger audience stuck with a hits-oriented rocker.

The Spring Arbs had on paper what the industry speculated all along: Top 40 was up, up, up. KIIS-FM/Los Angeles posted a 6.0, the highest number for a music station in the market since the KHJ "Boss Radio" days, and mellow rocker KNX-FM announced a formal format switch to the CBS-FM hits formula. Urban contemporary was also up slightly in most markets, further solidifying its across-the-board appeal.

A study released by McGavere-Guild pointed to a misconception of black and urban contemporary radio especially among national advertisers. The study showed that 60 percent of the format's listeners were white and that the bulk of the black listening audience had enormous buying power. (Cash Box, August 6). The study was fodder for heated discussions at the NAB Programming Conference held in San Francisco August 28-30.

NAB's conference, which was expected by its coordinators to focus on a specially commissioned study, instead was dominated by the "threat" of MTV (Cash Box, September 10). Les Garland, vice president of programming for the music video outlet, challenged AOR radio to make video a part of their promotional mix and cited the viability of audio simulcast hooks as a positive step towards an inevitable marriage of media.

Conference attendees noted the competitive heat of MTV, with some downplaying its influence. But MTV was the talk of the convention, and a later survey found radio's resistance to music video to be lessening (Cash Box, October 29).

According to a National Association of Broadcasters study, radio profits were on the rise in 1983, striking a positive note for the industry that continued to the end of the year. Selling and buying by major radio owners was active and syndication became a healthy distribution network for national spot buyers as well.

The AOR front looked less healthy, however, as Top 40 continued to surge. The summer Arbs were considered the first official representation of expected gains, as WHTT/Boston exploded to number one in Boston and KIIS-FM overtook KABC in Los Angeles. Hits were up in Chicago and

(continued on page 29)



# '83 Brings Big Changes For Independents & Majors Alike

(continued from page 10)

said George Hocutt, president of CRDI. That situation would change shortly — and briefly — as Motown set up their own independent distribution outlet in California.

Independent distribution was a hot topic just a week later. The Annual NARM Convention was in many respects dominated by the indie issue, as Motown disclosed they were dropping Pickwick in favor of soon-to-be-opened MS Distributing branches in Atlanta and Minneapolis, and distributors called for the creation of a war chest to lure new and major distributed labels to the indie web (**Cash Box**, April 23).

Speculation that the move to MS would spell the end of Pickwick Distribution proved well founded: when MS bowed its offices in Atlanta and Florida, they elected to use sites vacated by Pickwick. Explaining the switch, Motown charged Pickwick with "a breach and termination of its distribution agreement," specifically mentioning the then-recent inventory related closing of Pickwick facilities and the imposition of a new 30-day credit policy that Motown described as "totally unacceptable for retailers." Simultaneously, Motown revealed that they would bow their own distribution facility on the west coast, and would represent other labels in that market.

The \$100,000 war chest, tacitly sanctioned by NARM, was to be used to aggressively recruit labels for independent distribution, including those already going through the pipeline of the majors. The proposal, which met with a mixed reaction from already existing independent labels, eventually petered out.

While the earlier departure of Chrysalis had stirred little ire among indies, the

RCA/Arista deal did. In a move that was to be repeated later with other labels and distributors, Schwartz Bros. filed a \$5 million suit in the Maryland State Circuit Court for Prince George's County charging Arista and RCA with a breach of contract, fraudulent conduct, unfair competition and contractual interference and conspiracy (**Cash Box**, April 30). The parties eventually settled out of court in a sealed agreement.

The spring also saw changes at MCA Records, where Irving Azoff, chairman of the Los Angeles-based Front Line Management was named president of MCA Records Group and vice president of MCA, Inc. (**Cash Box**, May 7). It was only a matter of weeks before the label began reflecting a change of identity, plucking Joan Jett from a faltering Boardwalk, and pacting Motown for distribution in July (**Cash Box**, July 9).

During the brief 10-week period when Motown left Pickwick and joined the MCA system, the indie scene continued to shift in less dramatic but equally barometric ways. During one mid-May week, Spring Records departed PolyGram for the independents, Faulty Records closed its doors, and Enigma Records entered earnest negotiations with several majors for a rights-of-first-refusal deal (**Cash Box**, May 14).

Although different in style and musical direction, each company saw itself as reacting to what one termed "a domino effect" set off by the recent defections of Chrysalis and Arista from the indie fold. But the reactions were in sharp contrast: the R&B-oriented Spring saw an uncluttered distribution pipeline via the indies, while the

hard-core Faulty lamented an inability to get bills paid by distributors. "A couple of distributors went out of business on us like Pickwick, PRT, and DiscTrading," said John Guarnieri, president of Faulty. "Taking that, and the other indie distributors around who are real difficult to collect from, it just got to be ridiculous. If we don't get paid, what are we doing? So we thought rather than sticking it out for another three months with this struggle we've been having — and all that would happen would be that someone else would go out of business and we could have been in a lot worse shape — we didn't want to be in a situation where we'd be owing bands. We felt that right now would be a time when we could take care of everybody."

Conversely, Spring co-owner Bill Spitalisky saw an open field. "We don't want to put down the majors," he said, "but these indies' tongues are hanging out. Plus we get a surge of excitement from having our future in our own hands." Concentrating on 12-inch product was another reason Spitalisky cited for going independent, noting the traditional street sense of the independent distributors. "It's a fast market and the indies work much faster than the majors," he said. "You're competing with kids that are rebels and work out of garages and deliver by hand. And unless you get down to their level, you're going to be a loser in the 12-inch business, and we invented it."

The June convention of the National Assoc. of Independent Record Distributors and Manufacturers (NAIRD) in Chicago drew over 200 representatives, many of them newcomers to the organization (**Cash Box**, June 11). Several of the larger dis-

tributors who had shunned the specialty-oriented organization in the past were on hand, and distributors urged labels to bring proper financing and realistic expectations with them to the marketplace. But the tone was most often conciliatory and open. NAIRD chairman Jerry Richman of the New Jersey-based Richman Bros. Distributing suggested there were greater rewards for both labels and distributors if they could work together. "There are a lot of people and distributors here because things are changing," Richman said. "Distributors are considering smaller labels and are becoming more aggressive. It's not like the old easy days."

Early July proved a time of great change for both the independents and the majors. On July 1, Motown dropped its bid to distribute its own product in California and severed relations with the indies when it announced a U.S. distribution deal with MCA Records (**Cash Box**, July 9). A week later, Schwartz Bros. repeated their action against Arista by obtaining an injunction against distribution of Motown by MCA in their territory. Texas' Big State and Arizona's Associated soon followed suit.

Among the majors, July saw CBS Records and Sony Corp. form a joint venture, Digital Audio Disc Corp., to manufacture compact discs at the former CBS record pressing plant in Terre Haute, Indiana (**Cash Box**, July 2). The project gave CBS greater access to precious CD manufacturing time by making CBS a partner of one of the two firms holding the rights on the CD manufacturing process.

The next week, WCI announced that they too wished to form a new venture, this time

(continued on page 26)

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## ON JAZZ

**REVIEW & WRAP-UP** — While far from a total washout, 1983 will never lay any claims to being a watershed year for jazz either musically or business-wise. While '82 saw the birth of many promising new projects — Elektra/Musician, Antilles, PolyGram Classics' jazz program, and the complete sponsorship of **George Wein's** jazz festival by Kool Cigarettes — '83 can make no such claims. And while labels were delighting over the return of mega-platinum product, there was little interest in developing quality catalog and reissue programs. If anything, '83 marked a subtle retreat by many of the outfits who had entered the market with great fanfare in preceeding year. With Elektra in the process of restructuring, Musician was placed in a holding pattern with little opportunity to pursue new recordings or increase its roster. Developments at Antilles were similar, with a fall-off in the number of new titles issued and the label eventually turning towards a more commercial slant in hopes of bolstering sales. Perhaps most upsetting, however, was the wholesale slaughter of the CBS catalog, which saw such mainstays as **Lester Young, Miles Davis, Max Roach, Louis Armstrong** and many many others victimized by deep cuts in the number of available titles. And while Columbia has pledged to make a lot of the material available via new mixed artist compendiums in '84, the loss of the familiar and historic titles was a heartbreak. Over at RCA, a company with some of the world's broadest jazz catalogs locked away in their vaults, the motto continued to be "let them buy French" as the company once again failed to issue anything from Victor, Vik, Camden or Bluebird. Ironically, the director of RCA/France's large jazz reissue program told **Cash Box** that the U.S. accounts for a large percentage of his program's total sales, having swallowed some 250,000 French jazz LPs as imports over the last few years. At EMI, label president **Rupert Perry** reports that the label still has no plans for reactivating the Blue Note catalog. The only bright notes were Fantasy's 90-record Original Jazz Classics (OJC) program, which put a lot of Prestige and Riverside titles back in the racks at a very attractive price, and the decision of Arista/RCA to sell the Savoy catalog to independents. Incidentally, **Joe Fields'** Muse Records has acquired the jazz portion of the catalog, and reissues are planned for '84. Opting to allow Savoy to remain with independents was a smart move: the inability of EMI, RCA, and CBS to maintain meaningful catalog programs for jazz is a strong case for allowing that product to move through the indie pipeline. If Fantasy can undertake a large, cut-rate catalog program and the branch distributed labels can't, it's time for the majors to consider wholesale licensing of their catalogs to the independents. It doesn't do anybody any good to just have the music languishing in the vaults. Here's hoping '84 is brighter.

—fred goodman

## NARAS Sends Annual Hall of Fame Nomination Ballot To Voters

LOS ANGELES — The National Academy of Recording Arts & Sciences has issued its annual list of nominations to the organization's Hall of Fame.

A ballot with the names of the nominees on it was recently sent out by the Academy to the 96 members making up the Hall of Fame Elections Committee. Their decisions will determine this year's five recordings and artists to be inducted into the Hall of Fame.

The nominations include nine recordings by singers (record labels and years of release are in parentheses). These finalists are "Blue Suede Shoes," Carl Perkins (Sun Records, 1956); "Cry," Johnnie Ray (Okeh, 1951); "Heartbreak Hotel," Elvis Presley (RCA, 1956); "In The Wee Small Hours" (album), Frank Sinatra (Capitol, 1955); "Nature Boy," Nat "King" Cole (Capitol, 1948); "Rudolph The Red-Nosed Reindeer," Gene Autry (Columbia, 1949); "September Song," Walter Huston (Brunswick, 1938); "South Pacific" (album), Mary Martin & Ezio Pinza with Original Broadway Cast (Columbia, 1949); "The Tennessee Waltz," Patti Page (Mercury 1950).

The big band nominations are "After Hours," Erskine Hawkins Orchestra; Avery Parrish, piano soloist (Bluebird 1940); "And The Angels Sing," Benny Goodman & his orchestra; Martha Tilton, vocal; Ziggy Elman, trumpet (Victor 1939); "April In Paris," Count Basie & his Orchestra (Clef 1955); "Artistry In Rhythm," Stan Kenton & his Orchestra (Capitol 1945); "A-Tisket, A-Tasket," Chick Webb & his Orchestra with Ella Fitzgerald (Decca 1938); "Four Brothers," Woody Herman & his Orchestra (Columbia 1948); "I'm Gettin' Sentimental Over You," Tommy Dorsey & his Orchestra (Victor 1936); "Marie," Tommy Dorsey & his Orchestra; vocal by Jack Leonard (RCA Victor, 1937).

Classical Recordings honored are "Bartok: Contrasts For Violin, Clarinet & Piano" (album), Bela Bartok, Joseph Szigeti, Benny Goodman (Columbia, 1940); "Fan-

tasia" - Original Soundtrack (album), Leopold Stokowski conducting Philadelphia Orchestra (Disneyland, 1957); "Mozart: Concerti Nos. 1,2,3,4, For Horn" (album), Dennis Brain; Herbert von Karajan conducting Philharmonia Orchestra (Angel, 1954) and "Villa-Lobos: Bachianas Brasileiras No. 5 - Aria" (single), Bidu Sayao; Hector Villa-Lobos conducting Cello Ensemble (Columbia, 1945).

Vocal groups recordings represented on the list include "Bel Mir Bist Du Schoen," Andrews Sisters (Decca, 1938); "Cool Water," Sons of the Pioneers (Decca, 1941); "Goodnight, Irene," The Weavers & Gordon Jenkins (Decca, 1950) and "If I Didn't Care," The Ink Spots (Decca 1939).

Also nominated by the Elections Committee were two piano solos, Fats Waller playing "Ain't Misbehavin'" (Victor, 1929) and Art Tatum playing "Tea For Two" (Decca, 1939) plus the Charlie Parker Sextet's version of "Ornithology" (Dial, 1946).

In order to qualify for Hall of Fame status, a record must have been released prior to 1958, the year the National Academy of Arts and Sciences established the Grammy Awards.

This year's Hall of Fame winners will be announced early next year, said the Academy.

## PolyGram Installs CD Listening Sites

LOS ANGELES — PolyGram Records has begun installing compact disc listening environments in certain record stores around the country it was revealed recently by Emil N. Petrone, PolyGram's vice president for compact disc marketing.

The PolyGram CD environments contain a CD player with earphones, a display of some 200 titles currently available from PolyGram in the format, and an audio-visual presentation explaining the evolution of the compact disc and its superior sound qualities.

## TOP 30 ALBUMS

|    | Weeks On Chart | 12/24 |    | Weeks On Chart | 12/24 |
|----|----------------|-------|----|----------------|-------|
| 1  | 7              | 1     | 16 | 10             | 10    |
| 2  | 29             | 2     | 17 | 21             | 5     |
| 3  | 55             | 3     | 18 | 20             | 21    |
| 4  | 7              | 4     | 19 | 22             | 3     |
| 5  | 18             | 5     | 20 | 24             | 2     |
| 6  | 13             | 6     | 21 | 15             | 27    |
| 7  | 19             | 7     | 22 | 19             | 38    |
| 8  | 38             | 8     | 23 | 25             | 13    |
| 9  | 6              | 9     | 24 | 17             | 23    |
| 10 | 11             | 10    | 25 | 28             | 11    |
| 11 | 11             | 11    | 26 | 29             | 2     |
| 12 | 4              | 12    | 27 | 30             | 2     |
| 13 | 29             | 13    | 28 | 27             | 4     |
| 14 | 10             | 14    | 29 | 23             | 8     |
| 15 | 15             | 15    | 30 | 26             | 23    |

## '83 Brings Label Changes

(continued from page 25)

with the other rights holder on CD manufacturing, Phillips. This one was about more than CDs though, as the proposed deal would see WCI gain the controlling interest in Phillips' PolyGram Records. The merger would create two companies: a Warner/PolyGram company for territories outside the U.S., of which WCI would own 50 percent; and a U.S. company of which WCI would own 80 percent.

Displeased by the notion of a combined WCI/PolyGram operation, CBS later announced that they would entertain proposed mergers with any other major record company, even though they felt the WCI/PolyGram proposal was anti-competitive (**Cash Box**, Oct. 22). And although CBS was speaking out against the

deal in the U.S. and Europe, they were dealt a defeat in the first round when the proposed merger was approved in Great Britain (**Cash Box**, Nov. 26).

Back home on the independent front, a group of indie labels organized a third independents organization during the New Music Seminar in New York (**Cash Box**, July 30). With a charter membership of 30 record companies, the Independent Label Coalition (ILC) was born. Tom Silverman, president of Tommy Boy Records and an organizer of ILC, said the new group would amass and dispense information on manufacturing, marketing, and piracy, and lobby for changes in how the trade charts are researched. However, he stressed that while it is an organization of labels, the ILC

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## Top 10 Albums

- Porcupine — Echo and the Bunnymen — Sire
- Murmur — R.E.M. — I.R.S.
- Head Over Heels — Cocteau Twins — 4 AD/
- Beggar's Banquet (U.K. import)
- High Land, Hard Rain — Aztec Camera — Sire
- Seance — The Church — EMI/Parlophone (Aus. import)
- Etiquette Of Violence — David J — Situation 2
- War — U2 — Island
- Script Of The Bridge — Chameleons — Statik (U.K. import)
- Blue Sunshine — The Glove — Wonderland/Polydor (U.K. import)
- You And Me Both — Yazoo — Mute (Sire)

George Koulermos



# Record Retailers Report 1983 Is 'Turnaround' Year

(continued from page 7)

By the time the fourth quarter rolled around, merchants were gearing up for an anticipated best Christmas in recent years, thanks to being armed with timely major new releases to continue the sales upturn (**Cash Box**, Nov. 12). As one dealer put it, "Ordinarily, we approach Christmas from a position of weakness, but this year we're in a position of strength." And this year's Thanksgiving, unlike last year's, indicated that the Christmas holiday season this time around would be especially bright due to hot product and the renewed consumer optimism (**Cash Box**, Dec. 10).

Throughout the year, dealers responded to the challenge of a retail product mix which included both varying recorded product configurations and new home entertainment software. On the prerecorded side, merchants praised the proliferation of extended play (EP) titles due to their typical \$5.98 list price, which was seen as providing an excellent value at a lower-than-LP consumer cost (**Cash Box**, Feb. 19). They felt that the configuration was the perfect vehicle for breaking new acts or tiding established ones over between albums.

Similarly, the 12-inch disc format grew in strength, with dealers crediting the effect of cable music programming in stimulating new demand for the product in their areas as well as club and air play of the discs in some cases (**Cash Box**, June 4).

The cassette configuration, which had begun to approach parity with album sales in mid-1982, slightly surpassed album sales in some instances, and dealers were discerning varying sales patterns for albums and tapes by product genre, consumer demographic, and age of the

release (**Cash Box**, April 16). In April, Larry Rosenbaum, president of the Chicago Flip Side chain, found that there are "a lot of people that don't buy records anymore" and stated his belief that an increase of cassette players in the home were helping bring his tape/disc sales to 50-50 on some titles. At Kemp Mill, Appelbaum reported that while his disc/cassette ratio was generally 65-35, cassettes made up as much as 70 percent of classical sales, largely due to the "tons" of budget-priced classical cassette product.

But along with the continued boom in cassette sales, remained the problem of how to package them. Just prior to the National Assn. of Recording Merchandisers (NARM) Convention, dealers decried the need for a standardized cassette package that would allow flexibility, security, and visibility (**Cash Box**, April 16). However, as NARM itself had learned earlier in the year from its own wholesaler and retailer survey (**Cash Box**, Jan. 22), opinions as to just what sort of standardization was necessary differed with individual store needs.

By the end of the year, a cassette packaging standard still seemed nowhere in sight, at least as far as the Camelot chain could foresee. The 149-store chain announced that it would begin manufacturing its own 4" x 12" package for introduction in the stores by the middle of 1984 (**Cash Box**, Dec. 17). The company's vice president of retail operations Larry Mundorf said that Camelot had scouted out industry trends regarding packaging and had decided that the new 4" x 12" container, which would be a plastic version of the current paper package, was recyclable, secure, and would avoid the need to refix-

ture stores."

Growth of cassette sales and the move by some retailers into sale of other home entertainment software caused the modifications in fixturing that Camelot was hoping to keep to a minimum (**Cash Box**, March 12). The key word here was "flexibility," with many retailers citing the need for merchandising units that could perform more than one function. Such a unit was the slat wall, or grooved wallboard which found favor due to the many uses of the 4' x 8 1/2' slats, which are grooved for inserting peghooks or various shelves and hangers and can be used singly or combined. "It's a real catch-all piece," said George Hill, general manager of operations at Denver's DanJay Music and Video chain headquarters. "You can use wood, metal, plexiglass or glass shelves or wire hangers for albums, 45s, tapes, video and accessories. The shelves snap in and out so easily that you can change your displays within minutes without refixturing."

Camelot's Mundorf said that his stores' record racks were being modified to handle other product. "We're widening the racks to allow handling of albums and videodiscs and cassette packagings." He added that the new racks could also contain compact disc product, and said that video and electronics product such as hardware, computer software, videodiscs and accessories were being taken into consideration in planning merchandising needs for new stores.

This new interest by record retailers in video and electronics product was reflected in the name change of Camelot's parent company from Stark Record & Tape Service, Inc. to Camelot Enterprises, (**Cash Box**, March 26). "Although music con-

tinues to be the lifeblood of our company, our new name is indicative of our commitment to broaden our inventory mix and to become a more diversified entity," said Camelot's executive president Jim Bonk. "During the past two years, the video phenomenon has played an increasingly large role in the growth of our business. We're marketing video game software and hardware throughout the chain, and the increased penetration of home video recorders and videodisc players opened new doors for us in several key markets. We look for that trend to continue, and with the recent home computer boom, we're equally excited about the opportunities that lie in the marketing of computer software."

When Camelot held its 14th convention at Ohio's Salt Fork State Park in July, company president Paul David announced a warehouse expansion which would double square footage from 60,000 to 129,000 (**Cash Box**, Aug. 6). He said that the expansion was necessary to enable handling of the new product lines already planned for as well as "any other which pop up."

But Camelot wasn't alone in looking at new product lines. "We've been very successful handling computer products through in-store departments," said Joyce Castagnola, director of advertising and marketing for the San Francisco-based Record Factory chain, where the product was introduced in November, 1982 (**Cash Box**, May 14). Other dealers were also considering computer wares, including the Hastings chain, headquartered in Amarillo Texas, where retail vice president Bruce Shrotz designed a new fixture for computer centers in four test stores (**Cash Box**,

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## THE WELK MUSIC GROUP

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- CHAMPAGNE MUSIC CORPORATION (ASCAP)
- BIBO MUSIC PUBLISHERS (ASCAP)
- HALL-CLEMENT PUBLICATIONS (BMI)
- JACK AND BILL MUSIC COMPANY (ASCAP)
- HARRY VON TILZER MUSIC PUBLISHING COMPANY (ASCAP)
- SOMEBODY'S MUSIC (SESAC)



## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — The visit of teenage group Menudo from Puerto Rico caused quite a stir, as a crowd of young fans of the group gathered around their hotel and at all the places where it appeared. Its recent LP, released by CBS, is selling quite well and the two dates at the Luna Park were complete sellouts. The group's local representative, Marcelo Rey, has conducted a steady promo campaign for the past two years, with the group's own radio program on a local musical station and 15 minutes of exposure every week on television.

Leonardo Favio, once the biggest singles seller in this market, has returned to activity after several years of absence. Interdisc has released an album recorded by him and last week he appeared on stage at the Metropolitan Theatre. His hit "Fulste Mia Un Verano" in the late sixties was followed by a heavy selling album and turned him into a very popular artist, after he started a successful career as an actor and director.

Pity Ynurrigarro, manager of Leon Gleco, has returned from a trip to the United States and several other countries, where he negotiated the release rights of the albums by Gleco (released in Argentina by Sicomercana) and arranged an international tour for the artist. Ynurrigarro is also one of the heads of RPM Records, an indie label distributed through Interdisc; there has been quite a lot of speculation about the future affiliation of Gleco in this market when his current contract ends.

Local blues group Memphis has been inked by the booking agency headed by Ricardo Kleinman, who is also a successful record producer and has been a deejay for many years, and is credited with the introduction of modern rock music in Argentina. The decision of Kleinman, it was explained to **Cash Box**, regarding the opening of his booking agency, is that the royalties paid by record labels are not enough to pay for the expenses involved in promoting the artist; thus, a sort of integration is needed to be able to expand adequately. Kleinman is currently producing records by artists like Sandra Mihanovich, who are not represented by his company.

Speaking about crossovers, Microfon topper Mario Kaminsky has started participating in a radio program aired by one of the local stations. It has been suggested that he always had disc jockey and emcee ambitions and took advantage of the opportunity. In the meantime, he continues to release records: one of them is "Vamos A La Playa," a strong selling compilation album tagged after the hit song recorded in Spanish by Donald, a local pop singer.

Victor Heredia is unveiling his latest album on stage: the title is "Aquellos Soldaditos De Plomo" and has been

released by PolyGram.

Year end festivities started this year with a cocktail party hosted by CBS at the Dos Chinos hotel with strong attendance by artists, record retailers and the trade press. CBS topper Roberto Lopez told **Cash Box** that the sales campaign figures have exceeded expectations during the first month of action, and that prospects were good regarding consumer response to the national promotional campaigns.

Musidisc Europe artist Alejandro Lerner unveiled his second album on stage at the Gran Rex theatre, the biggest in town, with five dates. The initial schedule considered only three stints, but the box office reaction moved Impresario Oscar Lopez, who is also producer of the record, to add the two more. The album is being released through Distribuidora Belgrano and is expected to sell in excess of 100,000 units, a mark already surpassed by his first effort.

Jairo is also back in town and has been appearing at the Opera theatre and promoting his latest album, which is being distributed by RCA. Although sales of his previous LPs have been good, the big smash for this chanter and composer is still to come in this market, in spite of all the efforts by the label.

Another social event has been the annual dinner organized by ADRA, the Booking Agencies Association, which is celebrating its 20th Anniversary. This time the event has received some backing from labels, marking maybe the start of a sort of cooperation between managers and diskerles; the show was emceed by Hernan Rapela, a well-known TV announcer, and chanter Jose Angel Trelles devoted a song to the recently abolished censorship of songs in TV channels.

EMI is taking stakes in the contemporary tango market with chanter Guillermo Galve, who has recorded a new LP with the backing of Jose Colangelo and his group. Although the tango repertoire has been usually limited to a handful of buyers, the recent promotion of artists on TV by Bergara Leumann and other producers has opened new possibilities to the genre. The same company is releasing a compilation album with songs recorded by Atahualpa Yupanqui in 1956.

miguel smirnoff

### Japan

**TOKYO** — After a serious and heated debate at the Diet (the parliament-house of Japan) which lasted over six months, a law to control so-called rental record practices was enacted on Nov. 28, 1983 and it will be effective on June 2, 1984 following the preparation period of six months from the passage of the Diet. According to this law, both copyright owners and neighboring-right-owners (artists, record manufac-

turers) will be awarded a permission right for the rental record-business under certain conditions. Accordingly, if anyone rents records as a business without the permission of the copyright owners, he will be punished as an offender of the copyright-law with a maximum of three years imprisonment or fine of 300,000 yen (\$1,300).

TDK Co., Ltd., audio and video tape manufacturers president Hiroshi Ohtoshi claimed splendid sales for the fiscal year of 1983 (Dec. 1, 1982 to Nov. 30, 1983). According to the company, its total sales for this period were 305,000,000,000 yen (\$1,330,000,000), up 16 percent over the prior fiscal year with a net profit of 51,000,000,000 yen (\$222,000,000), even with the previous year.

Two record companies in Japan under the umbrella of PolyGram, Polydor of Japan and London Records, have disclosed a merger plan to take effect after Jan. 1, 1984. However, the entities of the two companies will be left as they are, according to the announcement, and enter into new cooperation. For this purpose, Polydor will take over some of the business-functions of London including planning, publicity and sales coordination.

kozo otsuka

## Nintendo Corp. To Offer Home Game System In U.S.

**LOS ANGELES** — Nintendo Corp., a major manufacturer of commercial video games in the U.S. and Japan ("Donkey Kong," "Mario Bros.," "Popeye") plans to introduce a home video game console called Family Entertainment System in the spring.

According to Nintendo's vice president of marketing, Ron Judy, the system's graphics and playability are "far superior" to that of the Atari, Mattel and Coleco home game players already out on the market. Judy added that Nintendo's Family Entertainment System has a 75 percent market share of these types of products in Japan where it also competes with the above mentioned companies.

## ASCAP Seminar Set For D.C.

**NEW YORK** — The American Society of Composers, Authors and Publishers (ASCAP) will hold its first Pop Songwriting Seminar on January 31, 1984, at the Patrick Henry Building 601 D Street, N.W., in Washington, D.C. The workshop, which will be free of charge to all participants, is set to include Oscar/Grammy winner and ASCAP president Hal David as host. A panel of industry luminaries will feature Roberta Flack, Ralph MacDonald, Phil Ramone and Sadao Watanabe.

## Major, Indie Labels Face '83 Changes

(continued from page 26)

would also focus on relationships with distributors. "We're interested in the future of independent labels," said Silverman, "and we can't be strong without strong distribution." He also suggested that the ILC could act as an arbitrator between labels and distributors embroiled in financial squabbles.

On the product front, independent labels continued to address markets they felt were being overlooked or underexploited by the majors. One surprising development was the growth of independent labels catering to the heavy metal market (**Cash Box**, Aug. 27). Among the indies trying to fill the gap were New Jersey's Megaforce Records, Los Angeles's Metal Blade, and San Francisco's Shrapnel Records. "We started seeing that indies just weren't doing the metal scene," explained Megaforce owner Johnny Z.

The beginning of autumn was marked by the second annual NARM Independent Distributors Conference in West Palm Beach, and although the ghosts of independents past were felt in speeches and panel discussions, the presence of several new outfits brought an air of reconstruction to what some projected would be the swan song of the network (**Cash Box**, Oct. 15). Noted were the departures of Arista, Motown and Chrysalis — labels that had all pledged fidelity to the independent system at the previous year's distributors conference — as well as the passing of the national Pickwick distribution system. But also noted was the birth of the Minneapolis-based Navarre Distribution Corporation, the return of former distributor Henry Stone to the Miami market, the decision of Spring to opt for indie waters, and the finalization of an independent network by GRP Records.

"We're in a period of dramatic changes," said John Salstone of M.S. Distributing during his welcoming remarks. "And we must adjust. But although things have changed, some basic facts remain: what made us dynamic is still the same. We are a distribution force that knows its market and is motivated by people."

For the independents, the final switch of the year was the departure of 12-inch leader Sugar Hill Records for a pressing and distribution deal with MCA (**Cash Box**, Dec. 17). In the camp of major labels, the wagons were drawn tighter around the fire the next week, when MCA in turn announced that they had pacted a worldwide distribution agreement — excluding North America and Great Britain — with WEA International (**Cash Box**, Dec. 24).

## INTERNATIONAL BESTSELLERS

### Argentina

- TOP TEN 45s**
- 1 A Esa — Pimplnela — CBS
  - 2 Vamos A La Playa — Donald — Microfon; Rigueira — CBS
  - 3 Y Como Es El — Jose Luis Rodriguez — CBS
  - 4 Vluda A Los 20 Años — Miguel Angel Robles — RCA
  - 5 Piccolo Amore — Ricchi e Poveri — Music Hall
  - 6 Flashdance — Irene Cara — PolyGram
  - 7 Por Amor — Jose Luis Perales — Music Hall
  - 8 Humanidad — Malvaho — Music Hall
  - 9 Adlcta A La Noche — Lipps Inc. — PolyGram
  - 10 Amor Infiel — Trocha Angola — Microfon

- TOP TEN LPs**
- 1 Hermanos — Pimplnela — CBS
  - 2 Clicos Modernos — Charly Garcia — Interdisc
  - 3 Decidete — Luis Miguel — EMI
  - 4 Un Hombre Común — Plero — CBS
  - 5 Tino — Tino — Tonodisc
  - 6 Flashdance — Soundtrack — PolyGram
  - 7 Reflexiones — Sergio Denis — PolyGram
  - 8 Me Enamore — Jose Feliciano — Interdisc
  - 9 Los 15 Exitos — Jose Luis Perales — Music Hall
  - 10 Baglietto — Juan Carlos Baglietto — EMI

—Prensario

### Germany

- TOP TEN 45s**
- 1 Come Back And Stay — Paul Young — CBS
  - 2 All Night Long — Lionel Richie — Motown
  - 3 Shadow On The Wall — Mike Oldfield — Virgin
  - 4 25 Years — The Catch — Metronome
  - 5 I Like Chopin — Gazebo — Baby
  - 6 Karma Chameleon — Culture Club — Virgin
  - 7 Mama — Genesis — Vertigo
  - 8 Only For Love — Limahl — EMI
  - 9 Jenseits von Eden — Nino de Angelo — Polydor
  - 10 Guardian Angel — Masquerade — Metronome

- TOP TEN LPs**
- 1 No Parlez — Paul Young — CBS
  - 2 Undercover — Rolling Stones — Rolling Stones
  - 3 Genesis — Vertigo
  - 4 Flashdance — soundtrack — Casablanca
  - 5 Hilfe, Otto kommt! — Otto — Russi
  - 6 Aus Bohmen kommt die Musik — Peter Alexander — Ariola
  - 7 Colour By Numbers — Culture Club — Virgin
  - 8 Crises — Mike Oldfield — Virgin
  - 9 Can't Slow Down — Lionel Richie — Motown
  - 10 Staying Alive — soundtrack — RSO

—Der Musikmarkt

### Japan

- TOP TEN 45s**
- 1 Hitomiwa Diamond — Seiko Matsuda — CBS/Sony
  - 2 L.O.V.I.N.G. — Toshiko Tawara — Canyon
  - 3 Love Is Over — Fulful Ohyang — Polydor
  - 4 Sasameyuki — Hiroshi Itsuki — Tokuma Japan
  - 5 Glass No Ringo/Sweet Memories — Seiko Matsuda — CBS/Sony
  - 6 Adesugata Namida Musume — Kyoko Koizumi — Victor
  - 7 Fuzanko We Kaere — Jiro Atsumi — CBS/Sony
  - 8 Royal Straight Flash — Masahiko Kondo — RVC
  - 9 Stardust Train — Hidemichi Ishikawa — RVC
  - 10 Tokini Alwa — Iyo Matsumoto — Victor

- TOP TEN LPs**
- 1 Colour By Numbers — Culture Club — Victor
  - 2 Selko Plaza — Seiko Matsuda — CBS/Sony
  - 3 Birthday Album — Tomoyo Harada — Toshiba/EMI
  - 4 Voyager — Yumi Matsutoya — Toshiba/EMI
  - 5 Miss Yokohamadul — Yoshiko Hara — Victor
  - 6 Love — Shibugakitay — CBS/Sony
  - 7 Nemurenay! Jidayi — Chiharu Matsuyama — Canyon
  - 8 Kazeno Omokage — Masashi Sada — Free Flight
  - 9 Yes-Yes-Yes — Of Course — Toshiba/EMI
  - 10 Colourful Box — Hayami — Taurus

—Cash Box of Japan



# Retailers Report 'Turnaround'

(continued from page 27)

March 12). "The fixture is made to look like a desk with a computer and monitor on top," said Shortz. "Above it we have a bookcase arrangement of software. It's a real soft-sell type of approach that says to the customer, 'This could be your home!'"

