THE POWER-PACKED TOUR WITH TRIUMPH:

9/9 Laredo, TX
9/10 McAllen, TX
9/11 San Antonio, TX
9/12 Lubbock, TX
9/13 Oklahoma City, OK
9/17 San Angelo, TX
9/18 El Paso, TX
9/19 Phoenix, AZ
9/20 Albuquerque, NM
9/21 Denver, CO
9/23 Odessa, TX
9/24 Austin, TX
9/25 Houston, TX
9/26 Dallas, TX
9/27 Beaumont, TX
10/2 Kansas City, MO
10/3 St. Louis, MO
10/4 Louisville, KY

"The Power Of Rock And Roll." Frank Marino, the premier power player, celebrates his tenth rock and roll anniversary with his debut solo album. Plug into it. On Columbia Records and Tapes.

Produced and Arranged by Frank Marino. 
Direction: Paul Levesque for Mahogany Rush Enterprises Ltd.

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EDITORIAL

Audiophile Gold

As little as two years ago, digital, half-speed mastered and direct-disc LPs were generally considered "for audiophiles only," aimed at purists with thousands of dollars of stereo equipment. Some manufacturers of this product even began marketing the records as "components," dealing almost exclusively with a network of small audio specialty salons that primarily sold hardware.

But a funny thing happened on the way to the marketplace. Full-service record retailers began to stock small amounts of product, particularly half-speed mastered titles, and no sooner would they reach the bins, than they would be gone. Sensing a growing market, major labels such as CBS got into the act and soon leading audiophile recording manufacturers like Mobile Fidelity and Nautilus were aggressively competing with one another to license the best available product, including proven pop and rock hits.

For record retailers, a hard audience to win over, the proof of the pudding has been in sales. With a hefty built-in profit margin, audiophile records have sold through with little or no discounting. The major labels are more receptive than ever to licensing product, now realizing that the LPs won't undermine catalog sales and licensing fees are pure profit.

The result of all this will be that this fall and winter consumers will see a group of audiophile releases unlike any in the history of the business. What was once the domain of little known, esoteric artists will now be filled with the likes of Billy Joel, REO Speedwagon, Air Supply, Neil Diamond, Rod Stewart and Genesis, to name but a few of the acts which will be represented on half-speed mastered releases. And audiophile manufacturers themselves are actively gearing marketing and merchandising towards the record retailer. Can the first audiophile gold record be far behind?

NEWS HIGHLIGHTS

- Reagan Administration's tax-cut bill receives a warm greeting from corporate-controlled labels (page 5).

- Labels contesting California tax law (page 5).

- The Rolling Stones "Start Me Up" and "Mr. Briefcase" by Lee Ritenour (new and developing artist) are the top Cash Box Single Picks (page 9).

- " Pretenders II" and the self-titled debut LP by Larry John McNally (new and developing artist) are the top Cash Box Album Picks (page 11).
Cover Trend: Boom Or Bust?  
by Marc Cetner

LOS ANGELES — Summer has always been a period of pop music nostalgia, a time when oldies or current are more prevalent on the airwaves than any other time of the year. However, the recent trend of contemporary artists covering the hits of the past few years is being labeled as more than just a June-July-August ritual. Beginning in spring with Hall & Oates’ chart-topping remake of the Raiders’ “Just Like Me,” other artists have been covering the hits of the past few years. The covers trend has sprung forth because the majority of music out there now is pretty crappy and remixes of oldies build ratings among the desirable 30-40 year-old demographic,” said Kent Burkhart of the Burkhard Abrams consultants. “Music has been so bad we’ve trouble filling out our Top 20 each week.”

Creative Vacuum

Burkhart went on to say that the industry was in dire need of a Sinking Beach Boys revival and a “retro” approach. “If everybody would stop shopping at nine o’clock in the morning, people would be dying to come back to the music.”

Guy Zapolean, music director at Top 40 KRTH/Los Angeles, had equally harsh words for the current state of music. “My feeling is that the music industry is at its lowest creative ebb since the Patti Page era,” said Zapolean. “Radio is afraid of new acts, playing things conservatively to passive research and sticking with the familiar.”

He maintained that the airwaves have become so adult-oriented in catering to the baby boom 35+ advertising demo that the entertainment value was being taken out of music, which he says is becoming “muzak.”

“The industry is cutting its own throat by (continued on page 19)

Labels Contest Calif. Tax Law  
by Michael Martinez

LOS ANGELES — Warner Bros. Records has been developing a litigious position against what it calls a slow creative period and the familiarity appeal for the upper demographics as the chief reasons for the current’s revenue drop. Publishers, who are enjoying increased revenues with the exploitation of their catalogs, are quite pleased with the trend, but label A&R men were supportive of covers only in moderation and radio executives maintained the new era signals creative stagnation within the industry.

Radio broadcasters were the most outspoken critics of the boom, saying it is the result of a lack of quality music over the past few years. “The covers trend has sprung forth because the majority of music out there now is pretty crappy and remixes of oldies build ratings among the desirable 30-40 year-old demographic,” said Kent Burkhart of the Burkhard Abrams consultants. “Music has been so bad we’ve trouble filling out our Top 20 each week.”

JapnHomeTaping Report Urges Int’l RemedyToProblem  
by Kozo Otsuka

 TOKYO — With the worldwide recording industry in a quandary over how to offset losses due to home taping, the Japanese government has issued a report suggesting the implementation of countermeasures against the practice of taping prerecorded music at home is international in scope, the report said a consensus of opinion among the affected countries is needed in order to determine the best method for coping with the boom in home taping.

The report released report titled “Problems and Counter-measures for Home Taping,” the Copyright Committee of the Japanese Cultural Agency listed four possible solutions to the problem of home taping: 1) Additional compensation for broadcast and other public performances of copyrighted works, 2) Prohibition of home taping through revision of existing copyright laws, 3) Imposition of levy on blank tape and 4) Negotiations between copyright holders and hardware manufacturers on ways to alleviate the effects of home taping.

Japan’s two leading music industry trade associations, the Japan Phonograph Record Assn. (JPR), which represents manufacturers, and the AARJ, the trade group for record stores, both opposed the government to outlaw home taping and record rentals (Cash Box, April 11, July 11).

However, for a government ban on home taping, JPR president Takami Shobochi said, “Home taping, encouraged by the practices of lending and renting records, is causing great damage — not only to record manufacturers, but also authors, composers, performing artists and publishers of companies and record dealers.”

At home taping has become a serious

you couldn’t get the full investment credit of 10% unless your equipment had an estimated price of $20,000. You can now get that in five years at the full 10%. Obviously, that will be a boom to equipment purchases.

Improves ROI

In short, for a large corporation like CBS, money invested in plants and equipment that is earning a 10% return on it improves the return on your investment,” Gar- tenberg said. “That’s really the whole basis for all the changes in depreciation and the investment credit.

Despite the obvious encouragement the bill gives to record companies considering equipment purchases, executives made it clear that there are few specific projects or buses that will take place in the next future solely on the basis of the new law.

Jalice Vanksy, director of administration for Specialty Records, the Pennsylvania-based pressing and pressing arm of Warner Communications, Inc. (WCI), said she saw “no effect” on future plans for expansion, but added that the new law “will help us to unveil a new pressing plant, and WCI’s vice president of corporate affairs, Roger Smith, allowed that the new-law speaks has been

(continued on page 33)
CBS, BMI Settle License Dispute, Ink 5-Year Pact

LOS ANGELES — CBS, Inc. and Broadcast Music, Inc. (BMI) reached a settlement Aug. 5 in their litigation over BMI’s claim for ad-

nersing profits small — Lewis cited the $5,000 to $50,000 range. But if he can control his sales carefully, he feels there are profits to be made from catalog. Another reason for the profitability of catalog is MCA president Bob Siner. With an extensive catalog that includes MCA, Decca, Atco and Chappell labels, the company has already begun an exten-

ive reissue program, which includes the catalog reissue and repacking programs are either being planned or are already un-
derway at such major labels as Columbia, Epic, PolyGram, RCA and MCA and indies such as Motown, Roulette, Fantasy and Sugar Hill, which owns the extensive Chess catalog.

A Cash Box survey of labels regarding their future plans for out-of-print catalog and unreleased masters revealed that most

their existing catalog for the 1982 charts, which has not yet been revised.

RCA Opens Automated Distribution Warehouse In Indianapolis

NEW YORK — RCA Records has opened a new computerized and automated distribu-

tion facility in Indianapolis. It will handle the catalog product for RCA and A&M and

associated labels for the entire country and will also function as a “hits” and current product depot for the midwest region.

The facility represents the “cornerstone of a new approach to distribution” ac-

cording to John Mangini, division vice president, operations services. The system will integrate the automated facility with satellite distribution centers around the country. A new satellite center for hits and new product is now open in Sun Valley, Calif., and later this year a new center will open in Atlanta. In early 1982 the label’s warehouse facility in Rockaway, N.J. will become a hits satellite serving northeastern

customers.

The core of the distribution network is a computers system designed to monitor and control the flow of product ordered by record companies and distributed to the retailers. With this system, the warehouse can provide an expedited delivery service to the record stores.

The system provides for the eventual warehousing and servicing of a wide variety of audio—visual entertainment product.

The distribution center is located at 3200 

C.S. Billabond recording group The S.O.S. Band has truly lived up to its name. The Atlanta-based pop/funk assemblage accomplished the improbable in 1980 by debuting with a platinum single, “Take The Time (Do It Right),” and a gold self-titled album in a market that was dis-

ressingly resistant to fledgling acts.

And now the “rookie” of the year can-

dicate is back with a sophomore effort that offers up more of the same infectious dance tunes that marked its first highly

regarded, Sigidl produced LP. However, “The S.O.S. Band Too” is more diverse and geared toward a larger audience than its initial work.

The dance crowd has been very good to us, we feel our audience can be much

wider,” says guitarist/vocalist Bruno Speghietti.

“Our music is designed to cover the masses and at the same time be very competitive…that’s why I characterized this album as a very wide (bridging the gap of various musical forms) LP.”

The eight piece band is comprised of Speghietti, Jason Bryant (keyboards/vocals), Mary Davis (percussion/vocals), John Simpson (bass/vocals), James Early Jones III (drums/vocals), Billy Ellis (sax-

ophone/vocals), Sonny Kilebrew (sax-

ophone/vocals) and Adolp Pscol (trumpet/trombone/vocals).

Since forming in Atlanta four years ago, S.O.S. has sharpened its skill as a perform-

ing unit throughout the South. And last year, the octet hit pay dirt.

“It was an incredible year,” reflects Mary Davis, “not only because of the success of the record, but also because we were able to share our stage with such stars as the Commodores and the Isley Brothers. It was a great feeling after watching them per-

form all these years.”

That enthusiasm and the will to infuse its funk pop sound with a heavy lyrical message has led the S.O.S. Band to take the new LP. A selection entitled “Do You Know Where Your Children Are?” is dedicated to the Children of Atlanta is one example of some of the band’s header concerns on the LP. “I think the message is what it’s all about,” says bassist John Simpson. “If we can veer to the left and take some of that dance crowd with us, we can really make a difference.”

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Cash Box/August 15, 1982

Labels Looking To Catalog, Midlines For Steady Sellers

by Dave Schulp

NEW YORK — With the success of various midline programs over the past year and a half, most labels are currently taking an even closer look at their back catalogs as potential profitmakers. Currently, vigorous
catalog reissue and repacking programs are either being planned or are already un-
derway at such major labels as Columbia, Epic, PolyGram, RCA and MCA and indies such as Motown, Roulette, Fantasy and Sugar Hill, which owns the extensive Chess catalog.

A Cash Box survey of labels regarding their future plans for out-of-print catalog and unreleased masters revealed that most

manufacturers now see significant potential in tightly controlled midline reissue programs, which they feel help increase in-

store traffic, boost product volume and press the music business, amid the often too

often neglected in the quest for current hit product.

"Can’t Depend On Hits"

"The first and foremost reason labels are looking to catalog now is that people are beginning to realize that depending only on hits as a means of survival is very risky," said Jim Lewis, vice president, marketing, special projects, at PolyGram. "For us, catalog business is a natural extension of the success of our classical lines. It provides steady selling but small volume business. We ship what we need and spend only a maintenance figure on advertising."

According to Lewis, PolyGram’s midline roster currently consists of 100 titles listing for $5.98, to which an additional 55 titles will be added on Aug. 17. He added, "We’re also beginning to look at deleted and unreleased items to put into our regular price catalog. These are catalog items from our labels — Polydor, Mercury, MGM, Verve and Casablanca — that warrant being rereleased or released for the first time."

Lewis said that PolyGram intends to use midpoint pricing for more commercially viable, mainstream “albums; while rein-

stating up to 100 LPs back into our full-

price catalog” and putting together about five greatest hits packages on people like the Allman Brothers and James Brown.

Premature Cut-Outs

“Another oddity of decisions were made to cut-out product that we now feel were premature,” said Lewis. "It is often difficult doing a flourishing business in items that have been deleted in this city.”

By keeping pressings small — Lewis cited the 5,000 to 50,000 range. But if he can control his sales carefully, he feels there are profits to be made from catalog.

Another reason for the profitability of catalog is MCA president Bob Siner. With an extensive catalog that includes MCA, Decca, Atco and Chappell labels, the company has already begun an exten-

ive reissue program, which includes the

SURPRISE VISIT — Capitol recording artists The Elektrics recently had some unexpected guests in New York’s Power Station studios where they’ve been recording their new album, “State of Shock.” Pictured seated are (l-r): Arthur Field, MCA-Elektrics booking agent; Frank Bittner, MCA-Elektrics publicist; Dave Morrell, northeast AOR promotion manager; Elektrics members Carl Warner, Marco Delmar, Andy Paz, Chris James; Tony Bongiovi, “State of Shock” producer and Power Station co-owner; and Bob Drew of the Elektrics.

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(continued on page 10)
**REVIEWS**

**SINGLES**

**NEW AND DEVELOPING ARTISTS**

**REVIEWS**

**LEE RITENOUR** (Elektra E-47185)
Mr. Briefcase (3:12) (Symphatic Music — BMI) (E. Tagg) (Producer: L. Ritenour, H. Mason)
As a sessionist/soloist with a long string of accomplishments and awards behind him, guitar ace Ritenour is no stranger to the music industry, but pop audiences are just beginning to discover this talent with the success of "Is It You?"; his last single. Singer/songwriter Eric Tagg, however, adds the axeman on this Steve Wonder-styled pop shuffle, with a hint of R&B.

**LINK** (Chrysalis CBS 25544)
Throw Away The Key (3:49) (Solid Music/RSM Music) (Grant, Martin: Producers: B. Carter, D. Grant, P. Martin, O.E. Brown)
It's a shame that one of the U.K.'s most talented and adventurous R&B exports has all but gone unnoticed here in the States, but programmers will have a chance to vindicate themselves with the jazzy third single from the LP. The texture here is on resounding percussives and keyboards.

**ROGER VOUDOURIS** (Boardwalk NB-11-115)
Inches of the hook-laden pop of last year's "Get Used To It" to a melodramatic pop ballad as you're likely to hear all year. Long, slow-building lead single from the "On The Heels Of Love" LP moves from stark piano passages to full-blown crescendos mixing rock guitar chords and swelling strings.

**BRANDY WELLS** (WMOT WS9 02244)
When It's Love (4:30) (MAD Music — ASCAP) (T. Delucia Jr.) (Producer: N. Martineilli)
The former lead singer of the group Slick, Wells opens her solo single with a moody, jazzy intro, a la Chaka, setting the dreamy tone of the song. Brandy carves her own distinctive R&B vocal style with some jazzy shadings here, as a soft but solid bass guitar creates the thick rhythm bed for Wells' warbling and the airy backing vocals. A B/C sleeper.

**THE DILLMAN BAND** (RCA JC-12278)
Love Don't Run (3:31) (House Of Gold — BMI) (S. Pippin, L. Keith) (Producer: R. Hall)
Smart harmonics are the Dillman's forte and they make the most of their greatest asset on this fast-paced bit of syncopated pop. Keyboards join the crack percussives in the mad musical dash here, keeping everything running headlong at breakneck pace, but those crystalline harmonies steal the show. Pop powerhouse.

**CHRISTOPHER CROSS** (Warner Bros. WS9 49787)

**SMOKEY ROBINSON** (Tamla T 54332 F)
Who's Sad (3:39) (Chardax Music — BMI) (M. Piccirillo, G. Goetzmann) (Producer: G. Tobin)

**LITTLE RIVER BAND** (Capitol A-5003)

**MERI WILSON** (WMOT WS9 02405)
Wilson plays the cute little girl, giggling her way through this novelty number filled with all sorts of double entendre. Not a bad first single for a singer man was a source of some snickering in grade school, you may recall, and obviously it is still active today.

**STEPHANIE MILLS** (20th Century-Fox TC-2506)
Night Games (3:49) (Frozeon Music/Pub — BMI) (J. Mtume, R. Lucas) (Producers: J. Mtume, R. Lucas)
Mills slips into exquisitely arranged mid-tempo ballad that should easily capture both the B/C and A/C markets on the second single from the "Stephanie" LP. Symphonic accompaniment and lush backing vocals fill this pithy number.

**RONNIE LAWS** (Liberty A-1424)
Reedman Ronnie Laws continues to develop his own sophisticated R&B vocal style, particularly in the area of mid-tempo ballads, and this is a perfect example of his growth. The horn work is top-flight, as usual, but Laws' singing is more expressive than ever.

**BARRY WHITE** (Unlimited Gold ZSS 02425)
Louise Louie (3:35) (Linnax Music, Inc. — BMI) (R. Berry) (Producer: B. White)
How many people can cover The King's tunes, you ask? Well, most recently there's been Stanley Clarke and George Benson, but now, who adds an extra dimension to a lush feel (a la War, with a steady percussive groove) to the single from the "Beware!" LP.

**FOOTFALL** (Solid State 02030)
Hop aboard the train for another tasty trip from Fatback, as the group rides a percolating groove with some unusually earcatching scat vocalizing. The Fatbackers could be inspire a whole new dance craze with the Kool Whip. Just think of the cross-merchandising opportunities.

**BOBBY DERRICK** (Elektra E-47179)
Flavored with a moody R&B rhythm, the second single from Dupree's "Street Corner Heroes" LP bears comparison to Kenny Loggins' style. However, it's sealed with a ripe pop that all Dupree's.

**MAZE featuring FRANKIE BEVERLY** (Capitol A-5031)
Swaying southern rhythm, congas and a guitar from Frankie Beverly's pleading vocals to the hit on this track from the Maze "Live!" LP. Beverly and Maze make it all sound so effortless on this B/C sureshot.

**ARETHA FRANKLIN and GEORGE BENSON** (Atlantic 0275)
Love All The Hurt Away (3:58) (Irving Music, Inc./Luna Music — BMI) (S. Bees) (Producer: A. Martrid)
An inspired and inspired duet, this is destined to be a bit hit on pop, B/C and A/E stations. Arif Mardin, a man who helped put the "pro" in production, puts together smooth mass appeal sound and arrangements on this first rate performance.

**IMAGINATION** (JCA MCA-51161)
A slow, deliberate melody sets the sensual tone of this slyly debut from Imagination. The stark, echoed keyboards lend a haunting mood to the affair. For B/C and A/C.

**CAMEO** (Chocolate City CC 3227)
A jumpin' rhythm section, with several layers of percussive effects over the top, makes Cameo's latest from the "Kings Of The Sound Table" virtually irresistible to dance. As the gentlemen themselves say, "go head, don't stop."

**ROLLING STONES** (Rolling Stones RS 21003)

**RICK SPRINGFIELD** (RCA JC-12166)

**SMOKEY ROBINSON** (Tamla T 54332 F)
Who's Sad (3:39) (Chardax Music — BMI) (M. Piccirillo, G. Goetzmann) (Producer: G. Tobin)

**LITTLE RIVER BAND** (Capitol A-5003)
Tax-Cut Bill Delights Labels But Doesn't Cheer Retailers

(continued from page 5)

made the investment that much better. "Obviously, the Pennsylvania plant was planned long before we knew about this," said Smith. "Of course this will enhance the economics."

"There's really no way of saying that this will or won't immediately influence our buying decisions on capital equipment," said CBS's Gartenberg. "If we need something, we buy it. But clearly, to the extent that cost-justification and the return on our investment are made, it makes your decisions a lot easier than before."

Jack Reinstein, controller for Elektra/Asylum, agrees with Gartenberg that need is still the overriding consideration in equipment purchases. "It might help us speed up the purchase of a new computer," said Reinstein, "but the decision as to whether or not we buy it is more significant as a business decision than as an investment credit. It's really more of a business need than needing a tax incentive to do it."

However, Reinstein hopes that the trimmed individual income tax rates the bill provides will act as a spur to the consumer.

Fox Appointed To VP Post For CBS Records

NEW YORK — William P. Fox has been appointed vice president, operations and finance, staff of the deputy president, CBS/Records Group. He will report to Dick Asher, deputy president and chief operating officer, CBS/Records Group.

Fox will be responsible for overseeing combined international and U.S. technical manufacturing and logistical operations as well as financial matters involving worldwide records operations. In his operations capacity, Fox will work closely with operations management of CBS Records Division and CBS Records International to formulate manufacturing and operational strategies and to identify and develop solutions to problems common to both divisions. In carrying out his financial responsibilities, Fox will include financial reporting and analysis on a worldwide basis and coordination of financial planning for CBS and CRI from an international perspective, he will be assisted by a financial analyst whose appointment will be announced shortly.

Fox joined CBS in 1968 in corporate finance and moved subsequently to vice president and controller of the musical instruments division. He joined CBS Records Division in 1975 ultimately becoming vice president, finance and administration. His most recent assignment has been vice president, finance, on the staff of the deputy group president.

Oliver Named At MCA Videodisc — Lin Oliver has been named vice president of MCA Videodisc. She joins MCA Videodisc from QVC, Inc., which she joined in 1989 as director of retailing operations and was named vice president of sales in 1991.

RCA Opens Automated Distributor Warehouse

(continued from page 6)

N. Elizabeth Street in Indianapolis. It included 96,000 square feet of space on one level and was capable of handling 10,000 new releases per month, 5,000 selection numbers and approximately 10 million units of inventory for both records and tapes.

EXECUTIVES ON THE MOVE

Oliver Named At MCA Videodisc — Lin Oliver has been named vice president of MCA Videodisc. She joins MCA Videodisc from QVC, Inc., which she joined in 1989 as director of retailing operations and was named vice president of sales in 1991.

Changes At WASEC — Warner Amex Satellite Entertainment Company has announced the promotion of Nancy B. Kondor from marketing manager, Eastern region, to account, affiliate relations, eastern region. Prior to joining WASEC, she was assistant account executive at Doyle, Dane, Bernbach in Los Angeles. Also announced was the promotion of Gerry Labytourn to director of acquisitions, Nickelson. Previously she was manager of programming. And the appointment of Nancy Reder as copywriter for press relations, WASEC has been announced. Prior to joining WASEC she was a copywriter at Stone Public Relations Associates.
HITS

THE ELECTRIC SPANKING OF WAR BABIES — Funkadelic — Warner Bros. BSK 3482 — Producer: George Clinton — List: 8.98 — Bar Coded

It may be cartoonish, silly and geared toward an audience under 14 years of age, but no one will beated in a more inventive and technologically advanced manner than George Clinton and the Funkadelic clan. It's space age and busy and as much of a head trip as some of today's most avant rock 'n' roll. P-Funk fans should be on the lookout for the guitar playing of EDDIE HORSE, who is the Sadies Hazel's early work. Stronger than any Clinton product in the last five years. "The Electric Spanking of War Babies" proves that he can still jam with the best of its self invented genre.

NEW AND DEVELOPING ARTISTS

APACHE — Emerald City/Atoe EC 32-09 — Producer: Charles Green, Brian Stone and Ahneta Eregun — List: 8.98

This New Wave band mainstream rock band has a lot of Buffalo Springfield/Stevens influence in its hard rock sounding. Led by lead singer Joe Messina, the five-some touches on a lot of styles like pop, prog and pop bulbs on its debut, but dedicated most of the material to fireworks big sky country rockers. Top tracks include the ear catching "Please Don't Stop The Music," "Cold Fire" and "Marathon." For AOR.


The most danceable and rhythmic of the ghoom bands from the industrial noise/manic depressive school of the new wave. Killing Joke are also the easiest on the ears. Instead of the shrill squeal and atrophy of Throbbing Gristle or the doomy dirge of the Cure, the Joke keeps a driving drum beat and a hard rock wall of rhythm going. E.G. has made a real post punk find in this wailing wonder, which is now the darling of the English press.

EDDIE OLD BOB DICK AND GARY — Tenjole Tudor — Still America — Producers: Alan Winstanley and Bob Andrews — List: 8.98

This scrappy 'little British foursome comes from that early punk British pub rock school that spawned John C. Tschakovsky. The music is more melodically and mainstream listenable than most punks, but the attitude is aggressive and vocals are sung in a mob-like fashion. Already doing well on the British charts, the band, led by the charismatic Ed Tudor should also find a home with America's new wave population. Top tracks are "There Are Boys" and "Swords Of A Thousand Men."


This nine-piece from Rhode Island lives up to its name once again on its third album as the group serves up down low swinging barroom blues, heavy blare and an edgy early days rock 'n' roll here. A favorite on the east coast club scene, the band has never quite caught on as national act because, like traditionalists Aspee At The Wheel and The Fabulous Thunderbirds, it stays too close to its blues swing roots. Greg Piccolo is a gutsy vocalist, this band is an undiscovered wonder, and this record is one "Hot Little Mama" of an LP.

REVIEWS

HITS OUT OF THE BOX

SHORT BACK N' SIDES — Ian Hunter — Chrysalis CHR 1326 — Producers: Mick Ronson and Mick Jones — List: 8.98 — Bar Coded

Hunter was one of rock's original punks with his fun but rebellious Hooplers and his king of the cockneys singing style. And last year, he made good his solo career with "Your Never Alone With A Schizophrenic." His brash glam rock day style has moved on a bit and the boys from The Clash help make things a little bit more contemporary and adventurous than "Schizophrenic."

EVERLASTING LOVE — Rex Smith — Columbia FC 37949 — Producer: Rick Chertoff — List: None — Bar Coded

Smith has just finished a stint on Broadway as Linda Ronstadt's leadin in Gilbert & Sullivan's revitalized "Pirates Of Penzance," and his vocals and in fine form. Long a teen heartthrob, Smith proves he is more than just a pretty face on this album as his vocals are deeper and more dynamic than ever before. There is a lot of variety on "Everlasting Love," but the title track (performed in duet with Rachel Sweet) is the show-stopper, a thunderous pop tune that is already zooming for Pop play.

THE POWER OF ROCK AND ROLL — Frank Marino — Columbia EC 37099 — Producer: Frank Marino — List: None — Bar Coded

Just like other heavy metal guitar demons like Ted Nugent and Ritchie Blackmore, you don't even have to look at the cover on a Frank Marino album to know what you're going to get. High decibel, high drama guitar pyrotechnics are augmented by baneesher scream vocals, and for the most part, the listener is gifted with raging lead axe work and heavy metal rhythms. Best tracks on this no surprise album of fire board flash are "Runnin' Wild" and the deadly title track. For hardcore headbangers.


As the band that got the whole Southern rock movement rolling, the Allman Brothers Band has gone through more than its share of upheaval and personal changes. And just when the band has been written off, it seems to make a comeback. There's plenty to the simple rock and fun songs that could be understood by even the smallest of children. And this tasty two record compilation contains all the classics by the San Francisco-based pied piper.


Blondie's blonde takes her first solo flight with "Koko" and fingers funk, rare R&B, reggae and rock idiom. A R&B/Pop crossover dream, the album was, of course, produced by the Chic team of Rodgers and Edwards and they take Ms. "Heart Of Glass" to musical places most people have never dreamed of. A masterclass in versatility, the album has the rare combination of creativity and commerciality in its grooves. Hot guitar, infectious rhythms, avant arrangements and Harry's toughest vocals yet make the album a complete success.


The public doesn't deserve a Little Feat compilation this comprehensive or beautifully packaged, because it never plays rock 'n' roll band the attention and adulation it deserved. Thoughtfully put together as an ode to Lowell George, the band's superb but ill-fated guitarist/leader, the album is a stunning retrospective of the sextet's career. Featuring rare cuts, classic live performances, unreleased cuts and the band's personal favorite tracks, the two-record set serves as a sort of Everything You Always Wanted To Know About Little Feat And Should've Asked scrap-book.
Labels Contest California Tax Law

MIXING WITH THE MAC — Members of Fleetwood Mac can be found all over Robby Patten's debut album for Liberty Records (Warner Bros. distributed). And Mac producer Ken Caillat shared co-production duties and Lindsay Buckingham contributed guitar parts. Pictured with Patten (l) is McVie.

STONES: CLAN-DESTINED PROJECTS? — The Soul Clan has reportedly offered a recording deal by Rolling Stones Records. The Clan will be touring starting in September, and Don Covay reports that they'll be cutting some new, original material by Wilson Pickett himself and himself and Solomon Burke. Covay promises extensive rehearsals before they take to the road. Meanwhile, the Stones themselves have been busy of late, with "Start Me Up," the new single from their forthcoming "Tattoo You" LP being released last week. The single was one of three tracks from "Tattoo You." The other is "Don't Ask Me Why," which features an appearance by the Stones recently shot at the St. Mark's Bar & Grill in Greenwich Village. We hear the video may eventually be part of a TV ad campaing.

EAST COASTINGS

Mixing With the Mac — Members of Fleetwood Mac can be found all over Robby Patten's debut album for Liberty Records. And Mac producer Ken Caillat shared co-production duties and Lindsay Buckingham contributed guitar parts. Pictured with Patten (l) is McVie.

Cheap Talk, Patter and Jive — Joni Mitchell has reportedly asked the Police to borrow one of their cuts on their next album. The Police's only scheduled U.S. tour date will be at Philadelphia's Liberty Bell Race Track on a bill that also includes the Specials, the Go-Go (and Oingo Boongo). Robin Lane's Charbusters have busted up the West Coast tour which will be shot on Meat Loaf's forthcoming tour, which starts in New Haven on Oct. 8. Cameo appearances in the film will include Cher, who participates in the title track segment.