As record merchants entered the computer business, videodiscs made a comeback, but videogames took a dive in many instances. Citing greater saturation of the hardware in the marketplace, a wider selection of titles and the potential for more sales rather than rentals as key factors for renewed enthusiasm, many dealers geared up for more active involvement in videodisc software merchandising (**Cash Box**, Feb. 12). Meanwhile, a glut of fresh videogame product as well as manufacturers' complex returns and stock balancing plans began to force dealers to be more selective in their ordering patterns (**Cash Box**, March 5). The glut also opened up a new cutout videogame business as old titles lost their appeal (**Cash Box**, June 11).

By the end of the year, dealers of videogames reported that while the product was still selling, it was no longer taking as big a chunk out of prerecorded music sales as it had only a year ago (**Cash Box**, Dec. 24).

When NARM held its convention in Miami Beach in April, how to stock, price, merchandise, advertise and display the new home entertainment product was discussed in depth (**Cash Box**, April 23). Nevertheless, improving the marketing and merchandising of records and prerecorded tapes was the predominant desire expressed by many retailers at the convention, which was dubbed "NARM Markets Music."

Various members of the retail community spoke at the convention about their involvement in and merchandising of the existing audio technologies, then noted that the potential represented by the compact disc was the most exciting prospect for the industry to date. While CDs were still working their way into the market by year's end, Laury's Records of Chicago was able to report the sale of its 10,000th disc during the week of Nov. 7. "The advantages of the compact disc are so readily apparent that almost everyone who hears the system becomes an instant convert," said Jon Shulman, the chain's general manager. "We expect our next 10,000 discs to sell even faster."

NARM was also active during the year in various merchandising campaigns, including successful retail tie-ins surrounding the Grammy Awards and the Country Music Assn. Awards. In September, NARM launched its ambitious 13-week, three-phase "Give The Gift Of Music" test campaign in Los Angeles which ended in December (**Cash Box**, July 23). The campaign was designed to exploit a gift-giving market which NARM research showed could increase sales by millions of dollars annually. The campaign relied heavily on TV advertising as well as extensive radio and print ads.

The only real negatives of the year for retailers came with the year-end Atlantic hike and a May wholesale price increase. The May cost change had WEA boosting suggested retail list price product of \$5.98 and over by approximately 1.5 percent such that \$5.98 list product rose to \$3.68 base price, \$6.98 list to \$4.30 base, \$8.98 to \$5.53, \$9.98 to \$6.13, \$10.98 to \$6.74, \$11.98 to \$7.36, and \$12.98 to \$7.97. In addition, an expanded retailer volume discount structure allowed dealers a 7 percent discount if annual volume was \$325,000 to \$999,000 and 8 percent if over \$1,000,000.

Capitol Records and Motown Records quickly followed suit. Capitol's wholesale

price went up 1 percent, with a breakdown by base, consolidated, and bulk pricings showing \$1.99 list price singles at \$1.34 base, \$1.28 consolidated, and \$1.22 bulk; \$5.98 list price LPs at \$3.44 base, \$3.30 consolidated and \$3.23 bulk; \$8.98 at \$5.36 base, \$5.14 consolidated, and \$5.03 bulk; and \$9.98s at \$5.96 base, \$5.72 consolidated, and \$5.60 bulk. As for Motown, the double-album midprice line went up \$1 to \$9.98.

Dealer reaction to these moves was predictably bitter. "The consumer pays," said Bill Berry, president of New Orleans' three Warehouse Records & Tapes stores. "This constant raising and dropping of prices is not going anywhere or creating stability in the market, and consumers don't know what's going on."

At Great American Music Co. in Minneapolis, chain head Ira Hellicher also noted that the result of the higher costs to retailers and wholesalers would be felt on the consumer level, and complained that the increases came down "just when this industry is on a roll."

## B/C Music Enjoys 'Healthy' 1983

(continued from page 14)

urban contemporary-styled music video programs, and in New York, WABC-TV's "Hot Tracks" program boldly went on-air against an NBC network music video show and promptly scored well in the ratings. There, New Yorkers were able to view artists who suddenly had a viable outlet for their product, including Hancock, New Edition, the Manhattans, Phillip Bailey and Rick James. The Motown artist made a point of an alleged "closed-door" policy at MTV throughout the year, but his fire may have been soothed by the success of his "Coldblooded" LP, which unseated "Thriller" from the top of the B/C album chart.

Later in the year, the Black Music Association convened in New York for the first time. Charges of racism in radio and MTV were addressed, with a panel mainly populated by well-known artists the liveliest of the meet. The international market for black music, specifically the area of west Africa, was another main topic discussed by industry personnel.

Lionel Richie completed an awesomely successful year with a sold out tour and a single, "All Night Long," that was a multi-format fall soundtrack. The subsequent LP, "Can't Slow Down," reached number one on the B/C chart in less than a month.

## Radio: '83 Review

(continued from page 24)

all across the CBS-FM and Doubleday chains. WHTZ/New York, after only six weeks on the air, posted a 2.0. (**Cash Box**, October 15).

Losing in the AOR-Hits battle were a number of rock strongholds. In 1983, WABX/Detroit, WLPX/Milwaukee, WAVA/Washington as well as WPLJ/New York were among the many stations that made the switch to Top 40. WCOZ/Boston, too, drastically changed format, altered to an adult contemporary mix after a year-long ratings slide.

The grassroots popularity of heavy metal caused even more confusion at AOR stations who began careful dayparting of certain tracks. The chart success of Quiet Riot, Judas Priest and Def Leppard left programmers wringing their hands, but a growing number featured heavy metal specialty programs, and 1984 will see the debut of a syndicated program produced specifically for the gap left by the popularity swings of so many evolving music genres.

# CONGRATULATIONS

## FRIDA



### Awards

- #1 New Female Artist of the Year — Pop Singles
- #1 New Female Artist of the Year — Pop Albums

## AGNETHA



### Awards

- #2 New Female Artist of the Year — Pop Singles
- #3 New Female Artist of the Year — Pop Albums

Productions From Polar Music International AB, Stockholm, Sweden



# TOP 100 BLACK CONTEMPORARY SINGLES

December 31, 1983

|           |  | Weeks<br>On<br>Chart |
|-----------|--|----------------------|
|           | 12/24  | Chart                |
| <b>1</b>  | <b>TIME WILL REVEAL</b><br>DeBARGE (Gordy/Motown 1705GF)                                     | 1 12                 |
| <b>2</b>  | <b>JOANNA</b><br>KOOL & THE GANG (De-Lite/PolyGram DE 829)                                   | 4 8                  |
| <b>3</b>  | <b>ALL NIGHT LONG (ALL NIGHT)</b><br>LIONEL RICHIE (Motown 18898MF)                          | 2 15                 |
| <b>4</b>  | <b>TOUCH A FOUR LEAF CLOVER</b><br>ATLANTIC STARR (A&M 2580)                                 | 5 11                 |
| <b>5</b>  | <b>WET MY WHISTLE</b><br>MIDNIGHT STAR (Soler/Elektra 7-69790)                               | 6 12                 |
| <b>6</b>  | <b>LET THE MUSIC PLAY</b><br>SHANNON (Emergency/Mirage 7-99810)                              | 8 8                  |
| <b>7</b>  | <b>IF ONLY YOU KNEW</b><br>PATTI LABELLE (Philadelphia Int'l/CBS ZS4 04208)                  | 17 8                 |
| <b>8</b>  | <b>BABY, I'M HOOKED (RIGHT INTO YOUR LOVE)</b><br>CON FUNK SHUN (Mercury/PolyGram 814 581-7) | 10 9                 |
| <b>9</b>  | <b>TELL ME IF YOU STILL CARE</b><br>THE S.O.S. BAND (Tebu/CBS ZS4 04160)                     | 3 11                 |
| <b>10</b> | <b>I'LL LET YOU SLIDE</b><br>LUTHER VANDROSS (Epic 34-04231)                                 | 12 6                 |
| <b>11</b> | <b>HOW COME U DON'T CALL ME ANYMORE?</b><br>STEPHANIE MILLS (Ceselence/PolyGram 814 747-7)   | 11 8                 |
| <b>12</b> | <b>SAY SAY SAY</b><br>PAUL McCARTNEY AND MICHAEL JACKSON (Columbia 38-04168)                 | 9 11                 |
| <b>13</b> | <b>MAGNETIC</b><br>EARTH, WIND & FIRE (Columbia 38-04210)                                    | 13 8                 |
| <b>14</b> | <b>KEEPIN' MY LOVER SATISFIED</b><br>MELBA MOORE (Capitol B-5288)                            | 14 10                |
| <b>15</b> | <b>I NEED YOU</b><br>POINTER SISTERS (Plenet/RCA YB-13639)                                   | 15 12                |
| <b>16</b> | <b>I STILL CAN'T GET OVER LOVING YOU</b><br>RAY PARKER, JR. (Ariste AS 1-9116)               | 20 8                 |
| <b>17</b> | <b>HOLIDAY</b><br>MADONNA (Sire 7-29478)   | 18 10                |
| <b>18</b> | <b>NUBIAN NUT</b><br>GEORGE CLINTON (Capitol B-5296)   | 21 8                 |
| <b>19</b> | <b>ELECTRIC KINGDOM</b><br>TWILIGHT 22 (Vanguard VSD35241)                                   | 23 9                 |
| <b>20</b> | <b>STAY WITH ME TONIGHT</b><br>JEFFREY OSBORNE (A&M 2591)                                    | 7 13                 |
| <b>21</b> | <b>JAM THE MOTH' (PARTY MIX)</b><br>THE GAP BAND (Total Experience/PolyGram TE 8210)         | 24 6                 |
| <b>22</b> | <b>BODY TALK</b><br>THE DEELE (Soler/Elektra 7-69785)  | 29 8                 |
| <b>23</b> | <b>I AM LOVE</b><br>JENNIFER HOLLIDAY (Geffen 7-29525)                                       | 19 18                |
| <b>24</b> | <b>STOP DOGGIN' ME AROUND</b><br>KLIQUE (MCA-52250)  | 16 21                |
| <b>25</b> | <b>BOYS</b><br>MARY JANE GIRLS (Gordy/Motown 170GF)  | 26 11                |
| <b>26</b> | <b>SOMETHING'S ON YOUR MIND</b><br>"D" TRAIN (Prelude PRL 596)                               | 40 6                 |
| <b>27</b> | <b>RUNNING WITH THE NIGHT</b><br>LIONEL RICHIE (Motown 1710MF)                               | 32 5                 |
| <b>28</b> | <b>MY FIRST LOVE</b><br>RENE & ANGELA (Capitol B-5272)                                       | 27 14                |
| <b>29</b> | <b>YAH MO B THERE</b><br>JAMES INGRAM (with MICHAEL McDONALD) (Qwest/Werner Bros. 7-29394)   | 38 3                 |
| <b>30</b> | <b>JOYSTICK</b><br>DAZZ BAND (Motown 1701MF)   | 48 6                 |
| <b>31</b> | <b>ROCKIN' RADIO</b><br>TOM BROWNE (Ariste AS1-9088)   | 25 14                |
| <b>32</b> | <b>I'M ON YOUR SIDE</b><br>ANGELA BOFILL (Ariste AS1-9109)                                   | 38 8                 |
| <b>33</b> | <b>JEALOUS GIRL</b><br>NEW EDITION (Streetwise SWRL 1116)                                    | 45 8                 |
| <b>34</b> | <b>EBONY EYES</b><br>RICK JAMES AND SMOKEY ROBINSON (Gordy/Motown 1714GF)                    | 61 3                 |

|           |  |       |
|-----------|--|-------|
| <b>35</b> | <b>RADIO ACTIVITY</b><br>ROYALCASH (Sutro SUD 016)   | 35 12 |
| <b>36</b> | <b>MILLION DOLLAR BABE</b><br>STACY LATTISAW (Cotillion/Atco 7-99819)                            | 39 7  |
| <b>37</b> | <b>FO-FI-FO</b><br>PIECES OF A DREAM (Elektra ED 4940)   | 44 4  |
| <b>38</b> | <b>JUST LET ME WAIT</b><br>JENNIFER HOLLIDAY (Geffen 7-29432)                                    | 42 4  |
| <b>39</b> | <b>UNISON</b><br>JUNIOR (Ceselence/PolyGram 814 725-7)   | 43 8  |
| <b>40</b> | <b>SAY IT ISN'T SO</b><br>DARYL HALL — JOHN OATES (RCA PB-13654)                                 | 41 8  |
| <b>41</b> | <b>LET'S TAKE TIME OUT</b><br>HOWARD JOHNSON (A&M 2588)  | 46 5  |
| <b>42</b> | <b>AUTODRIVE</b><br>HERBIE HANCOCK (Columbia 38-04268)   | 47 3  |
| <b>43</b> | <b>WORDS AND MUSIC</b><br>TAVARES (RCA PB-13684)   | 49 5  |
| <b>44</b> | <b>ACTION</b><br>EVELYN "CHAMPAGNE" KING (RCA PB-13882)  | 50 3  |
| <b>45</b> | <b>I JUST CAN'T WALK AWAY</b><br>FOUR TOPS (Motown 1706MF)                                       | 37 11 |
| <b>46</b> | <b>HEARTBREAKER (PART 1)</b><br>ZAPP (Warner Bros. 7-29462)                                      | 31 11 |
| <b>47</b> | <b>HOW MANY TIMES CAN WE SAY GOODBYE</b><br>DIONNE WARWICK AND LUTHER VANDROSS (Ariste AS1 9073) | 22 12 |
| <b>48</b> | <b>ENCORE</b><br>CHERYL LYNN (Columbia 38-04256)   | 58 4  |
| <b>49</b> | <b>SHE'S TROUBLE</b><br>MUSICAL YOUTH (MCA-52312)  | 54 3  |
| <b>50</b> | <b>LOVE HAS A MIND OF ITS OWN</b><br>DONNA SUMMER with MATTHEW WARD (Mercury/PolyGram 814 922-7) | 55 5  |
| <b>51</b> | <b>TAXI</b><br>J.BLACKFOOT (Sound Town/Allegiance ST-004)  | 62 4  |
| <b>52</b> | <b>AIN'T NOBODY</b><br>RUFUS & CHAKA KHAN (Werner Bros. 7-29555)                                 | 28 22 |
| <b>53</b> | <b>HAPPINESS IS JUST AROUND THE BEND</b><br>CUBA GOODING (Streetwise SWRL 2214)                  | 56 6  |
| <b>54</b> | <b>U BRING THE FREAK OUT</b><br>RICK JAMES (Gordy/Motown 1703GF)                                 | 30 11 |
| <b>55</b> | <b>WAIT 'TIL TOMORROW</b><br>PHILIPPE WYNNE (Fentesy D-221)                                      | 63 3  |
| <b>56</b> | <b>ANGEL</b><br>ANITA BAKER (Beverly Glen BG-2010)   | 34 20 |
| <b>57</b> | <b>OVER AND OVER</b><br>SHALAMAR (Soler/Elektra 7-69787)   | 33 12 |
| <b>58</b> | <b>TRAPPED</b><br>PHILIP BAILEY (Columbia 38-04241)  | 67 4  |
| <b>59</b> | <b>LET'S GO UP</b><br>DIANA ROSS (RCA PB-13671)  | 65 3  |
| <b>60</b> | <b>FLASHBACK</b><br>KLIQUE (MCA-52303)   | — 1   |
| <b>61</b> | <b>CRAZY CUTS</b><br>GRANDMIXERS D.ST. (Island 7-99803)  | 73 3  |
| <b>62</b> | <b>WHAT IS RACE</b><br>RACE (Ocean-Front OF 2003)  | 70 3  |
| <b>63</b> | <b>MAKE IT EASY ON YOURSELF</b><br>RON BANKS (CBS Associated ZS4 04242)                          | 71 4  |
| <b>64</b> | <b>AIN'T THAT PECULIAR</b><br>STEVE WOODS (Cotillion/Atco 7-99815)                               | 68 5  |
| <b>65</b> | <b>YOU'RE THE BEST THING YET</b><br>ANITA BAKER (Beverly Glen BG-2011)                           | 75 2  |
| <b>66</b> | <b>2 WIN U BACK</b><br>THE JONES GIRLS (RCA PB-13686)  | 77 3  |
| <b>67</b> | <b>POP GOES MY LOVE</b><br>FREEEZ (Streetwise SWRL 115)  | 69 5  |
| <b>68</b> | <b>LOVE SOLDIER</b><br>LENNY WILLIAMS (Rocshire/MCA XR95044)                                     | 78 3  |
| <b>69</b> | <b>MIDNIGHT MAGNET</b><br>TEENA MARIE (Epic 34-04271)  | 79 2  |

|            |   | Weeks<br>On<br>Chart |
|------------|---|----------------------|
|            | 12/24   | Chart                |
| <b>70</b>  | <b>REMEMBER WHAT YOU LIKE</b><br>JENNY BURTON (Atlantic 7-89748)                                      | 80 2                 |
| <b>71</b>  | <b>HERO</b><br>GLADYS KNIGHT AND THE PIPS (Columbia 38-04219)   | 74 4                 |
| <b>72</b>  | <b>THE RECORD KEEPS SPINNING</b><br>INDEEP (Buckett SNY 5109)   | — 1                  |
| <b>73</b>  | <b>TAKE THE BALL AND RUN</b><br>DAVID WILLIAMS (Ocean-Front OF 2002)                                  | 87 2                 |
| <b>74</b>  | <b>STEPPIN' OUT</b><br>SLAVE (Cotillion/Atco 7-99804)   | 81 3                 |
| <b>75</b>  | <b>I AM WHAT I AM (FROM "LA CAGE AUX FOLLES")</b><br>GLORIA GAYNOR (Silver Blue/CBS ZS4 04294)        | 82 8                 |
| <b>76</b>  | <b>THE DREAM (HOLD ON TO YOUR DREAM)</b><br>IRENE CARA (Network/Geffen 7-29396)                       | 83 2                 |
| <b>77</b>  | <b>IT'S OVER</b><br>BILL SUMMERS AND SUMMERS HEAT (MCA-52325)   | 86 2                 |
| <b>78</b>  | <b>I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK &amp; ROLL)</b><br>PLANET PATROL (Tommy Boy TB 837) | 85 2                 |
| <b>79</b>  | <b>GIVE ME THE LOVIN'</b><br>CHIC (Atlantic 7-89725)  | 90 2                 |
| <b>80</b>  | <b>GET YOUR BODY ON THE JOB</b><br>SOUTHSIDE JOHNNY & THE JUKES (Mirage/Atco 7-99802)                 | 98 2                 |
| <b>81</b>  | <b>PLEASE STAY</b><br>FATBACK (Spring SPR 7-3035)   | 89 2                 |
| <b>82</b>  | <b>HARD TIMES/JAM MASTER JAY</b><br>RUN D.M.C. (Profile PRO 7036)                                     | — 1                  |
| <b>83</b>  | <b>P.Y.T. (PRETTY YOUNG THING)</b><br>MICHAEL JACKSON (Epic 34-04165)                                 | 52 10                |
| <b>84</b>  | <b>ONLY YOU</b><br>COMMODORES (Motown 1694MF)   | 51 16                |
| <b>85</b>  | <b>DON'T GO</b><br>DREAMBOY (Owest/Werner Bros. 7-29389)  | — 1                  |
| <b>86</b>  | <b>YOU'RE LOOKING LIKE LOVE TO ME</b><br>PEABO BRYSON/ROBERTA FLACK (Capitol B-5307)                  | — 1                  |
| <b>87</b>  | <b>HANGIN' OUT AT THE MALL</b><br>BOBBY NUNN (Motown 1711 MF)   | — 1                  |
| <b>88</b>  | <b>WHY ME?</b><br>IRENE CARA (Network/Geffen 7-29464)   | 59 9                 |
| <b>89</b>  | <b>TOUR DE FRANCE</b><br>10-SPEED (Quality OUS 052)   | — 1                  |
| <b>90</b>  | <b>THE BIG BEAT</b><br>SPOONIE GEE (Tuff City/CBS ZS4 04190)  | — 1                  |
| <b>91</b>  | <b>I FEEL LIKE WALKING IN THE RAIN</b><br>MILLIE JACKSON (Spring SPR-7-3034)                          | 72 12                |
| <b>92</b>  | <b>WHITE LINE (DON'T DO IT)</b><br>GRAND MASTER FLASH AND MELLE MEL (Sugar Hill SH-465)               | 76 11                |
| <b>93</b>  | <b>FIX IT (PART 1)</b><br>TEENA MARIE (Epic 34-04124)   | 57 13                |
| <b>94</b>  | <b>EVERY GIRL (WANTS MY GUY)</b><br>ARETHA FRANKLIN (Ariste AS 1-9095)                                | 53 15                |
| <b>95</b>  | <b>DON'T GIVE UP YOUR DREAM (HANG ON IN THERE)</b><br>LEW KIRTON (Bellevue In A Dream/CBS ZS4 04233)  | — 1                  |
| <b>96</b>  | <b>PARTY ANIMAL</b><br>JAMES INGRAM (Owest/Werner Bros. 7-29493)                                      | 64 13                |
| <b>97</b>  | <b>IT'S MUCH DEEPER</b><br>ASHFORD & SIMPSON (Capitol B-5284)   | 60 9                 |
| <b>98</b>  | <b>DELIRIOUS</b><br>PRINCE (Werner Bros. 7-29503)   | 66 15                |
| <b>99</b>  | <b>I FOUND MYSELF WHEN I LOST YOU</b><br>TYRONE DAVIS (Ocean-Front OF 2001)                           | 93 13                |
| <b>100</b> | <b>REAL LOVE</b><br>LAKESIDE (Solar/Elektra 7-69796)  | 92 16                |

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

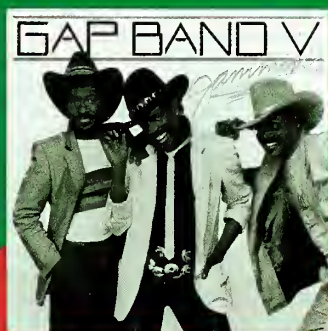
|  |    |   |    |   |    |   |    |
|--|----|---|----|---|----|---|----|
| Action (Chappel/Richer — ASCAP) . . . . .                                      | 44 | Hard Times (Protoons/Rush-Groove/Motown — ASCAP) . . . . .  | 82 | Keepin' My Lover (Bush Burnin' — ASCAP) . . . . .                                       | 14 | Say Say Say (MPL Comm./Mijac — ASCAP) . . . . .   | 12 |
| Ain't Nobody (Overdue — ASCAP) . . . . .                                       | 52 | Heartbreaker (Troutman's — BMI) . . . . .   | 46 | Let The Music (Shapiro Bernstein & Co./Emergency — ASCAP) . . . . .                     | 6  | She's Trouble (Cheppell & Co./Sookloozy — ASCAP/Rightsong — BMI) . . . . .                          | 49 |
| Ain't That Peculiar (Jobete — ASCAP) . . . . .                                 | 64 | Hero (House of Gold — BMI/Bobby Goldsboro — ASCAP) . . . . .  | 71 | Let's Go (ATV/Frenne Golde/lvers/Rightsong—BMI) . . . . .                               | 59 | Something's On (Trumair/Huemer/Diesel—BMI) . . . . .  | 26 |
| All Night Long (Brockman — ASCAP) . . . . .                                    | 3  | How Come U Don't (Controversy — ASCAP) . . . . .  | 11 | Let's Take Time Out (Science Lab — ASCAP) . . . . .                                     | 41 | Stay With Me (Zubaldehy — ASCAP) . . . . .  | 20 |
| Angel (Beverly Glen/Spaced Heads — BMI) . . . . .                              | 56 | How Many Times Can (Goldreln — ASCAP) . . . . .   | 47 | Love Has A Mind (Sweet Summer Night/Sudano/See This House — ASCAP/BMI) . . . . .        | 50 | Steppin' Out (Slave Songs/Cotillion/Love The Music — BMI) . . . . .                                 | 74 |
| Autodrive (Hancock/OAO — BMI) . . . . .  | 42 | I Am Love (Sagglifire—ASCAP/Adm. by CBS/Foster-Frees/Streamline Moderne/Off Beckstreet—BMI) . . . . . | 23 | Love Soldier (Len-Lon/McAllister — BMI) . . . . .                                       | 68 | Stop Doggin' Me (Lena — SESAC) . . . . .  | 24 |
| Baby, I'm Hooked (Carollon/Ven Ross Redding/Platinum Gold — ASCAP) . . . . .   | 8  | I Am What I (Jerico — ASCAP) . . . . .  | 75 | Magnetic (Sagglifire/Zombe — ASCAP) . . . . .   | 13 | Take The Ball (Kichelle/Emmeus Road — ASCAP) . . . . .  | 73 |
| Big Beat (Unknown) . . . . .   | 90 | I Didn't Know I (Leads — ASCAP) . . . . .   | 78 | Make It Easy On (Famous — ASCAP) . . . . .  | 63 | Taxi (Backlog — BMI) . . . . .  | 51 |
| Body Talk (Deele Reele/Midstar/Hip Trip — BMI) . . . . .                       | 22 | I Feel Like (Baby J./Baby Shepbro/Sendbox—ASCAP) . . . . .  | 91 | Midnight Magnet (Midnight Megnet/Te' Mes. Elope — ASCAP) . . . . .                      | 69 | Tell Me If (Flyte Tyme/Avant Garde — ASCAP) . . . . .   | 9  |
| Boys (Stone City — ASCAP) . . . . .  | 25 | I Found Myself (Burton/Tyrone — BMI) . . . . .  | 99 | Million Dollar (Gratitude Sky — ASCAP/Bellboy — BMI) . . . . .                          | 36 | Time Will Reveal (Jobete — ASCAP) . . . . .   | 1  |
| Crazy Cuts (Chu Teh — BMI) . . . . .   | 61 | I Just Can't Walk (Good Life/Beau-Di-O-Do—ASCAP) . . . . .  | 45 | My First Love (A la Mode, adm. by Ariste — ASCAP) . . . . .                             | 28 | Touch A Four (Almo/Jodewey — ASCAP) . . . . .   | 4  |
| Delirious (Controversy — ASCAP) . . . . .                                      | 98 | I Need You (Porchester/Dale Kewashime/Orca/Dey To Day — ASCAP/Neches River — BMI) . . . . .           | 15 | Nubian Nut (Bridgeport — BMI) . . . . .   | 18 | Tour De France (EMI — BMI) . . . . .  | 89 |
| Don't Give Up (Lew Kirton/Heavens Gate — ASCAP/Band of Angels — BMI) . . . . . | 95 | I Still Can't Get (Raydiola — ASCAP) . . . . .  | 16 | Only You (Old Fashion — ASCAP) . . . . .  | 84 | Trapped (Sir & Trini/Haynestorm/Les Etolle de Le Musique/Ivory-Rob — ASCAP) . . . . .               | 58 |
| Don't Go (Rashida — BMI) . . . . .   | 85 | It's Much Deeper (Nick-O-Vel — ASCAP) . . . . .   | 97 | Over And Over (Spectrum VII/L.F.S. III — ASCAP) . . . . .                               | 57 | 2 Win U Back (IPM/Almo/Fonzworth — ASCAP) . . . . .   | 66 |
| Dream (Girgio Moroder/Carub/AiCor — ASCAP) . . . . .                           | 76 | It's Over (Freebo/Blisum — BMI) . . . . .   | 77 | P.Y.T. (Eiseman/Hel-Ai/Kings Road — BMI/Yellow-brick Road — ASCAP) . . . . .            | 83 | U Bring The Freak (Stone City — ASCAP) . . . . .  | 54 |
| Ebony Eyes (Stone City — ASCAP) . . . . .                                      | 34 | Jam The Motha' (Total Experience — BMI) . . . . .   | 21 | Party Animal (Eiseman/Werner-Temerlene/Reshde — BMI/Yellowbrick Road — ASCAP) . . . . . | 96 | Unison (Warner-Tamerlane/Sprocket/WB/Rewind — BMI/ASCAP) . . . . .                                  | 39 |
| Electric Kingdom (Jackaroe/Bahery Songs—ASCAP) . . . . .                       | 19 | Jealous Girl (Boston Int'l/Streetsounds — ASCAP) . . . . .  | 33 | Please Stay (Fired Up/Sign Of The Twins — ASCAP) . . . . .                              | 81 | Wait 'Til (Sigidi's/Lee Maxi/House of Bryant — BMI) . . . . .                                       | 55 |
| Encore (Tan Division/Flyte Tyme — ASCAP) . . . . .                             | 48 | Joanna (Delightful — BMI) . . . . .   | 2  | Pop Goes (Shakin' Baker/Begger's Banquet E.G.—BMI) . . . . .                            | 67 | Wet My Whistle (Hip-Trip/Midstar — BMI) . . . . .   | 5  |
| Every Girl (Uncle Ronnie's/April/Thriller Miller — ASCAP) . . . . .            | 94 | Joystick (Three Go/Jobete — ASCAP) . . . . .  | 30 | Radio Activity (Amber Pass/Royal & Cesh—ASCAP) . . . . .                                | 65 | What Is Race (Open City — BMI) . . . . .  | 62 |
| Fix It (Midnight Magnet — ASCAP) . . . . .                                     | 93 | Just Let Me Wait (CBS Songs/Deertreck/Cherleville — BMI/Sagglifire/Electric Bill — ASCAP) . . . . .   | 38 | Real Love (Circle L — ASCAP) . . . . .  | 80 | White Line (Sugar Hill — BMI) . . . . .   | 92 |
| Flashback (Macawrite/Pomer/Rentz/Sookloozy — ASCAP/BMI) . . . . .              | 60 |   |    | Record Keeps Spinning (Unknown) . . . . .   | 72 | Why Me? (GMPC/Cerub/Ai Cor — ASCAP) . . . . .   | 88 |
| Fo-Fi-Fo (G.W.Je/Cindex — ASCAP) . . . . .                                     | 37 |   |    | Remember What You Like (STM/Indulgent — BMI) . . . . .                                  | 70 | Words And Music (Kenny Nolen — ASCAP) . . . . .   | 43 |
| Get Your Body (Dangerous — ASCAP) . . . . .                                    | 80 |   |    | Rockin' Radio (Boston Int'l — ASCAP) . . . . .  | 31 | Yah Mo B (Eiseman/Hen-Ai/Kings Road — BMI/Genevieve/Rodsons PRS/YellowBrick Road — ASCAP) . . . . . | 29 |
| Give Me The (Chic, adm. by Werner-Temerlene — BMI) . . . . .                   | 79 |   |    | Running With The (The Brockmen — ASCAP/Dyed—BMI) . . . . .                              | 27 | You're Looking Like (All Seasons/Corbette Music Plus/Hearts Delight — ASCAP/BMI) . . . . .          | 88 |
| Hangin' Out (Stone Diamond — BMI) . . . . .                                    | 87 |   |    | Say It Isn't So (Hot-Che/Unichappell — BMI) . . . . .                                   | 40 | You're The Best (Beverly Glen/Spaced Heads — BMI) . . . . .   | 85 |
| Happiness Is Just (Blackwood — BMI) . . . . .                                  | 53 |   |    |   |    |   |    |



# THE BRIGHTEST LIGHTS OF THE HOLIDAY SEASON ARE SHINING ON POLYGRAM RECORDS.



Con Funk Shun's off and running with their biggest hit yet, "Baby I'm Hooked." From the album that's rising to the top, "FEVER!"  
**R&R: 4**    **BRE: 4**  
**CB: 10**    **BB: 6**



The Gap Band stick it to you good with their newest smash hit, "Jam The Motha," from their "GAP BAND V JAMMIN" album.

**R&R: 26**    **BRE: 22**  
**CB: 24**    **BB: 17**



Donna Summer's well on the way to her third smash single, "Love Has A Mind Of Its Own," from the album that

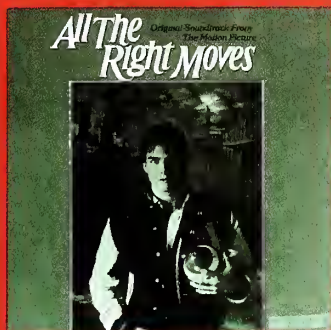
keeps on earning interest, "SHE WORKS HARD FOR THE MONEY!"

**R&R: 35**    **BRE: 26**  
**CB: 55**    **BB: 48**



Everyone's opening their hearts and playlists to Kool & The Gang's newest blockbuster, "Joanna." From the album, "IN THE HEART!"

**R&R: 3**  
**BRE: 3**  
**CB: 4**  
**BB: 3**



Junior's on the move and keeping everyone in step with his latest hit, "Unison," from the Original Soundtrack Album, "ALL THE RIGHT MOVES."