Dapper Snappers — Members of Island recording group the Plastics were joined backstage by B-52's member Fred and another of their recent graduates to Bank in Mt. Vernon, N.Y. Pictured in each other's arm are: (r-l) Chica of the Plastics, Scheider, and Toth of the Plastics.

Dance Dance Dance — Top selling dance music records compiled from sales records compiled from sales reports of neighborhood area retailers specializing in 12" singles.

Top Ten

1. I've Got You — Rick James — Gordy 35001
2. I'm Gonna Make You Mine — Rick James — Gordy 35001
3. Shake a Leg — The Commodores — Promo 724
4. Shut Up And Dance — The Commodores — Promo 724
5. Ain't No Stoppin' Us Now — Earth, Wind & Fire — S-12241
6. Get Down and Make Love — Gladys Knight & The Pips — S-12241
7. I'll Be There — The Four Tops — S-12241
8. I'll Be There — The Four Tops — S-12241
9. I'll Be There — The Four Tops — S-12241
10. I'll Be There — The Four Tops — S-12241

Top Breakout

Disco Kicks — Original Mass — JDC 1219

Breakouts

1. Let's Get Nice — Gloria — Posse 1204
2. Don't Stop Your Love — Kelly Marie — Caliber PLUS L-6 (import)
3. The Rock Message Rap — Grandmaster Chilly T & Stevie G — Twelve Star 404
4. Never Too Much — Luther Vandross — Epic 2224
5. A Little Bit Of Jazz — Nick Straker Band — Promo 612
6. Lucky — Pavillion 4Z9-02433
7. I'm In Love — Evelyn King — Puffed Rat 12241
8. Get Up Do It Again — Suzy Q — R/F/Atlantic DM 4813
9. Who's Been Kissing You — Hot Cuisine — Promo 613
10. A Man's Gotta Have His Coral — The Plastics — Promo 500

Cash Box/August 15, 1981
CLASSICAL

TOP 40 ALBUMS

LIVE FROM LINCOLN CENTER
Sutherland, Pavarotti, Horne
247001 (3 LPs)

ISSAC STERN 60TH ANNIVERSARY CELEBRATION
CBS Masterworks IM 36982 (9 LPs)

PAVAROTTI: My Own Story
London 2137 796 (2 LPs)

PACHELBEL: Canon. Two Suites
FASCH: Two Sinfonias and Concerto in D For Flute
Andante, Pachelbel, Chamber, Piano, and Chamber Orchestra

BEETHOVEN COMPLETE SYMPHONIES (Karajan)
Deutsche Grammophon Bagnet 2740 241 (93.94/6 LPs)

WAGNER: Parsifal
Hoffmann, Voigtmann, Mill
Philips Digital 2741 002 (54/90 LPs)

MAZART: THE SYMPHONIES-5
London Digital 11271 43 (39.92/4 LPs)

ROLLING: Suite For Flute And Piano
Rampal, Bolling/Columbia M33233 (7/8 LPs)

BEAVER: GREATEST HITS
London PAX 3003+115/82 LPs)

IZRAEL PERLMAN AND ANGE PREVIN:
A Different Kind of Blues
Angel DS 37180 (18.92/1 LP)

IVAN LEW: Traviata
Sutherland, Pavarotti, London Digital LDR 73002 (29.92/6 LPs)

POPS ON THE MARCH
London Pops (John Williams)
Philips 6320822 (10/9.8 LPs)

MAHLER SYMPHONY 2: Resurrection
Sir Georg Solti
London Digital LDR 20706 (21/9.2 LPs)

JAMES GALWAY: Pachelbel Canon
RCA Victor J 14140-9 (9.98/2 LPs)

BEETHOVEN: Ninth Symphony
Price, Pinza, Laubenthal, Rinnert
Philips 6769667 (17.92/8 LPs)

KONIG: Violin Concerto
Eva Martini, Walter Berry
CBS Masterworks MZ 33598 (17/9.2 LPs)

CARL ORFF: Carmina Burana
London Digital 10055-7 (81/5 LPs)

MAHLER: Symphony 10
Philadelphia Orch. (Levine)
RCA Real Sound Digital GTC 3726 (27/9.82/2 LPs)

RANSON WILSON: Pleasure Songs For Flute
Angel Digital DS 37333 (12/9.8 LPs)

VIVALDI: The Four Seasons
OP. 8 Nos. 1-4
Angel DS 37355 (12/8.8 LPs)

MUSORGSKY: Pictures at an Exhibition
Philips Digital 57200744 (10/1.8 LPs)

MAHLER SYMPHONY 9
Barenboim
Deutsche Grammophon 2707 125 (19/9.82/2 LPs)

TCHAIKOVSKY: 1812 Opus 49
Cincinnati Symphony Orch. (Kunzel)
Angel Digital DS 37320 (19.98/2 LPs)

DEBUTS PRELUDES BOOK II
Claudio Arrau
Philips 9500-747 (9.98/2 LPs)

GERSHWIN: Rhapsody/Concerto
Kraus and Marielle Labedt
Philips 9500 917 (9.98/2 LPs)

GAIA: NEW YEAR'S CONCERT IN VIENNA
Vienna Philharmonic (Mazael)
Deutsche Grammophon DI 2552 002 (9/8 LPs)

PERMAN PLAYS KREISLER: VOLUME III
Angel DS 27590 (35/9 LPs)

BRAHMS SYMPHONY 4
Van Cliburn (Kreisler)
Deutsche Grammophon 2523 002 (10/8 LPs)

LONDON ORCH.
London LDR 10200 (8 LPs)

ROLLING: Picnic Suite
Rampal Business
Angel DS 37586 (15/9 LPs)

STOCKOVICH: Symphony #5
Netherlands Radio Orchest
Columbia M 35848 (15/9.8 LPs)

TCHAIKOVSKY TRIO IN D Minor
Perlman, Perlman, Ashkenazy
Angel DS 37587 (9/8 LPs)

BAROQUE AND PURITAN STREETST
Vivaldi, Arr. and adapted by Fredericks Hand
CBS Masterworks 6669 (9.98/1 LP)

CANADIAN BRASS PLAYS BAROQUE MUSIC:
The Caron
RCA AR 1-3545 (8 LPs)

CHOPIN PIANO CONCERTO #1
Andante Spianeto & Grande Polonaise Brillante
Angel Digital DS 3520 (9/8.8 LPs)

WALL ST SYMPHONY #3
London Philharmonic (Klaus Tennstedt)
Angel Digital DS 3902 (25/9.8 LPs)

TOSTI SONGS
George Carslaw
Philips 9500-743 (9.88/1 LP)

HOLST: The Planets
London Symphony Orchestra (Ozewa)
Philips 9500 782 (9.98/1 LP)

VELEZ: Faustita
Tadda, Panera, Karajan
Philips 29 247 (29/24 LPs)

RENA SCOTTO: Opera Arias and Duets
Angel DS 37589 (9/8.8 LPs)

LA MOLISA: Stephane Dodan (13 vinyl)

STERN 60TH ANNIVERSARY CELEBRATION
CBS Masterworks IM 36982 (9 LPs)

PAVAROTTI: Operas Arias and Duets
Angel DS 37589 (9/8.8 LPs)

THE FRENCH URBAN ARTIST: Vinyl Selection
Philips 9500-889 (9/8.8 LPs)

BEETHOVEN: Symphony No. 3 “Eroica”
Collegium Aureum (original instruments), Franz-Josef Maier, concertmaster
Pro Arte/Pickwick PAL-1029 – Producers: various – List: 8.99

NEW YORK CITY BALLET II
Deutsche Grammophon 2740 241 (93.94/6 LPs)

JAMES GALWAY: Pachelbel Canon
RCA Victor J 14140-9 (9.98/2 LPs)

BEETHOVEN: Symphony No. 3 "Eroica" - Collegium Aureum (original instruments), Franz-Josef Maier, concertmaster
Pro Arte/Pickwick PAL-1029 – Producers: various – List: 8.99

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Pro Arte/Pickwick PAL-1029 – Producers: various – List: 8.99
HAMMOND AT THE HAMLET — CBS singer/songwriter Albert Hammond, whose song catalog was just acquired by April-Blackwood Music, joined several members of ASAP in the inaugural of the Sunset Strip Hamburger Hamlet, which is being done for McCartney. All in all, the multi-media event worked so well when we heard the film based on Hammond being out, we were ready for an event of even greater magnitude. Sadly, the celluloid ode to John, Paul, George and Ringo, McCartney, which is a stage version so compelling. Only 15% of the slides and visuals have been added to the original. Certainly the Landau/Leber-Krebs-produced, Joseph Manduke-directed film is impelling. This time we are seeing the production for the first time in its clearness, and how close David Leon (John), Weissman (Paul), Tom Teleyee (George) and Ralph Castelli (Ringo) sound in comparison to the four diminutive Liverpudlians. And when the next time these banana skins work and certain others don’t. A version of “Come Together” with close ups of the fashion (beards and glasses) and Weissman (with a beard) the likenesses to John and Paul are uncanny. Like the stage show, the screen scenes work and certain others don’t. A version of “Some Time in New York City” will close the show with beat beat precision. And while footage of flower power days and J.F.K brought back warm memories there were a lot of silly, supposedly hallucinogenic images flashed on the screen to offset the more poignant scenes. Even though the Beatles were some of the animated musical performers in pop history, that feeling is totally lost in this show. In the choreography is a discreditable “simulcast” as the performers render the songs in a stilled mozACK fashion. The performance is an insurance on suck and short sound on innovation and creativity. Though 80’s die-hards might marvel, the show is brilliant. Spitzenkarten from the 95 minute film, most people are better off at home with re-issues on CD. If you want to see the real deal, go to the L.A. Convention Center. HAMMOND AT THE HAMLET — CBS singer/songwriter Albert Hammond, whose song catalog was just acquired by April-Blackwood Music, joined several members of ASAP in the inaugural of the Sunset Strip Hamburger Hamlet, which is being done for McCartney. All in all, the multi-media event worked so well when we heard the film based on Hammond being out, we were ready for an event of even greater magnitude. Sadly, the celluloid ode to John, Paul, George and Ringo, McCartney, which is a stage version so compelling. Only 15% of the slides and visuals have been added to the original. Certainly the Landau/Leber-Krebs-produced, Joseph Manduke-directed film is impelling. This time we are seeing the production for the first time in its clearness, and how close David Leon (John), Weissman (Paul), Tom Teleyee (George) and Ralph Castelli (Ringo) sound in comparison to the four diminutive Liverpudlians. And when the next time these banana skins work and certain others don’t. A version of “Come Together” with close ups of the fashion (beards and glasses) and Weissman (with a beard) the likenesses to John and Paul are uncanny. Like the stage show, the screen scenes work and certain others don’t. A version of “Some Time in New York City” will close the show with beat beat precision. And while footage of flower power days and J.F.K brought back warm memories there were a lot of silly, supposedly hallucinogenic images flashed on the screen to offset the more poignant scenes. Even though the Beatles were some of the animated musical performers in pop history, that feeling is totally lost in this show. In the choreography is a discreditable “simulcast” as the performers render the songs in a stilled mozACK fashion. The performance is an insurance on suck and short sound on innovation and creativity. Though 80’s die-hards might marvel, the show is brilliant. Spitzenkarten from the 95 minute film, most people are better off at home with re-issues on CD. If you want to see the real deal, go to the L.A. Convention Center.
CINDERELLA FOR "FAT TIME" — For a jazz musician, there is no gig more auspicious than working with Miles Davis. Throughout his career as a bandleader, Davis has taken shots for hiring the likes of Lee Konitz, Wayne Shorter and John Coltrane, only to have the public and the critics clamor for what could be possible with them. With the recent ballyhoo surrounding his return to active recording and performing, it’s plain that the situation hasn’t changed much. Davis is still evincing his propensity for uncovering musicians that don’t conform to the public’s expectations. His band has a much sparser, more solo oriented sound than his previous electric groups, placing saxophonist Bill Evans and guitarist Mike Stern directly in the limelight. Gropping to analyze the band, many critics have patentedly overlooked the mature and individual qualities in Evans’ style in favor of comparisons to Wayne Shorter. Stern has been well-served for playing what Davis wants. “I was real insecure at first,” Stern recently told us, “it’s just my nature. But Miles told me, ‘You don’t have to worry about nothing’ — I’m the only reviewer you have to worry about.” While Stern is heard on only one track of the group’s “The Man With The Horn” album, that selection, “Fat Time,” features him prominently. “He (Davis) calls me Fat Time and supposedly wrote that tune for me,” said Stern, who added that he thought the band was still rehearsing when they recorded the tune. “I thought it was going to be an out. We went through it a couple of times and then he said, ‘That’s it, that’s the take.’” But even with the sound of the way Davis hired the guitarist. “I had gone to Europe with Billy Cobham’s band, and when we came back, we did a couple of dates on the East Coast. We were playing at the Bottom Line and Miles called me up. The Linge was too hot, and he stood up. The tunes went over to him and said, ‘Tell that guitarist to be in studio B at 6:00.’” And that was it. “A graduate of the Berklee School of Music in Boston, Stern has also studied with Pat Metheny, Nick Goodrich and Steve Swallow. Aside from his work with Davis, Stern has also toured and recorded with Blood, Sweat and Tears during the seventies when the group also included bassist Jaco Pastorius, drummer Ron McClure and pianist Larry Willis. He is also the guitarist on a forthcoming Japanese release by trumpeter Tiger Okailani. Stern says he is a jazz musician but clearly, working with Davis is a special kind of challenge. “I can’t believe some of the stuff he plays,” marveled Stern. “He just kills me. And there I — coming behind him — I wanna sit in the front row and listen!” Stern was also surprised by Davis’ method of keeping the band spontaneous. “We did some rehearsing beforehand, but it was a quick gig in Boston. We had scheduled three days of studio time, and we only used one, that’s the way he likes to do it. Everybody was so nervous that first night, and we didn’t know what was up. He wanted it super loose, but then when he started playing and directing the band, everything came together.” Although Davis has kept his players on their toes, Stern has found him an empathetic leader. “He’ll make suggestions, but he’s totally complimentary. Like I got a little up-tight after we played Avery Fisher, and the first night at the Savoy, I played more bebop. Miles came over to me between sets and said, ‘Don’t let them get to you.’ He could tell, said, ‘You play what I wanna hear — now turn that shit up!’” While Stern has no initial plans beyond continuing to work with the band, he hopes to eventually record his own quartet album. “I’d like to do a straight-ahead date with a horn player,” he said. “Something real low-key on a small label, just something musical. I feel pretty confident about my playing, and I don’t have any aspirations to become famous. I can play more music without that pressure. That’s a trap, and I have
Labels Looking To Catalog, Midlines For Steady Sellers

(continued from page 10)

well researched Jazz Heritage and Mo-"nts With. Series. (1) Siner said MCP's policy is that all reissues will carry a midline list price of $5.98. "At a time when the whole world thinks that $9.98 is a reasonable price, $5.98 gives the consumer the choice to go into a shop and be able to experiment. It benefits consumers and it helps stimulate store traffic."