**R&R: 33**    **BRE: 39**  
**CB: 43**    **BB: 49**



The single that radio requested is now the latest addition to a long line of hit records, from Stephanie Mills. "How Come U Don't Call Me Anymore," the next step in a brilliant career, from the "MERCILESS!" album.

**R&R: 11**    **BRE: 11**  
**CB: 11**    **BB: 12**



Manufactured and Marketed by  
**PolyGram Records™**



## TOP 75 ALBUMS

|   | Weeks On Chart | 12/24 |  | Weeks On Chart | 12/24 |
|---|----------------|-------|--|----------------|-------|
| <b>1</b> CAN'T SLOW DOWN<br>LIONEL RICHIE (Motown 6059ML)                               | 8              | 1     | <b>38</b> VISIONS<br>GLADYS KNIGHT & THE PIPS<br>(Columbia FC 38205)                       | 33             | 28    |
| <b>2</b> NO PARKING ON THE DANCE FLOOR<br>MIDNIGHT STAR<br>(Solar/Elektra 9 60241)      | 27             | 2     | <b>39</b> MADONNA<br>(Sire 9 23667-1)  | 14             | 42    |
| <b>3</b> IN A SPECIAL WAY<br>DeBARGE (Gordy/Motown 6061GL)                              | 11             | 3     | <b>40</b> BACKSTREET<br>DAVID SANBORN<br>(Warner Bros. 9 23906-1)                          | 6              | 41    |
| <b>4</b> STAY WITH ME TONIGHT<br>JEFFREY OSBORNE (A&M SP-4940)                          | 21             | 4     | <b>41</b> SHE WORKS HARD FOR THE MONEY<br>DONNA SUMMER<br>(Mercury/PolyGram 812 265-1 M-1) | 25             | 43    |
| <b>5</b> THRILLER<br>MICHAEL JACKSON (Epic OE 38112)                                    | 54             | 7     | <b>42</b> IMAGINE THIS<br>PIECES OF A DREAM<br>(Elektra 9 60270-1)                         | 4              | 46    |
| <b>6</b> COLD BLOODED<br>RICK JAMES<br>(Gordy/Motown 6043GL)                            | 18             | 5     | <b>43</b> CONTINUATION<br>PHILIP BAILEY<br>(Columbia FC 38725)                             | 17             | 39    |
| <b>7</b> ELECTRIC UNIVERSE<br>EARTH, WIND & FIRE<br>(Columbia OC 38980)                 | 5              | 9     | <b>44</b> YOU SHOULDN'T-NUF BIT FISH<br>GEORGE CLINTON (Capitol ST-12308)                  | 1              | —     |
| <b>8</b> THE GAP BAND V — JAMMIN'<br>THE GAP BAND (Total Experience/PolyGram TE-1-3004) | 16             | 8     | <b>45</b> FACE TO FACE<br>EVELYN "CHAMPAGNE" KING<br>(RCA AFL1-4725)                       | 3              | 51    |
| <b>9</b> ON THE RISE<br>THE S.O.S. BAND<br>(Tabu/CBS FZ 38697)                          | 23             | 6     | <b>46</b> LET ME BE YOURS<br>LILLO (Capitol ST-12290)                                      | 16             | 48    |
| <b>10</b> IN THE HEART<br>KOOL & THE GANG<br>(De-Lite/PolyGram DSR 8508)                | 4              | 15    | <b>47</b> DREAMBOY<br>(Owest/Warner Bros. 9 23988-1)                                       | 5              | 47    |
| <b>11</b> FEVER<br>CON FUNK SHUN<br>(Mercury/PolyGram 814 447-1 M-1)                    | 7              | 13    | <b>48</b> CANDY GIRL<br>NEW EDITION<br>(Streetwise SWRL 3301)                              | 25             | 37    |
| <b>12</b> HEAVEN ONLY KNOWS<br>TEDDY PENDERGRASS<br>(Philadelphia Int'l./CBS FZ 38646)  | 7              | 12    | <b>49</b> DOIN' IT MY WAY<br>HOWARD JOHNSON (A&M SP-4961)                                  | 3              | 53    |
| <b>13</b> IT'S YOUR NIGHT<br>JAMES INGRAM (Qwest/Warner Bros. 9 23970-1)                | 8              | 11    | <b>50</b> HOW MANY TIMES CAN WE SAY GOODBYE<br>DIONNE WARWICK (Arista AL8-8104)            | 11             | 45    |
| <b>14</b> YOURS FOREVER<br>ATLANTIC STARR (A&M SP-4948)                                 | 8              | 14    | <b>51</b> E.S.P.<br>MILLIE JACKSON<br>(Spring SPR-33-6740)                                 | 13             | 44    |
| <b>15</b> FEEL MY SOUL<br>JENNIFER HOLLIDAY<br>(Geffen GHS 4014)                        | 11             | 10    | <b>52</b> THE LOOK<br>SHALAMAR (Solar/Elektra 9 60239)                                     | 22             | 36    |
| <b>16</b> BUSY BODY<br>LUTHER VANDROSS<br>(Epic FE 39196)                               | 2              | 27    | <b>53</b> SOMETHING GOOD<br>TYRONE DAVIS (Ocean Front OF/101)                              | 6              | 55    |
| <b>17</b> MARY JANE GIRLS<br>(Gordy/Motown 6040GL)                                      | 34             | 18    | <b>54</b> PREPPIE<br>CHERYL LYNN (Columbia FC 38961)                                       | 2              | 59    |
| <b>18</b> COMEDIAN<br>EDDIE MURPHY (Columbia FC 39005)                                  | 7              | 20    | <b>55</b> BACK WHERE I BELONG<br>FOUR TOPS (Motown 6066ML)                                 | 10             | 50    |
| <b>19</b> WOMAN OUT OF CONTROL<br>RAY PARKER, JR.<br>(Arista AL8-8087)                  | 6              | 22    | <b>56</b> RISE<br>RENE & ANGELA (Capitol ST-12267)   | 31             | 58    |
| <b>20</b> STOMPIN' AT THE SAVOY<br>RUFUS AND CHAKA KHAN<br>(Warner Bros. 9 23679-1)     | 18             | 17    | <b>57</b> URBAN DANCE FLOOR GUERRILLAS<br>P. FUNK ALL-STARS<br>(Uncle Jam/CBS RFZ 39168)   | 1              | —     |
| <b>21</b> I'M IN LOVE AGAIN<br>PATTI LABELLE<br>(Philadelphia Int'l./CBS FZ 38539)      | 2              | 29    | <b>58</b> WE ARE ONE<br>MAZE featuring FRANKIE BEVERLY<br>(Capitol ST-12262)               | 34             | 52    |
| <b>22</b> TEASER<br>ANGELA BOFILL (Arista AL8-8198)                                     | 7              | 23    | <b>59</b> HIGH RISE<br>ASHFORD & SIMPSON<br>(Capitol ST-12282)                             | 17             | 62    |
| <b>23</b> THE SONGSTRESS<br>ANITA BAKER<br>(Beverly Glen BG 10002)                      | 26             | 16    | <b>60</b> THE BIG CHILL<br>ORIGINAL SOUNDTRACK<br>(Motown 6062ML)                          | 8              | 61    |
| <b>24</b> ZAPP III<br>ZAPP (Warner Bros. 9 23875-1)                                     | 18             | 25    | <b>61</b> GET IT RIGHT<br>ARETHA FRANKLIN (Arista AL8-8019)                                | 24             | 54    |
| <b>25</b> MERCILESS<br>STEPHANIE MILLS<br>(Casablanca/PolyGram 811 346-1 M-1)           | 9              | 19    | <b>62</b> 13<br>COMMODORES (Motown 6054ML)   | 14             | 57    |
| <b>26</b> STREET BEAT<br>THE DEELE<br>(Solar/Elektra 9 60285-1)                         | 3              | 38    | <b>63</b> I'LL DO ANYTHING FOR YOU<br>LATIMORE (Malaco 7414)                               | 8              | 64    |
| <b>27</b> FUTURE SHOCK<br>HERBIE HANCOCK<br>(Columbia FC 38814)                         | 18             | 21    | <b>64</b> WITH LOVE<br>FATBACK (Spring SPR-33-6741)  | 2              | 69    |
| <b>28</b> NEVER SAY NEVER<br>MELBA MOORE (Capitol ST-12305)                             | 4              | 32    | <b>65</b> LIONEL RICHIE<br>(Motown 6007ML)   | 64             | 66    |
| <b>29</b> BORN TO LOVE<br>PEABO BRYSON & ROBERTA FLACK<br>(Capitol ST-12284)            | 21             | 30    | <b>66</b> G.T.<br>GARY TAYLOR (A&M SP-4976)  | 2              | 72    |
| <b>30</b> I'M A BLUES MAN<br>Z.Z. HILL (Malaco 7415)                                    | 5              | 31    | <b>67</b> FUNKY BEAT<br>BERNARD WRIGHT (Arista AL8-8103)                                   | 9              | 65    |
| <b>31</b> BREAK OUT<br>POINTER SISTERS<br>(Planet/RCA BXL1-4705)                        | 6              | 34    | <b>68</b> PIPES OF PEACE<br>PAUL McCARTNEY<br>(Columbia QC 39149)                          | 1              | —     |
| <b>32</b> ROCKIN' RADIO<br>TOM BROWNE (Arista AL8-8107)                                 | 11             | 33    | <b>69</b> UNTOUCHABLES<br>LAKESIDE (Solar/Elektra 9 60204-1)                               | 34             | 60    |
| <b>33</b> TRY IT OUT<br>KLIQUE (MCA-39008)  | 15             | 28    | <b>70</b> JARREAU<br>(Warner Bros. 9 23801-1)  | 38             | 71    |
| <b>34</b> HERE AND NOW<br>RICHARD PRYOR<br>(Warner Bros. 9 23981-1)                     | 9              | 35    | <b>71</b> THE CLARKE/DUKE PROJECT II<br>STANLEY CLARKE/GEORGE DUKE<br>(Epic FE 38934)      | 7              | 56    |
| <b>35</b> ROBBERY<br>TEENA MARIE (Epic FE 38882)  | 9              | 24    | <b>72</b> PRIVATE PARTY<br>BOBBY NUNN (Motown 6051ML)                                      | 14             | 73    |
| <b>36</b> 1999<br>PRINCE (Warner Bros. 9 23720-1F)                                      | 59             | 40    | <b>73</b> ON TARGET<br>THE JONES GIRLS (RCA AFL1-4817)                                     | 11             | 74    |
| <b>37</b> JOYSTICK<br>DAZZ BAND (Motown 6084ML)   | 3              | 49    | <b>74</b> BACK TO BASICS<br>THE TEMPTATIONS<br>(Gordy/Motown 6058GL)                       | 10             | 70    |
|   |                |       | <b>75</b> FLASHDANCE<br>ORIGINAL SOUNDTRACK<br>(Casablanca/PolyGram 811 492-1 M-1)         | 35             | 68    |



**BIG BROTHERS** — Importe 12 Records recently hosted a listening party for the debut of the "Two Sisters" LP. Pictured at the celebration are (l-r): Brad LeBeau, Pro Motion; Curtis Ubrina, Emergency Records; John Robie, producer; Mark Berry and Raul Rodriguez, producers of the Two Sisters.

## THE RHYTHM SECTION

**LEST WE FORGET** — There was plenty of music to recommend this year, and dare we say the black contemporary scene had its greater share of epiphanies than the more commercially viable genres? A "Top 10," while a neat, streamlined overview, may unfairly omit a few highlights we'll share here. The sustaining splendor of **Michael Jackson's** "Thriller" had a certain, uh, impact on '83, although it was officially released late in '82. A wonderful album, even if it hadn't sold mega-platinum. The picture wouldn't be complete without "The Girl Is Mine" and "Billie Jean" B-side, previously in these pages. The track "Can't Get Outta The Rain," is a nearly-wordless killer . . . Another '82 release that spread its word throughout the past year was **Prince's** "1999." "Party over, oooops! Out of time!" Wake up (One word to the Minnesota home-boy: Sixty minutes live won't hold up, no matter how much "All The Critics Love U In New York") . . . **Kurtis Blow's** "Party Time?" was an irresistible jam, and the addition of the doubting punctuation said almost as much as Prince's hit . . . Might have been easy to dismiss **Shalamar** as a savvy borrower from Prince (once again) and British fashion, but "Dead Giveaway" blew away any reservations . . . "**Zapp III**," especially the track "Heartbreaker," put a wiggle in the wobble. **Clinton** and clan may be on the outs with the **Troutmans**, but this was baaaaaad . . . Side one of the **S.O.S. Band's** "On The Rise" LP is a classic all its own . . . The sweetness of "Yours Forever" by **Atlantic Starr** returned to the turntable more than once in '83, as did the uplifting "If You Ever Knew" 12" by **Al McCall** . . . The **Temptations'** "Back To Basics" wasn't the first return-to-Motown disc for the label, but it had a spark of renewed energy that made one believe 10 years hadn't passed since the last playable Temps effort. Reports that **Dennis Edwards** skipped out after the LP's release were a disappointment . . . Welcome back **Gladys Knight**, the **O'Jays**, the **Manhattans** . . . It was lifted from white funkies **Liquid Liquid**, but "White Lines" from **Grandmaster Flash** blasted through the meek toots offered by urban contemporary pretenders. It was hoped listeners and breakers alike got the message . . . The **Clark Sisters** snuck a euphoric gospel-dance track on the radio this past summer, bringing much light and joy with their surprise hit . . . Reggae sinuously made a dent on the charts via **Musical Youth** (and later **Donna Summer**), **Monyaka** and the spunky **Bill Summers**. As always, there were plenty of core reggae releases to warm the soul, and **The Melodians'** "Irie Feeling" was a gem . . . **Herbie Hancock** started out the decade reclaiming his jazz rep, then created a soundtrack for black contemporary with "Rockit." The funk was undeniable, and the accompanying video broke some ground . . . A bow to **Lionel Richie**, who put it all together on one single. A clip from the New York City story file, to illustrate: We followed a box up a busy downtown street, watching the unit bounce to "All Night Long" on the shoulders of a tough-looking kid with a tassel in his hair, as passersby of every urban description moved with the sound in the opposite direction. First a group of laughing street kids locked into serious step, followed by orange-haired cuties whose eyes widened as they barely suppressed finger snaps and a collective hip-hop, while a serious-faced arty type pulled his hands out of his pocket to clap and sing along. An older group making a slow trek up the block stopped, and started to make a face at the "noise" intrusion, then joined in with nodding heads when the familiar track reached the conscious part of the listening faculties. Way to go, Lionel.

**ALL THE WAY LIVE** — A number of recording artists made a strong case for going to concerts in '83. Three top male solo acts on the B/C front each spent a week at New York's Radio City Music Hall: **Marvin Gaye**, in sets that gained strength as the nights continued, showed courage and a sense of humor; the aforementioned **Richie** surprised many cynics who were anticipating a Vegas-type show and instead witnessed one of the year's top pop events; and **Stevie Wonder**, who toured without promised product yet played with transcendent spirit and dedication. A bit indulgent on the audience participation end, but the shows, in addition to Wonder's complete involvement in a May 7 *Saturday Night Live* telecast, bode well for future Morris musings . . . There were more Motown acts on the road, each of whom had product as well as national exposure on the label's TV special. **Smokey Robinson** threw an outdoor crowd into a frenzy this past summer, while **Junior Walker**, barely aware his "Blow The House Down" LP had been released, took to the club circuit with a commanding bite . . . **King Sunny Ade** drew packed (literally) houses wherever he played with his two-dozen-or-so **African Beats**. Negotiating a few steps while sandwiched between new-wavers and second generation Nigerians was a task not easily rendered and a fond memory not easily discarded . . . Also from another country came Jamaica's **Itals**. While press coverage for King Sunny brought the stars out in the big cities, professed third world music lovers in the celebrity category did themselves cultural damage by missing the reggae group's first U.S. appearances. Perhaps **Mick** and **Keith** would have distracted attention from the proceedings, but next time, Glimmer Twins, move l-and-l forward . . . **Miles Davis** opened for **V.S.O.P.** at this year's Kool Jazz Fest, reminding folks who came first. No need, of course, as the tribute that wrapped up the BMA convention showcase . . . Special mention, too, to **Sonny Rollins**, who shook us up with a collapse on stage in mid-performance and then returned in one of the reported "shows of the year." He played an equally enlightening club set later in '83 . . . The future looks bright for young **Stacy Lattisaw**, who displayed a growing maturity and a strong stage presence during the year . . . And one of the best live shows had to be the continuing presence (in the cities anyway) of the street breakers. Freeze!

harry weinger



## Industry Surges Ahead Into New Areas Despite Recession

by Anita M. Wilson

NASHVILLE — The past year proved very similar to 1982 for the country music industry in many ways. While the industry began coming out of a recession, there was a wide mixture of both good and bad news with most of the labels' country divisions faring better than their pop/rock counterparts. Record labels were the hardest hit by the recession, yet several continued to venture into new media; the Nashville Network made its debut and artists drew thousands of fans to their concerts. Non-profit organizations such as the Country Music Assn. (CMA) also prospered and the CMA celebrated its 25th anniversary, while the Wheeling Jamboree celebrated its 50th anniversary.

One of the biggest stories in the country music field in 1983 was the closing of two record labels and the growing number of problems facing the independent record labels. The year started off on a bad note for the Elektra/Asylum country division when the Nashville branch was merged with the Warner Bros. office. The move was part of a nationwide process throughout the Warner Communications, Inc. (WCI) records operations, with Nashville's merger seen as a way to streamline WCI's country interests.

Major record labels were not the only ones hard hit during the year. Independent record labels had their difficulties with Monument Records hit the hardest. In April, Monument Records filed voluntary petitions to reorganize under Chapter XI of the federal bankruptcy laws. Less than six months earlier the record company had reached a distribution deal with CBS Records. While the label has maintained an open door policy, founder and chairman of the board Fred Foster is still looking for investors to help get his company going again. While independent record labels fought competitively with major labels for a place on the charts, most Indies lacked sufficient promotion and advertising budgets to compete with the major labels in penetrating various markets. Only two independent artists, Vern Gosdin and Atlanta (see attached story) reached the Top 10 on the **Cash Box** Country Singles charts, and their successes should provide other smaller labels with hope for the coming year.

A number of major record companies expanded into new areas of marketing and promotion. Most labels entered the video field and RCA led the way in the mini-LP pathway (see attached story) and PolyGram reissued a 16-album \$5.98 series of oldies. Using product from Mercury, Smash, MGM and Polydor, PolyGram began releasing product in May

as interest in oldies increased, and were aided in their efforts by the Country Music Foundation's Audio Restoration Lab. Material on the albums include product from Hank Williams, Sr., Hank Williams, Jr., Tompall & The Glaser Bros., Dave Dudley and The Statler Bros.

Nonprofit organizations and their respective awards shows rang a very positive note throughout the year. The Academy of Country Music held its 18th Annual "Hat" Awards on May 9 in Buena Park, Calif. Alabama and Willie Nelson swept the awards with "Entertainer of the Year" and "Top Vocal Group" going to the former while Nelson picked up awards for "Single of the Year" and "Album of the Year." The Nashville Songwriters Assn. (NSA) held its annual Songwriters Awards show in March with Rhonda "Kye" Fleming and Dennis Morgan receiving top honors.

The CMA observed its 25th anniversary this year with celebrations taking place in March in Washington, D.C. and again in October during the Grand Ole Opry Birthday Celebration. President and Mrs. Reagan hosted a reception at the White House for artists and industry executives the night before the taping of the 25th Anniversary show in Washington. In October, the CMA held its 17th Annual Awards Show hosted by Willie Nelson and Anne Murray.

March also brought about the debut of the Nashville Network (TNN), the only television outlet dedicated primarily to country music. The cable program offers a variety of shows including a 90-minute talk show, *Nashville Now*, a country dance show entitled *Dancin' U.S.A.*, a comedy show, *I-40 Paradise*; *Off Stage*, an interview show and *Nashville After Hours* which showcases Music City nightlife and performances.

Increased merchandising demands became a hot issue during the year. Several venues started asking for increased percentages grossed on merchandise. Numerous groups have been plagued by this including Alabama and The Oak Ridge Boys, since both groups play in concert halls where this problem is more prevalent. As a result, managers are now making this a major issue when booking their artists into a hall.

Artists have also made headlines by starting their own in-house booking agencies, as was done years ago by such country luminaries as Tammy Wynette and Conway Twitty. With the liquidation of the Dick Blake Talent Agency this year, Ronnie Milsap, Barbara Mandrell and The Statler Brothers have all formed their own in-house booking companies with plans to expand and take on other artists.

(continued on page 38)



**NAME THAT ARTIST!** — One of the major gathering events for artists and music executives during the year was the Broadcast Music, Inc. (BMI) annual awards dinner held in October. Pictured are (l-r): **First row:** Phil Graham; David Allan Coe; Johnny Christopher; Roger Miller; Tanya Tucker; Bobby Braddock; **second row:** Frances Preston; Wayne Carson; Dave Mulloy; Connie Nelson; Willie Nelson; Harry Warner; Karen Brooks; **third row:** Randy Owen; Rodney Crowell; Rosanne Cash; Edward Cramer; Del Bryant; Teddy Gentry; Mark Gray; Eugene Record; Bob McDill; Mark Janes; Chips Moman; **fourth row:** guest of Mark Herndon; Vern Gosdin; Toni Wine; Sharon White; Mrs. Bob Gordy; **fifth row:** Shelly West; Sylvia; Rhonda J. Fleming; Dennis Morgan; Even Stevens; Thom Schuyler; Layng Martine, Jr.; Kris Kristofferson; Buddy Killen; Tom Collins; Ricky Skaggs; Bob Gordy; John Anderson; and Joe Moscheo.

## Country Expands Into Video, Mini LPs

by Anita M. Wilson

NASHVILLE — Over the past year country record labels have resorted to several new marketing tools to develop their artists and increase their exposure. The labels have ventured into the video and mini-LP markets in an effort to find a new medium through which to market their artists.

One of the major new musical outlets to hit the country music field last year was the video movement. Over the past year importance of country music video has increased, mainly as a result of the important stature it has assumed in the pop/rock industry. While country music does not have an outlet on the scale of Music Television (MTV), it has still increased an enormous amount, with a positive outlook expected for the coming year.

With a single song video averaging between \$25,000-\$60,000, labels are beginning to incorporate a video clause into artists contracts. Both CBS and RCA have been known as innovators in the country video field. RCA uses them as a marketing device for their sales force and also to increase consumer awareness. CBS' "Pancho And Lefty" video was probably the best known country video and was shown before selected movies, while other top videos were produced by all the major labels for such artists as Alabama, Rosanne Cash, Ronnie Milsap, The Oak Ridge Boys, Ricky Skaggs and Sylvia.

Most of the labels admit that while it seems the video business will continue to expand they are proceeding very cautiously because there aren't enough established country video outlets. Since MTV refuses to air country music videos, record labels have been searching for outlets that will make it cost effective for them to produce videos on their artists.

On the other side of the picture are the outlets who are complaining there isn't enough material to air. Country Music Television (CMT) is one of the outlets running into this problem. The channel is programming country videos 24 hours a day and have had to resort to taping segments of artists performances locally. The Nashville Network which everyone hoped would serve as a major medium to service videos will not begin airing them until January 1984 when a half-hour show is scheduled to air. Other outlets such as the Atlanta-based Video Music Channel use quality country vids in their regular rotations. Ted Turner's "America's Music

Track" went on the air in October and runs every Sunday night from 8-9 pm. Several other firms recently started and are expected to make country music videos a viable market including Jim Owens "This Week In Country Music," New York's "Rock World," Network affiliate stations such as Terre Haute's "Video Plus" and Nashville's "Miscellanea."

Another major marketing medium emerged in the country music field this year to help in the development of new and developing artists was the mini-LP. RCA Records dominated the market in this new venture with three releases in January, all carrying the \$6.98 list price. Included in the list of three were Louise Mandrell's "Closeup," Leon Everette's self-titled album and a second duet album from Garry Stewart and Dean Dillon, "Those Were The Days." Mini-LPs offer six tunes on a 12-inch platter.

## Veterans Dominate '83 RIAA Awards

by Susan Keel

NASHVILLE — Throughout 1983 a few country artists garnered their first #1 records and while sales were generally good this year, few records were certified platinum with the majority of records certified declared gold. Two smaller record labels also reached new heights by breaking the major labels' traditional hold on the country singles charts.

The number of certifications by the Recording Industry Assn. of America (RIAA) dropped somewhat from the previous year's number, however, several artists have yet to feel the slippage due to their accomplishments in 1983. Among the albums certified gold were Rosanne Cash's Columbia release "Seven Year Ache," "Just Sylvia," by RCA recording artist Sylvia; The Oak Ridge Boys' "American Made," on MCA; and the MCA soundtrack album from *Coal Miner's Daughter*, featuring Sissy Spacek. Also exceeding sales of 500,000 units were the greatest hits packages of Dolly Parton on RCA and David Allan Coe on Columbia. Merle Haggard received gold distinction for his albums "Big City" and "Pancho And Lefty," the latter which was recorded with friend Willie Nelson on the Epic label. "San Antonio Rose," the joint effort between Willie

(continued on page 38)

### Top 10 Albums

- Synchronicity — Police — A&M
- Can't Slow Down — Lionel Richie — Motown
- Genesis — Atlantic
- Somebody's Gonna Love You — Lee Greenwood — MCA
- Frontiers — Journey — Columbia
- The Closer You Get — Alabama — RCA
- Let's Dance — David Bowie — EMI America
- Eyes That See In The Dark — Kenny Rogers — RCA
- Alpha — Asia — Geffen
- Exile — Epic

—Anita M. Wilson



# WHAT A FEELING. ARTISTS FOR MAKING



## THE STATLER BROTHERS

Billboard  
30 Top Country Singles Artists  
32 Top Country Artists (Singles & Albums)  
35 Top Country Album Artists  
44 Top Country Singles: "Oh Baby Mine (I Get So Lonely)"  
47 Top Country Albums: "Today"

## CON FUNK SHUN

Cashbox  
32 Top Black Contemporary Albums: "To The Max"  
55 Top Black Contemporary Singles: "Ms. Got The Body"  
Billboard  
12 Top Black Albums: "To The Max"  
13 Top Black Album Artists  
24 Top Black Artists (Singles & Albums)  
46 Top Black Singles Artists



## KISS

Cashbox  
94 Top Pop Albums: "Lick It Up"



## STAYING ALIVE

Cashbox  
2 Top Soundtrack—Pop Album Awards  
3 Top Soundtrack—Black Contemporary Awards  
4 Top New Male—Frank Stallone—Pop Singles Awards  
27 Top Pop Albums: "Staying Alive"  
78 Top Pop Singles: "Far From Over"  
Billboard  
2 Top Pop Album Soundtracks  
93 Top Pop Singles: "Far From Over"  
98 Top Pop Singles Artists: Frank Stallone

## AGNETHA FALTSKOG

Cashbox  
2 Top New Female—Pop Singles Awards  
3 Top New Female—Pop Album Awards  
Billboard  
20 Top Pop Female Artists (Singles)



## KOOL & THE GANG

Cashbox  
80 Top Black Contemporary Singles: "Let's Go Dancin' (Ooh La La La)"  
Billboard  
46 Top Black Albums: "As One"  
47 Top Black Singles: "Let's Go Dancin' (Ooh La La La)"

## REBA McENTIRE

Billboard  
7 Top Country Singles: "You're The First Time I've Thought About Leaving"  
18 Top Country Singles Artists  
24 Top Country Artists (Singles & Albums)  
46 Top Country Album Artists



## THE BAR-KAYS

Cashbox  
25 Top Black Contemporary Albums: "Propositions"  
Billboard  
14 Top Black Albums: "Propositions"  
16 Top Black Album Artists  
37 Top Black Artists (Singles & Albums)  
41 Top Black Singles: "Do It (Let Me See You Shake)"



## YARBROUGH & PEOPLES

Cashbox  
4 Top Duo—Black Contemporary Singles Awards  
46 Top Black Contemporary Singles: "Heartbeats"  
Billboard  
44 Top Black Singles Artists

## BANANARAMA

Cashbox  
2 Top Female Group—Pop Album Awards



## STEPHANIE MILLS

Cashbox  
10 Top Female—Black Contemporary Album Awards  
49 Top Black Contemporary Albums: "Merciless"  
82 Top Black Contemporary Singles "Pilot Error"

Billboard  
41 Top Black Artists (Singles & Albums)  
48 Top Black Singles Artists  
49 Top Black Album Artists

## DEF LEPPARD

Cashbox  
2 Top Group—Pop Album Awards  
2 Top AOR Group  
2 Top Pop Albums: "Pyromania"  
85 Top Pop Singles: "Photograph"  
Billboard  
4 Top Pop Album Groups  
5 Top Pop Album Artists  
5 Top Pop Artists (Singles & Albums)  
8 Top Pop Albums: "Pyromania"  
12 Top Pop Singles (Duo or Groups)  
21 Top Pop Singles Artists  
35 Top Pop Albums: "High & Dry"  
90 Top Pop Singles: "Photograph"

*Flashdance*  
FLASHDANCE

Cashbox  
1 Top Pop Singles: "Flashdance...What A Feeling"  
1 Top Female—Pop Singles Awards: Irene Cara  
1 Top Soundtrack—Pop Album Awards  
1 Top Adult Contemporary Female: Irene Cara  
1 Top Black Contemporary Female: Irene Cara  
1 Top Pop Crossover—Male/Female: Irene Cara  
1 Top Soundtrack—Black Contemporary Album Awards  
2 Top New Male—Pop Singles Awards: Michael Sembello  
2 Top Female—Black Contemporary Single Awards: Irene Cara  
4 Top Pop Albums: "Flashdance"  
6 Top Male—Pop Singles Awards: Michael Sembello  
18 Top Pop Singles: "Maniac"  
20 Top Black Contemporary Singles: "Flashdance...What A Feeling"  
33 Top Black Contemporary Albums: "Flashdance"  
Billboard  
1 Top Pop Album Soundtracks  
1 Top Pop Female Artists (Singles): Irene Cara  
3 Top Pop Singles: "Flashdance...What A Feeling"  
7 Top Pop Singles Artists: Irene Cara  
7 Top Disco—12" LP Cuts: "Flashdance...What A Feeling"  
8 Top Pop Male Artists (Singles): Michael Sembello  
9 Top Pop Singles: "Maniac"  
15 Top Black Singles: "Flashdance...What A Feeling"  
15 Top Disco/Dance Artists: Irene Cara  
17 Adult Contemporary Singles: "Flashdance...What A Feeling"  
20 Top Pop Albums: "Flashdance"  
21 Top Black Albums: "Flashdance"  
27 Top Pop Singles Artists: Michael Sembello  
48 Top Disco—12" LP Cuts: "Maniac"  
50 Top Black Singles Artists: Irene Cara



RECORD COMPAN



# THANKS TO ALL OF OUR THIS OUR BANNER YEAR.

## ONNA SUMMER

Cashbox  
 Top Female—Black Contemporary  
 Singles Awards  
 Top Female—Black Contemporary  
 Album Awards  
 Top Black Contemporary Female  
 Top Black Contemporary Female—Pop  
 Singles Awards  
 Top Female—Pop Singles Awards  
 Top Female—Pop Album Awards  
 Top Black Contemporary Singles: "She  
 Works Hard For The Money"  
 Top Pop Singles: "She Works Hard For  
 The Money"  
 Top Black Contemporary Albums: "She  
 Works Hard For The Money"  
 Top Pop Albums: "She Works Hard For  
 The Money"  
 Top Black Contemporary Singles:  
 "Unconditional Love"  
 Billboard  
 Top Female Artists (Singles)  
 Top Pop Album Artists (Female)  
 Top Black Singles: "She Works Hard For  
 The Money"  
 Top Black Singles Artists  
 Top Black Artists (Singles & Albums)



15 Top Pop Singles: "She Works Hard For  
 The Money"  
 17 Top Pop Singles Artists  
 29 Top Black Album Artists  
 29 Top Disco-12" LP Cuts: "She Works  
 Hard For The Money"  
 35 Top Pop Artists (Singles & Albums)  
 57 Top Pop Artists

## THE GAP BAND

Cashbox  
 Top Group—Black Contemporary  
 Singles Awards  
 Top Group—Black Contemporary  
 Album Awards  
 Top Black Contemporary Singles:  
 "Outstanding"  
 Top Black Contemporary Albums:  
 "Gap Band V Jammin'"  
 Top Black Contemporary Singles:  
 "Party Train"  
 Top Black Contemporary Albums:  
 "Gap Band IV"  
 Billboard  
 Top Black Artists (Singles &  
 Albums)  
 Top Black Album Artists  
 Top Black Singles: "Outstanding"



10 Top Black Singles Artists  
 17 Top Black Albums: "Gap Band IV"  
 61 Top Pop Album Artists  
 96 Top Pop Albums: "Gap Band IV"

## DEXYS MIDNIGHT RUNNERS

Cashbox  
 4 Top Mixed Group—Pop Album  
 Awards  
 6 Top Group—Pop Singles Awards  
 12 Top Pop Singles: "Come On  
 Eileen"  
 80 Top Pop Albums: "Too-Rye-Ay"  
 Billboard  
 13 Top Pop Singles: "Come On  
 Eileen"  
 24 Top Pop Singles (Duo or Groups)  
 45 Top Pop Singles Artists  
 77 Top Pop Albums: "Too-Rye-Ay"  
 92 Top Pop Album Artists