Siner emphasized that MCA has always tried to "keep a high profile on catalog. Sales depend on what we do to get product up to a way to put out more product. We're trying to keep it classy," Siner said of the reissues, "We're looking at a one, two, three or five at a time reorder pattern. We play it on a day to day basis, advertise infrequently, and then only for group programs, constantly monitor how titles are selling, and make a nice profit."

Siner estimated that MCA does "conservatively 25% to 30% of its business in catalog sales," and said he "thinks it may grow, depending on the marketplace.

Like Motown, vice president of distribution for MCA-Universal, characterized his label's recent 60-tile midline reissue series as "being a terrific huge success. I guess it was Columbia's early success with midline reissues that got us interested in mining our back catalog," he said. We realize that the Motown Sound of the '60s has now got a general appeal to a greater audience, not just a black audience, and that they're people who may not have known the sound weren't even listening to music when these records first appeared."

BONUS REPORT

Motown backed up its initial midline release with heavy print advertising in certain areas and Sherman said that in many cases stores had sold out of their initial stock as a result of the ads. In addition, Sherman said, the company has now taken TV flight with Music Plus stores in Los Angeles and Crazy Eddie in New York which will add to the visibility of the line considerably.

Even with what is an aggressive marketing campaign, Sherman said that Motown has been conservative in its pressings, initially printing "in the neighborhood of 20,000 pieces per title," according to Sherman. Motown recently released seven more titles in the series and Sherman said that between 25 and 35 more midrange projects in the future. In addition, he said that Motown currently has "people going through the vaults," and that future projects may include previously undiscovered material. There are also plans for new Supremes and Temptations "million seller" packages.

Like Motown, the Epic label catalog extends back into the 1960s. "We only began to hit our peak catalog during the late '60s," said Bruce Harris, director, East Coast A&R, at Epic. "We've always been numbering our catalog, and there probably isn't the same sense of history until recently. This year, we finally started adding descriptive titles to the recapping that history," thus far, Epic's catalog activity has been geared toward thematic compilations.

The midline repack that started the ball rolling for us was a K-Tel-type package called Hit 45s from the '70s," Harris said. That package has sold "lemon," so they released a three-volume series compiled from material Epic owns by British groups, called "Epic's British Invasion," released three weeks ago, and a similar concept called "American Bands," which is due in late October. "This one is not in the store yet," Harris said. The package is coming in a two-record set of Epic rockabilities and four two-record sets taken from the Okeh catalog, which reverted to Epic when it became inactive during the '60s. The latter is slated for October release, an attempt, said Harris, "to hit the Christmas selling season. Harris said there are numerous other compilation projects on the way. "Epic's British Invasion" included every A-side volume. "I'd say we've gotten 'repackage excited' at Epic," Harris said. "In our drive to make every A-side catalog available, we've been a little intimate and nice, so it's not as nice to be able to make the most of what's available to us. Even to go back on a few four or five releases, we've decided so far have 20,000 units gone out on the compilations — we think we can be steady sellers at midline prices for a long time to come. I wouldn't be surprised if 'Hit 45s' from the '70s takes on more significance as a new generation of record buyers comes in a few years. I think it could eventually do over 100,000 copies."

Another recent CBS midline compilation project was "Simply Epic," a collection comprised of songs obtained by Epic A&R vice president Greg Geller, but came out on the Columbia label due to the material — surf and hot rod music — being owned by Columbia. The senior CBS label has reissued and repackaged its catalog consistently throughout its history, and initiated midline pricing two years ago. While Jim Fischel, special projects coordinator for the label, said "there is a difference in the approach with the label's "Nice Price" series of jazz reissues, more could be expected during 1982.

At RCA, another label that has a longstanding reissue policy, a spokesman said the label is committed to issuing a catalog that is an incredible value. "We try to stay pretty much on top of what consumers are interested in. There's certainly activity in all our A&R departments — pop, black, jazz, country — as far as putting together new releases," he said.

David Steffen, vice president of sales at A&M, said while the label "hasn't done anything worthwhile much regarding the catalog arena," it has a "great catalog out on the shelf," and that additions are being planned in the near future. Steffen characterized the A&M catalog as a "catalog archive," and said it "recognizes the market that lends itself to extensive reissuing," but said that four major single artist compilation projects in the greatest hits vein are being planned.

Representatives of the WEA labels also said that no major catalog reissue programs were being planned at the works at the companies. According to Sk Weiss, national director of communications at WEA, "our attitude is that midlines have proved successful, we're open to future projects, but nothing is planned right now."

Of the independents, Roulette Records plans a series of 12 oldies compilations from their vaults, 10 single artist compilations on groups like Tommy James & The Shondells and the Flamingos and 12 packages coming from the Birdland label jazz catalog. "We've been doing very well on our oldies singles catalog, through our distributors," said Jack Krebs of Roulette. "A new generation of record buyers are hearing remakes of these songs and want to know what the originals were like. At $5.98, we think they can do very well."

Sugar Hill, which owns the entire catalog of Cheo & Eddie, also has announced that it intends to do an extensive re-packaging of the label's extensive "Blues and R&B catalog. According to label staff producer Tommy Keith, the first release will be Billy Stewart's "Remember," to be followed by a current reissue to four corners, titles of which will be announced shortly.

SINGLES BREAKOUTS

HOLD ON TIGHT + ELO + JET/CBS ZSE 03408

SINGLES BREAKOUTS

Who's Cryin' Now + Journey + Columbia 18-02241

STEP BY STEP + EDDIE RABBITT + Elektra E-47174

FASTEST MOVING MIDLINES

AC/DC + Let There Be Rock + Atco SD 36151
(4) Eagles + Their Greatest Hits + Frontline/EPIC UJ3073
Balance + Portrait/CBS NFR 37357
Beatles + Rock 'N Roll Vol. I + Capitol SN 16020
Beatles + Rock 'N Roll Vol. II + Capitol SN 16021
B-52's + Party Mix + Warner Bros. MINI 3566
Doors + The Doors + Elektra EKS 74007
Exploited + A Cheap Peek At Today's Provocative New Rock + Columbia X2 37124
Bjoll Joel + Piano Man + Columbia PC 3544
Carole King + Tapestry + Columbia PC 3546
John Lennon + Mind Games Capitol UJ 37033
Kene Lionel + New Toy + Stiff/Epic SE37452
Tom Petty And The Heartbreakers + You're Gonna Get It + MCA D-5209
Pretenders + Extended Play + Sire MINI 3563
Psychadelic Furs + Talk Talk + Columbia NFC 37339
Secret Policeman's Band + The Music + Various Artists + Island IL 9630
Village + Polydor + Various Artists + Island IL 9630
Who + Meaty, Beaty, B& Goucy + MCA 37001


TOP SELLING ACCESSORIES

Allsop III Cassette Head Cleaner 70300
Audio Technika Sonic Broom
Bowers Anti-Static Inner Sleeve
Discwasher DW Record Care Kit
Discwasher D-4 Fluid Re-fill 1/4 oz.
Le-Bo Cassette Carrying Case TAA 133
Maxell UXDLX II-C-90
Maxell UXDLX I-C-90
Maxell UXDLX II-C-60
Memorex MRX2 C-90
Savoy Cassette Carrying Case Z230
TDK VHS Video Cassette T-120
TDK S-A9-C-0
TDK S-A9 C-0
TDK DC-90 2 Pack
TDK Cassette Head De-Magnetizer HD01
TDK Cassette Head Cleaner HC 01B

ALBUM BREAKOUTS

PARTY MIX • THE B-52s • WARNER BROS. • MINI 3596
MERCHANDISING AIDS: 1 x 1 flats.

BEAUTY AND THE BEAT • THE GO-GO’S • I.R.S./A&M SP 7027
MERCHANDISING AIDS: 1 x 1 flats, 2 x 2 poster, browser box, five Go-Go’s buttons.

HIGH N’ DRY • DEF LEPPARD • MERCURY/POLYGRAM
SRM-1-4021
MERCHANDISING AIDS: Trim fronts, poster.

NORTH COAST • MILTAN STANLEY BAND • EMI AMERICA SW-17056
MERCHANDISING AIDS: 1 x 1 flats, 24 x 36 poster.

CARL CARLTON • 20TH CENTURY-FOX T-628
MERCHANDISING AIDS: Album flats, posters, easel back.

MAGIC MAN • HERB ALPERT • A&M SP-3728
MERCHANDISING AIDS: 1 x 1 flats, 2 x 3 poster.
Nautilus Ups Merchandising
As Audiophile Market Grows

continued from page 8

emotional experience for me because John said that it was the first time he could cut an LP exactly the way he wanted to do it. And they were cutting the records through specialty stores, but not through record stores.

John Nautilus recently presented Lou Fogelman, president of Southern California's 24-store Music Plus chain, with a special numbered copy of the audiophile pressing of "Tip Of The Weisberg" to commemorate sales of the LP through the chain. Nautilus has also posted strong sales on such "new rock" product as its half-speed mastered version of The Police's "Zenyatta Mondatta" LP, which was released while the analog version was still on the charts. More recently, Nautilus concluded a licensing deal with Warner


In mid-August, the company will follow with James Taylor's "Gorilla" and Al Stewart's "24 Carats" LPs. Nautilus plans to ship Melinda Manchester's "Don't Cry Out Loud" and Gio Vannelli's "Brother" albums in September.

Both Krauss and Nautilus' LA-based director of audio, Jerry Luby pointed out that it wasn't always easy to maintain a steady flow of licensed product. As Krauss described it, "It was a very hit-and-miss, come- late/to half-speed recording.

Admittedly, licensors took a big risk on us. But we're used to this business and we understand our business and to get them to realize that we were selling a whole different product that wouldn't cut into their sales.

Luby noted that the half-speed mastered recording of Fleetwood Mac's "Rumours" LP was a breakthrough record for Nautilus both financially and in terms of quality, convincing the labels, particularly Warner Bros., to special audio-grade label that could manufacture product in the U.S. on a level with Japanese and German product. Krauss and Luby worked together to make sure that the Nautilus recording would be released on the same day that the LPs were manufactured back in California, which presses all Nautilus product, for the consistent quality of Nautilus records. But Nautilus, because it has a real pressing problem, has got a lot of orders, and a lot of actual, real quantities of work. Nautilus also ships to the West, where a lot of the Nautilus product orders. As a matter of fact, we're geared up to do cooperative advertising programs for some of our lackadaisical dealers, and we're going to keep doing that next year, because we're convinced that the audiophile market is still being served by this kind of product, as long as we can keep it turning our orders. A lot of Nautilus dealers are unhappy with the 12-month cut, but Luby said, "That's the way to keep the pressure on them."

When questioned on the reasons for the poor hauls, Luby pointed to the "Sheena Easton/Johnny Mathis/Melba Montgomery/Donna Summer/Villa Maria/Herbie Hancock" distribution deal, which includes such artists as John Lennon, The Beach Boys, David Bowie, and others. "The problem is that the distributors refuse to release our product, and we're forced to work with them. It's a business, and it's a tough business."

When asked how he planned to deal with distributors, Luby replied, "Some vinyl's sound harsh and brittle while others sound soft and smooth. Our distribution with VPL is only 10 to 15 percent of the total market. We're looking to do better in the future."

ABC Vid Licenses 18 Titles To JVC

LOS ANGELES — ABC Video Enterprises, Inc. has agreed to license 18 theatrical titles, including several classic features from its parent company, The Walt Disney Company (WDCC, Ltd. [JVC]) for distribution there in the VHS videocassette format.

Included in the deal are two overseas licensing pact for the videocassette by ABC Enterprises, as well as the division's first licensing pact for the Japanese videocassette market. Included in the deal are such titles as "Don't Cry Out Loud," "Brother," "Karma," "Three Men And A Little Lady," "Phil Tucker," "The Man With The Horn," and "The Man With The Horn."
A "BAND" of radio station managers from across the country has been putting the finishing touches on the first comprehensive study of the AM radio marketplace in recent years, to be released in June. The study, "The Future of AM Radio," is being released by the National Association of Broadcasters (NAB), in cooperation with the American Radio History Association (ARHA), and is the result of a year-long effort by a team of researchers and consultants led by Mark S. Boren, Ph.D., a professor of communications at the University of Southern California.

The study, which is based on a survey of more than 1,000 AM radio stations across the country, finds that AM radio remains a vital and powerful medium, with 85% of adult Americans listening to AM radio at least once a week. However, the study also finds that AM radio faces a number of challenges, including declining audience levels, increased competition from other media, and changing listener preferences.

The study recommends a number of strategies for AM radio stations to remain relevant in the 21st century, including:

- Focusing on local programming and community involvement.
- Emphasizing news and information programming.
- Expanding digital platforms and services.
- Developing new revenue streams, such as advertising and sponsorships.
- Collaborating with other media outlets and organizations.

The study is intended to serve as a roadmap for AM radio stations and their managers as they navigate the challenges of the 21st century. It is available for download at www.americanradiohistory.com.
SALES:

- BRAZIL
- 10 MORE ADDED

- THE ALLMEN BROTHERS BAND - BROTHERS OF THE ROAD - ARISTA

- ADDS: WWWM, KMGN, KSHZ, KNCC, KZOK, WMMS, WRFW, WKLS, KZEL, WLR, KEZY, WBBB, WCCC, KZEL, KZEW, WNEW, WGRQ, KNCC, KSJO, KMGN, WWWM. PREFERRED TRACKS: Straight, Title
SALES: Just shipped

- 4 MOST ADDED

- THE ALMEN BROTHERS BAND - BROTHERS OF THE ROAD - ARISTA

- ADDS: WWWM, KMGN, KSHZ, KNCC, KZOK, WMMS, WRFW, WKLS, KZEL, WLR, KEZY, WBBB, WCCC, KZEL, KZEW, WNEW, WGRQ, KNCC, KSJO, KMGN, WWWM. PREFERRED TRACKS: Straight, Title
SALES: Just shipped

- 5 MOST ACTIVE

- 1 PAT BENATAR - PRECIOUS TIME - CHRYSALIS

- ADDS: None. HOTS: KMET, KMGN, KSHZ, KFRC, WGRQ, KBCF, WRFW, KSHZ, KNCC, KZOK, WMMS, WRFW, WKLS, KZEL, WLR, KEZY, WBBB, WCCC, KZEL, KZEW, WNEW, WGRQ, KNCC, KSJO, KMGN, WWWM. PREFERRED TRACKS: Fire, Heart.
SALES: Good in all regions, strongest in Midwest.

- 4 BLACKFOOT - MARAUDER + ATOC

- ADDS: KZOK, HOTS: WFR, KNCC, WKLS, WBLM, WSHE, WBBB, WCCC, WGRQ, KMGN, KSHZ, WMMS, WWWM, KNCC, KZOK, WMMS, WKLS, KZEL, WLR, KEZY, WBBB, WCCC, KZEL, KZEW, WNEW, WGRQ, KNCC, KSJO, KMGN, WWWM. PREFERRED TRACKS: Fly Away
SALES: Moderate to fair in all regions; strongest in South.