## DOM JONES

Billboard  
 Top Country Album Artists  
 Top Country Artists  
 (Singles & Albums)  
 Top Country Albums:  
 "Dom Jones Country"  
 Top Country  
 Singles Artists



## JOHN COUGAR MELLENCAMP

Cashbox  
 61 Top Pop Singles: "Crumblin'  
 Down"  
 61 Top Pop Albums: "Uh Huh"  
 75 Top Pop Albums:  
 "American Fool"  
 Billboard  
 15 Top Pop Album Artists  
 (Male)  
 17 Top Pop Male Artists  
 (Singles)  
 32 Top Albums: "American  
 Fool"  
 39 Top Pop Artist (Singles &  
 Albums)  
 39 Top Pop Albums Artists  
 55 Top Pop Singles Artists



## ABC

Billboard  
 17 Top Disco/Dance Artists  
 19 Top Pop Singles (Duo or Groups)  
 19 Top Disco-12" LP Cuts: "The Look Of  
 Love"  
 40 Top Singles Artists  
 42 Top Albums: "The Lexicon Of Love"  
 46 Top Pop Artist (Singles & Albums)  
 53 Top Pop Album Artists

## CAMEO

Cashbox  
 46 Top Black Contemporary Albums: "Style"  
 74 Top Black Contemporary Singles: "Style"



## BIG COUNTRY

Cashbox  
 3 Top New Group—Pop Album Awards  
 65 Top Pop Albums: "The Crossing"  
 81 Top Pop Singles: "In A Big Country"



## RARE SILK

Cashbox  
 3 Top New Group: Jazz Category



## GOLDEN EARRING

Cashbox  
 99 Top Pop Albums: "Cut"  
 Billboard  
 19 Top Pop Singles: "Twilight Zone"  
 49 Top Pop Singles Artists  
 67 Top Pop Albums: "Cut"  
 80 Top Pop Album Artists

## THE MOODY BLUES

Cashbox  
 96 Top Pop Albums: "The Present"



## RETURN OF THE JEDI

Cashbox  
 4 Top Soundtrack—  
 Pop Album Awards  
 Billboard  
 3 Top Pop Album  
 Soundtracks





# TOP 100 COUNTRY SINGLES

December 31, 1983

| Rank | Song Title                      | Artist  | Weeks On Chart |       | Rank | Song Title                               | Artist  | Weeks On Chart |       | Rank | Song Title                              | Artist   | Weeks On Chart |       |
|------|---------------------------------|---|----------------|-------|------|--|---|----------------|-------|------|---|--|----------------|-------|
|      |                                 |   | 12/24          | Chart |      |  |   | 12/24          | Chart |      |   |  | 12/24          | Chart |
| 1    | YOU LOOK SO GOOD IN LOVE        | GEORGE STRAIT (MCA-52279)                                     | 1              | 13    | 35   | I NEVER QUITE GOT BACK                   | SYLVIA (RCA PB-13689)                             | 40             | 5     | 67   | HEARTACHE TONIGHT                       | CONWAY TWITTY (Warner Bros. 7-29505)               | 51             | 15    |
| 2    | SLOW BURN                       | T.G. SHEPPARD (Warner/Curb 7-29469)                           | 4              | 12    | 36   | TELL ME A LIE                            | JANIE FRICKE (Columbia 38-04091)                  | 19             | 15    | 68   | WEDDING BELLS                           | MARGO SMITH (Moon Shine MS 3019)                   | 68             | 6     |
| 3    | EV'RY HEART SHOULD HAVE ONE     | CHARLEY PRIDE (RCA PB-13648)                                  | 6              | 12    | 37   | THERE AIN'T NO FUTURE IN THIS            | REBA McENTIRE (Mercury/PolyGram 814 629-7)        | 42             | 5     | 69   | FALLEN ANGEL                            | GUS HARDIN (RCA PB-13704)                          | 77             | 2     |
| 4    | OZARK MOUNTAIN JUBILEE          | OAK RIDGE BOYS (MCA-52288)                                    | 7              | 11    | 38   | MISS UNDERSTANDING                       | DAVID WILLS (RCA PB-13653)                        | 41             | 9     | 70   | YOU'VE REALLY GOT A HOLD ON ME          | MICKEY GILLEY (Epic 34-04269)                      |                | 1     |
| 5    | IN MY EYES                      | JOHN CONLEE (MCA-52282)                                       | 8              | 12    | 39   | ELIZABETH                                | THE STATLER BROTHERS (Mercury/PolyGram 814 881-7) | 44             | 4     | 71   | RIDE EM' COWBOY                         | DAVID ALLAN COE (Kat Family ZS4 04258)             | 81             | 2     |
| 6    | THE SOUND OF GOODBYE            | CRYSTAL GAYLE (Warner Bros. 7-29452)                          | 9              | 10    | 40   | WOKE UP IN LOVE                          | EXILE (Epic 34-04247)                             | 45             | 5     | 72   | WALKING WITH MY MEMORIES                | LORETTA LYNN (MCA-52289)                           | 52             | 9     |
| 7    | YOU MADE A WANTED MAN OF ME     | RONNIE McDOWELL (Epic 34-04167)                               | 11             | 11    | 41   | LONELY WOMEN MAKE GOOD LOVERS            | STEVE WARINER (RCA PB-13691)                      | 47             | 4     | 73   | THE MAN I USED TO BE                    | BOXCAR WILLIE (Main Straet 93017)                  | 83             | 3     |
| 8    | HOUSTON                         | LARRY GATLIN AND THE GATLIN BROTHERS BAND (Columbia 38-04170) | 2              | 15    | 42   | DOES HE EVER MENTION MY NAME             | RICK & JANIS CARNES (Warner Bros. 7-29448)        | 46             | 6     | 74   | TENNESSEE WHISKEY                       | GEORGE JONES (Epic 34-04082)                       | 54             | 18    |
| 9    | DANCE LITTLE JEAN               | NITTY GRITTY DIRT BAND (Liberty P-B-1507)                     | 10             | 15    | 43   | GOING, GOING, GONE                       | LEE GREENWOOD (MCA-52322)                         | 50             | 3     | 75   | DON'T TAKE MUCH                         | PETER ISAACSON (Unlon Station 1004)                | 75             | 6     |
| 10   | SHOW HER                        | RONNIE MILSAP (RCA PB-13658)                                  | 14             | 8     | 44   | A LITTLE GOOD NEWS                       | ANNE MURRAY (Capitol P-B-5264)                    | 22             | 16    | 76   | AT WAR WITH A MEMORY                    | PETE RICHMOND (World Label WLM-397)                | 78             | 6     |
| 11   | SENTIMENTAL OL' YOU             | CHARLY McCLAIN (Epic 34-04172)                                | 15             | 9     | 45   | NOTHING LIKE FALLING IN LOVE             | EDDIE RABBITT (Warner Bros. 7-29431)              | 59             | 3     | 77   | IT'S ANOTHER SILENT NIGHT               | LANE BRODY (Liberty P-B-1509)                      | 55             | 7     |
| 12   | I WONDER WHERE WE'D BE TONIGHT  | VERN GOSDIN (Compleat CP-115)                                 | 13             | 15    | 46   | HAVE YOU LOVED YOUR WOMAN TODAY          | CRAIG DILLINGHAM (MCA-52301)                      | 56             | 6     | 78   | HOLDING HER AND LOVING YOU              | EARL THOMAS CONLEY (RCA PB-13596)                  | 60             | 16    |
| 13   | DOUBLE SHOT (OF MY BABY'S LOVE) | JOE STAMPLEY (Epic 34-04173)                                  | 17             | 11    | 47   | I'VE BEEN RAINED ON TOO                  | TOM JONES (Mercury/PolyGram 814 820-7)            | 57             | 4     | 79   | YOUR LOVE SHINES THROUGH                | MICKEY GILLEY (Epic 34-04018)                      | 61             | 18    |
| 14   | THAT'S THE WAY LOVE GOES        | MERLE HAGGARD (Epic 34-04226)                                 | 18             | 7     | 48   | TILL YOUR MEMORY'S GONE                  | BILL MEDLEY (RCA PB-13692)                        | 58             | 4     | 80   | THE IMAGE OF ME                         | JIM REEVES (RCA PB-13693)                          | 90             | 2     |
| 15   | THE CONVERSATION                | WAYLON JENNINGS (RCA-PB-13631)                                | 16             | 11    | 49   | YOU REALLY GO FOR THE HEART              | DAN SEALS (Liberty P-B-1512)                      | 49             | 7     | 81   | MIDNIGHT BLUE                           | BILLIE JO SPEARS (Parliament 1801)                 |                | 1     |
| 16   | BLACK SHEEP                     | JOHN ANDERSON (Warner Bros. 7-29497)                          | 3              | 15    | 50   | DON'T COUNT THE RAINY DAYS               | MICHAEL MURPHEY (Liberty P-B-1505)                | 23             | 17    | 82   | SHOOT FIRST, ASK QUESTIONS LATER        | JAMES & MICHAEL YOUNGER (MCA-52317)                |                | 1     |
| 17   | AFTER ALL                       | ED BRUCE (MCA-52298)  | 21             | 9     | 51   | YOU'RE GONNA LOSE HER LIKE THAT          | MOE BANDY (Columbia 38-04204)                     | 37             | 9     | 83   | HARVEST MOON                            | JOE WATERS (New Colony 6814)                       | 89             | 2     |
| 18   | YOU'RE A HARD DOG               | GAIL DAVIES (Warner Bros. 7-29472)                            | 20             | 12    | 52   | TELL MAMA                                | TERRI GIBBS (MCA-52308)                           | 53             | 6     | 84   | THIS JUST AIN'T NO GOOD DAY FOR LEAVIN' | LETTY FRIZZELL (Columbia 38-04262)                 | 92             | 2     |
| 19   | QUEEN OF MY HEART               | HANK WILLIAMS, JR. (Warner/Curb 7-29500)                      | 5              | 14    | 53   | GIVE ME BACK THAT OLD FAMILIAR FEELING   | THE WHITES (Warner Bros. 7-29411)                 | 64             | 3     | 85   | YOU CAN'T TELL THE RAIN                 | JOHNNY ROWLAND (Alliance 005)                      | 87             | 4     |
| 20   | DON'T CHEAT IN OUR HOMETOWN     | RICKY SKAGGS (Epic 34-04245)                                  | 26             | 5     | 54   | YOU'RE WELCOME TONIGHT                   | LYNN ANDERSON & GARY MORRIS (Parliament P-82003)  | 63             | 3     | 86   | VIRGINIA                                | JAMES MARVELL (Red Cricket 1003)                   | 88             | 3     |
| 21   | RUNAWAY HEART                   | LOUISE MANDRELL (RCA-PB-13469)                                | 24             | 10    | 55   | WE DIDN'T SEE A THING                    | RAY CHARLES & GEORGE JONES (Columbia 38-04297)    | 67             | 3     | 87   | DANCIN' WITH THE DEVIL                  | STEPHANIE WINSLOW (MCA-52327)                      |                | 1     |
| 22   | ANOTHER MOTEL MEMORY            | SHELLY WEST (Viva 7-29481)                                    | 25             | 9     | 56   | THE AIR THAT I BREATHE                   | REX ALLEN JR. (Moon Shine 3017)                   | 34             | 13    | 88   | WHITE HORSES                            | MIKE GRIMES (Stargem 2213)                         |                | 1     |
| 23   | I CALL IT LOVE                  | MEL McDANIEL (Capitol P-B-5298)                               | 28             | 9     | 57   | BABy I LIED                              | DEBORAH ALLEN (RCA PB-13600)                      | 43             | 20    | 89   | DREAM LOVER                             | SUSIE BRADING (Riddle 1010)                        |                | 1     |
| 24   | STAY YOUNG                      | DON WILLIAMS (MCA-52310)                                      | 33             | 5     | 58   | HAD A DREAM                              | THE JUDDS (RCA PB-13673)                          | 69             | 3     | 90   | MAGIC                                   | DUSTY McKENNEY (Flora 2121)                        |                | 1     |
| 25   | WOUNDED HEARTS                  | MARK GRAY (Columbia 38-04137)                                 | 30             | 12    | 59   | DIXIE DREAMING                           | ATLANTA (MDJ 4832)                                | 48             | 19    | 91   | ONE MORE CHANCE                         | CARRIE SYLVE (Friday 92183)                        | 91             | 3     |
| 26   | YOU WERE A GOOD FRIEND          | KENNY ROGERS (Liberty P-B-1511)                               | 32             | 8     | 60   | WITHOUT A SONG                           | WILLIE NELSON (Columbia 38-04263)                 | 72             | 3     | 92   | MOTHER MOBEL'S                          | BILL DORSEY (Tanglewood 1913)                      | 93             | 2     |
| 27   | STREET TALK                     | KATHY MATTEA (Mercury/PolyGram 814 375-7)                     | 27             | 13    | 61   | SAVE THE LAST DANCE FOR ME               | DOLLY PARTON (RCA PB-13703)                       | 73             | 2     | 93   | HANDSOME MAN                            | KAREN TAYLOR-GOOD (Mesa 1116)                      |                | 1     |
| 28   | LONESOME 7-7203                 | DARRELL CLANTON (Audiograph AG 474)                           | 29             | 13    | 62   | THREE TIMES A LADY                       | CONWAY TWITTY (Warner Bros. 7-29395)              | 74             | 2     | 94   | THE BEST OF FAMILIES                    | BIG AL DOWNING (Taam 1007)                         |                | 1     |
| 29   | TAKE IT TO THE LIMIT            | WILLIE NELSON & WAYLON JENNINGS (Columbia 38-04131)           | 12             | 13    | 63   | THE LOOK OF A LOVIN' LADY                | WYVON ALEXANDER (Garvasi SP-663)                  | 63             | 6     | 95   | I'D SAY YES                             | PAULETTE CARLSON (RCA PB-13599)                    | 62             | 7     |
| 30   | WHY LADY WHY                    | GARY MORRIS (Warner Bros. 7-29450)                            | 37             | 6     | 64   | THE LADY IN MY LIFE                      | TONY JOE WHITE (Columbia 38-04134)                | 70             | 5     | 96   | MY BABY DON'T SLOW DANCE                | JOHNNY LEE (Full Moon 7-29486)                     | 76             | 13    |
| 31   | DRINKIN' MY WAY BACK HOME       | GENE WATSON (MCA-52309)                                       | 38             | 6     | 65   | FOOL                                     | NARVEL FELTS (Evargreen 1014)                     | 71             | 4     | 97   | I'M DRINKIN' IT OVER                    | BOBBY HELMS (Black Rosa BR-82710)                  | 82             | 7     |
| 32   | DRIVIN' WHEEL                   | EMMYLOU HARRIS (Warner Bros. 7-29443)                         | 36             | 7     | 66   | WHATCHA GOT COOKIN' IN YOUR OVEN TONIGHT | THRASHER BROTHERS (MCA-52297)                     | 66             | 6     | 98   | LOUISIANA ANNA                          | THE MAINES BROS. BAND (Mercury/PolyGram 814 561-7) | 84             | 5     |
| 33   | BACK ON HER MIND                | JOHNNY RODRIGUEZ (Epic 34-04206)                              | 35             | 8     |      |  |   |                |       | 99   | HE SANG THE SONGS ABOUT EL PASO         | BILLY WALKER (Tail Texan 57)                       | 97             | 4     |
| 34   | TWO CAR GARAGE                  | B.J. THOMAS (Columbia 38-04237)                               | 39             | 6     |      |  |   |                |       | 100  | I LOVE YOU BECAUSE                      | ROGER WHITTAKER (Main Street 93016)                | 98             | 4     |

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

|   |  |  |   |
|---|--|--|---|
| A Little Good News (Chappall/Bibo — ASCAP) . . . . . 44                               | Had A Dream (Comblina — BMI) . . . . . 58                                    | Miss Understanding (G.I.D./Dejamus — ASCAP/Royalhavan — BMI) . . . . . 38                | Thraa Timas A Lady (Jobete/Libren — ASCAP) . . . . . 62                             |
| Air That I Braathe (April — ASCAP) . . . . . 56                                       | Handsoma Man (BIL-KAR-SESAC/Sparkling Good — ASCAP) . . . . . 93             | Mother Mabel's (Lucky Dorsey — BMI/Tana — ASCAP) . . . . . 92                            | Till Your Memory's Gona (Swallowfork/April — ASCAP) . . . . . 48                    |
| After All (Gingham Music — ASCAP) . . . . . 17  | Harvest Moon (Lantern Light — BMI) . . . . . 83                              | My Baby Don't (Elektra/Asylum — BMI) . . . . . 96  | Two Car Garage (Music Corp./Dick James — BMI) 34                                    |
| Another Motel (Chappall/Intersong — ASCAP) . . . . . 22                               | Hava You Lovad (Kent Robbins/Jack & Bill — BMI/ASCAP) . . . . . 46           | Nothing Like Falling (DabDave/Briarpatch — BMI/Mallven/Cottonpatch — ASCAP) . . . . . 45 | Virginia (Red Cricket — ASCAP) . . . . . 88   |
| At War With Memory (World Label — BMI) . . . . . 76                                   | He Sang The Songs (Best Way — ASCAP) . . . . . 99                            | One Mora Chanca (Al Cunniff — ASCAP) . . . . . 91  | Walkin' With (Coal Miners/King Coal—BMI/ASCAP)72                                    |
| Baby I Lied (Posay — BMI/Chappell — ASCAP/Unichappall/Vanhoy — BMI) . . . . . 57      | Heartache Tonight (Cass County/Rad Cloud/-Gear/Ica Aga — ASCAP) . . . . . 67 | Ozark Mountain (Blackwood/Magic Castle — BMI) . . . . . 4                                | We Didn't See A Thing (Algae — BMI) . . . . . 55                                    |
| Back On Her Mind (Rodriguez — BMI) . . . . . 33                                       | Holding Har (Rick Hall — ASCAP) . . . . . 78                                 | Queen Of My Heart (Bocaphus Inc. — BMI) . . . . . 19                                     | Wedding Bells (Morley — ASCAP) . . . . . 68   |
| Best Of Familias (Honeytrae/Graen Hills — ASCAP)94                                    | Houston (Larry Gatlin — BMI) . . . . . 8                                     | Ride Em' Cowboy (Wab IV — BMI) . . . . . 71  | Whatcha Got Cookin' (Music City — ASCAP) . . . . . 66                               |
| Black Sheep (Al Gallico/Algae/Anderson — BMI) . . . . . 16                            | I Call It Love (Hall-Clement — BMI) . . . . . 23                             | Runaway Haart (Warner-Tamerlana/Writers House — BMI) . . . . . 21                        | White Horses (Timestar — ASCAP) . . . . . 88  |
| Conversations (Bocaphus/Richway — BMI) . . . . . 15                                   | I Love You Bacausa (Frad Rosa — BMI) . . . . . 100                           | Sava The Last (Rightsong — BMI) . . . . . 61   | Why Lady Why (Warner Bros./Gary Morris — ASCAP/Warner-Tamerlana — BMI) . . . . . 30 |
| Dance Little Jaan (Unami — ASCAP) . . . . . 9   | I Never In My Quita Got (Collins Court/Lodge Hall — ASCAP) . . . . . 35      | Save The Last (Rightsong — BMI) . . . . . 61   | Without A Song (Millar/Intersong — ASCAP) . . . . . 60                              |
| Dancin' With The Devil (Chackmate — BMI) . . . . . 87                                 | I Wonder Whara (Hookit — BMI) . . . . . 12                                   | Sentimental Ol' You (Comblina — BMI/Music City — ASCAP) . . . . . 11                     | Woke Up In Love (Pacific Island — BMI) . . . . . 40                                 |
| Dixie Dreaming (Texas Tunas — BMI) . . . . . 59                                       | I'd Say Yes (Trae/Trae Group/BMI/O'lyric — BMI) . . . . . 95                 | Shoot First, Ask (Old Friends — BMI) . . . . . 82  | Wounded Hearts (Warner-Tamerlana/Daticabo — BMI/WB/Santa Fe — ASCAP) . . . . . 25   |
| Does He Ever (Rafuge — ASCAP/Elektra-Asylum — BMI) . . . . . 42                       | I'm Drinking It Over (Kannastar — BMI) . . . . . 97                          | Slow Burn (Bibo/Chappell — ASCAP) . . . . . 2  | You Can't Tell The Rain (Hidden Springs/Secretary — BMI) . . . . . 85               |
| Don't Cheat In Our (Fl. Knox — BMI) . . . . . 20                                      | Image Of Me (Rad River — BMI) . . . . . 80                                   | Sound Of (Parquat/Lawyar's Daughter — BMI) . . . . . 6                                   | You Look So Good (Chappall & Co./MCA/Vogue — ASCAP/BMI) . . . . . 1                 |
| Don't Count Thea (Trae/Ensign/United Artists/Ideas Of March — BMI/ASCAP) . . . . . 50 | In My Eyes (Intersong-USA — ASCAP) . . . . . 5                               | Stay Young (Irving — BMI) . . . . . 24   | You Made A Wanted (Tree — BMI) . . . . . 7  |
| Don't Take Too Much (Scott Tutt — BMI) . . . . . 75                                   | It's Another Silent Night (Hall-Clement — BMI) . . . . . 77                  | Street Talk (Criterior/Spaca Case — ASCAP) . . . . . 27                                  | You Wera A Good (Almo/Applan/Quixotic—ASCAP) . . . . . 26                           |
| Double Shot (Windsong/Lyrasong — BMI) . . . . . 13                                    | I've Been Rainad (Pulleyna/Lova — ASCAP) . . . . . 47                        | Take It To The Limit (Cass County/Rad Cloud/Nabradks — ASCAP) . . . . . 29               | You Really Go (Somabody's/Bibo-Walk/Chappell — SESAC/ASCAP) . . . . . 49            |
| Dream Lover (Hit Housa — BMI) . . . . . 89  | Lady In My Lifa (Tennessee Swamp Fox — ASCAP)64                              | Tell Mama (Fama — BMI) . . . . . 52  | Your Lova Shines (United Artists/Ideas Of March/Jansong — ASCAP) . . . . . 79       |
| Drinkin' My Way Back Homa (Vogue/Julip — BMI) 31                                      | Lonlya Woman (Young World — BMI) . . . . . 41                                | Tell Me A Lie (Rick Hall — ASCAP/Fama — BMI) . . . . . 36                                | You're A Hard Dog (Tree — BMI/April — ASCAP) . . . . . 18                           |
| Drivin' Wheel (Black Tent — BMI) . . . . . 32   | Lonesoma 7-7203 (Cadardwood — BMI) . . . . . 28                              | Tennessee Whisky (Hall-Clement/Algae — BMI) . . . . . 74                                 | You're Gonna Losea Her (Bee Natural — SESAC/Baray — BMI) . . . . . 51               |
| Ev'ry Haart Should (Royalhavan — BMI/Dejamus — ASCAP) . . . . . 39                    | Look Of A Lovin' Lady (G.I.D. — ASCAP) . . . . . 63                          | That's The Way (Acuff-Rosa — BMI) . . . . . 14   | You're Walcoma To (House of Gold — BMI) . . . . . 54                                |
| Fallen Angel (Rick Hall — ASCAP/Fama — BMI) . . . . . 3                               | Louisiana Anna (Hall-Clement — BMI) . . . . . 98                             | There Ain't No Futura (Swallowfork/April — ASCAP)37                                      | You've Really Got (Jobeta — BMI) . . . . . 70                                       |
| Fool (Hall-Clement — BMI) . . . . . 65  | Magic (Dusty McKenney — BMI) . . . . . 90                                    | This Just Ain't No (Acuff-Rosa — BMI) . . . . . 84                                       |   |
| Going Me Back That (Allanwood — BMI) . . . . . 53                                     | Man I Usad To Be (Window — BMI/Petawood — ASCAP) . . . . . 73                |  |   |
| Going, Going, Gone (Unichappall/Jan Crutchflaid — BMI) . . . . . 43                   | Midnight Bluea (Tapaga — ASCAP) . . . . . 81                                 |  |   |

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



# THE EXILE OF AMERICA IS UNDERWAY!

## Exile



1984 is the year everyone will be heading for Exile! It's starting already with "Woke Up In Love," just one of the hits from the album "Exile" (B6E 39154).

**EXILE IN '84!**

Produced by Buddy Killen  
On *Epic* records and cassettes.



THE COUNTRY MIKE

Industry Surges Ahead

(continued from page 33)

A number of artists either hosted their own annual celebrations or toured with one another on corporate sponsored tours throughout the year. Alabama drew over 37,000 people to Ft. Payne, Ala. for its Second Annual June Jam. The outdoor festival featured Alabama, Janie Fricke and Lee Greenwood with all proceeds donated to DeKalb Country charities. Willie Nelson reinstated his July 4th picnics this year with celebrations in Syracuse, N.Y., New Jersey and Atlanta, Ga. The three events attracted over 100,000 people and featured such performers as Waylon Jennings, Linda Rondstadt, Emmylou Harris, David Allan Coe and Merle Haggard.

Other country artists joined forces on three corporate sponsored tours. Alabama, Juice Newton and The Thrasher Brothers went on the Salem Spirit Concert tour, while label mates Waylon Jennings and Jerry Reed toured together on the "Give 'Em A Hand" tour sponsored by Maxwell House coffee. The 27 charity concerts began July 1 in Asheville, NC and ended in Nashville at the Grand Ole Opry.

RIAA Awards

(continued from page 33)

Nelson and Ray Price also proved to be a successful pairing on this gold album.

The platinum certification, which represents sales in excess of over 1,000,000 units, was presented to only seven artists. Epic recording artist Ricky Skaggs' debut album "Waitin' For The Sun To Shine" was certified platinum in May. "Eyes That See In The Dark," by RCA artist Kenny Rogers, achieved gold and platinum simultaneously. Willie Nelson added yet another platinum album to his growing collection with the help of fellow outlaw Waylon Jennings on their RCA release "WWII." George Jones received a platinum certification for his "I Am What I Am" Epic album which contains the powerful "He Stopped Loving Her Today."

Alabama once again was one of the biggest success stories of the year. Not only did it have four albums concurrently on the charts, including "My Home's In Alabama," "Feels So Right," "Mountain Music," and "The Closer You Get," but the group's "Dixieland Delight" single attained the highest debut ever on the Cash Box Country Singles chart by appearing at #18 bullet exceeding the debut of #22 bullet formerly held by Waylon Jennings and Johnny Cash in 1978 with "There Ain't No Good Chain Gang." "Dixieland Delight" went to #1 after only seven weeks.

Kenny Rogers and Dolly Parton produced not only a number one crossover hit but also a gold country single with "Islands In The Stream."

David Allan Coe charted a #1 song for the first time in his career with "The Ride," a haunting account of a young man's meeting with the late legend Hank Williams, Sr.

John Anderson reached a new plateau in his career with his first #1 single "Swingin'."

Two of the smaller record labels, Compleat and MDJ, produced a Top 10 song each, breaking the almost-exclusive hold on the charts by the six major record companies. Compleat, based in Nashville, produced the Vern Gosdin single "If You're Gonna Do Me Wrong, Do It Right," which was the artist's first Top 10 song as well as the label's when it peaked at #8.

Atlanta-based MDJ Records used imaginative promotion to take its recording group Atlanta to a #10 position on the Cash Box Country Singles chart with "Atlanta Burned Again Last Night." Atlanta is currently enjoying success with its most recent release, "Dixie Dreaming," which is presently #5 on the country chart and has surpassed its first effort.

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**THE YEAR END COUNTRY MIKE** — This week's Country Mike column is a recap of some of the newsmaking events of country radio in 1983. Thanks to everyone who made 1983 a successful and rewarding year.

**COUNTRY RADIO INCREASES ON THE FM DIAL** — The 1983 Country Music Assn. (CMA) radio survey showed that 34 percent of all country radio stations are now on the FM dial. Since 1980, that is a 73 percent increase with the total being 1,088 stations. Also worth noting is the fact that there are now 2,266 stations that program country full time in the United States and Canada.

**TUNE IN TO TUNE-IN** — A new marketing tool has been developed exclusively for country radio in the form of a magazine called *Tune-In*. It is a custom country music and human interest magazine personalized with a radio station's logo, stories, promotions and advertising. The publication is designed as a profit making and strategic image-marketing tool for the exclusive use of one station per market. **Jonathan Fricke** and **Frank Katch** are the publishers of the tabloid.

**HOLLANDER HONORED** — **Dan Hollander**, program director for **WDXE/Lawrenceburg**, was given the "School Bell Award" by the Tennessee Education Assn. for his program *Accent*, a five-minute public affairs show produced locally. The program won for best program or series produced by a local station covering local and state issues in education. This was the 15th "School Bell Award" that the station has received.

**WHN CELEBRATES** — On Monday, April 18, **WHN/New York** celebrated its 10th anniversary as the first country music radio station in New York City. A celebration was held where WHN personalities played host to more than 600 guests from the New York radio, music advertising communities. The guests were treated to dancing, prize giveaways and **Ronnie Milsap** as featured entertainment. Various New York City political figures, country personalities, and members of the New York Mets were also on hand for the event.

**DOVER PROMOTIONS** — **WDSB/Dover** raised over \$6,000 for the Kidney Foundation of Delaware with its 1983 Kidney Foundation Country Music Festival. The event was broadcast live from the Holiday Inn in Dover, with six local country bands and three bluegrass bands participating.

**NEW LIBERTY STATION** — **WPXK AM & FM/Washington, D.C.** has been named the official Washington, D.C. Statue of Liberty restoration station. The station is the newest member of the "Liberty Radio Network" which solidifies the efforts of radio stations around the country committed to raise money for the restoration of the Statue of Liberty. As the broadcast arm of the Statue of Liberty Foundation, the Liberty Radio Network is a President-appointed commission whose goal is to restore both the Statue of Liberty and Ellis Island in time for the 1986 Centennial Celebration. The station is seeking contributions from the general public and from corporations and foundations to cover the \$39 million needed to restore the Statue to its original beauty.

**50th ANNIVERSARY CELEBRATION** — **Jamboree U.S.A.** celebrated its 50th anniversary in Wheeling, W. Va. this year with the main events starting on Oct. 1. "Jamboree Days" was held throughout the city of Wheeling in conjunction with the Wheeling Area Chamber of Commerce. The city was decorated in the official celebration colors of blue and gold and various exhibits, window displays, and memorabilia were showcased. A series of "Semi-Centennial Minutes" were produced by **WWVA/Wheeling**, with a different Jamboree minute airing each day for the 50 days prior to the celebration. On Oct. 15, the unveiling of the "Walkway of Stars," an honorees luncheon, and a reception hosted by the Wheeling Broadcasting Company was held. The 50th anniversary show, held at the Capitol Music Hall, included a composite of entertainment from the 50 years of the Jamborees' existence featuring artists from some of the first Jamborees as well as the artists of today.