- 7 BLUE OYSTER CULT - FIRE OF UNKNOWN ORIGIN - COLUMBIA

- ADDS: None. HOTS: KMET, KMGN, KSHZ, KFRC, WGRQ, KBCF, WRFW, WRLR, KNCC, WMMS, WRFW, WKLS, KZEL, KEZY, WBBB, WCCC, KNCC, KZOK, WMMS, WWWM, KMGN, KSHZ, WMMS, WKLS, KZEL, WLR, KEZY, WBBB, WCCC, KZEL, KZEW, WNEW, WGRQ, KNCC, KSJO, KMGN, WWWM. PREFERRED TRACKS: Burning, Jane, Title
SALES: Moderate to fair in all regions; strongest in East.

- 31 AUGUST 1981

- CASH BOX ROCK AND ROLL

- 24/7: DIRTY DEEDS DONE DIRT CHEAP + ATLANTIC

- ADDS: None. HOTS: KROQ, WKIR, KMGN, KMET, MEDIUMS: WWWM, WBBB, WCCC, WGRQ, KNCC, KMGN, WWWM. PREFERRED TRACKS: Problem, Ballis. Title
SALES: Moderate to fair in all regions; weakest in East.

- 9 KIM CARNES - MISTAKEN IDENTITY - EMERICA

- ADDS: None. HOTS: KNCC, WBCN, WWWM, MEDIUMS: KZOK, KEZY, PREFERRED TRACKS: Sundance, Edge
SALES: Good to moderate in all regions.

- 19 PHIL COLLINS - FACE VALUE - ATLANTIC

- ADDS: None. HOTS: KROQ, WMMS, WBBB, WCCC, WGRQ, KNCC, KMGN, WWWM. PREFERRED TRACKS: In The Air
SALES: Moderate to all regions.

- 115 PETER FRAMPTON - BREAKING ALL THE RULES - A&M

- ADDS: None. HOTS: KNCC, WRNN, KM_FINE, MEDIUMS: WBBB, WCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Breaking, Title
SALES: Weak in West; fair in others.

- 55 JOHN MAYALL - NORTHERN SLOPE - ANTHEM

- ADDS: None. HOTS: KNCC, WRNN, KM_FINE, MEDIUMS: WBBB, WCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Breaking, Title
SALES: Weak in West; fair in others.

- 95 THE GO-GO'S - BEAUTY AND THE BEAT - I.R.S./A&M

SALES: Moderate in West and East; weak in others.

- # 9 MOST ACTIVE

- 68 HEAVY METAL - ORIGINAL SOUNDTRACK - FULL MOON/ASTOUND

- ADDS: WBSB, WWWW, KMGN, KM_FINE, WNEW, KBBP, MEDIUMS: WBBB, WCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: We Can

- 71 IRON MAIDEN - KILLERS - HARVEST/CAPITOL

- ADDS: None. HOTS: KNCC, WRNN, KM_FINE, WNEW, KBBP, MEDIUMS: WBBB, WCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: We Can

- 103 FLEETWOOD MAC - TOWARDS THE LIGHT - MARIA/NONE

- ADDS: WBBB, WCCC, WGRQ, KM_FINE, MEDIUMS: WBBB, WCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Fair in East; weak in others.

- 154 TIM CURRY - SIMPLICITY + A&M

- ADDS: None. HOTS: WWAM, WWKM, KM_FINE, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Weak in all regions.

- 97 DEF LEPPARD - HIGH 'N' DRY - MERCURY/POLYGRAM

- ADDS: WBBB, WCCC, WGRQ, KM_FINE, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Moderate in West and Midwest; fair in others.

- 96 JIMMY PAGE -унко - INQUIRES

- ADDS: None. HOTS: KNCC, WBCN, KM_FINE, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Fair in all regions; strongest in East.

- 100 MARILYN MANSON - EVIL EMPIRE - Z100

- ADDS: None. HOTS: KNCC, KM_FINE, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Weak in all regions.

- 108 ICEHOUSE - CHRYSLIS

- ADDS: None. HOTS: WWAM, WMAM, KM_FINE, WM_FINE, WNEW, WBBB, KM_FINE, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: We Can

- 70 DAVID JOHANSEN - HERE COMES THE NIGHT - BLUE SKY

- ADDS: None. HOTS: WMMS, WRNN, WBBB, KM_FINE, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Good to moderate in all regions; strongest in West.

- 7 JOURNEY - ESCAPE - COLUMBIA

- ADDS: None. HOTS: KNCC, KM_FINE, WNEW, KM_FINE, WNEW, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Moderate to fair in all regions; strongest in East.

- 38 LES RIALTO - DRUMS & DRUMSTICKS - WARNER BROS

- ADDS: None. HOTS: WWAM, WMAM, KM_FINE, KM_FINE, WNEW, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Moderate to fair in all regions; strongest in East.

- 4 LITTLE FEAT - HO-HO-HO! - WARNER BROS

- ADDS: WWWM, WCCC, WNEW, KNCC, WBBB, KM_FINE, MEDIUMS: WBBBB, WCCCC, WGRQ, KM_FINE, WNEW, KBBP, PREFERRED TRACKS: Open
SALES: Just shipped

- # 4 MOST ADDED
81 THE PSYCHEDELIC FURS • TALK TALK • COLUMBIA

82 RED RIDER • AS FAR AS I'AM • CAPITOL
ADDs: None. HOTS: KZOK, KBPI, WRCW, WLR, KNAC, WRCW, WWWM. MEDIUMS: WRCW. WMMS, WLR, KNAC, KMGN, WRCW, WLR, KNAC. PREFERRED TRACKS: Let Him. Tough. Letter. Sales: Good in all regions.

83 THE ROCKETS • BACK TALK • ELEKTRA
ADDs: KZOK. HOTS: None. MEDIUMS: WOR, KZEL, WBAB, WCCC, WABX, WCCC, WMMS. PREFERRED TRACKS: Open. Sales: Fair in Midwest, weak in others.

84 RUSH • MOVING PICTURES • METAL/POLYGRAM
ADDs: None. HOTS: KOMO, KMGN, WMMS, WLR, KNAC. MEDIUMS: WLR, KNAC. WMMS. PREFERRED TRACKS: Tom Sawyer. Lifelight. Sales: Good in all regions.

85 SANTANA • ZEPHORIA • COLUMBIA

86 THE WHO • FACE DANCES • WARNER BROS.
ADDs: None. HOTS: WBNW, WMMS, WLR, KNAC, KMGN. PREFERRED TRACKS: You Could. Sales: Weak in all regions.

87 SPLIT ENZ • WAIATA • A&M
ADDs: None. HOTS: WBBN, KROQ, KNAC. MEDIUMS: WMMS. KRMG, WSHE. KBPI, KBPI. PREFERRED TRACKS: Open. Sales: Weak in Midwest, fair in others.

88 RICK SPRINGFIELD • WORKING CLASS DOG • RCA
ADDs: None. HOTS: WBBN, WLR, WABX, WCCC. MEDIUMS: KRMG. KBPI. PREFERRED TRACKS: Your True. Sales: Moderate to fair in all regions.

89 SQUEEZE • EAST SIDE STORY • A&M
ADDs: None. HOTS: WMMS, WHFS, KNAC, WBBN, WLR, KNAC, WBBN, WLR, KNAC. MEDIUMS: KRMG. KBPI. PREFERRED TRACKS: Tempted. Is That. Sales: Moderate to fair in all regions; strongest in East.

90 BILLY SQUIER • DON'T SAY NO • CAPITOL

91 THE MICHAEL STANLEY BAND • NORTH COAST • EMI

92 ZZ TOP • EL LOCO • WARNER BROS.
ADDs: KROQ. HOTS: KMET, WMMS. KNAC. WBBN. WBBN. WLR. WMMS. PREFERRED TRACKS: Tube Snake. Sales: Moderate to fair in all regions; weakest in East.
**Hit Bound**

**August 15, 1981**

<table>
<thead>
<tr>
<th>NO.</th>
<th>SONG</th>
<th>ARTIST</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>53</td>
<td><strong>The Moody Blues</strong></td>
<td><strong>THE MOODY BLUES</strong></td>
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<td>29</td>
<td><strong>Kern</strong></td>
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<td>30</td>
<td><strong>Nightwalker</strong></td>
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<td>31</td>
<td><strong>Breaking Away</strong></td>
<td><strong>Nina Hagen</strong></td>
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<td>32</td>
<td><strong>Don't Want To Wait Anymore</strong></td>
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<td>33</td>
<td><strong>Give It To Me Baby</strong></td>
<td><strong>Rick James</strong></td>
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<td>34</td>
<td><strong>Selling</strong></td>
<td><strong>Santana</strong></td>
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<tr>
<td>35</td>
<td><strong>My Heart</strong></td>
<td><strong>Bob Seger</strong></td>
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<td>36</td>
<td><strong>Dreaming</strong></td>
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<td>37</td>
<td><strong>Too Many Tears</strong></td>
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<td><strong>Let's Get Closer</strong></td>
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<td>39</td>
<td><strong>I Love You</strong></td>
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<td><strong>I Remember You</strong></td>
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<td><strong>My Heart's On Fire</strong></td>
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<td><strong>The Love You Need</strong></td>
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<td><strong>I'll Be There</strong></td>
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<td><strong>Rick James</strong></td>
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<td><strong>I Can't Help Myself</strong></td>
<td><strong>Donna Summer</strong></td>
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<td>46</td>
<td><strong>I'll Be Waiting</strong></td>
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<td>48</td>
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<td>53</td>
<td><strong>I'll Be Waiting</strong></td>
<td><strong>Rick James</strong></td>
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**Hit Bound**

**August 15, 1981**

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<td>54</td>
<td><strong>General Hospital</strong></td>
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<td><strong>The Afternoon Delight</strong></td>
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<td><strong>Paper Back Soldier</strong></td>
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<td>57</td>
<td><strong>Fly Away</strong></td>
<td><strong>Blackfoot</strong></td>
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<td>58</td>
<td><strong>Modern Girl</strong></td>
<td><strong>Sheena Easton</strong></td>
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<td>59</td>
<td><strong>No One Goes As Planned</strong></td>
<td><strong>Styx</strong></td>
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<tr>
<td>60</td>
<td><strong>All Those Years Ago</strong></td>
<td><strong>Tom Petty &amp; The Heartbreakers</strong></td>
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<tr>
<td>61</td>
<td><strong>Some Days Are Diamonds</strong></td>
<td><strong>John Denver</strong></td>
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<td>62</td>
<td><strong>A Woman's Love</strong></td>
<td><strong>Tom Petty &amp; The Heartbreakers</strong></td>
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<td><strong>Stars On 45</strong></td>
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<td>64</td>
<td><strong>Heavy Metal</strong></td>
<td><strong>Takin' A Ride</strong></td>
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<td>65</td>
<td><strong>In Your Letter</strong></td>
<td><strong>Red Speedwagon</strong></td>
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<td>66</td>
<td><strong>In The Year</strong></td>
<td><strong>Pablo Cruise</strong></td>
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<td>67</td>
<td><strong>Just Around The Bend</strong></td>
<td><strong>Doobie Brothers</strong></td>
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<td>68</td>
<td><strong>Love Me</strong></td>
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<td>69</td>
<td><strong>My Woman</strong></td>
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<td>70</td>
<td><strong>I'm In Love</strong></td>
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<td>71</td>
<td><strong>I Love You</strong></td>
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<td>72</td>
<td><strong>I Still Love You</strong></td>
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<td><strong>I'll Be There</strong></td>
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<td>75</td>
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**Looking Ahead**

*When She Was My Girl*

**August 15, 1981**

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<tr>
<td>76</td>
<td><strong>The Sensitive Kind</strong></td>
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<td>77</td>
<td><strong>The Sun Ain't Gonna Shine Anymore</strong></td>
<td><strong>Neil Diamond</strong></td>
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<td><strong>Falling In Love</strong></td>
<td><strong>Michael Stanley Band</strong></td>
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<td>79</td>
<td><strong>Nicole</strong></td>
<td><strong>Jane Monheit</strong></td>
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<td>80</td>
<td><strong>A Heart In New York</strong></td>
<td><strong>Art Garfunkel</strong></td>
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<td>81</td>
<td><strong>We're In This Love Together</strong></td>
<td><strong>Jerry Lee Lewis</strong></td>
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<td>82</td>
<td><strong>Backfire</strong></td>
<td><strong>Mickey Gilley</strong></td>
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<td>83</td>
<td><strong>Burnin' For You</strong></td>
<td><strong>Dennis Locorriere</strong></td>
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<td>84</td>
<td><strong>Burnin' For You</strong></td>
<td><strong>Dennis Locorriere</strong></td>
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<td><strong>Politics</strong></td>
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<td>86</td>
<td><strong>Over And Over</strong></td>
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<td>87</td>
<td><strong>Over And Over</strong></td>
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<td><strong>Over And Over</strong></td>
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**Cash Smash**—denotes significant sales activity. **Prime Mover**—denotes significant radio activity. **Hit Bound**—denotes immediate radio acceptance.
Tony Joe White. According to Dan Wojcik, vice president of the company, the trend doesn’t appear to be slowing in the least. Of all the agents surveyed, the Lavender Agency sees the most emphasis on the progressive venues, which, if worked properly, allow the act to tap a whole new market.

“We’re working on the old cliche, ‘you can lead a horse to water but you can’t make him drink,’” Wojcik said. “If you’ve got progressive audiences to come see a country act in a traditional country venue, we are taking the act to the audience by booking them in these progressive rooms. For example, we have booked a series of dates with Hank Williams Jr. and the Allman Brothers. The Allman’s will draw a progressive young audience who might say: ‘I’ve heard of Hank Williams Jr. but I’ve never seen him,’ and then come and see him on his own merits. It’s hard to get the kids or people in general to take a chance, or sometimes you’ve really got to put them in an unexpected situation.”

Geographical Expansion
Wojcik noted that not only are these non-country venues beginning to open up, but also cities not usually noted for supporting country music are beginning to sit up and notice. For example, he said, Boston is not traditionally known as a country market, but the company has several acts, including the Nash Auditorium in September and New York’s Carnegie Hall in November.

“I think these cities are beginning to open up more to country because of Nashville and country artists and agencies who are actually educating the people — advancing country music from the so-called hillbilly days to the modern sound of the art today. They are realizing now, as we are, that country music can be put in progressive venues and cities and draw non-traditional country audiences, and entertain them. The progressive years have been very good for country music," Wojcik said.

Traditionally, the college circuit has been reserved for major rock acts, and an occasional outlaw type country act, such as Waylon Jennings and Willie Nelson. But college promoters are also beginning to realize the potential in booking country acts into their respective halls. Charles Halley, president of promoters for the Jim Halley Company in Tulsa, gives the Urban Cowboy movie and movement much of the credit for cracking that market. He said the company, which books such artists as Dobie Gray, Williams, Tammy Wynette, the Oak Ridge Boys, Roy Clark, George Jones, the Conley/Hanner Band, and a host of others.

For Country Music Acts Upgraded
by Jennifer Bohler

NASHVILLE — It is used to be that state fairs were a country music performer’s bread and butter 35 years ago. Today, booking the worldwide country music explosion, the concert horizon has expanded dramatically in the form of other state fairs. They are everywhere, Las Vegas-style dinner theaters and such multi-artist outdoor extravaganzas as the Grand Ole Opry, Wheeling, West Va., the Pasadena, Calif. Rose Bowl and the upcoming Sheba State Fair in New York, are springing up on a regular basis.

Add to this the burgeoning college circuit, the ever-expanding international market and, in some instances, rock showcase venues like the Ritz in New York, and the result is an unprecedented variety of outlets for country music acts to display their talents.

Supplies and Demand
Agents at some of the major booking agencies related how demand from the state fair and theme park circuit is still a steady, viable outlet for country music talent, but they also noted that the acts are broadening every day, consistent with the increasing popularity of the music. And since the demand from country artists has increased, the price for booking such acts has jumped accordingly.

Joe Harris, agent with Buddy Lee Attractions, said that the agents’ representatives are working for more money and twice the dates they did two years ago. But the increase in the price of the acts may in turn cause a decrease in the number of acts left in the market.

Business is also up at the Shorty Lavender Agency, a Nashville-based talent house that books the Burrito Brothers, Hank Williams Jr., Gary Stewart, J.J. Cale, and others.

Sylvia, Bailey Perform Special Concert For RCA Plant Employees

NASHVILLE — RCA record artists Razzy Bailey and Sylvia performed a special “thank-you” performance recently to RCA record plant employees at the new computerized and automated RCA distribution facility in Indianapolis.

According to Joe Galante, division vice president, marketing, RCA, Nashville, “As a label we put our efforts into promoting the industry, which of course is an obvious need, and are continually offering showcases, tours and press services to industry people.

Just as important are the people who physically make the records, take orders and make sure the matters of distribution are handled. With this Razzy and Sylvia showcase the case of the artists and the label are able to say ‘thank-you,’ and to show these very important people what they’ve helped to build.”

Both Sylvia and Bailey are in the midst of national tours supporting their respective albums, “Driftin’ Away” and “Frisco Fugitive.” Both have climbed to the Top 10 of the Cash Box Country Album chart — Sylvia reaching in Nashville July 4, Bailey hitting #7 the same date.

Stated Bailey, “This is a performance that we don’t normally do.” These people at the RCA Records plant are really the ones who make the records, and I’m honored to be able to play for them.

Crystal Sound at Jack’s Tracks

After completing her upcoming album for CBS, “Hollywood, Tennessee,” Crystal Gayle, (producer Allen Reynolds (I) and Rick Blackburn, vice president and general manager, CBS Records, Nashville, got together at Jack’s Tracks Studio in Nashville to preview the late August release.

Country

Quality Of Venues and Bookings

for Country Music Acts Upgraded
by Jennifer Bohler

HUNTING FOR BARE — An estimated 2,000 fans turned out for last week’s block party in front of Cat’s Record shop in Nashville, which presented the White Animals. The finale for the early evening event was a drawing for two round-trip tickets to Bare’s London performance this fall. Pictures following the drawing inside Cat’s are (l-r) Brandi Clark, Cat’s, Mike Hitchcock, winner of the trip, Bare’s Greg Gill, Bare’s manager, and Jim Carlson, product manager, Columbia Records, Nashville.

Hall Of Fame Nominees Announced;
Winner Named During CMA Awards

NASHVILLE — The Country Music Assn. (CMA) has announced that Vernon Dalhart, Little Jimmy Dickens, Lefty Frizzell, Floyd Tillman and Grant Turner have been selected as the 1981 nominees for induction into the Country Music Hall of Fame. One of the quintet will be named as this year’s inductee to the Hall of Fame during the CMA Awards Show on CBS-TV, which will air on Oct. 12.

Founded by the CMA in 1961, the Hall of Fame currently has 86 members. Inductees are selected annually by an anonymous panel of 200 electors, each of whom has been involved in the industry for at least 15 years and made significant contributions to the trade. The award is announced after a tally of the secret ballot by Deloitte, Hawkins and Wolf, a national certified public accounting firm.

Vernon Dalhart, born Marion Fry Slaughter, is credited with recording country music music’s first million seller, “The Prisoner’s Song/The Wreck Of The Old 97.” Dalhart, who was nominated for induction into the Country Music Hall of Fame in 1980, is this year’s inductee.

Lefty Frizzell, a native of Corsicana, Tex., saw his career in country music take off in the 1950s. Heavily influenced by Jimmie Rodgers and Hank Williams Sr., Frizzell made records in two Texas towns, recorded on several labels under more than 180 names. Additionally, he sang light opera and was known on radio as “Sam the Barbarian Man.”

Turner, a former announcer for the KDKA radio station in Pittsburgh, was given the Academy of Country Music’s Lifetime Achievement Award in 1969. Turner was also a member of the Grand Ole Opy since 1949. Dickens has recorded for Decca, Columbia, United Artists and Starday.

Floyd Tillman, who resides in Leander, Tex., made his first moves on the industry as a singer-songwriter with the Blue Ridge Playboys on Vocalion Records in the mid-1930s. Later with Decca, Columbia, RCA, Liberty and other labels, he penned such country standards as “Steppin’ Around” and “I Love You So Much It Hurts.”

Grant Turner, a noted broadcaster, has been a radio announcer since he was 16. Hailing from Abilene, Tex., he developed his skills in the small towns and throughout Texas before moving to Knoxville, Tenn. in 1942. In June 1944, he took a position with WSM/Nashville Turner has been a “voice of the Grand Ole Opry” since 1948.

NMA to Sponsor Local Talent ‘Spotlights’

NASHVILLE — The Contemporary Music Committee of the Nashville Music Assn. (NMA) will begin a series of showcases of unrecovered local talent Sept. 15, with its first showcase set for Thursday’s. The showcase will be rotated among area clubs.

Artists interested in participating in the series, dubbed the “Spotlight,” should submit a 15-minute, non-returnable cassette of their material to the NMA at 2020 21st Ave. South, Nashville, Tenn. 37212. The NMA also requests a photo and bio if available, and a contact phone number or address, and no number included on the back of the cassette.

“All types of music and talent are welcome,” said NMA executive director Dale Franklin Cornelius. “We are interested in hearing artists who do not have an existing recording contract.” She added that the showcases are designed both to provide exposure for new talent and as a gesture of support for local clubs. For further information, Cornelius can be reached at (615) 297-1656.

www.americanradiohistory.com

Cash Box/August 15, 1981

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THE COUNTRY COLUMN

TENNESSEE MAVERICK — Ed Bruce is well known to country music fans as the man who co-wrote the classic, "Mamas Don't Let Your Babies Grow Up To Be Cowboys." He is also recognized as a performer (on MCA), with single after single building up the country chart. Add to that his experience in radio and television commercials and his role in the television series The Chisolms, and you have quite a list of credentials. Add one more. Bruce has become the latest performer alongside James Garner in an NBC-remake of the old Mayberry television series. Bruce will portray Sheriff Guthrie, who soon becomes ex-Sheriff Guthrie when he loses his bid for re-election in the corrupt town of Sweetwater. According to the plot, Bruce is running for the town’s saloon in a card game and wins by a tie with the only woman in Texas. This begins Bruce’s association with prime time weekly television. The program will debut this fall with a two-hour movie in mid-October. Meanwhile, Bruce is wrapping up a concert tour and is currently taping by Aug. 10. He has also taped a segment of Hee Haw, which is scheduled to air Sept. 12.

LAVENDER RELOCATES — The Shorty Lavender Agency has relocated its Nashville office to 1300 Division Street, Suite 200. The telephone number remains (615) 327-9595.

HOT FUN IN THE SUMMERTIME — A recent block party in Nashville featuring Bobby Bare and the White Animals (local rock band) was quite a success. Of course there was a big crowd of industry reps present, but the best thing about the show was the number of non-music business people there, having a great time in front of the new Cat’s Record shop. Nashville is a music community, yet there are few things of this nature happening that get the whole community involved, from the Vandy students to the little old ladies who sit up late in the sun. The party continued later in the evening, with the band ending that get the whole Record shop. Nashville was packed, with many of the finest the country of stars present. Among those who were there were... (proceed to the end of the column.)

THE VOICE KEEPING PENDING THAT GET THE WHOLE... (proceed to the end of the column.)

STAR SONGWRITER'S - RITES AND TWITTY BIRDS - SUGAR... (proceed to the end of the column.)

CINDY HURT (Churchill CR 7777) Dreams Can Come In Handy (2:31) (Irviside Music — ASCAP) (B. Millisap) (Producer: B. Millisap)


CHARLY McClAIN (Epic 14-02421) Sleepin' With The Radio On (2:53) (Algee Music Corp. — BM) (S. Davis) (Producer: N. Wilson)

TERRY GREGORY (Handshake WS 02442) Cinderella (3:16) (Easy Listening Music — ASCAP/Al Gallico Music Corp. — BM) (J. Whitmore/L. Kimball/M. Sherrill) (Producer: M. Sherrill)


DIANA TRASK (Kari KA-123) Stirrin' Up Feelings (2:35) (Jack & Bill Music, div. of T. B. Harris Co. — ASCAP) (J. Foster/B. Rice) (Producer: J. Foster)


JERRY JEFF WALKER (MCA-S11446) Maybe Mexico (3:12) (Crollion Music/Daniel Music — BM) (J. J. Walker) (Producer: B. Vaughan)


WICKLINE (Cascade Mountain CM 2424) Banjo Fantasy (1:30) (Cascadian Music — ASCAP) (W. Shields/S. Gavin) (Producers: W. Wickline/B. Wickline)

ROJAY NORTH (Cherry Pie NSD/OP-125) If I Fall In Love Again (2:26) (Hildick Music — BM) (R. North) (Producer: W. North)

ERNIE ASHWORTH (O'Brien OB 327) Irene (2:55) (Barjac Music — BM) (B. Kelly/P. Parrish/E. Ashworth) (Producer: L.R. Wiggins)


DAVID HUNTER (NSD 100) Ain't That A Crying Shame (3:03) (Sun Belt Music — ASCAP) (F. Searey) (Producer: T. Tomlinson)


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COUNTRY RADIO

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. GRANDMA'S SONG — GAIL DAVIES — WARNER BROS. — 29 REPORTS
2. I LOVE MY TRUCK — GLEN CAMPBELL — MIRAGE — 21 REPORTS
3. FEEDIN' THE FIRE — ZELLA LEHR — COLUMBIA — 21 REPORTS
4. YOU (MAKE ME WANT WHY) — DEBORAH ALLEN — CAPITOL — 16 REPORTS
5. TAKE ME AS I AM (OR LET ME GO) — BOBBY BARE — COLUMBIA — 16 REPORTS
6. TEACH ME TO CATCH — THE KENDALLS — MERCURY — 15 REPORTS
7. JUST ENOUGH LOVE (FOR ONE WOMAN) — BOBBY SMITH — LIBERTY — 15 REPORTS
8. HOLD OUT NOT TO LOVE YOU — JOHNNY RODRIGUEZ — EPIC — 13 REPORTS
9. SHE BELONGS TO EVERY ONE BUT ME — BURRITO BROTHERS — EPIC — 12 REPORTS
10. HE'S THE FIRE — DIANA — SUNBURD — 13 REPORTS

MOST ACTIVE COUNTRY SINGLES
1. STEP BY STEP — EDDIE RABBIT — ELEKTRA — 59 REPORTS
2. PARTY TIME — T.G. SHEPPARD — WARNER/CURB — 57 REPORTS
3. I'M GONNA PUT YOU BACK ON THE RACK — DOTTIE WEST — LIBERTY — 56 REPORTS
4. OLDER WOMEN — RONNIE MCDOWELL — EPIC — 43 REPORTS
5. WHEN YOU FALL IN LOVE — EVERYTHING'S A WALTZ — ED BRUCE — MCA — 43 REPORTS
6. MIDNIGHT HAULER — RAZZY BALEY — RCA — 43 REPORTS
7. WE DON'T HAVE TO HOLD OUT — ANNE MURRAY — CAPITOL — 42 REPORTS

RCA Records Sets Everette On Major Radio, Retail And Concert Promotion

NASHVILLE — RCA artist Leon Everette and his manager Carroll Fulmer recently embarked on a four-week radio and retail promotion tour that will place the artist in over 150 radio stations, retail outlets and record distributors.

Dubbed the "Hurricane Tour," after Everette's current single and upcoming album of the same name, the 3,000 mile plane trip is designed to solidify radio and retail ties, as well as place Everette in 10 major market concert dates with label mate Ronnie Milsap.

The radio/promo retail promo tour will be the first phase of an extended marketing campaign designed by RCA to create national awareness of Everette.

Phase two of the campaign will be international in scope, according to Joe Galante, division vice president, marketing, RCA Nashville. It will include an appearance at the Petersenborough festival in England, and a four-week publicity tour designed to support the release of his first album, "If I Keep On Going Crazy" as well as the "Hurricane" single and album.

Phase three of the tour will be devoted to a major market tour for the artist, which will coincide with the October release of the album and an extensive merchandising campaign.

"This is one of the most unique promotional concepts I've seen in a long time," Galante said. "Leon and Carroll's efforts, coupled with the resources we have as a company should produce a major breakthrough for Leon within the next few months.

CBS Offers Radio Simulcast For Fourth CMA Awards Ceremony In October

NASHVILLE — For the fourth consecutive year, the CMA Awards Show, set for Oct. 12 from 8:30-10:00 p.m. CST, on the CBS television network, will be made available for radio simulcast. The live telecast is being sponsored by Kraft, Inc., and will be co-hosted by Mac Davis and Barbara Mandrell. Arrangements for the radio simulcast are being handled by the J. Walter Thompson Agency, for the show's sponsor, in conjunction with the CBS Television Network. As in the past, lines for authorized stations will be through connections provided by CBS television with its local affiliates.

Stations interested in further details should contact John H.P. Davis, vice president, J. Walter Thompson Co., 402 Lexington Ave., New York, N.Y., 10017. The phone number is (212) 867-1000.

THE COUNTRY MIKE

BIG TURNOUT FOR JAMBOREE IN THE HILLS — An estimated 50,000 country music fans packed Brush Run Park in St. Clairsville, Ohio, July 18 and for the 5th annual "Super Bowl of country music festivals," The Country Jamboree In The Hills. According to Columbia Pictures Industries' vice president John Ross Felton, the spectacular proved to realize "the most successful response to date... The attendance has grown steadily each year, but the 50,000 fans attending Jamboree In The Hills' 5th anniversary "record release" Saturday's line-up included Merle Haggard, Tom T. Hall, Con Hunley, Mayet Nutter, Conway Twitty, Tompall and the Glaser, Billie Jo Spears, T.G. Sheppard, Helen Cornelius and Ray Stevens. Sunday's crown was treated to performances by Loretta Lynn, Russel, Macc Vickery, Hoyt Axton, Emmylou Harris, Margo Smith, Bill Monroe and the Blue Grass Boys, The Putnam County Pickers and Billy "Cra$h" Craddock. The entire show was video taped by Don Kirshner Productions, and is scheduled to air in September over Showtime Cable Systems.