— john lentz

PROGRAMMERS PICKS

|                        |                          |  |
|------------------------|--------------------------|--|
| <b>Kevin O'Neal</b>    | <b>WPAP/Panama City</b>  | <b>Angel In Your Arms</b> — Robin Lee — Evergreen                    |
| <b>Doris Thompson</b>  | <b>WSAI/Cincinnati</b>   | <b>Save The Last Dance For Me</b> — Dolly Parton — RCA               |
| <b>Jay Davies</b>      | <b>KCJB/Minot</b>        | <b>Without A Song</b> — Willie Nelson — Columbia                     |
| <b>Tom Newman</b>      | <b>KGA/Spokane</b>       | <b>You've Really Got A Hold On Me</b> — Mickey Gilley — Epic         |
| <b>Mike Carta</b>      | <b>WIL/St. Louis</b>     | <b>Going, Going, Gone</b> — Lee Greenwood — MCA                      |
| <b>Steve Richards</b>  | <b>WGNT/Huntington</b>   | <b>I Never Quite Got Back</b> — Sylvia — RCA                         |
| <b>Dan Hollander</b>   | <b>WDXE/Lawrenceburg</b> | <b>Fallen Angel</b> — Gus Hardin — RCA                               |
| <b>Jim Stricklan</b>   | <b>KBRQ/Denver</b>       | <b>Squeeze Me In</b> — Steve Earl — Epic                             |
| <b>Willis Williams</b> | <b>WLAS/Jacksonville</b> | <b>Have You Loved Your Woman Today</b> — Craig Dillingham — MCA/Curb |
| <b>Randy Rowley</b>    | <b>WNWN/Coldwater</b>    | <b>Dancin' With The Devil</b> — Stephanie Winslow — Curb             |
| <b>Dene Hallum</b>     | <b>WKHK/New York</b>     | <b>I Never Quite Got Back</b> — Sylvia — RCA                         |
| <b>Dan Williams</b>    | <b>KEED/Eugene</b>       | <b>Without A Song</b> — Willie Nelson — Columbia                     |
| <b>Gary Hightower</b>  | <b>KFDI/Wichita</b>      | <b>You've Really Got A Hold On Me</b> — Mickey Gilley — Epic         |
| <b>Glen Garrett</b>    | <b>WCOS/Columbia</b>     | <b>Elizabeth</b> — The Statler Brothers — Mercury/PolyGram           |



TOP 75 ALBUMS

|           |  | Weeks<br>On<br>12/24 Chart | Weeks<br>On<br>12/24 Chart |
|-----------|--|----------------------------|----------------------------|
| <b>1</b>  | <b>DON'T CHEAT IN OUR HOMETOWN</b><br>RICKY SKAGGS (Epic FE 38954)                                 | 1 9                        |                            |
| <b>2</b>  | <b>EYES THAT SEE IN THE DARK</b><br>KENNY ROGERS (RCA AFL 1-4679)                                  | 2 15                       |                            |
| <b>3</b>  | <b>THE CLOSER YOU GET . . .</b><br>ALABAMA (RCA AHL 1-4682)  | 3 42                       |                            |
| <b>4</b>  | <b>RIGHT OR WRONG</b><br>GEORGE STRAIT (MCA-5450)  | 6 7                        |                            |
| <b>5</b>  | <b>SOMEBODY'S GONNA LOVE YOU</b><br>LEE GREENWOOD (MCA 5408)                                       | 4 39                       |                            |
| <b>6</b>  | <b>DON'T MAKE IT EASY FOR ME</b><br>EARL THOMAS CONLEY (RCA AHL 1-4713)                            | 5 25                       |                            |
| <b>7</b>  | <b>GREATEST HITS, VOLUME II</b><br>EDDIE RABBITT (Warner Bros. 9 23925-1)                          | 7 17                       |                            |
| <b>8</b>  | <b>MAN OF STEEL</b><br>HANK WILLIAMS, JR. (Warner/Curb 9 23924-1)                                  | 9 9                        |                            |
| <b>9</b>  | <b>A LITTLE GOOD NEWS</b><br>ANNE MURRAY (Capitol ST-12301)  | 8 12                       |                            |
| <b>10</b> | <b>ALL THE PEOPLE ARE TALKIN'</b><br>JOHN ANDERSON (Warner Bros. 9 23912-1)                        | 10 9                       |                            |
| <b>11</b> | <b>DELIVER</b><br>OAK RIDGE BOYS (MCA-5455)  | 12 8                       |                            |
| <b>12</b> | <b>WITHOUT A SONG</b><br>WILLIE NELSON (Columbia FC 39110)   | 14 6                       |                            |
| <b>13</b> | <b>THAT'S THE WAY LOVE GOES</b><br>MERLE HAGGARD (Epic FE 38815)                                   | 11 16                      |                            |
| <b>14</b> | <b>WAYLON AND COMPANY</b><br>WAYLON JENNINGS (RCA AHL 1-4826)                                      | 13 7                       |                            |
| <b>15</b> | <b>CHEAT THE NIGHT</b><br>DEBORAH ALLEN (RCA MHL 1-8514)   | 16 7                       |                            |
| <b>16</b> | <b>PANCHO &amp; LEFTY</b><br>MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)                           | 17 49                      |                            |
| <b>17</b> | <b>LOVE LIES</b><br>JANIE FRICKE (Columbia FC-38730)   | 18 8                       |                            |
| <b>18</b> | <b>CAGE THE SONGBIRD</b><br>CRYSTAL GAYLE (Warner Bros. 9 23958-1)                                 | 21 6                       |                            |
| <b>19</b> | <b>NIGHT GAMES</b><br>CHARLEY PRIDE (RCA AHL1-4822)  | 19 14                      |                            |
| <b>20</b> | <b>TWENTY GREATEST HITS</b><br>KENNY ROGERS (Liberty LV-51152)                                     | 23 6                       |                            |
| <b>21</b> | <b>JONES COUNTRY</b><br>GEORGE JONES (Epic FE 38978)   | 22 6                       |                            |
| <b>22</b> | <b>WHY LADY WHY</b><br>GARY MORRIS (Warner Bros. 9 23738-1)  | 25 15                      |                            |
| <b>23</b> | <b>SPUN GOLD</b><br>BARBARA MANDRELL (MCA-5377)  | 15 20                      |                            |
| <b>24</b> | <b>IN MY EYES</b><br>JOHN CONLEE (MCA-5434)  | 24 15                      |                            |
| <b>25</b> | <b>SLOW BURN</b><br>T.G. SHEPPARD (Warner/Curb 9 23911-1)  | 26 8                       |                            |
| <b>26</b> | <b>GREATEST HITS, VOL. II</b><br>LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38923)       | 27 7                       |                            |
| <b>27</b> | <b>WHITE SHOES</b><br>EMMYLOU HARRIS (Warner Bros. 9 23961-1)                                      | 28 8                       |                            |
| <b>28</b> | <b>TAKE IT TO THE LIMIT</b><br>WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)              | 20 34                      |                            |
| <b>29</b> | <b>KEYED UP</b><br>RONNIE MILSAP (RCA AHL 1-4670)  | 32 37                      |                            |
| <b>30</b> | <b>GREATEST HITS</b><br>JOHN CONLEE (MCA-5404)   | 29 36                      |                            |
| <b>31</b> | <b>HANGIN' UP MY HEART</b><br>SISSY SPACEK (Atlantic America 7 90100-1)                            | 31 12                      |                            |
| <b>32</b> | <b>GREATEST HITS</b><br>DOLLY PARTON (RCA AFL-1-4422)  | 34 45                      |                            |
| <b>33</b> | <b>MOVIN' TRAIN</b><br>THE KENDALLS (Mercury/PolyGram 812 779-1)                                   | 33 13                      |                            |
| <b>34</b> | <b>LET'S GO</b><br>NITTY GRITTY DIRT BAND (Liberty-LT-51148)                                       | 35 4                       |                            |
| <b>35</b> | <b>MERRY CHRISTMAS</b><br>CONWAY TWITTY (Warner Bros. 9 23971-1)                                   | 38 4                       |                            |
| <b>36</b> | <b>HIGHWAYS &amp; HEARTACHES</b><br>RICKY SKAGGS (Epic FE 37996)                                   | 37 65                      |                            |
| <b>37</b> | <b>MOUNTAIN MUSIC</b><br>ALABAMA (RCA AHL 1-4229)  | 38 95                      |                            |
| <b>38</b> | <b>TODAY</b><br>THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)                            | 40 8                       |                            |
| <b>39</b> | <b>IF YOU'RE GONNA DO ME WRONG</b><br>VERN GOSDIN (Compleat CPL-1-1004)                            | 46 33                      |                            |
| <b>40</b> | <b>COUNTRY BOY'S HEART</b><br>RONNIE McDOWELL (Epic FE 38981)                                      | 39 6                       |                            |
| <b>41</b> | <b>GREATEST HITS</b><br>KENNY ROGERS (Liberty LOO 1070)  | 41 146                     |                            |
| <b>42</b> | <b>RED HOT</b><br>SHELLY WEST (Warner/Vlva 9 23983-1)  | 42 6                       |                            |
| <b>43</b> | <b>HANK WILLIAMS, JR.'S GREATEST HITS</b><br>(Elektra/Curb 9 60193-1)                              | 43 64                      |                            |
| <b>44</b> | <b>INSIDE AND OUT</b><br>LEE GREENWOOD (MCA-5305)  | 47 3                       |                            |
| <b>45</b> | <b>GREATEST HITS</b><br>JOHNNY LEE (Warner Bros. 9 23967-1)  | 44 6                       |                            |
| <b>46</b> | <b>A LIFETIME OF SONG</b><br>MARTY ROBBINS (Columbia KC2 38870)                                    | 48 14                      |                            |
| <b>47</b> | <b>THE BELLAMY BROTHERS GREATEST HITS</b><br>(Warner/Curb 9 23967-1)                               | 30 71                      |                            |
| <b>48</b> | <b>DON'T LET OUR DREAMS DIE YOUNG</b><br>TOM JONES (Mercury/PolyGram 814 448-1 M-1)                | 54 2                       |                            |
| <b>49</b> | <b>ALWAYS ON MY MIND</b><br>WILLIE NELSON (Columbia FC 37951)                                      | 49 34                      |                            |
| <b>50</b> | <b>WILD &amp; BLUE</b><br>JOHN ANDERSON (Warner Bros. 9 23721-1)                                   | 50 83                      |                            |
| <b>51</b> | <b>THE EPIC COLLECTION</b><br>MERLE HAGGARD (Epic FE 39159)  | 66 2                       |                            |
| <b>52</b> | <b>THE GREAT AMERICAN DREAM</b><br>B.J. THOMAS (Cleveland Int'l/Columbia FC 39111)                 | 68 2                       |                            |
| <b>53</b> | <b>AMERICAN MADE</b><br>OAK RIDGE BOYS (MCA-9390)  | 53 46                      |                            |
| <b>54</b> | <b>SHINE ON</b><br>GEORGE JONES (Epic FE 38406)  | 55 36                      |                            |
| <b>55</b> | <b>CRYSTAL GAYLE'S GREATEST HITS</b><br>(Columbia FC 38803)  | 45 15                      |                            |
| <b>56</b> | <b>MIDNIGHT FIRE</b><br>STEVE WARINER (RCA AHL 1-4859)   | 69 2                       |                            |
| <b>57</b> | <b>MEMORY LANE</b><br>JOE STAMPLEY (Epic FE 38964)   | 71 2                       |                            |
| <b>58</b> | <b>THE MAN IN THE MIRROR</b><br>JIM GLASER (Noble Vision 2001)                                     | 67 2                       |                            |
| <b>59</b> | <b>DIRTY LOOKS</b><br>JUICE NEWTON (Capitol ST-12294)  | 57 14                      |                            |
| <b>60</b> | <b>BEHIND THE SCENE</b><br>REBA McENTIRE (Mercury/PolyGram 812 781-1 M-1)                          | 70 2                       |                            |
| <b>61</b> | <b>EXILE</b><br>EXILE (Epic FE 39154)  | — 1                        |                            |
| <b>62</b> | <b>THE WOMAN IN ME</b><br>CHARLEY McCLAIN (Epic FE 39154)  | — 1                        |                            |
| <b>63</b> | <b>IT'S ABOUT TIME</b><br>JOHN DENVER (RCA AFL 1-4683)   | — 1                        |                            |
| <b>64</b> | <b>HELLO IN THERE</b><br>DAVID ALLEN COE (Columbia FC 38926)                                       | 64 3                       |                            |
| <b>65</b> | <b>IT AIN'T EASY</b><br>JANIE FRICKE (Columbia FC 38214)   | 61 64                      |                            |
| <b>66</b> | <b>TOO HOT TO SLEEP</b><br>LOUISE MANDRELL (RCA AHL1-4820)   | 52 10                      |                            |
| <b>67</b> | <b>T.G. SHEPPARD'S GREATEST HITS</b><br>(Warner/Curb 9 23841-1)                                    | 51 32                      |                            |
| <b>68</b> | <b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b><br>WILLIE NELSON (Columbia KC2 37540) | 72 109                     |                            |
| <b>69</b> | <b>FEELS SO RIGHT</b><br>ALABAMA (RCA AHL 1-3930)  | 73 143                     |                            |
| <b>70</b> | <b>THE HEART NEVER LIES</b><br>MICHAEL MURPHEY (Liberty LT-51150)                                  | 56 8                       |                            |
| <b>71</b> | <b>NEW LOOKS</b><br>B.J. THOMAS (Cleveland Int'l/Columbia FC38561)                                 | 58 36                      |                            |
| <b>72</b> | <b>SNAPSHOT</b><br>SYLVIA (RCA AHL 1-4672)   | 59 30                      |                            |
| <b>73</b> | <b>A DECADE OF HITS</b><br>THE CHARLIE DANIELS BAND (Epic FE 38795)                                | 60 22                      |                            |
| <b>74</b> | <b>PARADISE</b><br>CHARLY McCLAIN (Epic FE 38584)  | 62 32                      |                            |
| <b>75</b> | <b>WE'VE GOT TONIGHT</b><br>KENNY ROGERS (Liberty LT-51143)  | 65 43                      |                            |

TO ALL THESE PEOPLE, THANKS FOR A GREAT YEAR!

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(615) 373-4608



## TOP 15 ALBUMS

### Spiritual

|  | Weeks<br>On<br>Chart | 12/24 |
|--|----------------------|-------|
| <b>1 ROUGH SIDE OF THE MOUNTAIN</b><br>R.C. BARNES AND REV. JANICE BROWN (Allenta International Records 10059)<br>Open | 1                    | 35    |
| <b>2 WE SING PRAISES</b><br>SANDRA CROUCH (Light -5825)<br>Open  | 3                    | 11    |
| <b>3 JESUS I LOVE CALLING YOUR NAME</b><br>SHIRLEY CAESAR (Myrrh MSB-6721)<br>Open                                     | 4                    | 27    |
| <b>4 THIS TOO WILL PASS</b><br>JAMES CLEVELAND AND THE CHARLES FOLD CHOIR (Savoy 7072)<br>Title Cut                    | 2                    | 10    |
| <b>5 PEACE BE STILL</b><br>VANESSA BELL ARMSTRONG (Onyx/Benson R 3631)<br>Title Cut                                    | 6                    | 38    |
| <b>6 FEEL THE SPIRIT</b><br>THE WILLIAMS BROTHERS (Myrrh MSB-6745)<br>Open   | 3                    | 18    |
| <b>7 DETERMINED</b><br>TRAMAIN HAWKINS (Light-5821)<br>"I'm Determined"  | 7                    | 12    |
| <b>8 I'LL RISE AGAIN</b><br>AL GREEN (Myrrh MSB-6747)<br>Open  | 8                    | 17    |
| <b>9 MAKE ME AN INSTRUMENT</b><br>CANDI STATON (Beracah-1001)<br>"God Can Make Something Out Of Nothing"               | 11                   | 22    |
| <b>10 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b><br>FLORIDA MASS CHOIR (Savoy SGL 7078)<br>"Be Ye Steadfast"         | 10                   | 39    |
| <b>11 LONG TIME COMING</b><br>WINANS (Light 5826)<br>Open  | 9                    | 13    |
| <b>12 WORDS CAN'T EXPRESS</b><br>NICHOLAS (Message Records MGN-1002)<br>"The Closer I Get"                             | 12                   | 6     |
| <b>13 LEAD ME</b><br>THE JACKSON SOUTHERNAIRS (Malaco 4383)<br>Open  | 13                   | 36    |
| <b>14 UNCLOUDY DAY</b><br>MYRNA SUMMERS (Savoy SL 14594)<br>Open   | 14                   | 15    |
| <b>15 I FEEL LIKE GOIN' ON</b><br>KEITH PRINGLE (Hope Song HS-2001)<br>Title Cut                                       | 15                   | 3     |

### Inspirational

|  | Weeks<br>On<br>Chart | 12/24 |
|--|----------------------|-------|
| <b>1 AGE TO AGE</b><br>AMY GRANT (Myrrh MSB-6697)<br>Open                                | 1                    | 88    |
| <b>2 WALL OF GLASS</b><br>RUSS TAFF (Myrrh MSB 6706)<br>"We Will Stand"                  | 2                    | 23    |
| <b>3 SIGNAL</b><br>DALLAS HOLM AND PRAISE (Greentree Records RO-3947)<br>"Losing Game"   | 4                    | 9     |
| <b>4 MORE THAN WONDERFUL</b><br>SANDI PATTI (Impact R3818)<br>Title Cut                  | 9                    | 28    |
| <b>5 SIDE BY SIDE</b><br>IMPERIALS (Dayspring/Word 701411215)<br>"Wait Upon The Lord"    | 3                    | 13    |
| <b>6 THE GIFT GOES ON</b><br>SANDI PATTI (Impact Records-R03874)<br>"O Magnify The Lord" | 8                    | 22    |
| <b>7 COUNT THE COST</b><br>DAVID MEECE (Myrrh MSB-6744)<br>Open                          | 7                    | 21    |
| <b>8 A CHRISTMAS ALBUM</b><br>AMY GRANT (Myrrh MSB-6768)<br>"Love Has Come"              | 9                    | 5     |
| <b>9 MORE POWER TO YA</b><br>PETRA (Star Song SSR0045)<br>Open                           | 6                    | 30    |
| <b>10 MICHAEL W. SMITH PROJECT</b><br>(Reunion RRA0002)<br>"Great Is The Lord"           | 10                   | 24    |
| <b>11 PRESS ON</b><br>JOE ENGLISH (Myrrh/Word MSB-6750)<br>"Stop"                        | 11                   | 14    |
| <b>12 NO LESS THAN ALL</b><br>GLAD (Greentree R003951)<br>"Maker Of My Heart"            | 14                   | 4     |
| <b>13 NOT OF THIS WORLD</b><br>PETRA (Star Song SPCN 7-102-05086-0)<br>Open              | 13                   | 5     |
| <b>14 LEGACY</b><br>BENNY HESTER (Myrrh MSB-6704)<br>Open                                | 12                   | 30    |
| <b>15 LIVE EXPERIENCE</b><br>LEON PATILLO (Myrrh MSB-6728)<br>Open                       | 15                   | 2     |

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.

## Top 10 Albums

- In A Special Way — DeBarge — Gordy/Motown
- What's New — Linda Ronstadt — Asylum
- Rock 'N Soul Part 1 — Daryl Hall & John Oates — RCA
- Don't Cheat In Our Hometown — Ricky Skaggs — Epic
- Bodies And Souls — Manhattan Transfer — Atlantic
- If You're Gonna Do Me Wrong — Vern Gosdin — Compeat
- Powerlight — Earth, Wind & Fire — Columbia
- That's The Way Love Goes — Merle Haggard — Epic
- Rant 'N Rave With The Stray Cats — Stray Cats — EMI
- America
- The Closer You Get . . . — Alabama — RCA

John Lentz

## COUNTRY COLUMN

**HAPPY HOLIDAYS** — For the last issue of *Cash Box* in 1983, would like to follow in the tradition my predecessors started five years ago and announce the New Year's resolutions offered by artists and music industry personnel. Hope you enjoy reading them as much as I did collecting them:

**Dolly Parton, RCA artist** — Now that I've lost all this weight and everyone seems to have noticed, I hope to never use the word diet again — bring on the pizza.

**William Lee Golden, Oak Ridge Boys** — I'm going to try to make as many mistakes in 1984 as I did in 1983, so that at least I'll know that I've accomplished something.

**Steven Grell, GrellWorks** — To work as hard for GrellWorks as I did for the NMA and Expo '83.

**The Piggys, Nashville club band** — We want to be the first band of 1984 to bring back 78s and eight-track tapes.

**Roy Wunsch, CBS** — I'm going to put a bar in my car . . . so I can drive myself to drink.

**Joe Bonsall, Oak Ridge Boys** — To buy a new piano and write a few good songs.

**Debbie Banks, Epic Records** — To increase my inner depth and spiritual awareness and to possibly run into a few UFOs.

**Chet Atkins, Columbia Artist** — To stop using profanity.

**Deborah Allen, RCA artist** — To not talk on the phone more than 12 hours a day so I'll have all that spare time to go shopping.

**Frances Preston, BMI** — More and better in '84.

**Tom T. Hall, PolyGram artist** — To become rich and famous by '85.

**Teddy Gentry, Alabama** — All I want is to enjoy all 365 days of 1984.

**Juanita Butler, RCA Records** — To get back as many bullets as I gave out over the past year.

**Bobby Bare, Columbia artist** — I resolve to stop dipping in front of girls.

**The Maines Brothers, PolyGram artists** — To do more national touring.

**David Conrad, Almo/Irving** — I want to slow down so I can go further.

**Karen Conrad, Blendingwell/Sister John** — To keep up with David.

**John Lentz, Cash Box** — To move to Nashville so I can attend more music business parties.

**Brenna Davenport-Leigh, Cash Box** — To end this confusion and change my name to Brenda Lee.

**Lee Greenwood, MCA recording artist** — To write a #1 song for Alabama.

**Rich Schwan, Epic Records** — To find out if there is a correlation between record promotion and grey hair.

**Tom Roland** — To stay out of Bryant Park at 1 a.m.

**John Sturdivant, ASCAP** — Say less . . . do more . . . help others to have a better life.

**Royce & Jeannie Kendall, PolyGram artists** — To remember to be thankful for the good fortune, good people, and good music that is a part of our lives now because of our success on records and our success at radio.

**Charles Fach, Compeat Entertainment** — In 1984 to have Compeat with top five records in the country, black and pop charts!

**Eddy Raven, RCA artist** — To write more songs and to find out what songs Nipper is listening to.

**Jennifer Bohler, Network Ink** — To keep in mind that music is much more than a business in Nashville.

**Cynthia Spencer, RCA Records** — To get a kiss from Billy Joel when this downtown girl sees him on Feb. 19 in Nashville.

**Rafe VanHoy, songwriter** — To keep over half of the strings on my guitar tuned.

**Mary Ann McCready, CBS Records** — I'm going to find a way to clone Roy Wunsch and Rick Blackburn for everyone who works, and Irving Waugh for everyone who has eyes and ears.

**Jeff Cook, Alabama** — To try to improve as a musician and as a fisherman.

**Tammy Wynette, Columbia artist** — That '84 will be the best year I've ever had.

**Kay Shaw, Golden Era** — To get Belle Meade Beach on national TV in time to win an Emmy Award.

**Jerry Kennedy, PolyGram** — To cut a record Joe Polidor likes.

**Kathy Mattea, PolyGram artist** — To be as big as Dolly Parton in '84.

**Dave Wheeler, RCA Records** — To get three brand new gold artists on RCA.

**Martha Haggard, PolyGram** — To make a smooth conversion from "roller" to "ice" skates this winter and to be entered in the Guinness Book of roller skating records.

**The Judds, RCA artists** — Naomi — Sometime in 1984 I promise to tell Wynonna about the birds and the bees.

**Wynonna** — In 1984 when momma tells me about the birds and the bees, I promise to act surprised.

**Cynthia Leu, Columbia Records** — To have something about Columbia Records in every issue of *Cash Box* magazine.

**Jerry Reed, RCA artist** — I don't make New Year's resolutions, I just try to make each year a better one.

**Lynn Schultz, Capitol/EMI/Liberty** — To help Frank Mull reach his full potential.

**Bill Medley, RCA artist** — To work, to laugh, to love . . . and not necessarily in that order.

**Bob Heatherly, RCA Records** — To never throw a party next to a major movie star's room in a hotel.

**Larry McFadden, Lee Greenwood Ent.** — To try harder to look more like Tony Tamburrano than Con Hunley.

**Vivien Sheldon, Network Ink** — I will make 1984 the year country music breaks in Europe.

**Ronnie Millsap, RCA artist** — I resolve to be more patient and to put more of myself into my work.

**Richard Sterban, Oak Ridge Boys** — To sing better than I've ever sang before.

**Kathy McClintock, Oak Ridge Boys Ent.** — I would like to run the mile in 7 minutes.

**Jerry Flowers, The Jim Halsey Co.** — To change my first name so people will stop introducing me as Jerry Bailey.

**Arthur Braun, Dick James Music** — Faster and smoother negotiations with Gary Harrison.

**Joe Galante, RCA Records** — To find out the person who has so much time to waste in Nashville that all they do is start rumors without any basis in reality.

**Connie Bradley, ASCAP** — To be able to be at 12 different places at the same time.

**Joe Moscheo, BMI** — I promise to return my phone calls within a week. And personally, I resolve to 1) Get a direct line to all publicists, 2) Go scuba diving in the Caribbean and 3) Borrow Roy Wunsch's quote when he is not using it.

anita m. wilson



# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

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

### Classified Ads Close WEDNESDAY

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### TOP TEN ALBUMS

Combat Rock — The Clash — Epic  
Pyromania — Def Leppard — Mercury  
Genesis — Genesis — Atlantic  
Future Shock — Herbie Hancock — Columbia  
State Of Confusion — The Kinks — Arista  
Hello, I Must Be Going — Phil Collins — Atlantic  
Synchronicity — Police — A&M  
Neruda — Red Rider — Capitol  
Speaking In Tongues — Talking Heads — Sire  
Under A Blood Red Sky — U2 — Island  
—Keith Albert

### TOP TEN ALBUMS

Art In America — Pavilion  
Attack Of The Killer B's, Vol. I — Various Artists — Warner Bros.  
The Crossing — Big Country — Mercury (U.K. cassette)  
Plays Live — Peter Gabriel — Geffen  
After The Snow — Modern English — Sire  
Murmur — R.E.M. — I.R.S.  
Sixteen Tambourines — The Three O'Clock — Frontier  
Sweet Sound — Simon Townshend — 21 Records  
War — U2 — Island  
The Sin Of Pride — The Undertones — Ardeck (U.K. import)  
—Harald Taubenreuther

### TOP TEN ALBUMS

Synchronicity — The Police — A&M  
Colour By Numbers — Culture Club — Epic  
Beach Boys Rarities — The Beach Boys — Capitol  
For The First Time Anywhere — Buddy Holly — MCA  
What's New — Linda Ronstadt — Asylum  
Pancho & Lefty — Merle Haggard/Willie Nelson — Epic  
Faster Than The Speed Of Night — Bonnie Tyler — Columbia  
Naked Eyes — EMI America  
The Jackie Wilson Story — Jackie Wilson — Epic  
Travels — The Pat Metheny Group — ECM  
—Ken Kirkwood

### TOP TEN ALBUMS

Colour By Numbers — Culture Club — Epic  
Spun Gold — Barbara Mandrell — MCA  
Kashif — Arista  
Scandal — Columbia  
Burlap And Satin — Dolly Parton — RCA  
What's New — Linda Ronstadt — Asylum  
Madonna — Sire  
Shakespeare Stole My Baby — Eye To Eye — Warner Bros.  
All This Love — DeBarge — Gordy  
The Big Chill — Original Soundtrack — Motown  
—Greg Leschishin

# Best Wishes —

# Glen Campbell



# YEAR-END POLLS

## CASH BOX

**W**ithout a doubt, 1983 belonged to Michael Jackson and "Thriller." Not only has "Thriller" become the biggest seller in the history of Epic — racking up sales in excess of 15 million copies worldwide — it has also spawned six smash singles including "Beat It," "The Girl Is Mine," "P.Y.T.," "Human Nature," "Billie Jean," and "Wanna Be Startin' Somethin'." Needless to say, the editors of **Cash Box** had little problem determining who this year's awards for Top Male in both the Pop and Black Contemporary categories and in both the LP and Singles sections should go to.

Charting for over 53 weeks, "Thriller" remains perched in the top position on **Cash Box's** Pop Album chart and in the Top Ten among the Black Contemporary album picks making it *hands down* the #1 album for the year in both of these areas.

In addition, there are no signs of the record losing any of its momentum as it continues to post strong sales among retailers and steady airplay throughout the nation during the holiday season.

If "Thriller" 's phenomenal success proved one thing, it is the resilience of the record industry and the desire of the American public and people around the world for that matter, to invest their money in music. Almost miraculously, this reassurance overtook us all at a time when it was most sorely needed.

On the singles charts, Jackson also had two #1 songs during 1983, "Billie Jean" and "Beat It," which ranked #3 and #7 respectively in our Year End survey. The last group to do this was the Bee Gees in 1978 with "Stayin' Alive" and "Night Fever" which were the #1 and #2 songs of 1978.

The #1 overall pop single sung by a female in 1983 was Irene Cara's "What A Feeling" from the soundtrack to *Flashdance*. This was the third year in a row a #1 Year End Pop Single came from the soundtrack to a major motion picture. Last year Survivor won with "Eye of the Tiger" from *Rocky III* and in 1981, "Endless Love" by Lionel Richie and Diana Ross was the #1 single.

Other soundtracks released this year include "Stayin' Alive" (the sequel to *Saturday Night Fever*) on RSO, and "The Big Chill" on Motown. "Yentl" reconfirmed Barbra Streisand's ability to continue to please crowds both at the box office and on vinyl. (As of Dec. 24, 1983, "Yentl" held the #13 position bullet on **Cash Box's** Pop Album chart). The soundtrack to *Rumblefish* also gave Stewart Copeland a chance to show off his considerable composing talents sans the Police.

Fully 37 percent of this year's Top 100 Pop Singles were by artists from foreign countries, mainly England. While the U.K. has always been a major source of talent for America's A&R people, they seemed to turn increasingly to Europe this year. Europe proved to be an exceptional source of popular music and provided some of the fresh new sounds America was crying out for this year. The European influence on American bands was yet another factor pivotal to the record industry's turnaround toward the latter part of this year.

By far the most dominant European export to arrive on the American music scene this year was Britain's Boy George, the flamboyant leader of Culture Club. Clad in rainbow-colored kimonos and enough makeup to drive up the price of Revlon stock, Boy George emerged in the U.S. with sensitive, melodic music that captivated America's youth. Culture Club garnered four of **Cash Box's** Top 100 Pop Singles Awards for 1983 — "Do You Really Want to Hurt Me?," #10; "Time," #23; "I'll Tumble 4 Ya," #63; and "Church of the Poison Mind," #75 — selling millions of records for Epic and earning Culture Club the respect of the entire industry, not to mention **Cash Box's** #1 Adult Contemporary Group and #1 New Group Awards for the year in the Pop Singles category. The band's first and second albums, "Kissing to Be Clever" and the recently released "Colour by Numbers" also ranked #26 and #51 in **Cash Box's** Year-End Pop Album compilation.

Eurythmics, **Cash Box's** #1 New Duo for the year in both the singles and album departments also hail from Britain. Its single "Sweet Dreams" ranked #14 on the Top Pop Singles of the year chart while the album of the same name registered at #62 for the year.

The U.K.'s Duran Duran received a tremendous amount of chart recognition this year with all three of the band's LPs finding a place in our Year End Poll: "Rio," the #19 Pop Album of the Year; the rereleased "Duran Duran" the #60 selection of 1983; and the just issued "Seven and the Ragged Tiger" the 63rd most popular record of the year.

The men from down under, Men At Work, also enjoyed chart success in 1983 running away with the #5 and #10 Pop albums of the year, "Business As Usual" and "Cargo." This, easily made them **Cash Box's** #1 Top Group on the album charts and the only group with two Top Ten albums in our Year End survey.

The amount of records sold this year and the chart success of such groups as Men At Work, Duran Duran, Eurythmics and Culture Club would most likely never have been attained in 1983 without the widespread acceptance of a new medium and record promotion vehicle called music television, MTV. MTV and other music-video programming gave these new groups the added visibility they needed to become household names to America's record-buying public. MTV did more for breaking new talent in 1983 than probably any other single variable.

The phenomenon of Dance Oriented Music also affected chart position and record

sales to a tremendous degree over the past year. Next to MTV, the country's numerous dance clubs which seemed to pop up overnight did wonders for introducing new records from bands such as the Talking Heads, **Cash Box's** #1 Top Pop Mixed Group among all album entries; the Mary Jane Girls, who gave us the #1 Pop Album by a female group, the Pretenders (voted the #1 Mixed Group in the pop singles category); and Thomas Dolby, who won the Pop Album Award for Top New Male.

Michael Sembello, Adam Ant, The Human League, The Fixx, the Motels, U2, Big Country, Spandau Ballet, Missing Persons, Price, A Flock of Seagulls, The Stray Cats, and Bananarama all deserve mention for producing credible dance-oriented music this year and rising high on the **Cash Box** Year End charts.

Another trend is the growth of heavy metal groups. Def Leppard's "Pyromania," was #2 among all pop albums this year. In fact, the album has sold well over 5 million copies to date making it the largest selling nonsoundtrack title ever released by PolyGram, and prompting us to name Def Leppard the #2 Top Pop Group for the year in the pop album sector. Quiet Riot's "Mental Health" also came in at a solid #16 on the Year End Pop Album chart, giving it the #1 album by a new group award. Loverboy's "Keep It Up" settled down at #21 and Billy Squier's "Emotions in Motion" made the list well over a year after its release.

Some heavy metal groups such as Black Sabbath, Survivor, and AC/DC, however, failed to make high marks on the charts this year with their new releases.

Other artists in the pop category who failed to meet their previous chart successes include Juice Newton, Chris Cross, Diana Ross, Neil Young, and Joan Jett.

The number of acts returning to the charts, on the other hand, was quite impressive. Robert Plant, for instance, issued **Cash Box's** #1 AOR album by a male this year, "The Principle of Moments." Bob Dylan received chart action for the first time in nearly five years with "Infidels" as did Yes with "90125" and Kiss with "Lick It Up."

The performer that took the biggest jump back into the limelight this year, however, was unquestionably David Bowie. Powered by a string of highly visible videos and a very successful concert tour, Bowie was able to recapture the attention of his older fans and gain a whole slew of new younger ones. "Let's Dance" was **Cash Box's** #4 Pop Single for the year. The album by the same name was the #9 Pop Album of '83. Based on this chart information, Bowie was named the #3 Top Male in both the album and singles categories in our Year End Poll.

Another major surprise of the year was Linda Ronstadt's "What's New" LP, a compilation of older hits from the swing era that went platinum and was #22 on **Cash Box's** list of the 100 most popular Pop Albums of 1983.

Eddy Grant's "Electric Avenue," which finished up at #9 on **Cash Box's** Year End Singles chart did wonders to help popularize reggae, following in the wake of the commercial successes the Police have had using that style.

Among the "old reliables" to turn in above average performance in this year's Year End Pop Album and Singles roundup were: Bob Seger, Jackson Browne, Billy Joel, Olivia Newton-John, Willie Nelson, Kenny Rogers, Journey, Styx, Pat Benatar and Elvis Costello, among others.

Lionel Richie and the Police also had exceptional years with Hall & Oates and Stevie Nicks not far behind. Richie ended up with both the #8 Pop Album of the year by a male performer, "Lionel Richie," and the #28 entry, "Can't Slow Down." He also had the #13 and #23 Pop Singles of the year, "All Night Long," and "You Are." The Police was recognized as the Top Group in the singles category after earning the #2 overall most popular single of 1983, "Every Breath You Take." The group also had the 45th biggest single of the year, "King of Pain." Their album "Synchronicity" was the third most popular LP by a group this year.