PERSONALITY PROFILE: Chuck Morgan began his career in broadcasting in his home town of Marion, Ill., with country format station KVEG. He began with a part-time Sunday night shift, then progressed into doing the play-by-play sportscasting for his high school, and finally went full-time handling the midnight to 6 a.m. shift during the summer months. In 1974, Morgan moved to Nashville and found a news and sportscasting job with WMAK. A year later, however, Morgan went across town to WSM where he primarily filled in spots on weekends. His part-time status developed into a full-time position when he began assisting Ralph Emery and Harli Hensley on their night show. In 1976, when Grant Turner retired, Morgan was hired to take his place. Then, in 1977, due to station realignment, Morgan's air shift evolved into the 10 p.m. to 2 a.m. stint. For the last three years there has been the public address announcer for the Nashville Sound Double A baseball team until he was forced to resign that post due to his schedule and commitments with the Grand Ole Opry. In addition to his night air shift, Morgan is part of the country team on WSM-TV/Nashville. This year Morgan earned the distinction of being among the five finalists nominated for the Country Music Assn.'s Disc Jockey of the Year award in the large market category.

KWMT MARKS 25TH ANNIVERSARY — KWMT-AM/Fort Dodge, Iowa, recently commemorated 25 years of broadcasting, and 10 years of full-time country music programming, by sponsoring the annual Frontier Days Country Concert at the Iowa Central Auditorium. Over 2,000 KWMT listeners turned out for the celebration, which featured such artists as Eddy Raven, David Frizzell and Shelly West, plus morning DJ P.J. Winn and his band, Southbound. KWMT's new lineup runs as follows: 5-4-10 a.m. — operation and music director Dale Elcher from 10 a.m. on, Tom Edwards from 1-2 p.m., Carol from 2 till 6 p.m., the Ralph Emery Show from 6-7 p.m. and Chris Walterman from 7 p.m. to sign-off.

WHO-AM GOES COUNTRY — Beginning Aug. 3, WHO-AM will join its AM counterpart in broadcasting country music. The FM station will trade its beautiful music format for TM country according to Bob Beim, WHO-AM/FM vice president and general manager. "WHO-AM has been extremely successful with the beautiful music format. But we must now position the radio for the '80s. Unlike other FM formats, country music cuts across all demographic boundaries. Listeners in all age groups love country music," Beim said.

"Bucks" Braun, vice president of operations, will continue to serve as music director for both stations.

KPLX HOSTS CHILHEAD EXTRAVAGANZA — KPLX/Arlington, Texas, recently held its first annual Chilhead Extravaganza, July 25 and 26, at the Austin Patio Dude Ranch in Grapevine. The event drew a total of 15,492 people and sold out two hours prior to the fund raiser for the Muscular Dystrophy Assn. Ten finalists in each of two categories, showmanship and hill cooking, received trophies, and the top three earned points toward the "Hill Country Cook-off" and "Country Queen." The Hill Country Cook-off winners will be determined by vote of the MDA telethon slated for Labor Day Weekend. Six local bands added to the Chilhead Extravaganza, along with games and contests throughout the weekend.

MIDNIGHT HAULER IN LAS VEGAS — Following his debut Las Vegas performance at the Country Club, RCA artist Razzie Bailey met with several other artists who also placed singles into area radio stations, including KVEG and KFM. Bailey is currently in tour support of his "Makin' Friends" album and single, "Midnight Hauler/Scratch My Back." Pictured in the front row are from left: Doug Steane, KVEG/PD, Bailey, Gary Pillock, Country Club, and Johnny Stade, KVEG/M. Shown in the back row are (1-3): Carson Schreiber, west coast country promotion, RCA; Vince Cappalo, KFM; and Joe Galante, division vice president, marketing, RCA, Nashville.

PRограмmers Picks

Duke Hamilton WUBE/Cincinnati I Recall A Gypsy Woman — B.J. Thomas — MCA
Jay Phillips WMAG/Chicago Grandma's Song — Gail Davies — Warner Bros.
Paula Hooper WMC/Memphis Never Been So Loved (In All My Life) — Charley Pride — RCA
Mike Lee KVOG/Casper Right In The Palm Of Your Hand — Mel McDaniell — Capitol
Terry Wunderlin WIRK/West Palm Beach Ain't No U.F.O. Gonna Catch My Diesel — Joe Dote — MCA
John Buchanan KNIX/Phoenix You (Make Me Wonder Why) — Dickey Lee — Capitol
Dan Cowen KS5S/Colorado Springs Luv! The Good Life — Corbin/Hanner Band — Alfa
Bob Grayson WIST/Charlotte Take Me As I Am (Or Let Me Go) — Bobby Bare — Columbia
Ron Christian KBBQ/Ventura Memphis — Fred Knoblock — Scotti Brothers

Cash Box/August 15, 1981
BLACK CONTEMPORARY

TOP 75 ALBUMS

<table>
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<tr>
<th>Weeks on Chart</th>
<th>Album Title</th>
<th>Artist/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Street Songs</td>
<td>BLACK SUNDAY</td>
<td>Grover Washington, Jr.</td>
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<tr>
<td>2</td>
<td>IT JUST BEGAN</td>
<td>Grover Washington, Jr.</td>
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<tr>
<td>3</td>
<td>DIMPLES</td>
<td>Kamahl</td>
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<tr>
<td>4</td>
<td>IN THE POCKET</td>
<td>The Black Knights</td>
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<tr>
<td>5</td>
<td>EVELYN KING</td>
<td>(RCA APL-12462)</td>
</tr>
<tr>
<td>6</td>
<td>WITH YOU</td>
<td>Stax/Atlantic</td>
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<tr>
<td>7</td>
<td>LIVE IN NEW ORLEANS</td>
<td>Mardi Gras</td>
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<tr>
<td>8</td>
<td>KNIGHTS OF THE SOUND TABLE</td>
<td>Carl Carlton</td>
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<tr>
<td>9</td>
<td>THE CLARK/DUKE PROJECT</td>
<td>(Chocolate City/PolyGram CLCL-2019)</td>
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<tr>
<td>10</td>
<td>WINNERS</td>
<td>The Brothers Johnson</td>
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<tr>
<td>11</td>
<td>BLACK &amp; WHITE POINTER SISTERS</td>
<td>(Planet/Epic E 1-18)</td>
</tr>
<tr>
<td>12</td>
<td>STEPHANIE</td>
<td>(20th Century-Fox/FCA 7-100)</td>
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<tr>
<td>13</td>
<td>IN THE NIGHT</td>
<td>(Columbia FC 7304)</td>
</tr>
<tr>
<td>14</td>
<td>THE DUDE</td>
<td>(MCA -5163)</td>
</tr>
<tr>
<td>15</td>
<td>CANT WE FALL IN LOVE AGAIN</td>
<td>(Atlantic AL 9454)</td>
</tr>
<tr>
<td>16</td>
<td>NIGHT CLUBBING</td>
<td>(Island/Warner Bros. LP 6-924)</td>
</tr>
<tr>
<td>17</td>
<td>CHILDREN OF TOMORROW</td>
<td>(Warner Bros. FN 390)</td>
</tr>
<tr>
<td>18</td>
<td>THREE FOR LOVE</td>
<td>(RCA BLS 1-2357)</td>
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<tr>
<td>19</td>
<td>WHAT CH’ GONNA DO FOR NORMA CHAPIN</td>
<td>(Atlantic FN 390)</td>
</tr>
<tr>
<td>20</td>
<td>A WOMAN NEEDS LOVE</td>
<td>(Atlantic AL 9453)</td>
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<tr>
<td>21</td>
<td>HERB ALPERT’S/ALBERTO MAGDALESA</td>
<td>(Warner Bros. FN 390)</td>
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<tr>
<td>22</td>
<td>CARL CARLTON</td>
<td>(20th Century-Fox/TCA 429)</td>
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<tr>
<td>23</td>
<td>RADIANT</td>
<td>(Atlantic FN 390)</td>
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<tr>
<td>24</td>
<td>NIGHT FEEL LIKE GETTING DOWN</td>
<td>(Island/Warner Bros. FN 390)</td>
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<tr>
<td>25</td>
<td>BILLY Preston &amp; SYREETA</td>
<td>(Warner Bros. BKA 394)</td>
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<tr>
<td>26</td>
<td>3 CENTER OF THE WORLD</td>
<td>(Atlantic AL 9451)</td>
</tr>
<tr>
<td>27</td>
<td>HOW ’BOUT US</td>
<td>(Columbia FC 7308)</td>
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<tr>
<td>28</td>
<td>KEEP ON IT</td>
<td>(RCA BLS 1-37)</td>
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<tr>
<td>29</td>
<td>LICENSE TO DREAM</td>
<td>(Atlantic AL 9451)</td>
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<tr>
<td>30</td>
<td>THREE PIECE SUITE</td>
<td>(Columbia FC 7315)</td>
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<tr>
<td>31</td>
<td>DOTTIE McRAE</td>
<td>(Warner Bros. FN 390)</td>
</tr>
<tr>
<td>32</td>
<td>I GOT THE MELODY</td>
<td>(Warner Bros. FN 390)</td>
</tr>
<tr>
<td>33</td>
<td>GRAND SLAM</td>
<td>(Atlantic FN 390)</td>
</tr>
<tr>
<td>34</td>
<td>PORTRAITS</td>
<td>(Atlantic FN 390)</td>
</tr>
<tr>
<td>35</td>
<td>IMAGINATION</td>
<td>(Atlantic FN 390)</td>
</tr>
<tr>
<td>36</td>
<td>THE TWO OF US</td>
<td>(Atlantic FN 390)</td>
</tr>
</tbody>
</table>

MILLENIUM SIGNS SEVILLE — Millennium Records has signed recording group Seville. Pictured standing at the signing are (l-r): Jerry Kaufman and Ettore Stratta, producers; and David and Moke McCloud, manager. Seville, a group, pictured seated is Don Lenner, vice president/director, national promotion, Millennium.

THE RHYTHM SECTION

FAMILY FAIR — As Southern California gears up for the Aug. 15 Black Music Assn’s (BMA) Family Fair Benefit Concert, to be held at the Pasadena Rose Bowl, several area political officials have strongly endorsed the event and encouraged widespread participation. Bolstering the strong support registered in the Pasadena City Hall was Los Angeles Mayor Tom Bradley, who has cut a series of public radio public announcements, aired throughout the state, exhorting the public to support the event, which is being held to raise funds for various BMA programs. California Gov. Jerry Brown has also waded his support of the event. Headlining the day-long festival are Stevie Wonder, Ashford & Simpson and Grover Washington, Jr., and backed by such groups as The Whispers, Lakeside, Evelyn King, Third World, Ralph McDonald, Andre Crouch, Franklin Smith and comedians Frank Ayre and Arsenio Hall. The BMA hopes to draw fans from throughout the state for the affair.

PREZ-ELECT — CBS divisional affairs vice president LeBaron Taylor was recently named president-elect of the National Assn. of Market Developers (NAMD), a professional group comprised of minorities in public relations, marketing and communications. Taylor’s appointment came during NAMD’s 28th annual conference held recently in Philadelphia, where U.S. Secretary of Housing and Urban Development Samuel Pierce, Jr., delivered the keynote address to the more than 500 in attendance. Pierce, who is the highest ranking black member in President Ronald Reagan’s administration, was also named to chairman of NAMD.

SALUTES — Epic recording artists The Jacksons were honored recently by the Atlanta chapter of the National Association of Recording Art and Sciences (NARAS) with the Special Declaration Award following their benefit concert there. The Jacksons starred in the film "Side Effects," produced and directed by Mel McRae, with music by The Jacksons and Richard Smallwood.

AIRWAVES — The last Arbitron ratings were a bit kinder to many black music stations, which bounced back with respectable ratings in the most recent books released by the ratings company—a ranking which was based for the first time on the 1980 census. One station blowing its horn is BLZ/CIN in Cincinnati, which topped fifth place overall in the market with 8.0. The station reports that it's the highest rating any ethnic formatted station has ever reached in that market.

ROLLING UP THE SLEEVES — Earth, Wind and Fire principles Maurice and Verdine White will serve as auctioneers at a celebrity auction to benefit the Jenesse Center for battered Women and Children based in South Central Los Angeles. Set to take place Aug. 22 at the Red Sea Restaurant in Los Angeles, celebrities such as Kenny Rogers, Natalie Cole, Bill Medley, Dottie West, Jayne Kennedy and Tom Chapin have donated personal items for auction in the Jenesse Center’s efforts supported by the National Fund/Brotherhood Crusade on which Verdine and Maurice serve as board members.

MULTI-TRACKING — Patrick Adams recently completed production work at Blank Tapes recording studio recording the forthcoming LP by RCA recording group the Main Ingredient. Adams is also working on the Salsoul Orchestra’s Christmas LP. The new Skybl for Salsoul is being produced by Randy Muller with Sky’s lead director, Rob Roberts, Jr., co-producing with Darrell Haynes at Miramar Recording. "Double Exposure"’s upcoming LP is being produced by Lionel Jobb ... "Mirage" Atlantic Records recently released "You Ought To Be With Me" by (of all people) former pro-footballer Carl Weather, who portrays Apollo Creed in the Rocky films. The single was co-written by Weathers and D.J. Emile and produced by Hadley D. Murrell.

HOT CROSSOVER SINGLE — The Beach Boys’ hit single Top 10 Singles chart this week is "Endless Love" by Diana Ross and Lionel Richie, which was released by Motown. Other R&B to pop crossover highlights on the pop singles chart include "Just Once" (Sp49 bullet) by Quincy Jones featuring James Ingram (AM) and "Silly #80 bullet) by ARC/Columbia artist Denice Williams.

SHORT CUTS — The Lady of raunch funk herself, Ms. Millie Jackson, who recently released her Spring PolyGram LP "Just A Lil Bit Country," just completed work on a 30-second commercial for her LP.... DJs from around the nation are reportedly the cause of Spring Records releasing the song "Cool Whip" as the latest single from the Fatback Band’s latest LP, "Tasty Jam."
| #1 | LOVE ON A TWO WAY STREET (LaTrax/TNT) | 100 |
| 2 | I'M IN LOVE (Evelyn King/Mango/72020) | 79 |
| 3 | SQUARE BIZ (Evelyn King/Mango/72020) | 79 |
| 4 | ELONGED LOVE (DYLAN/Robin and Richard Vee/1973) | 79 |
| 5 | SHAKE IT UP TONIGHT (CHRISSY/1978) | 79 |
| 6 | LADY (YORK/ASCAP) | 79 |
| 7 | DOUBLE DUTCH BUS (Curtis Mayfield/War/45551) | 79 |
| 8 | JUST BE MY LADY (O'Jays/Mercury R&B/BWS/39744) | 79 |
| 9 | GIVE IT TO ME BABY (Jefferson Airplane/Mosrite/7195) | 79 |
| 10 | THE REAL THING (The Brothers Johnson/ASCAP) | 79 |

| #11 | SHE'S A BAD MAMA JAMA (Jill McCray/RCA/ASCAP) | 78 |
| #12 | SEND FOR ME (The Flirtations/Atlantic/ASCAP) | 78 |
| #13 | NIGHT FEEL (Asking What Gets Done) | 78 |
| #14 | RUNNING AWAY (Mae Satchel/ASCAP) | 78 |
| #15 | LOVE YOU MORE (Janet Jackson/PolyGram/ASCAP) | 78 |
| #16 | PULL UP TO THE BUMP (Mary Wilson Motown/Spectrum VII/Silver Sounds) | 78 |
| #17 | HEARTBEAT (Cher/ASCAP) | 78 |
| #18 | I'LL DO ANYTHING FOR YOU (Clive Davis/ASCAP) | 78 |
| #19 | RAZZAMATAZZ (Quincy Jones/Motown/Paul/ASCAP) | 78 |
| #20 | SUPER FREAK (PART 1) (Ray Parker Jr/ASCAP) | 78 |
| #21 | JUST ONE MORE NIGHT (Wah! Mann/Atlantic R&B/ASCAP) | 78 |
| #22 | WE CAN WORK (1) (Patti Austin/ASCAP) | 78 |
| #23 | PUSH (O.C.A. 7145) | 78 |
| #24 | STOPPED LOVING ME (Billy Davis Jr./Atlantic R&B/ASCAP) | 78 |
| #25 | FUNKTOWN U.S.A. (Atlantic R&B/ASCAP) | 78 |
| #26 | WE'RE IN THIS LOVE TOGETHER (Al Jarreau/Billboard R&B/ASCAP) | 78 |
| #27 | ANYBODY WITH THE DANCE (Henry Paul/Capitol/ASCAP) | 78 |

**CREATIVE CONTENT END**
Midway Moves Against Bogus Games In U.S. And Canada

CHICAGO — Midway Mfg. Co. said that on June 25 the U.S. International Trade Commission (ITC) issued an Exclusive Order and Opinion that certain coin-operated audio visual games, kits and components thereof infringe the copyright and/or trademark rights of Midway in the "Galaxian" video game and are excluded from entry into the United States. On June 9, at a public meeting, the ITC unanimously determined that there is a violation of Section 337 of the Tariff Act of 1930 (19 U.S.C. S1337) in the unauthorized importation and sale of the games, kits and components based on such infringement of Midway's rights.