Stevie Nicks' "The Wild Heart" was clearly the most popular album by a female artist during 1983, and Hall & Oates easily retained the title of most popular duo this year in singles and for the album "H2O."

"Toto IV," the album that swept last year's Grammy Awards finished at #25 in **Cash Box's** Year End tabulation of the most popular albums of 1983.

The runaway winner on the Black/Contemporary charts this year outside of Michael Jackson and Lionel Richie, was DeBarge on the Gordy (Motown) label which took the #1 Top Group, #1 Top New Group and #1 Top Mixed Group kudos in this category. Other artists making Motown's 25th Anniversary year one of the label's best ever were the Mary Jane Girls, Rick James and of course, "The Big Chill" soundtrack.

The #1 Country Group Award was claimed by Alabama this year, the #1 Country Male was Willie Nelson, and the #1 Country Female, Anne Murray. Kenny Rogers and Dolly Parton mutually accepted the #1 Country Single and Adult Contemporary Duo Awards for their duet "Islands in the Stream" which was **Cash Box's** #11 single overall on the pop charts this year.

The gospel charts this year were dominated by none other than Amy Grant, who will probably become the first singer to earn a platinum album for a gospel record.

The #1 jazz solo artist on **Cash Box's** charts this year was George Winston, who recorded on the highly successful Windham Hill record label. The #1 jazz vocalist is Al Jarreau; #1 Group, The Pat Metheny Group; #1 New Artist, Peter Erskine; #1 New Group, Shadowfax (also on Windham Hill); and #1 Compilation LP, "Casino Lights: Recorded Live At Montreaux Switzerland."





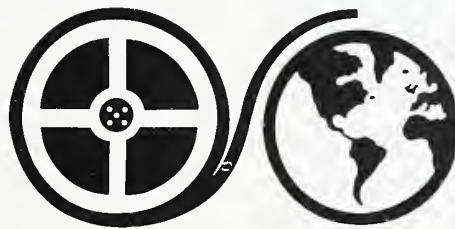
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2. Artist of the Year • Michael Jackson
3. Manager of the Year • Jerry Weintraub
4. Producer of the Year • Quincy Jones
5. Publisher of the Year • CBS Songs



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# POP

## SINGLES AWARDS

### MALE

1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. David Bowie • EMI America
4. Billy Joel • Columbia
5. Eddy Grant • Portrait
6. Michael Sembello • Casablanca/Warner Bros.
7. Taco • RCA
8. Thomas Dolby • Capitol
9. Prince • Warner Bros.
10. Bob Seger • Capitol

### FEMALE

1. Irene Cara • Casablanca
2. Bonnie Tyler • Columbia
3. Donna Summer • Mercury
4. Patti Austin • Qwest
5. Laura Branigan • Atlantic
6. Stevie Nicks • Modern
7. Sheena Easton • EMI America
8. Pat Benatar • Chrysalis
9. Frida • Atlantic
10. Juice Newton • Capitol

### GROUP

1. The Police • A&M
2. Culture Club • Epic
3. Men At Work • Columbia
4. Duran Duran • Capitol
5. Stray Cats • EMI America
6. Dexys Midnight Runners • Mercury
7. Styx • A&M
8. Men Without Hats • Backstreet
9. Air Supply • Arista
10. The Pretenders • Sire

### DUO

1. Daryl Hall and John Oates • RCA
2. Eurythmics • RCA
3. Kenny Rogers and Dolly Parton • RCA
4. Naked Eyes • EMI America
5. Paul McCartney and Michael Jackson • Columbia
6. Kenny Rogers and Sheena Easton • EMI America
7. Peabo Bryson & Roberta Flack • Capitol
8. James Ingram and Patti Austin • Qwest
9. Eddie Rabbitt and Crystal Gayle • Elektra
10. Robert Ellis Orrall and Carlene Carter • RCA

### NEW MALE

1. Taco • RCA
2. Michael Sembello • Casablanca
3. Thomas Dolby • Capitol
4. Frank Stallone • Casablanca
5. Peter Schilling • Elektra

### NEW FEMALE

1. Frida • Atlantic
2. Agnetha Faltskog • Polydor
3. Madonna • Sire
4. Louise Tucker • Arista
5. Deborah Allen • RCA

### NEW GROUP

1. Culture Club • Epic
2. Men Without Hats • Backstreet
3. Qulat Riot • Pasha
4. Kajagoogoo • EMI America
5. After The Fire • Epic

### NEW DUO

1. Eurythmics • RCA
2. Kenny Rogers and Dolly Parton • RCA
3. Naked Eyes • EMI America
4. Kenny Rogers and Sheena Easton • EMI America
5. James Ingram and Patti Austin • Qwest



### MIXED GROUP

1. The Pretenders • Sire
2. The Human League • A&M
3. DeBarge • Gordy
4. The Motels • Capitol
5. Talking Heads • Sire

### B/C MALE

1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. Eddy Grant • Portrait
4. Prince • Warner Bros.
5. Jeffrey Osborne • A&M

### B/C FEMALE

1. Irene Cara • Network/Casablanca
2. Donna Summer • Mercury
3. Patti Austin • Qwest
4. Dionne Warwick • Arista
5. Diana Ross • RCA

### B/C GROUP

1. DeBarge • Gordy
2. Musical Youth • MCA
3. Shalamar • Solar
4. Champaign • Columbia
5. Pointer Sisters • Planet

### A/C MALE

1. Lionel Richie • Motown
2. Billy Joel • Columbia
3. Taco • RCA
4. Sergio Mendes • A&M
5. Christopher Cross • Warner Bros.

### A/C FEMALE

1. Irene Cara • Network/Casablanca
2. Bonnie Tyler • Columbia
3. Patti Austin • Qwest
4. Laura Branigan • Atlantic
5. Sheena Easton • EMI America

### A/C GROUP

1. Culture Club • Epic
2. Men At Work • Columbia
3. Air Supply • Arista
4. Toto • Columbia
5. Kajagoogoo • EMI America

### A/C DUO

1. Kenny Rogers and Dolly Parton • RCA
2. Naked Eyes • EMI America
3. Paul McCartney and Michael Jackson • Columbia
4. Kenny Rogers and Sheena Easton • EMI America
5. Peabo Bryson & Roberta Flack • Capitol

### COUNTRY CROSSOVER

1. Kenny Rogers and Dolly Parton • RCA
2. Eddie Rabbitt and Crystal Gayle • Elektra
3. Ronnie Millsap • RCA
4. John Anderson • Warner Bros.
5. Alabama • RCA



# THERE ARE BIGGER COMPANIES, BUT NO BIGGER IDEAS.

**Congratulations to all our fine artists  
who are honored by this year's awards.**

# #1

## **The Police**

Group of the Year—Pop Singles  
AOR Group of the Year—Pop Albums

## **George Winston**

(Windham Hill Records)  
Soloist—Jazz

## **Shadowfax**

(Windham Hill Records)  
New Group of the Year—Jazz

# &

Bryan Adams  
Joan Armatrading  
Human League  
Janet Jackson  
Sergio Mendes  
Mike's Murder/Joe Jackson  
Octopussy  
Jeffrey Osborne  
Styx  
Windham Hill Live





# POP

## ALBUM AWARDS



### GROUP

1. Men At Work • Columbia
2. Def Leppard • Mercury
3. The Police • A & M
4. Journey • Columbia
5. Stray Cats • EMI America
6. Styx • A & M
7. Duran Duran • Capitol
8. Quiet Riot • Pasha
9. Loverboy • Columbia
10. Culture Club • Epic

### NEW GROUP

1. Quiet Riot • Pasha
2. Culture Club • Epic
3. Big Country • Mercury
4. Men Without Hats • Backstreet
5. DeBarge • Gordy

### FEMALE GROUP

1. Mary Jane Girls • Gordy
2. Bananarama • London
3. Sister Sledge • Cotillion

### MIXED GROUP

1. Talking Heads • Sire
2. Missing Persons • Capitol
3. The Motels • Capitol
4. Dexys Midnight Runners • Mercury
5. Human League • A&M

### B/C GROUP

1. Earth, Wind & Fire • Columbia
2. Isley Brothers • T-Neck
3. DeBarge • Gordy
4. Gladys Knight & The Pips • Columbia
5. Mtume • Epic

### COUNTRY DUO/GROUP

1. Alabama • RCA
2. Merle Haggard & Willie Nelson • Epic
3. Oak Ridge Boys • MCA
4. Willie Nelson & Waylon Jennings • Columbia
5. Charlie Daniels Band • Epic

### AOR GROUP

1. The Police • A & M
2. Def Leppard • Mercury
3. Quiet Riot • Pasha
4. Journey • Columbia
5. Styx • A&M

### MALE

1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. David Bowie • EMI America
4. Billy Joel • Columbia
5. Bob Seger • Capitol
6. Prince • Warner Bros.
7. Robert Plant • Es Paranza
8. Phil Collins • Atlantic
9. Jarreau • Warner Bros.
10. Bryan Adams • A & M

### NEW MALE

1. Thomas Dolby • Capitol
2. Taco • RCA
3. Donald Fagen • Warner Bros.
4. Stevie Ray Vaughan • Epic
5. Julio Iglesias • Columbia

### B/C MALE

1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. Prince • Warner Bros.
4. Jarreau • Warner Bros.
5. Marvin Gaye • Columbia

### COUNTRY MALE

1. Willie Nelson • Columbia
2. John Anderson • Warner Bros.
3. Ronnie Milsap • RCA
4. Hank Williams, Jr. • Warner/Curb
5. Ricky Skaggs • Epic

### A/C MALE

1. Lionel Richie • Motown
2. Kenny Rogers • RCA
3. Billy Joel • Columbia
4. Jarreau • Warner Bros.
5. Christopher Cross • Warner Bros.

### AOR MALE

1. Robert Plant • Es Paranza
2. David Bowie • EMI America
3. Bryan Adams • A & M
4. Eddy Grant • Portrait
5. Jackson Browne • Asylum



### FEMALE

1. Stevie Nicks • Modern
2. Pat Benatar • Chrysalis
3. Bonnie Tyler • Columbia
4. Donna Summer • Mercury
5. Linda Ronstadt • Asylum
6. Olivia Newton-John • MCA
7. Joan Jett • Blackheart
8. Diana Ross • RCA
9. Laura Branigan • Atlantic
10. Aretha Franklin • Arista

### NEW FEMALE

1. Frida • Atlantic
2. Madonna • Sire
3. Agnetha Faltskog • Polydor
4. Louise Tucker • Arista

### B/C FEMALE

1. Donna Summer • Mercury
2. Diana Ross • RCA
3. Aretha Franklin • Arista
4. Chaka Khan • Warner Bros.
5. Angela Bofill • Arista

### COUNTRY FEMALE

1. Anne Murray • Capitol
2. Sylvia • RCA
3. Dolly Parton • RCA
4. Emmylou Harris • Warner Bros.
5. Crystal Gayle • Columbia

### A/C FEMALE

1. Bonnie Tyler • Columbia
2. Linda Ronstadt • Asylum
3. Olivia Newton-John • MCA
4. Laura Branigan • Atlantic
5. Anne Murray • Capitol

### AOR FEMALE

1. Stevie Nicks • Modern
2. Pat Benatar • Chrysalis
3. Joan Jett • Blackheart
4. Joan Armatrading • A & M
5. Frida • Atlantic



### DUO

1. Daryl Hall & John Oates • RCA
2. Eurythmics • RCA
3. Peabo Bryson & Roberta Flack • Capitol
4. Merle Haggard & Willie Nelson • Epic
5. Naked Eyes • EMI America

### NEW DUO

1. Eurythmics • RCA
2. Merle Haggard & Willie Nelson • Epic
3. Naked Eyes • EMI America

### A/C DUO/GROUP

1. Daryl Hall & John Oates • RCA
2. Culture Club • Epic
3. Toto • Columbia
4. Naked Eyes • EMI America
5. Peabo Bryson & Roberta Flack • Capitol

### COMEDY

1. Eddie Murphy • Columbia
2. Joan Rivers • Geffen
3. Richard Pryor • Warner Bros.

### SOUNDTRACK

1. Flashdance • Casablanca
2. Staying Alive • RSO
3. The Big Chill • Motown
4. Return Of the Jedi • RSO
5. Eddie & The Cruisers • Scotti Bros.
6. Mike's Murder • A & M
7. Octopussy • A & M
8. Tootsie • Warner Bros.
9. Gandhi • RCA
10. King Of Comedy • Warner Bros.

### BROADWAY CAST

1. La Cage Aux Folles • RCA
2. Cats • Geffen
3. Little Shop Of Horrors • Geffen

### FITNESS/EXERCISE

1. Jane Fonda • Columbia
2. Joanie Greggains • Parade
3. Judi Sheppard Missett • MCA



# RCA. What makes us so special...

## ■ ALABAMA

- #1 POP ALBUM AWARDS/Country Duo/Group
- #5 POP SINGLES AWARDS/Country Crossover

## ■ DEBORAH ALLEN

- #5 POP SINGLES AWARDS/New Female

## ■ EURYTHMICS

- #1 POP SINGLES AWARDS/New Duo
- #1 POP ALBUM AWARDS/Top New Duo
- #2 POP SINGLES AWARDS/Top Duo
- #2 POP ALBUM AWARDS/Top Duo

## ■ JONES GIRLS

- #4 BLACK CONTEMPORARY ALBUM AWARDS/Top Female Group
- #5 BLACK CONTEMPORARY SINGLES AWARDS/Top Female Group

## ■ GANDHI

- #9 POP ALBUM AWARDS/Soundtrack

## ■ DARYL HALL & JOHN OATES

- #1 POP SINGLES AWARDS/Top Duo
- #1 POP ALBUM AWARDS/Top Duo
- #1 POP ALBUM AWARDS/Adult Contemporary Duo/Group
- #1 BLACK CONTEMPORARY SINGLES AWARDS/Top Pop Crossover-Duo/Group
- #1 BLACK CONTEMPORARY ALBUM AWARDS/Top Duo Crossover-Duo/Group
- #3 BLACK CONTEMPORARY ALBUM AWARDS/Top Duo
- #9 BLACK CONTEMPORARY SINGLES AWARDS/Top Duo

## ■ EVELYN KING

- #5 BLACK CONTEMPORARY ALBUM AWARDS/Top Female
- #6 BLACK CONTEMPORARY SINGLES AWARDS/Top Female

## ■ LA CAGE AUX FOLLES

- #1 POP ALBUM AWARDS/Broadway Cast

## ■ RONNIE MILSAP

- #3 POP SINGLES AWARDS/Country Crossover
- #3 POP ALBUM AWARDS/Country Male

## ■ ROBERT ELLIS ORRALL & CARLENE CARTER

- #10 POP SINGLES AWARDS/Top Duo

## ■ DOLLY PARTON

- #3 POP ALBUM AWARDS/Country Female

## ■ KENNY ROGERS

- #2 POP ALBUM AWARDS/Adult Contemporary Male

## ■ KENNY ROGERS & DOLLY PARTON

- #1 POP SINGLES AWARDS/Adult Contemporary Duo
- #1 POP SINGLES AWARDS/Country Crossover
- #2 POP SINGLES AWARDS/New Duo
- #3 POP SINGLES AWARDS/Top Duo

## ■ DIANA ROSS

- #2 POP ALBUM AWARDS/Black Contemporary Female
- #5 POP SINGLES AWARDS/Black Contemporary Female
- #8 POP ALBUM AWARDS/Top Female
- #9 BLACK CONTEMPORARY ALBUM AWARDS/Top Female

## ■ ALFIE SILAS

- #3 BLACK CONTEMPORARY SINGLES AWARDS/Top New Female

## ■ SYLVIA

- #2 POP ALBUM AWARDS/Country Female

## ■ TACO

- #1 POP SINGLES AWARDS/New Male
- #2 POP ALBUM AWARDS/Top New Male
- #3 POP SINGLES AWARDS/Adult Contemporary Male
- #7 POP SINGLES AWARDS/Top Male

- 37 CASHBOX TOP 10 AWARDS
- 4 PLATINUM ALBUMS '83
- 10 GOLD ALBUMS '83
- 11 GOLD SINGLES '83
- THE ONLY PLATINUM SINGLE OF '83

*Just Watch Us In '84!*





# TOP 100 SINGLES



1. Flashdance . . . What A Feeling • Irene Cara • Casablanca
2. Every Breath You Take • The Police • A&M
3. Billie Jean • Michael Jackson • Epic
4. Let's Dance • David Bowie • EMI America
5. Total Eclipse Of The Heart • Bonnie Tyler • Columbia
6. All Night Long (All Night) • Lionel Richie • Motown
7. Beat It • Michael Jackson • Epic
8. Down Under • Men At Work • Columbia
9. Electric Avenue • Eddy Grant • Portrait
10. Do You Really Want To Hurt Me • Culture Club • Epic
11. Islands In The Stream • Kenny Rogers & Dolly Parton • RCA
12. Come On Eileen • Dexys Midnight Runners • Mercury
13. You Are • Lionel Richie • Motown
14. Sweet Dreams (Are Made Of This) • Eurythmics • RCA
15. The Safety Dance • Men Without Hats • Backstreet
16. Say, Say, Say • Paul McCartney & Michael Jackson • Columbia
17. Mr. Roboto • Styx • A&M
18. Maniac • Michael Sembello • Casablanca
19. Puttin' On The Ritz • Taco • RCA
20. Union Of The Snake • Duran Duran • Capitol
21. She Blinded Me With Science • Thomas Dolby • Capitol
22. She Works Hard For The Money • Donna Summer • Mercury
23. Time (Clock Of The Heart) • Culture Club • Epic
24. Baby, Come To Me • Patti Austin • Qwest
25. Stray Cat Strut • Stray Cats • EMI America
26. Hungry Like The Wolf • Duran Duran • Capitol
27. Making Love Out Of Nothing At All • Air Supply • Arista
28. Back On The Chain Gang • Pretenders • Sire
29. Africa • Toto • Columbia
30. Tell Her About It • Billy Joel • Columbia
31. Der Kommissar • After The Fire • Epic
32. One On One • Daryl Hall & John Oates • RCA
33. Never Gonna Let You Go • Sergio Mendes • A&M
34. True • Spandau Ballet • Chrysalis
35. Jeopardy • Greg Kihn Band • Beserkley
36. Uptown Girl • Billy Joel • Columbia
37. Shame On The Moon • Bob Seger & The Silver Bullet Band • Capitol
38. (She's) Sexy & 17 • Stray Cats • EMI America
39. Little Red Corvette • Prince • Warner Bros.
40. Cum On Feel The Noize • Quiet Riot • Pasha
41. One Thing Leads To Another • Flxx • MCA
42. Too Shy • Kajagoogoo • EMI America
43. Love Is A Battlefield • Pat Benatar • Chrysalis
44. Overkill • Men At Work • Columbia
45. King Of Pain • Police • A&M
46. Our House • Madness • Geffen
47. Say It Isn't So • Daryl Hall & John Oates • RCA
48. Is There Something I Should Know • Duran Duran • Capitol
49. Sexual Healing • Marvin Gaye • Columbia
50. Always Something There To Remind Me • Naked Eyes • EMI America
51. Wanna Be Startin' Somethin' • Michael Jackson • Epic
52. She's A Beauty • Tubes • Capitol
53. Solitaire • Laura Branigan • Atlantic
54. We've Got Tonight • Kenny Rogers & Sheena Easton • Liberty
55. Stand Back • Stevie Nicks • Modern
56. The Other Guy • Little River Band • Capitol
57. (Keep Feeling) Fascination • Human League • A&M
58. All Right • Christopher Cross • Warner Bros.
59. China Girl • David Bowie • EMI America
60. Separate Ways (World Apart) • Journey • Columbia
61. Crumblin' Down • John Cougar Mellencamp • Riva
62. Delirious • Prince • Warner Bros.
63. I'll Tumble 4 Ya • Culture Club • Epic
64. Affair Of The Heart • Rick Springfield • RCA
65. Don't Cry • Asia • Geffen
66. Telephone (Long Distance Love Affair) • Sheena Easton • EMI America
67. My Love • Lionel Richie • Motown
68. Suddenly Last Summer • Motels • Capitol
69. All This Love • DeBarge • Gordy
70. Heart And Soul • Huey Lewis & The News • Chrysalis
71. You Can't Hurry Love • Phil Collins • Atlantic
72. Burning Down The House • Talking Heads • Sire
73. Family Man • Daryl Hall & John Oates • RCA
74. Even Now • Bob Seger & The Silver Bullet Band • Capitol
75. Church Of The Poison Mind • Culture Club • Epic
76. Promises, Promises • Naked Eyes • EMI America
77. Come Dancing • Kinks • Arista
78. Far From Over • Frank Stallone • RSO
79. Human Nature • Michael Jackson • Epic
80. Goody Two Shoes • Adam Ant • Epic
81. In A Big Country • Big Country • Mercury
82. It's A Mistake • Men At Work • Columbia
83. Rock The Casbah • Clash • Epic
84. Twist Of Fate • Olivia Newton-John • MCA
85. Photograph • Def Leppard • Mercury
86. Lawyers In Love • Jackson Browne • Asylum
87. How Am I Supposed To Live Without You • Laura Branigan • Atlantic
88. 1999 • Prince • Warner Bros.
89. Pass The Dutchie • Musical Youth • MCA
90. I Know There's Something Going On • Frida • Atlantic
91. Tonight I Celebrate My Love • Peabo Bryson & Roberta Flack • Capitol
92. Allentown • Billy Joel • Columbia
93. Don't Let It End • Styx • A&M
94. Rio • Duran Duran • Capitol
95. I Won't Hold You Back • Toto • Columbia
96. P.Y.T. (Pretty Young Thing) • Michael Jackson • Epic
97. Modern Love • David Bowie • EMI America
98. If Anyone Falls • Stevie Nicks • Modern
99. Take Me To Heart • Quarterflash • Geffen
100. Heart To Heart • Kenny Loggins • Columbia



# ...WHAT A FEELING. 5 TOP AWARDS!

IRENE CARA

AND

NETWORK

RECORDS

WOULD LIKE

TO THANK

RADIO, RETAIL

AND

ALL OUR

FRIENDS AT

CASH BOX.

#1 TOP FEMALE VOCALIST—POP SINGLES

#1 BLACK CONTEMPORARY FEMALE VOCALIST—POP SINGLES

#1 ADULT CONTEMPORARY FEMALE VOCALIST—POP SINGLES

#1 TOP POP CROSSOVER ARTIST  
(BLACK CONTEMPORARY SINGLES)

#1 POP SINGLE OF THE YEAR  
"FLASHDANCE...WHAT A FEELIN'"

AND A SPECIAL THANK-YOU  
TO THE PROMOTION,  
MARKETING AND SALES STAFF  
OF GEFLEN AND WARNER BROS. RECORDS  
AND OUR FRIENDS AT POLYGRAM RECORDS

PERSONAL MANAGEMENT:  
SELMA RUBIN

ROGERS & COWAN, INC.  
PUBLIC RELATIONS







# TOP 100 ALBUMS



1. Thriller • Michael Jackson • Epic
2. Pyromania • Def Leppard • Mercury
3. Synchronicity • The Police • A&M
4. Flashdance • Original Soundtrack • Casablanca
5. Business As Usual • Men At Work • Columbia
6. H2O • Daryl Hall & John Oates • RCA
7. Frontiers • Journey • Columbia
8. Lionel Richie • Motown
9. Let's Dance • David Bowie • EMI America
10. Cargo • Men At Work • Columbia
11. The Distance • Bob Seger & The Silver Bullet Band • Capitol
12. The Wild Heart • Stevie Nicks • Modern
13. Kilroy Was Here • Styx • A&M
14. An Innocent Man • Billy Joel • Columbia
15. Built For Speed • Stray Cats • EMI America
16. Metal Health • Quiet Riot • Pasha
17. Get Nervous • Pat Benatar • Chrysalis
18. 1999 • Prince • Warner Bros.
19. Rio • Duran Duran • Capitol
20. The Principle Of Moments • Robert Plant • Es Paranza
21. Keep It Up • Loverboy • Columbia
22. What's New • Linda Ronstadt • Asylum
23. Faster Than The Speed Of Night • Bonnie Tyler • Columbia
24. The Final Cut • Pink Floyd • Columbia
25. IV • Toto • Columbia
26. Kissing To Be Clever • Culture Club • Epic
27. Staying Alive • Original Soundtrack • RSO
28. Can't Slow Down • Lionel Richie • Motown
29. Reach The Beach • The Flxx • MCA
30. Eyes That See In The Dark • Kenny Rogers • RCA
31. The Nylon Curtain • Billy Joel • Columbia
32. War • U2 • Island
33. Hello, I Must Be Going • Phil Collins • Atlantic
34. Cuts Like A Knife • Bryan Adams • A&M
35. Jarreau • Warner Bros.
36. Greatest Hits • Air Supply • Arista
37. Speaking In Tongues • Talking Heads • Sire
38. Killer On The Rampage • Eddy Grant • Portrait
39. Alpha • Asla • Geffen
40. Live From Earth • Pat Benatar • Chrysalis
41. She Works Hard For The Money • Donna Summer • Mercury
42. Combat Rock • The Clash • Epic
43. Eliminator • ZZ Top • Warner Bros.
44. Midnight Love • Marvin Gaye • Columbia
45. Genesis • Atlantic
46. Coda • Led Zeppelin • Swan Song
47. The Closer You Get . . . • Alabama • RCA
48. Spring Session M • Missing Persons • Capitol
49. Lawyers In Love • Jackson Browne • Asylum
50. Another Page • Christopher Cross • Warner Bros.
51. Colour By Numbers • Culture Club • Epic
52. Long After Dark • Tom Petty & the Heartbreakers • Backstreet
53. Powerlight • Earth, Wind & Fire • Columbia
54. Undercover • Rolling Stones • Rolling Stones
55. Night And Day • Joe Jackson • A&M
56. Jane Fonda's Workout Record • Columbia
57. Flick Of The Switch • AC/DC • Atlantic
58. Records • Foreigner • Atlantic
59. Famous Last Words • Supertramp • A&M
60. Duran Duran • Capitol
61. Uh-Huh • John Cougar Mellencamp • Riva
62. Sweet Dreams (Are Made Of This) • Eurythmics • RCA
63. Seven And The Ragged Tiger • Duran Duran • Capitol
64. Living In Oz • Rick Springfield • RCA
65. The Crossing • Big Country • Mercury
66. Cold Blooded • Rick James • Gordy
67. Rock 'N Soul Part One • Daryl Hall & John Oates • RCA
68. The Golden Age Of Wireless • Thomas Dolby • Capitol
69. Money And Cigarettes • Eric Clapton • Warner Bros.
70. Pipes Of Peace • Paul McCartney • Columbia
71. In Your Eyes • George Benson • Warner Bros.
72. Rant N' Rave With The Stray Cats • Stray Cats • EMI America
73. Rhythm Of Youth • Men Without Hats • Backstreet
74. Infidels • Bob Dylan • Columbia
75. American Fool • John Cougar • Riva
76. Greatest Hits • Dan Fogelberg • Full Moon
77. Kihnsplacy • Greg Kihn Band • Beserkley
78. Little Robbers • The Motels • Capitol
79. Trans • Neil Young • Geffen
80. Too-Rye-Ay • Kevin Rowland & Dexys Midnight Runners • Mercury
81. Emotions In Motion • Billy Squier • Capitol
82. Speak Of The Devil • Ozzy Osbourne • Jet
83. Friend Or Foe • Adam Ant • Epic
84. Between The Sheets • Isley Brothers • T-Neck
85. State Of Confusion • The Kinks • Arista
86. The Big Chill • Original Soundtrack • Motown
87. Outside Inside • The Tubes • Capitol
88. The Nightfly • Donald Fagen • Warner Bros.
89. Barbra Streisand — Yentl • Original Soundtrack • Columbia
90. Punch The Clock • Elvis Costello & The Attractions • Columbia
91. 90125 • Yes • Atco
92. Piece Of Mind • Iron Maiden • Capitol
93. Olivia's Greatest Hits Vol. 2 • Olivia Newton-John • MCA
94. Lick It Up • Kiss • Mercury
95. Fascination • Human League • Virgin
96. The Present • Moody Blues • Threshold
97. Listen • A Flock Of Seagulls • Jive
98. True • Spandau Ballet • Chrysalis
99. Cut • Golden Earring • 21
100. After Elght • Taco • RCA



**“And the winner in the ‘most aggressive record company in 1983’ category is...”**

**E/P/A,\* quite naturally.**

**CASH BOX  
BLACK  
CONTEMPORARY  
SINGLES AWARDS—**

**Top Male #1** Michael Jackson  
*Billie Jean*

**Top New Male #3** Tyrone Brunson

**Top New Group #2** Mtume

**Top Mixed Group #3** Mtume

**CASH BOX  
ARTIST OF THE YEAR—**

Michael Jackson

**CASH BOX  
POP SINGLES  
AWARDS—**

**Top Male #1** Michael Jackson

**Top Group #2** Culture Club

**New Group #1** Culture Club  
**#3** Quiet Riot

**Black Contemporary Male #1** Michael Jackson  
**#3** Eddy Grant

**Adult Contemporary Group #1** Culture Club

**CASH BOX  
POP ALBUM  
AWARDS—**

**Top Male #1** Michael Jackson  
*Thriller*

**Top New Duo #2** Merle Haggard/  
Willie Nelson

**Top New Group #1** Quiet Riot  
**#2** Culture Club

**Black Contemporary Male #1** Michael Jackson

**Black Contemporary Group #2** The Isley Brothers

**Country Duo/Group #2** Merle Haggard/  
Willie Nelson

**Adult Contemporary Duo/Group #2** Culture Club

**CASH BOX  
BLACK  
CONTEMPORARY  
ALBUM AWARDS—**

**Top Male #1** Michael Jackson  
*Thriller*

**Top New Male #3** Tyrone Brunson

**Top New Group #2** Mtume

**Top Pop Crossover Male #1** Eddy Grant

**Top Pop Crossover Duo/Group #2** Culture Club

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#### MALE VOCALIST

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

#### FEMALE VOCALIST

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

# COUNTRY SINGLES AWARDS

#### NEW MALE VOCALIST

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

#### NEW FEMALE VOCALIST

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

#### VOCAL GROUP

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

#### NEW VOCAL DUET

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

#### VOCAL DUET

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

#### NEW VOCAL GROUP

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



# the end... IS JUST THE BEGINNING!

with artists like...



*Deborah Allen*

Her RCA debut, "Baby, I Lied" Top 4 Country! Top 10 AC! 39★ CHR and BREAKER! From her Top 20 Album "CHEAT THE NIGHT"



*Gus Hardin*

She debuted Top 10 with "After The Last Goodbye" and followed with two Top 20 hits from her Mini LP, "GUS HARDIN." Billboard's and Cashbox's New Artist of '83, her new single, "Fallen Angel" has just been released.



*The Judds*

The most refreshing and important duet this year! They are shaking up the industry and waking up Radio and Retail with their first single, "Had A Dream," from their introductory Mini LP, "THE JUDDS: WYNONNA AND NAOMI" being released in January.



*David Wills*

With three Top 20 singles this year, including the current hit "Miss Understanding" David will begin 1984 with his first Mini LP, "NEW BEGINNINGS," and his next single "Lady In Waiting."

the end of the year doesn't even slow us down...

RCA RECORDS...BUILDING THE LEGENDS OF TOMORROW.





# COUNTRY ALBUM AWARDS

## MALE VOCALIST

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

## FEMALE VOCALIST

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

## VOCAL DUETS

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

## VOCAL GROUP

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

## NEW MALE VOCALIST

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

## NEW FEMALE VOCALIST

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

## NEW VOCAL DUETS

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

## NEW VOCAL GROUP

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





# A TOAST.

To our friends in country music.  
May we all enjoy a bright and prosperous New Year.  
We look forward to an exciting year with the brightest  
stars and exciting new artists.

BUTCH BAKER  
STEVE CLARK  
MAC DAVIS  
TOM T. HALL  
TARI HENSLEY  
TOM JONES  
THE KENDALLS  
THE MAINES BROTHERS BAND  
KATHY MATTEA  
SAVANNAH  
THE STATLER BROTHERS  
RAY STEVENS  
LEONA WILLIAMS  
LEN WADE





# BLACK CONTEMPORARY ALBUM AWARDS

## MALE

1. Michael Jackson • Epic
2. Lionel Richie • Motown
3. Prince • Warner Bros.
4. Rick James • Gordy
5. George Clinton • Capitol
6. Jeffrey Osborne • A&M
7. Luther Vandross • Epic
8. Marvin Gaye • Columbia
9. Jarreau • Warner Bros.
10. George Benson • Warner Bros.

## NEW MALE

1. Kashif • Arista
2. Phillip Bailey • Columbia
3. Tyrone Brunson • Believe In A Dream
4. Lillo Thomas • Capitol
5. Finis Henderson • Motown

## FEMALE

1. Donna Summer • Mercury
2. Angela Bofill • Arista
3. Aretha Franklin • Arista
4. Chaka Khan • Warner Bros.
5. Evelyn King • RCA
6. Deniece Williams • Columbia
7. Jennifer Holliday • Geffen
8. Janet Jackson • A&M
9. Diana Ross • RCA
10. Stephanie Mills • Casablanca

## GROUP

1. DeBarge • Gordy
2. Gladys Knight & The Pips • Columbia
3. Whispers • Solar
4. Isley Brothers • T-Neck
5. Gap Band • Total Experience
6. Midnight Star • Solar
7. S.O.S. Band • Tabu
8. Maze Featuring Frankie Beverly • Capitol
9. Earth, Wind & Fire • Columbia
10. Mtume • Epic

1. Thriller • Michael Jackson • Epic
2. Lionel Richie • Motown
3. All This Love • DeBarge • Gordy
4. Visions • Gladys Knight & The Pips • Columbia
5. 1999 • Prince • Warner Bros.
6. Love For Love • The Whispers • Solar
7. Between The Sheets • Isley Brothers • T-Neck
8. Cold Blooded • Rick James • Gordy
9. No Parking On The Dance Floor • Midnight Star • Solar
10. On The Rise • The S.O.S. Band • Tabu
11. Computer Games • George Clinton • Capitol
12. Forever, For Always, For Love • Luther Vandross • Epic
13. Stay With Me Tonight • Jeffrey Osborne • A&M
14. We Are One • Maze featuring Frankie Beverly • Capitol
15. Midnight Love • Marvin Gaye • Columbia
16. Jarreau • Warner Bros.
17. Gap Band V — Jamm'n' • The Gap Band • Total Experience
18. Powerlight • Earth, Wind & Fire • Columbia
19. Born To Love • Peabo Bryson/Roberta Flack • Capitol
20. Too Tough • Angela Bofill • Arista
21. Juicy Fruit • Mtume • Epic
22. She Works Hard For The Money • Donna Summer • Mercury
23. In Your Eyes • George Benson • Warner Bros.
24. Touch The Sky • Smokey Robinson • Tamla
25. Propositions • The Bar-Kays • Mercury
26. Mary Jane Girls • Gordy
27. Get It Right • Aretha Franklin • Arista
28. Stompin' At The Savoy • Rufus And Chaka Khan • Warner Bros.
29. Can't Slow Down • Lionel Richie • Motown
30. Get Loose • Evelyn King • RCA

## NEW GROUP

1. DeBarge • Gordy
2. Mtume • Epic
3. Mary Jane Girls • Gordy
4. Musical Youth • MCA
5. New Edition • Streetwise

## MIXED GROUP

1. DeBarge • Gordy
2. Gladys Knight & The Pips • Columbia
3. Midnight Star • Solar
4. S.O.S. Band • Tabu
5. Mtume • Epic

## POP CROSSOVER — MALE

1. Eddy Grant • Portrait
2. David Bowie • EMI America
3. Sergio Mendes • A&M
4. Bill Wolfel • Constellation
5. Donald Fagen • Warner Bros.

## COMEDY

1. Eddie Murphy • Columbia
2. Richard Pryor • Warner Bros.

## FEMALE GROUP

1. Mary Jane Girls • Gordy
2. Vanity 6 • Warner Bros.
3. Sister Sledge • Cotillion
4. Jones Girls • RCA
5. Pointer Sisters • Planet

## DUO

1. Peabo Bryson & Roberta Flack • Capitol
2. The System • Mirage
3. Daryl Hall & John Oates • RCA
4. Ashford & Simpson • Capitol
5. Rene & Angela • Capitol

## NEW DUO

1. The System • Mirage
2. "D" Train • Prelude
3. Cashmere • Philly World

## INSTRUMENTALIST

1. Herbie Hancock • Columbia
2. Grover Washington, Jr. • Elektra
3. Ronnie Laws • Capitol
4. Earl Klugh • Capitol
5. George Duke • Epic

## POP CROSSOVER — DUO/GROUP

1. Daryl Hall & John Oates • RCA
2. Culture Club • Virgin
3. Human League • A&M
4. Manhattan Transfer • Atlantic

## SOUNDTRACK

1. Flashdance • Casablanca
2. The Big Chill • Motown
3. Staying Alive • RSO

# SINGLES AWARDS

## MALE

1. Lionel Richie • Motown
2. Michael Jackson • Epic
3. George Clinton • Capitol
4. Rick James • Gordy
5. Jeffrey Osborne • A&M
6. Jarreau • Warner Bros.
7. George Benson • Warner Bros.
8. Smokey Robinson • Tamla
9. Marvin Gaye • Columbia
10. Kashif • Arista

## NEW MALE

1. Kashif • Arista
2. Phillip Bailey • Columbia
3. Tyrone Brunson • Believe In A Dream
4. Lillo Thomas • Capitol
5. Lew Kirton • Believe In A Dream

## FEMALE

1. Donna Summer • Mercury
2. Irene Cara • Network/Casablanca
3. Angela Bofill • Arista
4. Aretha Franklin • Arista
5. Jennifer Holliday • Geffen
6. Evelyn King • RCA
7. Deniece Williams • Columbia
8. Anita Baker • Beverly Glen
9. Margie Joseph • Houston Connection
10. Chaka Khan • Warner Bros.

## NEW FEMALE

1. Diane Richards • Zoo York
2. Madonna • Sire
3. Allie Silas • RCA
4. Lydia Murdock — Team
5. Pamela Nlvens • Sun Valley

## DUO

1. Paul McCartney & Michael Jackson • Columbia
2. Peabo Bryson & Roberta Flack • Capitol
3. James Ingram & Patti Austin • Qwest
4. Yarbrough & Peoples • Total Experience
5. The System • Mirage
6. Rene & Angela • Capitol
7. Ashford & Simpson • Capitol
8. Grover Washington, Jr. & Patti LaBelle • Elektra
9. Daryl Hall & John Oates • RCA
10. Dionne Warwick & Luther Vandross • Arista

## NEW DUO

1. James Ingram & Patti Austin • Qwest
2. The System • Mirage
3. Grover Washington, Jr. & Patti LaBelle • Elektra
4. Dionne Warwick & Luther Vandross • Arista
5. Cliff Dawson & Rene Dlggs • Boardwalk

## GROUP

1. DeBarge • Gordy
2. Gladys Knight & The Pips • Columbia
3. Gap Band • Total Experience
4. Mtume • Epic
5. S.O.S. Band • Tabu
6. Whispers • Solar
7. Isley Brothers • T-Neck
8. Midnight Star • Solar
9. Champaign • Columbia
10. Kilque • MCA

## NEW GROUP

1. DeBarge • Gordy
2. Mtume • Epic
3. New Edition • Streetwise
4. Mary Jane Girls • Gordy
5. Musical Youth • MCA

## MIXED GROUP

1. DeBarge • Gordy
2. Gladys Knight & The Pips • Columbia
3. Mtume • Epic
4. S.O.S. Band • Tabu
5. Midnight Star • Solar

## FEMALE GROUP

1. Mary Jane Girls • Gordy
2. Sister Sledge • Cotillion
3. Clark Sisters • Westbound
4. Pointer Sisters • Planet
5. Jones Girls • RCA

## POP CROSSOVER — MALE/FEMALE

1. Irene Cara • Network/Casablanca
2. Eddy Grant • Portrait
3. David Bowie • EMI America
4. Sergio Mendes • A&M
5. Bill Wolfel • Constellation

## POP CROSSOVER — DUO/GROUP

1. Daryl Hall & John Oates • RCA
2. Culture Club • Virgin
3. Manhattan Transfer • Atlantic
4. The Human League • A&M
5. Spandau Ballet • Chrysalis



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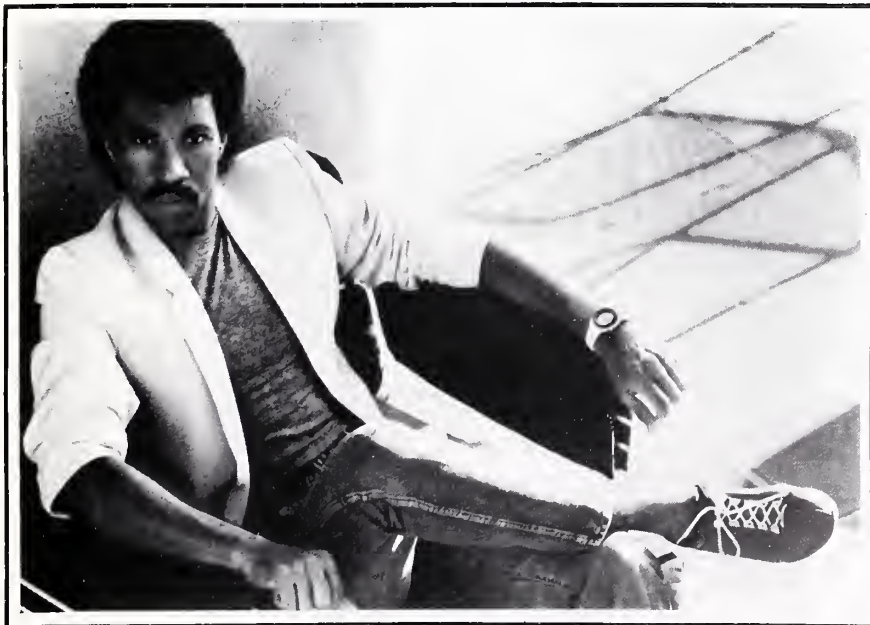
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# TOP 100 BLACK CONTEMPORARY SINGLES



1. Billie Jean • Michael Jackson • Epic
2. All Night Long (All Night) • Lionel Richie • Motown
3. Julcy Fruit • Mtume • Epic
4. Cold Blooded • Rick James • Gordy
5. Atomic Dog • George Clinton • Capitol
6. You Are • Lionel Richie • Motown
7. I Like It • DeBarge • Gordy
8. Stop Doggin' Me Around • Klique • MCA
9. Save The Overtime (For Me) • Gladys Knight & The Pips • Columbia
10. Just Be Good To Me • S.O.S. Band • Tabu
11. Outstanding • The Gap Band • Total Experience
12. She Works Hard For The Money • Donna Summer • Mercury
13. All This Love • DeBarge • Gordy
14. Ain't Nobody • Rufus and Chaka Khan • Warner Bros.
15. You're Number One (In My Book) • Gladys Knight & The Pips • Columbia
16. Freak-A-Zoid • Midnight Star • Solar
17. Try Again • Champaign • Columbia
18. Say Say Say • Paul McCartney & Michael Jackson • Columbia
19. Party Train • The Gap Band • Total Experience
20. Flashdance . . . What A Feeling • Irene Cara • Casablanca
21. Inside Love (So Personal) • George Benson • Warner Bros.
22. Time Will Reveal • DeBarge • Gordy
23. I've Made Love To You A Thousand Times • Smokey Robinson • Tamla
24. Between The Sheets • Isley Brothers • T-Neck
25. Love Is The Key • Maze Featuring Frankie Beverly • Capitol
26. Don't You Get So Mad • Jeffrey Osborne • A&M
27. Betcha She Don't Love You • Evelyn King • RCA
28. Rockit • Herbie Hancock • Columbia
29. I Am Love • Jennifer Holliday • Geffen
30. Beat It • Michael Jackson • Epic
31. Too Tough • Angela Bofill • Arista
32. Sexual Healing • Marvin Gaye • Columbia
33. Stay With Me Tonight • Jeffrey Osborne • A&M
34. Fall In Love With Me • Earth, Wind & Fire • Columbia
35. Tonight • The Whispers • Solar
36. Tonight I Celebrate My Love • Peabo Bryson/Roberta Flack • Capitol
37. Do What You Feel • Deniece Williams • Columbia
38. Get It Right • Aretha Franklin • Arista
39. Candy Girl • New Edition • Streetwise
40. The Girl Is Mine • Michael Jackson/Paul McCartney • Epic
41. I Can Make You Dance (Part One) • Zapp • Warner Bros.
42. My Love • Lionel Richie • Motown
43. Dead Giveaway • Shalamar • Solar
44. Truly • Lionel Richie • Motown
45. Boogie Down • Jarreau • Warner Bros.
46. Heartbeats • Yarbrough & Peoples • Total Experience
47. Mornin' • Jarreau • Warner Bros.
48. Crazy • The Manhattan • Columbia
49. Wanna Be Startin' Somethin' • Michael Jackson • Epic
50. How Do You Keep The Music Playing • James Ingram & Patti Austin • Qwest
51. Keep On Lovin' Me • The Whispers • Solar
52. I Just Gotta Have You (Lover Turn Me On) • Kashif • Arista
53. Bottom's Up • The Chi-Lites • LARC
54. Tell Me If You Still Care • S.O.S. Band • Tabu
55. Ms. Got-The-Body • Con Funk Shun • Mercury
56. On The One For Fun • Dazz Band • Motown
57. Are You Serious • Tyrone Davis • Highrise
58. Angel • Anita Baker • Beverly Glen
59. Pass The Dutchie • Musical Youth • MCA
60. Bad Boy • Ray Parker, Jr. • Arista
61. Knockout • Margie Joseph • Houston Connection
62. Raid • Lakeside • Solar
63. I Know • Phillip Bailey • Columbia
64. Got To Be There • Chaka Khan • Warner Bros.
65. Unconditional Love • Donna Summer • Mercury
66. Rockin' Radlo • Tom Browne • Arista
67. You Are In My System • The System • Mirage
68. Choosy Lover • Isley Brothers • T-Neck
69. All Night Long • Mary Jane Girls • Gordy
70. Is This The End • New Edition • Streetwise
71. I'm Freaky • O'Bryan • Capitol
72. My First Love • Rene & Angela • Capitol
73. Last Night A D.J. Saved My Life • Indeep • Sound Of New York
74. Style • Cameo • Atlanta Artists
75. Every Girl (Wants My Guy) • Aretha Franklin • Arista
76. Nipple To The Bottle • Grace Jones • Island
77. How Many Times Can We Say Goodbye • Dionne Warwick & Luther Vandross • Arista
78. She's Older Now • Betty Wright • Epic
79. Tonight I Give In • Angela Bofill • Arista
80. Let's Go Dancin' • Kool And The Gang • De-Lite
81. Painted Picture • Commodores • Motown
82. Pilot Error • Stephanie Mills • Casablanca
83. B.Y.O.B. (Bring Your Own Baby) • Sister Sledge • Cotillion
84. Pieces Of Ice • Diana Ross • RCA
85. The Smurf • Tyrone Brunson • Believe In A Dream
86. Welcome To The Club • Brothers Johnson • A&M
87. Delirious • Prince • Warner Bros.
88. Electric Avenue • Eddy Grant • Portrait
89. High-Rise • Ashford & Simpson • Capitol
90. The Best Is Yet To Come • Grover Washington, Jr. with Patti LaBelle • Elektra
91. The Girl Is Fine (So Fine) • Fatback • Spring
92. Only You • Commodores • Motown
93. Let's Dance • David Bowie • EMI America
94. One On One • Daryl Hall & John Oates • RCA
95. Mind Up Tonight • Melba Moore • Capitol
96. Side By Side • Earth, Wind & Fire • Columbia
97. Would You Like To (Fool Around) • Mtume • Epic
98. Miracles • Stacy Lattisaw • Cotillion
99. Love On My Mind Tonight • The Temptations • Gordy
100. You Brought The Sunshine (Into My Life) • The Clark Sisters • Westbound



1984 IS OFF TO A  
DE-LITEFUL START...THANKS  
TO THE KOOLEST  
CHRISTMAS ON RECORD.

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RECORDS



De-Lite Records and Kool & The Gang thank everyone involved in making "Joanna," the first guaranteed smash hit of 1984, and "IN THE HEART," one of the hottest albums on the street. You'll be

hearing a lot more from us in the coming year and that, you can take to heart.

"IN THE HEART," the new album from Kool & The Gang, featuring the hit, "Joanna." #DE 829





# JAZZ AWARDS



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## SOLOISTS

1. George Winston • Windham Hill
2. Grover Washington, Jr. • Elektra
3. Earl Klugh • Capitol
4. Herbie Hancock • Columbia
5. Bob James • Tappan Zee/Columbia
6. Joe Sample • MCA
7. Miles Davis • Columbia
8. Wynton Marsalis • Columbia
9. Al Di Meola • Columbia
10. Jean-Luc Ponty • Atlantic

## VOCALISTS

1. Jarreau • Warner Bros.
2. George Benson • Warner Bros.
3. Ronnie Laws • Capitol
4. George Duke • Epic
5. Michael Franks • Warner Bros.

## GROUPS

1. Pat Metheny Group • ECM
2. Spyro Gyra • Arista
3. Weather Report • Columbia
4. Dave Grusin and the NY/LA Dream Band • Arista
5. Yellowjackets • Warner Brothers
6. Azymuth • Milestone
7. Shadowfax • Windham Hill
8. Hiroshima • Epic
9. Steps Ahead • Musician/Elektra
10. Pieces Of A Dream • Elektra

## NEW ARTISTS

1. Peter Erskine • Contemporary
2. Kenny G • Arista
3. Diana Reeves • Palo Alto
4. Liz Story • Windham Hill
5. George Howard • Palo Alto

## NEW GROUPS

1. Shadowfax • Windham Hill
2. Steps Ahead • Musician/Elektra
3. Rare Silk • Polydor
4. Free Flight • Palo Alto
5. Koinonla • Breaker

## COMPILATIONS/VARIOUS ARTISTS

1. Casino Lights — Recorded Live At Montreux, Switzerland • Warner Bros.
2. Passion, Grace & Fire — John McLaughlin, Al Di Meola, Paco DeLuca • Columbia
3. An Evening With Windham Hill Live • Various Artists • Windham Hill
4. The Young Lions • Various Artists • Musician/Elektra
5. Conrad Silvert Presents Jazz At The Opera House • Various Artists • Columbia



# CASH BOX TOP 100 ALBUMS

December 31, 1983

| Title, Artist, Label, Number, Distributor   | Weeks On Chart |       |
|---|----------------|-------|
|   | 12/24          | Chart |
| <b>1 THRILLER</b><br>MICHAEL JACKSON (Epic QE 38112) CBS                                  | 2              | 5     |
| <b>2 CAN'T SLOW DOWN</b> 8.98<br>LIONEL RICHIE (Motown 6050ML) MCA                        | 1              | 8     |
| <b>3 SYNCHRONICITY</b> 8.98<br>THE POLICE (A&M SP-3735) RCA                               | 3              | 27    |
| <b>4 UNDERCOVER</b> 8.98<br>ROLLING STONES (Rolling Stone/Atco 7 90120-1) WEA             | 4              | 6     |
| <b>5 METAL HEALTH</b><br>QUIET RIOT (Paaha VFZ 38442) CBS                                 | 5              | 39    |
| <b>SEVEN AND THE RAGGED TIGER</b> 8.98<br>DURAN DURAN (Capitol ST-12310) CAP              | 8              | 5     |
| <b>7 GENESIS</b> 8.98<br>(Atlantic 7 80116-1) WEA   | 7              | 10    |
| <b>ROCK 'N SOUL PART 1</b> 9.98<br>DARYL HALL & JOHN OATES (RCA CPL 1-4858) RCA           | 9              | 8     |
| <b>9 COLOUR BY NUMBERS</b><br>CULTURE CLUB (Virgin/Epic OE 39107)                         | 6              | 9     |
| <b>UH-HUH</b> 8.98<br>JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL                          | 11             | 9     |
| <b>90125</b> 8.98<br>YES (Atco 7 90125-1) WEA   | 15             | 5     |
| <b>12 PIPES OF PEACE</b><br>PAUL McCARTNEY (Columbia OC 39149) CBS                        | 12             | 7     |
| <b>13 BARBRA STREISAND — YENTL</b><br>ORIGINAL SOUNDTRACK (Columbia JS 39152) CBS         | 13             | 8     |
| <b>14 WHAT'S NEW</b> 8.98<br>LINDA RONSTADT (Asylum 9 60280-1) WEA                        | 10             | 14    |
| <b>15 AN INNOCENT MAN</b><br>BILLY JOEL (Columbia OC 38873) CBS                           | 14             | 20    |
| <b>16 EYES THAT SEE IN THE DARK</b> 8.98<br>KENNY ROGERS (RCA AFL 1-4896) RCA             | 16             | 18    |
| <b>TWENTY GREATEST HITS</b> 9.98<br>KENNY ROGERS (Liberty LV-51152) CAP                   | 19             | 7     |
| <b>18 PYROMANIA</b> 8.98<br>DEF LEPPARD (Mercury 810 308-1 M-1) POL                       | 18             | 47    |
| <b>19 ELIMINATOR</b> 8.98<br>ZZ TOP (Warner Bros. 9 23774-1) WEA                          | 20             | 38    |
| <b>BARK AT THE MOON</b><br>OZZY OSBOURNE (CBS Associated OZ 38987) CBS                    | 28             | 4     |
| <b>21 GREATEST HITS</b> 8.98<br>AIR SUPPLY (Arista AL8-8024) RCA                          | 21             | 20    |
| <b>22 FLASHDANCE</b> 9.98<br>ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL           | 23             | 38    |
| <b>UNDER A BLOOD RED SKY</b> 5.98<br>U2 (Island/Atco 7 90127-1-b) WEA                     | 25             | 5     |
| <b>24 THE BIG CHILL</b> 8.98<br>ORIGINAL SOUNDTRACK (Motown 8062ML) MCA                   | 22             | 11    |
| <b>25 INFIDELS</b><br>BOB DYLAN (Columbia OC 38819)                                       | 17             | 8     |
| <b>IN HEAT</b><br>THE ROMANTICS (Nemperor B6Z 38880) CBS                                  | 30             | 11    |
| <b>27 LIVE FROM EARTH</b><br>PAT BENATAR (Chrysalis FV 41444) CBS                         | 24             | 12    |
| <b>TOUR DE FORCE</b> 8.98<br>38 SPECIAL (A&M SP-4971) RCA                                 | 32             | 5     |
| <b>29 THE CROSSING</b> 8.98<br>BIG COUNTRY (Mercury 422-812 870-1 M-1) POL                | 27             | 15    |
| <b>30 SPORTS</b><br>HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS                      | 29             | 13    |
| <b>31 COMEDIAN</b><br>EDDIE MURPHY (Columbia FC 39005) CBS                                | 26             | 7     |
| <b>32 NO PARKING ON THE DANCE FLOOR</b> 8.98<br>MIDNIGHT STAR (Solar/Elektra 9 80241) WEA | 34             | 28    |
| <b>33 LET'S DANCE</b> 8.98<br>DAVID BOWIE (EMI America SO-18102) CAP                      | 31             | 37    |
| <b>34 ALIVE, SHE CRIED</b> 8.98<br>THE DOORS (Elektra 9 80269-1) WEA                      | 33             | 9     |

| Title, Artist, Label, Number, Distributor   | Weeks On Chart |       |
|---|----------------|-------|
|   | 12/24          | Chart |
| <b>TWO OF A KIND</b> 8.98<br>ORIGINAL SOUNDTRACK (MCA-6127) MCA                             | 50             | 4     |
| <b>36 WITHOUT A SONG</b><br>WILLIE NELSON (Columbia FC 39110) CBS                           | 38             | 7     |
| <b>37 SHOUT AT THE DEVIL</b> 8.98<br>MOTLEY CRUE (Elektra 9 60289-1) WEA                    | 39             | 12    |
| <b>GREATEST HITS VOL. II</b> 8.98<br>BARRY MANILOW (Arista AL8-8102) RCA                    | 49             | 6     |
| <b>39 HEARTS AND BONES</b> 8.98<br>PAUL SIMON (Warner Bros. 9 23942-1) WEA                  | 35             | 7     |
| <b>VOICE OF THE HEART</b> 8.98<br>CARPENTERS (A&M SP-4954) RCA                              | 44             | 8     |
| <b>41 STAY WITH ME TONIGHT</b> 8.98<br>JEFFREY OSBORNE (A&M SP-4940) RCA                    | 42             | 21    |
| <b>MIDNIGHT MADNESS</b> 8.98<br>NIGHT RANGER (MCA-5456) MCA                                 | 45             | 7     |
| <b>43 FASTER THAN THE SPEED OF NIGHT</b><br>BONNIE TYLER (Columbia BFC 38710) CBS           | 36             | 21    |
| <b>44 LICK IT UP</b> 8.98<br>KISS (Mercury 422-814 297-1 M-1) POL                           | 46             | 13    |
| <b>IN THE HEART</b> 8.98<br>KOOL & THE GANG (De-Lite DSR 8505) POL                          | 52             | 4     |
| <b>46 THE PRINCIPLE OF MOMENTS</b> 8.98<br>ROBERT PLANT (Es Paranza/Atlantic 7 90101-1) WEA | 41             | 22    |
| <b>ELECTRIC UNIVERSE</b><br>EARTH, WIND & FIRE (Columbia OZ 38980) CBS                      | 51             | 5     |
| <b>RAPPIN' RODNEY</b> 8.98<br>RODNEY DANGERFIELD (RCA AFL1-4869) RCA                        | 55             | 8     |
| <b>49 THE WILD HEART</b> 8.98<br>STEVIE NICKS (Modern/Atco 90084-1) WEA                     | 40             | 27    |
| <b>50 REACH THE BEACH</b> 6.98<br>THE FIXX (MCA 39001) MCA                                  | 43             | 33    |
| <b>51 IT'S YOUR NIGHT</b> 8.98<br>JAMES INGRAM (Qwest/Warner Bros. 9 23970-1) WEA           | 48             | 8     |
| <b>REBEL YELL</b><br>BILLY IDOL (Chrysalis FV 41450) CBS                                    | 59             | 5     |
| <b>53 IN A SPECIAL WAY</b> 8.98<br>DeBARGE (Gordy/Motown 6061GL) MCA                        | 54             | 10    |
| <b>54 LITTLE ROBBERS</b> 8.98<br>THE MOTELS (Capitol ST-1288) CAP                           | 37             | 13    |
| <b>55 LIONEL RICHIE</b> 8.98<br>(Motown 8007ML) MCA   | 56             | 83    |
| <b>STRIP</b><br>ADAM ANT (Epic FE 39108)  | 67             | 4     |
| <b>57 THE BEST OF THE ALAN PARSONS PROJECT</b> 8.98<br>(Arista AL8-8193) RCA                | 58             | 7     |
| <b>BEAUTY STAB</b> 8.98<br>ABC (Mercury 814 661-1 M-1) POL                                  | 69             | 4     |
| <b>59 1999</b> 10.98<br>PRINCE (Warner Bros. 9 23720-1) WEA                                 | 60             | 59    |
| <b>60 FRONTIERS</b><br>JOURNEY (Columbia OX 38504) CBS                                      | 62             | 46    |
| <b>61 THE CLOSER YOU GET . . .</b> 8.98<br>ALABAMA (RCA AHL1-4833) RCA                      | 53             | 42    |
| <b>62 SPEAKING IN TONGUES</b> 8.98<br>TALKING HEADS (Sire 9 23882-1) WEA                    | 47             | 28    |
| <b>63 THE GAP BAND V—JAMMIN'</b> 8.98<br>THE GAP BAND (Total Experience TE-1-3004) POL      | 85             | 18    |
| <b>WHAT A FEELIN'</b> 8.98<br>IRENE CARA (Network/Geffen GHS 4021) WEA                      | 81             | 4     |
| <b>65 KEEP IT UP</b><br>LOVERBOY (Columbia OC 38701) CBS                                    | 57             | 27    |
| <b>66 KISSING TO BE CLEVER</b><br>CULTURE CLUB (Virgin/Epic ARE 38398) CBS                  | 61             | 52    |
| <b>67 TRUE</b><br>SPANDAU BALLET (Chrysalis B6V 41403) CBS                                  | 64             | 17    |
| <b>BUSY BODY</b><br>LUTHER VANDROSS (Epic FE 39198) CBS                                     | 108            | 2     |

| Title, Artist, Label, Number, Distributor  | Weeks On Chart |       |
|--|----------------|-------|
|  | 12/24          | Chart |
| <b>69 COLD BLOODED</b> 8.98<br>RICK JAMES (Gordy/Motown 6043GL) MCA                        | 70             | 18    |
| <b>70 FEEL MY SOUL</b> 8.98<br>JENNIFER HOLLIDAY (Geffen GHS 4014) WEA                     | 63             | 11    |
| <b>71 STOMPIN' AT THE SAVOY</b> 11.98<br>RUFUS AND CHAKA KHAN (Warner Bros. 9 23679-1) WEA | 72             | 18    |
| <b>72 BENT OUT OF SHAPE</b> 8.98<br>RAINBOW (Mercury 815 305-1 M-1) POL                    | 66             | 14    |
| <b>73 ERROR IN THE SYSTEM</b> 8.98<br>PETER SCHILLING (Elektra 9 60265-1) WEA              | 74             | 15    |
| <b>74 CARGO</b><br>MEN AT WORK (Columbia QC 38660) CBS                                     | 77             | 35    |
| <b>75 A LITTLE GOOD NEWS</b> 8.98<br>ANNE MURRAY (Capitol ST-12301) CAP                    | 75             | 11    |
| <b>AEROBIC SHAPE-UP III</b> 8.98<br>JOANIE GREGGAINS (Parade/Peter Pan PA 112) IND         | 83             | 10    |
| <b>77 LIVING IN OZ</b> 8.98<br>RICK SPRINGFIELD (RCA AFL 1-4660) RCA                       | 80             | 31    |
| <b>78 SWEET DREAMS (ARE MADE OF THIS)</b> 8.98<br>EURHYTHMICS (RCA AFL1-4681) RCA          | 71             | 29    |
| <b>79 MADONNA</b> 8.98<br>(Sire 9 23867-1) WEA   | 82             | 14    |
| <b>80 WHERE'S THE PARTY?</b><br>EDDIE MONEY (Columbia FC 38862) CBS                        | 73             | 9     |
| <b>81 LAWYERS IN LOVE</b> 8.98<br>JACKSON BROWNE (Asylum 9 60268-1) WEA                    | 68             | 20    |
| <b>82 ON THE RISE</b><br>THE S.O.S. BAND (Tabu FZ 38697) CBS                               | 84             | 23    |
| <b>83 THE PRESENT</b> 8.98<br>THE MOODY BLUES (Threshold TRL-2902) POL                     | 76             | 16    |
| <b>84 ALPHA</b> 8.98<br>ASIA (Geffen GHS 4008) WEA   | 79             | 19    |
| <b>85 OLIVIA'S GREATEST HITS VOL. 2</b> 8.98<br>OLIVIA NEWTON-JOHN (MCA-5347) MCA          | 87             | 86    |
| <b>86 BORN TO LOVE</b> 8.98<br>PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284) CAP         | 78             | 20    |
| <b>87 RANT N' RAVE WITH THE STRAY CATS</b> 8.98<br>STRAY CATS (EMI America SO-17102) CAP   | 85             | 17    |
| <b>88 SUBJECT . . . ALDO NOVA</b><br>ALDO NOVA (Portrait FR 38721) CBS                     | 86             | 13    |
| <b>89 SHE WORKS HARD FOR THE MONEY</b> 8.98<br>DONNA SUMMER (Mercury 812 265-1 M-1) POL    | 88             | 25    |
| <b>90 WAR</b> 8.98<br>U2 (Island/Atco 7 90067) WEA   | 91             | 42    |
| <b>BACKSTREET</b> 8.98<br>DAVID SANBORN (Warner Bros. 9 23906-1) WEA                       | 99             | 7     |
| <b>92 FUTURE SHOCK</b><br>HERBIE HANCOCK (Columbia FC 38814) CBS                           | 95             | 18    |
| <b>93 DURAN DURAN</b> 8.98<br>(Capitol ST-12158) CAP                                       | 94             | 29    |
| <b>WOMAN OUT OF CONTROL</b> 8.98<br>RAY PARKER, JR. (Arista AL8-8087) RCA                  | 108            | 8     |
| <b>95 H<sub>2</sub>O</b> 8.98<br>DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA              | 89             | 82    |
| <b>96 BEST KEPT SECRET</b> 8.98<br>SHEENA EASTON (EMI America ST-17101) CAP                | 90             | 18    |
| <b>97 IT'S ABOUT TIME</b> 8.98<br>JOHN DENVER (RCA AFL 1-4683) RCA                         | 93             | 13    |
| <b>98 HOW MANY TIMES CAN WE SAY GOODBYE</b> 8.98<br>DIONNE WARWICK (Arista AL8-8104) RCA   | 92             | 11    |
| <b>99 BUSINESS AS USUAL</b><br>MEN AT WORK (Columbia ARC 37987) CBS                        | 102            | 88    |
| <b>100 RHYTHM OF YOUTH</b> 8.98<br>MEN WITHOUT HATS (Backstreet BSR 39002) MCA             | 96             | 24    |



# cash box top albums/101 to 200

December 31, 1983

|     |  |  | Weeks<br>On<br>Chart | 12/24 |
|-----|--|--|----------------------|-------|
| 101 | <b>ROBBERY</b>                             | TEENA MARIE (Epic FE 38882) CBS                            | 97                   | 9     |
| 102 | <b>PASSIONWORKS</b>                        | HEART (Epic OE 38800) CBS                                  | 98                   | 17    |
| 103 | <b>THE REVOLUTION BY NIGHT</b>             | BLUE OYSTER CULT (Columbia FC 38947) CBS                   | 111                  | 6     |
| 104 | <b>JULIO</b>                               | JULIO IGLESIAS (Columbia FC 38640) CBS                     | 107                  | 41    |
| 105 | <b>JANE FONDA'S WORKOUT RECORD</b>         | (Columbia CX2 38054) CBS                                   | 109                  | 84    |
| 106 | <b>BORN AGAIN</b>                          | BLACK SABBATH (Werner Bros. 9 23978-1) WEA                 | 101                  | 11    |
| 107 | <b>FEVER</b>                               | CON FUNK SHUN (Mercury 814 447-1 M-1) POL                  | 117                  | 9     |
| 108 | <b>HEAVEN ONLY KNOWS</b>                   | TEDDY PENDERGRASS (Philadelph Int'l FZ 38646) CBS          | 110                  | 7     |
| 109 | <b>BREAK OUT</b>                           | POINTER SISTERS (Planet BXL 1-4705) RCA                    | 120                  | 6     |
| 110 | <b>YOU CAN'T FIGHT FASHION</b>             | MICHAEL STANLEY BAND (EMI America ST-17100) CAP            | 103                  | 14    |
| 111 | <b>TRY IT OUT</b>                          | KLIOUE (MCA-39008) MCA                                     | 104                  | 11    |
| 112 | <b>HEADS OR TALES</b>                      | SAGA (Portrait FR 38999) CBS                               | 105                  | 11    |
| 113 | <b>ONE PARTICULAR HARBOUR</b>              | JIMMY BUFFETT (MCA-5477) MCA                               | 100                  | 14    |
| 114 | <b>DECEMBER</b>                            | GEORGE WINSTON (Windham Hill/A&M WH-1025) RCA              | 125                  | 5     |
| 115 | <b>TEASER</b>                              | ANGELA BOFILL (Ariste AL8-8198) RCA                        | 116                  | 7     |
| 116 | <b>LABOUR OF LOVE</b>                      | UB40 (Virgin/A&M SP-6-4980) RCA                            | 126                  | 9     |
| 117 | <b>CUT LOOSE</b>                           | PAUL RODGERS (Atlantic 7 80121-1) WEA                      | 128                  | 8     |
| 118 | <b>HERE AND NOW</b>                        | RICHARD PRYOR (Werner Bros. 9 23981-1) WEA                 | 113                  | 9     |
| 119 | <b>HOLY DIVER</b>                          | DIO (Werner Bros. 23836-1) WEA                             | 118                  | 28    |
| 120 | <b>CUTS LIKE A KNIFE</b>                   | BRYAN ADAMS (A&M SP-4919) RCA                              | 122                  | 46    |
| 121 | <b>ZIGGY STARDUST — THE MOTION PICTURE</b> | DAVID BOWIE (RCA CPL2-4862) RCA                            | 115                  | 7     |
| 122 | <b>YOURS FOREVER</b>                       | ATLANTIC STARR (A&M SP-4948) RCA                           | 124                  | 8     |
| 123 | <b>I'M IN LOVE AGAIN</b>                   | PATTI LABELLE (Philadelphia Int'l FZ 38539) CBS            | 143                  | 2     |
| 124 | <b>PUNCH THE CLOCK</b>                     | ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS | 119                  | 21    |
| 125 | <b>TOO LOW FOR ZERO</b>                    | ELTON JOHN (Geffen GHS 4006) WEA                           | 149                  | 30    |
| 126 | <b>CHRISTMAS WISHES</b>                    | ANNE MURRAY (Capitol SN-16232) CAP                         | 139                  | 5     |
| 127 | <b>DELIVER</b>                             | OAK RIDGE BOYS (MCA-5455) MCA                              | 138                  | 8     |
| 128 | <b>LIKE GANGBUSTERS</b>                    | JoBOXERS (RCA AFL 1-4847) RCA                              | 130                  | 8     |
| 129 | <b>ZAPP III</b>                            | ZAPP (Werner Bros. 9 23875-1) WEA                          | 114                  | 18    |
| 130 | <b>STAYING ALIVE</b>                       | ORIGINAL SOUNDTRACK (RSO 813 289-1 Y-1) POL                | 112                  | 25    |
| 131 | <b>CHRISTMAS</b>                           | OAK RIDGE BOYS (MCA-5385) MCA                              | 141                  | 5     |
| 132 | <b>MAN OF STEEL</b>                        | HANK WILLIAMS, JR. (Werner/Curb 9 23924-1) WEA             | 129                  | 11    |
| 133 | <b>JOYSTICK</b>                            | DAZZ BAND (Motown 6084ML) MCA                              | 146                  | 3     |
| 134 | <b>CHRISTMAS ALBUM</b>                     | BARBRA STREISAND (Columbia CS 9557) CBS                    | 144                  | 5     |

|     |                                       |  | Weeks<br>On<br>Chart | 12/24 |
|-----|---------------------------------------|--|----------------------|-------|
| 135 | <b>QUEENSRYCHE</b>                    | (EMI America DOL-19006) CAP  | 127                  | 14    |
| 136 | <b>FLICK OF THE SWITCH</b>            | AC/DC (Atlantic 7 80100-1) WEA                                     | 123                  | 17    |
| 137 | <b>EDDIE AND THE CRUISERS</b>         | ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS                   | 121                  | 12    |
| 138 | <b>WHITE SHOES</b>                    | EMMYLOU HARRIS (Werner Bros. 9 23961-1) WEA                        | 137                  | 8     |
| 139 | <b>IN YOUR EYES</b>                   | GEORGE BENSON (Werner Bros. 9 23744-1) WEA                         | 131                  | 29    |
| 140 | <b>VISIONS</b>                        | GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS                   | 133                  | 33    |
| 141 | <b>THE CLARKE/DUKE PROJECT II</b>     | STANLEY CLARKE/GEORGE DUKE (Epic FE 38934) CBS                     | 136                  | 7     |
| 142 | <b>WHAT IS BEAT?</b>                  | THE ENGLISH BEAT (I.R.S./A&M SP-70040) RCA                         | 155                  | 3     |
| 143 | <b>FACE TO FACE</b>                   | EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725) RCA                       | 157                  | 2     |
| 144 | <b>THE LOOK</b>                       | SHALAMAR (Soler/Elektra 9 60239) WEA                               | 132                  | 22    |
| 145 | <b>ALWAYS ON MY MIND</b>              | WILLIE NELSON (Columbia FC 37951) CBS                              | 148                  | 88    |
| 146 | <b>AFTER EIGHT</b>                    | TACO (RCA AP28520) RCA   | 134                  | 28    |
| 147 | <b>RUMBLE FISH</b>                    | ORIGINAL SOUNDTRACK — Music by Steward Copeland (A&M SP-64983) RCA | 160                  | 4     |
| 148 | <b>YOU SHOULDN'T-NUF BIT FISH</b>     | GEORGE CLINTON (Capitol ST-12308) CAP                              | —                    | 1     |
| 149 | <b>MIKE'S MURDER</b>                  | ORIGINAL SOUNDTRACK — Music by Joe Jackson (A&M SP-4931) RCA       | 142                  | 15    |
| 150 | <b>BODIES AND SOULS</b>               | THE MANHATTAN TRANSFER (Atlantic 7 80104-1) WEA                    | 135                  | 14    |
| 151 | <b>NAKED EYES</b>                     | (EMI America ST-17089) CAP   | 140                  | 38    |
| 152 | <b>MOUNTAIN MUSIC</b>                 | ALABAMA (RCA AFL1-4229) RCA  | 149                  | 26    |
| 153 | <b>HEADING FOR A STORM</b>            | VANDEBERG (Atco 7 90121-1) WEA                                     | 166                  | 2     |
| 154 | <b>HELLO BIG MAN</b>                  | CARLY SIMON (Werner Bros. 9 23886-1) WEA                           | 152                  | 13    |
| 155 | <b>TEXAS FLOOD</b>                    | STEVIE RAY VAUGHAN (Epic BFE 38734) CBS                            | 145                  | 27    |
| 156 | <b>TRACK RECORD</b>                   | JOAN ARMATRADING (A&M SP-4987) RCA                                 | 173                  | 2     |
| 157 | <b>THE SONGSTRESS</b>                 | ANITA BAKER (Beverly Glen BG 10002) IND                            | 156                  | 15    |
| 158 | <b>MEMORIES</b>                       | BARBRA STREISAND (Columbia TC 37678) CBS                           | 162                  | 50    |
| 159 | <b>PANCHO &amp; LEFTY</b>             | MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS                    | 153                  | 49    |
| 160 | <b>MARY JANE GIRLS</b>                | (Gordy/Motown 8040GL) MCA  | 150                  | 34    |
| 161 | <b>HEART PLAY—UNFINISHED DIALOGUE</b> | JOHN LENNON AND YOKO ONO (Polydor 817 238-1 Y-1) POL               | —                    | 1     |
| 162 | <b>MORE FUN IN THE NEW WORLD</b>      | X (Elektra 9 60281-1) WEA  | 151                  | 13    |
| 163 | <b>RIGHT OR WRONG</b>                 | GEORGE STRAIT (MCA-5450) MCA                                       | 158                  | 9     |
| 164 | <b>1ST</b>                            | STREETS (Atlantic 7 80117-1) WEA                                   | 188                  | 7     |
| 165 | <b>CHRISTMAS</b>                      | KENNY ROGERS (Liberty LOO-51115) CAP                               | 189                  | 5     |
| 166 | <b>STREET BEAT</b>                    | THE DEELE (Soler/Elektra 80285-1) WEA                              | —                    | 1     |
| 167 | <b>BREAKING THE CHAINS</b>            | DOKKEN (Elektra 9 80290-1) WEA                                     | 167                  | 9     |

|     |  |  | Weeks<br>On<br>Chart | 12/24 |
|-----|--|--|----------------------|-------|
| 168 | <b>A COUNTRY CHRISTMAS VOL. 2</b>        | VARIOUS ARTISTS (RCA AYL1-4809) RCA            | 170                  | 4     |
| 169 | <b>MERRY CHRISTMAS</b>                   | BING CROSBY (MCA-15024) MCA                    | 172                  | 5     |
| 170 | <b>SHADOWDANCE</b>                       | SHADOWFAX (Windham Hill/A&M WH-1029) RCA       | 171                  | 8     |
| 171 | <b>A CHIPMUNK CHRISTMAS</b>              | THE CHIPMUNKS (RCA AFL 1 4041) RCA             | 174                  | 5     |
| 172 | <b>PASSIONFRUIT</b>                      | MICHAEL FRANKS (Warner Bros. 9 23962-1) WEA    | 154                  | 11    |
| 173 | <b>MERRY CHRISTMAS</b>                   | JOHNNY MATTHIS (Columbia CS8021) CBS           | 178                  | 5     |
| 174 | <b>SWEET SOUND</b>                       | SIMON TOWNSEND (21 Records 815 708-1 M-1) POL  | 176                  | 4     |
| 175 | <b>O HOLY NIGHT</b>                      | LUCIANO PAVAROTTI (London OS 26473) POL        | 177                  | 5     |
| 176 | <b>CHEAT THE NIGHT</b>                   | DEBORAH ALLEN (RCA MHL1-8514) RCA              | 179                  | 3     |
| 177 | <b>DISNEY'S CHRISTMAS FAVORITES</b>      | (Disneyland 2506) IND                          | 182                  | 3     |
| 178 | <b>THE POLITICS OF DANCING</b>           | RE-FLEX (Capitol ST-12314) CAP                 | —                    | 1     |
| 179 | <b>ROCKY MOUNTAIN CHRISTMAS</b>          | JOHN DENVER (RCA AFL1-1201) RCA                | 180                  | 4     |
| 180 | <b>AN EVENING WITH WINDHAM HILL LIVE</b> | VARIOUS ARTISTS (Windham Hill/A&M WH-1026) RCA | 181                  | 8     |
| 181 | <b>A CHRISTMAS TOGETHER</b>              | JOHN DENVER & THE MUPPETS (RCA AHL1-3451) RCA  | 183                  | 5     |
| 182 | <b>CHRISTMAS CARD</b>                    | THE STATLER BROTHERS (Mercury SRM-1-5012) POL  | 184                  | 5     |
| 183 | <b>I'M A BLUES MAN</b>                   | Z. Z. HILL (Meloco 7415) IND                   | 186                  | 3     |
| 184 | <b>CHRISTMAS PORTRAIT</b>                | CARPENTERS (A&M SP-3310) POL                   | 185                  | 3     |
| 185 | <b>THE ATLANTIC YEARS</b>                | ROXY MUSIC (Atco 7 90122-1) WEA                | 187                  | 3     |
| 186 | <b>COLD SPRING HARBOR</b>                | BILLY JOEL (Columbia PC 38984) CBS             | —                    | 1     |
| 187 | <b>NEVER SAY NEVER</b>                   | MELBA MOORE (Capitol ST-12305) CAP             | 188                  | 3     |
| 188 | <b>SHE'S SO UNUSUAL</b>                  | CYNDI LAUPER (Portrait BFR 38930) CBS          | —                    | 1     |
| 189 | <b>STAR FLEET PROJECT</b>                | BRIAN MAY & FRIENDS (Capitol MLP-15014) CAP    | 189                  | 3     |
| 190 | <b>HIGH RISE</b>                         | ASHFORD & SIMPSON (Capitol ST-12282) CAP       | 161                  | 18    |
| 191 | <b>FEARLESS</b>                          | NINA HAGEN (Columbia BFC 39214) CBS            | —                    | 1     |
| 192 | <b>FOXIE</b>                             | BOB JAMES (Teppan Zee/Columbia FC 38801) CBS   | 159                  | 13    |
| 193 | <b>MERCILESS</b>                         | STEPHANIE MILLS (Casablanca 811 364-1 M-1) POL | 163                  | 18    |
| 194 | <b>DON'T CHEAT IN OUR HOMETOWN</b>       | RICKY SKAGGS (Epic FE 38954) CBS               | 164                  | 10    |
| 195 | <b>ROCKIN' RADIO</b>                     | TOM BROWNE (Ariste AL8-8107) RCA               | 175                  | 8     |
| 196 | <b>CANDY GIRL</b>                        | NEW EDITION (Streetwise SWRL 3301) IND         | 193                  | 24    |
| 197 | <b>CAUGHT IN THE GAME</b>                | SURVIVOR (Scotti Bros. QZ 38791) CBS           | 165                  | 11    |
| 198 | <b>GREATEST HITS, VOLUME II</b>          | EDDIE RABBITT (Warner Bros. 9 23925-1) WEA     | 191                  | 14    |
| 199 | <b>13</b>                                | COMMODORES (Motown 6054ML) MCA                 | 190                  | 14    |
| 200 | <b>AMERICAN FOOL</b>                     | JOHN COUGAR (Riva RVL 7501) POL                | 198                  | 87    |

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

|                   |        |                          |            |                          |        |                        |         |                       |           |                      |       |
|-------------------|--------|--------------------------|------------|--------------------------|--------|------------------------|---------|-----------------------|-----------|----------------------|-------|
| ABC               | 58     | Cougar, John             | 10,200     | Heart                    | 102    | Men At Work            | 74,99   | Oulet Riot            | 5         | Taco                 | 148   |
| AC/DC             | 138    | Country Christmas Vol II | 188        | Hill, ZZ                 | 183    | Men Without Hats       | 100     | Rabbitt, Eddie        | 198       | Talking Heads        | 27    |
| Adams, Bryan      | 120    | Crosby, Bing             | 169        | Holliday, Jennifer       | 70     | Midnight Star          | 32      | Rainbow               | 72        | 38 Special           | 82    |
| Air Supply        | 21     | Culture Club             | 9,68       | Idol, Billy              | 52     | Mills, Stephanie       | 193     | Richie, Lionel        | 2,55      | Townsend, Simon      | 174   |
| Alabama           | 81,152 | Dangerfield, Rodney      | 48         | Iglesias, Julio          | 104    | Money, Eddie           | 80      | Re-Flex               | 178       | Tyler, Bonnie        | 43    |
| Allen, Deborah    | 176    | Dazz Band                | 133        | Ingram, James            | 51     | Moody Blues            | 83      | Rodgers, Paul         | 117       | UB40                 | 118   |
| Ant, Adam         | 56     | DeBarge                  | 53         | Jackson, Michael         | 1      | Moore, Melba           | 187     | Rogers, Kenny         | 18,17,185 | U2                   | 23,90 |
| Armstrong, Joan   | 156    | Deele                    | 186        | James, Bob               | 192    | Motels                 | 54      | Rolling Stones        | 4         | Vandenberg           | 153   |
| Ashford & Simpson | 190    | Denver, John             | 97,179,181 | James, Rick              | 69     | Motley, Crue           | 37      | Romantics             | 28        | Vandross, Luther     | 88    |
| Asia              | 84     | Dio                      | 119        | JoBoxers                 | 128    | Murphy, Eddie          | 31      | Ronstadt, Linda       | 14        | Vaughan, Stevie Ray  | 155   |
| Atlantic Starr    | 122    | Disney's Christmas       | 177        | Joel, Billy              | 15,186 | Murray, Anne           | 75,126  | Roxy Music            | 185       | Warwick, Dionne      | 98    |
| Baker, Anita      | 157    | Dokken                   | 187        | John, Elton              | 125    | Naked Eyes             | 151     | Rufus & Cheka Khen    | 71        | Williams, Henk, Jr.  | 132   |
| Benatar, Pat      | 27     | Doors                    | 34         | Journey                  | 80     | Nelson, Willie         | 38,145  | Saga                  | 112       | Windham Hill Live    | 180   |
| Benson, George    | 139    | Duran Duran              | 6,93       | King, "Champagne" Evelyn | 143    | New Edition            | 196     | Sandborn, Delvid      | 91        | Winston, George      | 114   |
| Big Country       | 29     | Dylan, Bob               | 25         | Kiss                     | 44     | Newton-John, Olivia    | 85      | S.O.S. Band           | 82        | X                    | 182   |
| Black Sabbath     | 108    | Earth, Wind & Fire       | 47         | Klique                   | 111    | Nicks, Stevie          | 49      | Schilling, Peter      | 73        | Yes                  | 11    |
| Blue Oyster Cult  | 103    | Easton, Sheena           | 98         | Knight, Gladys           | 140    | Night Ranger           | 42      | Shadowfax             | 170       | Zepp                 | 129   |
| Bofill, Angela    | 115    | English Beat             | 142        | Kool & The Gang          | 45     | Nova, Aldo             | 88      | Shalamar              | 144       | ZZ Top               | 19    |
| Bowie, David      | 33,121 | Eurythmics               | 78         | Labelle, Patti           | 123    | Oak Ridge Boys         | 137,131 | Simon, Carly          | 154       |                      |       |
| Browne, Jackson   | 81     | Fixx                     | 50         | Lauper, Nyndi            | 188    | Osborne, Jeffrey       | 41      | Simon, Paul           | 39        |                      |       |
| Browne, Tom       | 195    | Fonda, Jane              | 105        | Lennon, Ono              | 181    | Osbourne, Ozzy         | 20      | Skaggs, Ricky         | 194       |                      |       |
| Bryson & Flack    | 88     | Franks, Michael          | 172        | Lewis, Huey & News       | 30     | Parker, Ray Jr.        | 90      | Spandau Ballet        | 87        |                      |       |
| Buffet, Jimmy     | 113    | Gap Band                 | 83         | Loverboy                 | 85     | Parsons, Allen Project | 57      | Springfield, Rick     | 77        |                      |       |
| Cara, Irene       | 84     | Genesis                  | 7          | Madonna                  | 79     | Pavarotti, Luciano     | 175     | Stanley, Michael Band | 110       | Big Chill            | 24    |
| Carpenters        | 40,184 | Greggains, Joanie        | 78         | Manhattan Transfer       | 150    | Pendergrass, Teddy     | 108     | Stalder Brothers      | 182       | Eddie & The Cruisers | 137   |
| Chipmunks         | 171    | Hagen, Nina              | 191        | Manilow, Barry           | 38     | Plant, Robert          | 46      | Strait, George        | 163       | Flashdance           | 22    |
| Clarke/Duke       | 141    | Haggard & Nelson         | 159        | Marie, Teena             | 101    | Pointer Sisters        | 109     | Stray Cats            | 87        | Mike's Murder        | 149   |
| Clinton, George   | 148    | Hall & Oates             | 8,95       | Mary Jane Girls          | 180    | Police                 | 3       | Streets               | 184       | Rumble Fish          | 147   |
| Commodores        | 199    | Hancock, Herbie          | 92         | Mathis, Johnny           | 173    | Prince                 | 59      | Streisand, Barbra     | 134,158   | Staying Alive        | 130   |
| Con Funk Shun     | 107    | Harris, Emmylou          | 138        | May, Brian & Friends     | 189    | Pryor, Richard         | 118     | Summer, Donna         | 89        | Two Of A Kind        | 35    |
| Costello, Elvis   | 124    |                          |            | McCartney, Paul          | 12     | Queensryche            | 135     | Survivor              | 197       | Yentl                | 13    |



# CASH BOX

December 31, 1983

## AROUND THE ROUTE

by Camille Compasio

As of this writing, negotiations for the possible sale by Williams Electronics, Inc. of some of its coin-operated assets to Bally Mfg. Corp. are still in progress. Nothing has been finalized up to this point and, with the holidays so close at hand, an announcement might not come until after the first of the year.

State Association News: The Michigan Coin Machine Operators Assn., at its recently held Board meeting, voted to oppose a currently pending bill (SB 227) that would legalize gray area games. The association is exercising every effort to defeat this bill on the grounds that, if passed, it would place gray area games in the same category as other amusement devices, such as pins and videos, thus causing legitimate games to come under close scrutiny as possible gambling devices. Among guest speakers at the meeting was Herb Beitel of the National Coin Machine Institute, who discussed the problems facing operators across the country with regard to gray area games. Newly elected officers of MCMOA are Terry Meier, president; Pat Cleary, vice president and John Roszatycki, secretary-treasurer . . . As '83 comes to a close, WAMO, the Wisconsin state organization, reports membership to be at its highest level in years — just under 100!

## Bally Debuts 'NFL Football', First RCA Video Disc Game

CHICAGO — "It took a combination of NFL films, RCA and Bally to create a whole new kind of game, based on strategy rather than quick reflexes," said Robert E. Mullane, chairman and chief executive officer of Bally Manufacturing Corp., in describing the firm's newly debuted "NFL Football" game. "Video game players across the country will soon be living out the armchair quarterback's dream."

Bally introduced "NFL" at a press conference on December 5, which was held in the Chicago Bears locker room at Chicago's Soldier Field and covered by the press corps representing all levels of the media.

In the play theme, two players pick offensive and defensive strategies or one player can match wits against the game itself. A computer then instantly selects from 400 plays on the RCA videodisc and actual NFL film footage pops onto the screen. Players hear the tv sportscaster's play-by-play and full crowd noises as well. More than 15,000 feet of film footage from Chargers-Raiders contests were edited to select the action-packed footage. Regionalized versions pitting the Cowboys against the Redskins and the Jets versus the Dolphins are slated for early next year.

This is the first game licensed by the NFL and the first to use the RCA CED videodisc.

What you see on Bally's "NFL Football" is Chuck Muncie turning the corner or Nolan Cromwell making a crunching tackle, all as the instantaneous result of play selection. What you don't see is the advanced electronic technology that puts the action on the video

screen. "The game processes close to one-and-a-half billion bits of data, many times more capacity than the original Univac computer which was so massive it filled a whole room," Mullane explained. Three powerful microprocessors direct the action — two Intel Z-80s each with 128K memory, plus another microprocessor in the Texas Instruments Voice Synthesizer.

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# COIN MACHINE



# THE JUKEBOX PROGRAMMER

December 31, 1983

\* indicates new entry

## POP

- 1 UNION OF THE SNAKE  
DURAN DURAN (Capitol B-5290)
- 2 LOVE IS A BATTLEFIELD  
PAT BENATAR (Chrysalis/CBS VS4 49700)
- 3 SAY IT ISN'T SO  
DARYL HALL & JOHN OATES (RCA PB-13654)
- 4 IN A BIG COUNTRY  
BIG COUNTRY (Mercury/PolyGram 814 467-7)
- 5 ALL NIGHT LONG (ALL NIGHT)  
LIONEL RICHIE (Motown 1698MF)
- 6 UPTOWN GIRL  
BILLY JOEL (Columbia 38-04149)
- 7 OWNER OF A LONELY HEART  
YES (Atco 7-99817)
- 8 SYNCHRONICITY II  
THE POLICE (A&M 2571)
- 9 UNDERCOVER OF THE NIGHT  
ROLLING STONES (Rolling Stones/Atlantic ST-RS-45605)
- 10 SAY, SAY, SAY  
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)

## COUNTRY

- 1 EV'RY HEART SHOULD HAVE ONE  
CHARLEY PRIDE (RCA PB-13648)
- 2 YOU LOOK SO GOOD IN LOVE  
GEORGE STRAIT (MCA-52279)
- 3 OZARK MOUNTAIN JUBILEE  
OAK RIDGE BOYS (MCA-52288)
- 4 YOU MADE A WANTED MAN OUT OF ME  
RONNIE McDOWELL (Epic 34-04167)
- 5 A LITTLE GOOD NEWS  
ANNE MURRAY (Capitol PB-5264)
- 6 SHOW HER  
RONNIE MILSAP (RCA-PB-13658)
- 7 THE CONVERSATION  
WAYLON JENNINGS (RCA PB-13631)
- 8 BABY I LIED  
DEBORAH ALLEN (RCA PB-13600)
- 9 RUNAWAY HEART  
LOUISE MANDRELL (RCA-PB-13469)
- 10 BACK ON HER MIND  
JOHNNY RODRIGUEZ (Epic 34-04026)

## BLACK CONTEMPORARY

- 1 TIME WILL REVEAL  
DoBARGE (Motown 1705)
- 2 TELL ME IF YOU STILL CARE  
THE S.O.S. BAND (Tabu/CBS ZS4 04160)
- 3 JOANNA  
KOOL & THE GANG (De-Lite/PolyGram DE 829)
- 4 ALL NIGHT LONG (ALL NIGHT)  
LIONEL RICHIE (Motown 1698MF)
- 5 STAY WITH ME TONIGHT  
JEFFREY OSBORNE (A&M 2591)
- 6 WET MY WHISTLE  
MIDNIGHT STAR (Solar/Elektra 7-6970)
- 7 SAY, SAY, SAY  
PAUL McCARTNEY & MICHAEL JACKSON (Columbia 38-04168)
- 8 BABY, I'M HOOKED  
CON FUNK SHUN (Mercury/PolyGram 814 5817)
- 9 U BRING THE FREAK OUT  
RICK JAMES (Gordy/Motown 1703GF)
- 10 TOUCH A FOUR LEAF CLOVER  
ATLANTIC STARR (A&M 2580)

## INDUSTRY NEWS

### New Equipment

#### Radical Roms

Nichibutsu U.S.A. is currently marketing its new "Radical Radial" video game, which offers the excitement of a driving game with a unique twist in that the 'vehicle' is a tire rather than a car. The player maneuvers the 'tire' through a challenging course, the objective being to score points and avoid the deadly adversaries.

In the game play, there are such obstacles as "allens," "worms" the "mushroom" and the inevitable "oil spill" which can cause slip and slide havoc.

During the course of action there are barrels and logs to jump over and for this the player can push the jump button. Going through the tunnel provides additional challenge. Bonuses are awarded according to the player's skill and accomplishments.

Further information about the game may be obtained by contacting Nichibutsu U.S.A. at 15407 S. Broadway, Gardena, California 90248 or phoning the company at 213-538-2162.



Radical Radial

### Bally Bows 'NFL Football'

(continued from page 65)

One of the Z-80s runs the game board, the other controls the RCA CED videodisc player, introduced in August and being now used on an arcade game for the first time, according to the factory.

This Random Access Videodisc player itself has several additional microprocessors to provide the interactive capability this game requires. "Since the RCA CED disc contains twice as much information as currently available laserdiscs, it is superior for our purposes," said Mullane.

Bally's "NFL Football" has two different sound sources, the game sound from the film footage on the disc and computer-generated sounds like the fight song that plays after a touchdown and the "get your cold beer here" sounds from the stands. It also has two different video sources, the disc for game action and computer-generated graphics like prancing cheerleaders and the five-second clock governing play selection time.

In a game between two players, the "30-second" clock is speeded up to five seconds as one strategist selects an offensive play while the other picks his defensive alignment. Single players compete against the game itself, rather than against a human opponent. The computer instantly calculates the probability and degree of the play's success against the selected defense, adjusting for field position and other variables.

The resulting play, one of 400 on the RCA CED videodisc, pops onto the screen, complete with the TV announcer's voice and full crowd noise. Computer-generated graphics then move the football down the field as cheerleaders prance and the players make their next quick decision.

"The excitement and player involvement are terrific," Mullane said. "They stomp their feet, pound the cabinet, cheering their team on. We think it'll be a social game, a new kind of video game from the mostly isolationist games of the past."

The screen action on the game is actual NFL Films footage, with the most interesting plays edited from over 15,000 feet of NFL film from the last three years of Charger-Raider games.

"We picked the Chargers-Raiders matchup because they've had spectacular game action over the past three seasons and also because their uniforms have remained unchanged," said David Grossman, director of video sales for NFL Films, which is headquartered in Mt. Laurel, New Jersey. He said that this is the

first arcade game to be officially licensed by NFL Properties. Slated for next year are new, regionalized editions of the Bally game featuring the Dallas Cowboys against the Washington Redskins and the New York Jets versus the Miami Dolphins.

Bally's "NFL Football" marks the first use of RCA's new Random Access Videodisc player in the amusement game market as the result of an agreement between RCA and Bally. "The RCA CED Videodisc player offers technical advantages especially well suited to 'Bally's NFL Football,'" said Mullane.

This game will also be the first that is equipped with a currency acceptor, as Mullane pointed out. It will take not only one-dollar but five-dollar bills as well. "This ends the customer's inconvenience of having to go to the cash register for change," he explained. The game will be priced at fifty cents per player.

### Games Score Big At Cities Expo

CHICAGO — Coin-operated amusement games proved to be one of the most popular attractions at the November 27-29 Congress of Cities and Exposition, which was held at The Rivergate in New Orleans. The Amusement Game Manufacturers Assn. sponsored a booth containing a variety of popular games, including a video jukebox, several video games and an electronic quiz game, which were provided by a local distributor.

The games, which were in constant play throughout the three-day event, gave city officials, who were delegates to the convention, an opportunity to experience for themselves their challenge and entertainment value.

Community leaders visiting the exhibit were also handed copies of the Industry Fact Sheet and a pamphlet of clippings from the Harvard Conference on Video Games, as a further source of enlightenment.

### Frozen Jukebox

LOS ANGELES — Due to the special nature of this issue of *Cash Box*, the Jukebox Programmer chart has been frozen. However, we are including the Top 10 picks so as not to inconvenience our readers. In our next issue the Jukebox Programmer will be both current and complete.

## CALENDAR

1984

- Jan. 19-21; IMA '84 (International Amusement and Vending Trade Fair). Hall 1, Frankfurt Exhibition Grounds, Frankfurt, West Germany.
- Jan. 31-Feb. 2; 1984 Blackpool Show. Wintergardens, Blackpool, England.
- Feb. 17-19; Amusement Showcase International (ASI); ExpoCenter; Chicago; nat'l. trade show.
- Feb. 28-Mar. 2; Amusement Trades Exhibition (ATE); Olympia Hall; London
- Mar. 9-11; Amusement Operators Expo (AOE). Hyatt Regency O'Hare/O'Hare Expo Center, Chicago.
- Mar. 15-18; Florida Amusement-Vending Assn.; Hyatt Regency Grand Cypress Resort; Orlando; state convention.

### Veatch Honored At Special Luncheon

LOS ANGELES — Norwood Veatch, co-founder of Central Distributors and owner of Carousel International, and operator of more than 3,000 kiddie rides, celebrated his 50th anniversary in the coin-operated entertainment business at a ceremony in his honor held at the New Orleans Hilton during the AMOA '83.

Veatch entered the industry in 1934 as an employee with the Automatic Phonograph Company. After a stint in the Navy during WW II, he helped found Central Distributors in St. Louis. In 1962 he bought out his partners in Central, Charlie Kageles and Anthony Koupal. Today the distributorship represents primarily Bally/Midway and Valley products.

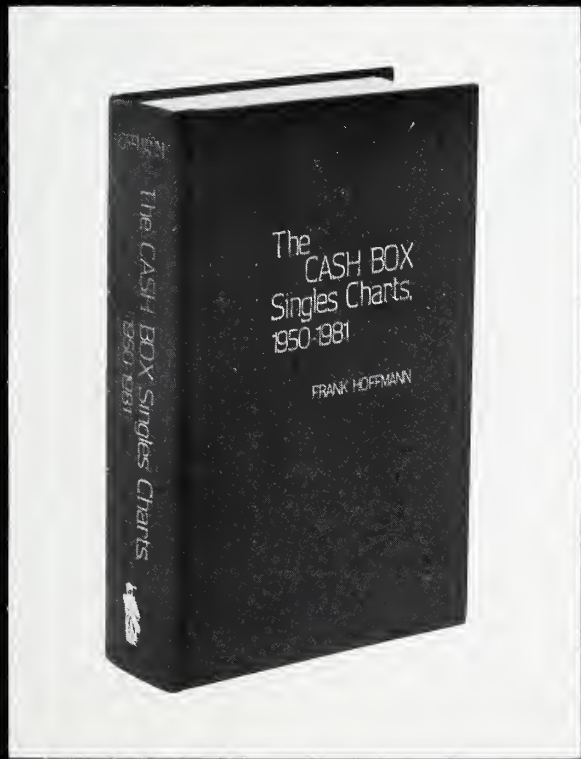
In 1971, Veatch started Carousel International which manufactures some 30 different kiddie rides. Carousel also operates approximately 3,000 kiddie rides on location at K-Mart and other discount stores.

The golden anniversary party was organized by Bally/Midway executive vice president Stan Jarocki, and two of Veatch's sons, Norwood, Jr. who serves as president of Carousel International; and Earl, president of Central Distributing.



# INTRODUCING

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compiled by **FRANK HOFFMAN**  
with the assistance of **LEEANN HOFFMAN**  
preface by **GEORGE ALBERT**

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