According to Midway, the Exclusion Order was issued against the following coin-operated audio-visual games, kits and components thereof which use the name Galaxian, Galax-2, or Galaxip, or otherwise bear a false designation that they originate from Midway.

All of the companies, as well as their customers who have sold the infringing games, kits and components, or ordered the infringing games. These dealers will mature approximately 15 years from the date of issuance. The net proceeds of the order of Williams Electronics, Inc. will be used to retire its outstanding corporate bonds and the proceeds will be distributed to the shareholders.

The sale is intended to be accomplished through an underwritten public offering to the public in the usual manner of a prospectus. Williams Electronics, Inc. is engaged in the design, manufacture, distribution and sale of coin-operated amusement games, principally electronic video games and pinball games.

Engineering Staff Promotions At URL

CHICAGO — Universal Research Laboratories, Inc., a subsidiary of Stern Electronics, Inc., announced a number of staff promotions in the firm's engineering department.

Former chief design engineer, Anthony J. Miller, who joined URL in 1976, has been named director of engineering. Terrance Coleman, who was a design engineer at the company, has been appointed chief electronics engineer. Coleman

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. WHO'S CRYING NOW JOURNEY (Columbia 18-02241)
2. STOP DRAGGIN' MY HEART AROUND STEVIE NICKS (WITH TOM PETTY and the HEARTBREAKERS) (Modern/Atlantic RB 7302)
3. FIRE AND ICE PAT BENATAR (Chrysalis CHS 2509)
4. HOLD ON TIGHT ELO (Atlantic C55 02450)
5. STEP BY STEP EDDIE RABBITT (Elektra E-47174)
6. THE BEACH BOYS MEDLEY (Capitol P 9203)
7. FOR YOUR EYES ONLY SHEENA EASTON (Polygram P 1418)
8. I COULDN'T NEVER MISS YOU (MORE THAN I DOO) LULU (ALFA ALF-7006)
9. DRAW OF THE CARDS KIM CARNES (EMI America B 8067)
10. SUPER FREAK (PART I) RICK JAMES (Disynt/Knave 0 25095)

TOP NEW COUNTRY SINGLES

1. STEP BY STEP EDDIE RABBITT (Elektra E-47174)
2. PARTY TIME T. G. SHEPPARD (Warner/Curb WBS 4976)
3. I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANE FRICK (Columbia 18-02197)
4. I LOVE YOU A THOUSAND WAYS JOHN ANDERSON (Warner Bros. WBS 49772)
5. SOMETIMES I CRY WHEN I'M ALONE SAMMI SMITH (Sound Factory S.F. 446)
6. WHAT IN THE WORLD'S COMING OVER YOU TOM JONES (Mercury 76115)
7. TAKE ME AS I AM (OR LET ME GO) BOBBY BARE (Columbia 18-02144)
8. BIG LIKE A RIVER TENNESSEE EXPRESS (RCA-PB-12207)
9. ENOUGH FOR YOU BRENDA LEE (EMI-Columbia B-1523)
10. CAN'T HOLD FALLING IN LOVE WITH YOU SLIM WHITMAN (Epic/Cleveland (REF) 14-04302)

TOP NEW B/C SINGLES

1. SUPER FREAK (PART I) RICK JAMES (Gordy/Motown G 70255)
2. FREEWAY PEACHES & HERB (A&M/RCA-Victor PD 2178)
3. WHEN SHE WAS 21 JANIE FERNANDEZ (Capitol 13-02241)
4. LITTLE BIT OF JAZZ THE NICK STRAKER BAND (Poodle PRL 9034)
5. NEVER TOO MUCH LUTHER VANDROSS (A&M/RCA-PB-12040)
6. WICKA WRAP THE EVASIONS (Epic/Columbia B-2138)
7. DO YOU LOVE MET MITTAL AUSTIN (Qwest/Warner Bros. QWE 49574)
8. DO IT NOW (PART I) THE S.O.S. BAND (Tabu/CBS SBS 01215)
9. BILLY DENICE WILLIAMS (ARC/Columbia B-1523)
10. LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB (Sugarhill St. 703)

TOP NEW A/C SINGLES

1. ENDLESS LOVE DIANA ROSS and LIONEL RICHIE (Motown 15 1018)
2. YOU DON'T KNOW ME MICKY GILLEY (Epic 14-02713)
3. CHLOE ET LON JOHN (Geffen GEF 0728)
4. A HEART IN NEW YORK ART GARFUNKEL (Columbia 18-02307)
5. REALLY WANNA KNOW YOU GARY WRIGHT (Warner Bros. WBS 49706)

Atari Posts New 'High Score' Stats

CHICAGO — Atari announced new official records that superseded previously noted high scores for the "Asteroids", "Midway Mfg. Co. and \"Battlezone\" video games.

On June 14, at the Rainbow Roller Rink in Beaumont, Tex., 16-year-old Jeanise Fernandez racked up 22,524,110 points playing an Asteroids game for 36 hours and 29 minutes. Fernandez tied the previous record of 21,184,000 points held by Rick Larson of West Palm Beach, Fla.

A new high score of 44,343,820 points on Missile Command was achieved by Joe Fernandez of Lakewood, California. On May 26, Fernandez spent 20 hours and 44 minutes at P's Family Amusement Center topping the previous record held by Jody Bowles of Pensacola, Fla.

On April 17, at the Voyager 1, Inc., in Madison, Wis., Brian Olson totaled 3,010,000 points playing Battlezone for 3 hours and 30 minutes. Olson has set the first official record on Atari's Battlezone video game.

"We congratulate these players for their outstanding performance," commented Frank Reichenberger, Jr., former president of Midway, the company, telling the Coin-Operated Video Games Division. "Our games are designed to challenge today's most sophisticated video game player. Therefore, we're very glad to see this kind of high-level and enthusiastic competition."
Stern Announces Stock Repurchase

CHICAGO — Stern Electronics, Inc., Chicago-based manufacturer of coin-operated video games, pinball machines and Seeburg jukeboxes, announced that it has repurchased the shares of its voting Class A common stock which were owned by an outside investor. As a result of this repurchase, all of the company’s voting stock is owned by the Stern family. The company previously issued, to certain key employees, shares of non-voting Class B common stock, representing the balance of ownership of Stern Electronics.

The company has also terminated its relationship with its overseas sales representative. Future overseas sales will be handled directly by the company.

Advance Holds New Product Showing

SAN FRANCISCO — Several hundred San Francisco Bay area operators attended a new product showing at Advance Automatic Sales Co. on July 1. Among the new products on display were Atari’s “Genzipede,” Midway’s “Wizard of Wor,” Cinematronics’ “Armor Attack,” Williams “Pharaoh,” Centuri’s “Pleiades,” Bally’s “Fireball II” and Gremlin’s “Space Odyssey” with the game conversion kit. The event began in the afternoon and continued into the evening. It was held in the Advance showroom at 1350 Howard St. in San Francisco, which was crowded with operators and suppliers who were trying out all of the new games and enjoying the opportunity for socializing as well.

“The turnout was excellent,” commented Chet McMurdie, Advance president. “We felt this would be a good way for our customers to see all the products recently introduced and enjoy a relaxing time with us, too.”

A fancy spread of hors d’oeuvres and drinks were served and, to top off the show, there was a special drawing for prizes, presided over by McMurdie and Will Laurie. Bay area operator Ben Diaz was one of the top winners, taking home an Atari Video Computer System.

Also on the agenda were presentations by Tom Pelts of Atari and Lee Peppard of Tournament Games, focusing on the promotional video tournament slated for this fall. Gremlin’s Jack Gordon also gave a brief talk about the company’s new Convert-A-Game concept that allows for the fast, simple conversion of one game into a new game with a minimum of time spent in the process.

Williams®

Infringement Policy

To meet the demands of the marketplace for new and exciting electronic games, Williams creates innovative games with strong play appeal and exclusive features. Williams’ research & development, design talent and engineering skill combine their expertise to continuously insure a high standard for the industry.

To protect the rights of original works, United States codes provide for registration of copyrights and trademarks. Williams fully intends to protect its proprietary rights under these regulations and will take all legal action necessary against anyone engaging in the manufacture, assembly, distribution, sale or operation of infringing games.

To date, Williams has received orders from United States District Courts in Portland, Newark, Alabama and Los Angeles prohibiting the further sale of infringing games. Williams’ rights have also been upheld in the foreign marketplace in England, France, Spain, Germany and Italy.

This notice is to serve as fair warning that Williams intends to seek prosecution against any person or company violating its exclusive proprietary rights in DEFENDER™ and in other games that follow.

Williams®

Williams Electronics, Inc., Chicago, IL 60618

SCHOOL DAYS — Three of the industry’s noted instructors (l-r): Andy Ducay of Midway, Stan Braaten of Nevada Gaming School and Tom Hata, long time member of the Bally team, who currently resides in Las Vegas, are pictured at the entrance to the Nevada Gaming School. Ducay was ir "as Vegas at the invitation of NGS to serve as a guest instructor at the school and welcomed the opportunity to also visit with his colleagues out there.
ATARI announces it's no longer just a game.

ATARI will aggressively enforce all video game copyrights and trademarks against any infringers.

ATARI is giving notice to all manufacturers, distributors, and operators that it will pursue a broad campaign to enforce its video game copyrights against infringers. ATARI will use all legal means available to immediately halt any manufacture, distribution or operation of a copy of video games made by ATARI. Anyone who purchases such copies is at risk of forfeiting such a game.
Atari Bows New 'Red Baron' Cabinet

SUNNYVALE — A new upright cabinet version of Atari's "Red Baron" coin-operated video game is now being offered by the company. As noted by Frank Ballou, vice president of marketing for the Atari Coin-Operated Games Division, "this colorful and attractive upright cabinet is expected to generate a great deal of attention from spectators and potential players."

Red Baron is a first-person aerial-combat game that creates a three-dimensional illusion of attacking enemy planes and blimps. The illusion is produced by Atari's exclusive QuadraScan 3-D video display.

A special feature of the new upright version is Skill Sense, which automatically adjusts the game according to the skill level of the player, thus maintaining a consistent average game time. The Atari QuadraScan video display heightens the aerial-combat experience by creating a 3-D illusion of attacking planes and blimps against a realistic looking backdrop.

Other features of the game include a high-score table with non-volatile memory. The 10 best scores are displayed with players' initials. The non-volatile memory remembers and again displays the top three scores, even after power interruption. Operators have the option of four additional bonus levels and game "lives." Red Barons may be ordered in both sit-down and standard upright arcade versions.
The coin machine industry has been enjoying some great exposure on network television and in various newspapers across the country, as well as domestic and foreign publications (both consumer and trade). Most of this exposure, however, has dwelled on product; first, the pinball machines including the various celebrity themed models of a few years back, along with the related tournaments and national promo campaigns; and most recently the video games which have attracted widespread popularity. This has done much to familiarize the populace with the product, its appeal and its earning power but has it really put into focus what the industry is about.

There are operators, distributors and manufacturers who donate equipment to worthy causes, who participate in community functions and who further the cause of charitable endeavors. But while these contributions are publicized in the trade press, the public is not being made aware. Thus, when an ambitious political figure decides to take a swipe at the industry by classifying arcades with places like massage parlors and sexual encounter spots, or referring to game rooms as “sleazy” establishments that harbor undesirable, there is very little protest except from maybe a few in the industry who care enough to take a stand.

Exidy donated a “Targ” machine for use in a charity drive for underprivileged children (Cash Box, July 25). Did you read about it in your local newspaper? Public relations departments, even those of established firms, are doing a very good job of not being obvious. This isolated case since there are a lot of good people in this industry whose generosity often goes unnoticed — even in the trade press, because we don’t really receive an abundance of this kind of copy though we would certainly welcome it.

Nevertheless, such efforts, when brought to the public’s attention, are a great image builder and should not be kept secret. Maybe it’s time to open up a little more; maybe it’s time to brag a little!

**New Guide To Servicing Video Games Is Available Now From Atari Factory**

SUNNYVALE — “The Book,” a comprehensive, practical guide to servicing and repairing board and stand-alone video games, is now available by order from the company’s authorized distributors or directly from Atari’s customer service department.

“We feel that ‘The Book’ is one of the most complete and concise service manuals on game operation ever written,” stated Fred McCord, field service manager. “It is intended for use by operators, distributors and service technicians.”

The 186-page illustrated guide contains sections on tool selection and use, soldering, general troubleshooting, display monitors, and printed circuit boards, components, integrated circuits and digital and analog devices. Also included is an 8-page glossary of electronic terminology.

The publication was prepared by the coin-operated games division of Atari, Inc.
CLASSIFIED AD RATE 35 CENTS PER WORD

CLASSIFIED AD WANTED

SPECIALISTS WANTED

NEW YORK.

Legal Notice: The People vs. Music Museum.

Specialists in music museum and related fields wanted. Must be able to handle a variety of tasks, including: setting up and maintaining audiovisual equipment; managing collections; conducting research; and writing reports. Experience in museum administration also required.

Please see below for more information on qualifications and responsibilities.

Salary: Competitive, based on experience and qualifications.

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Application: Please submit a resume and cover letter to info@musicmuseum.com. In your cover letter, please indicate why you believe you are a good fit for this position, and provide examples of your relevant experience.

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Tom Petty and The Heartbreakers

THE FORUM, Inglewood, Calif. — In many quarters, Tom Petty is considered to be the heir apparent to the title of rock 'n' roll's top dog, currently belonging to the man from Asbury Park (and we don't mean Southside Johnny). But, at this stage in his career. Petty still doesn't seem quite comfortable with the tag and, in truth, comparisons with The Boss are somewhat unfair.

For the record, let it be said that while there is a sense of purity, honesty and integrity built into the American rock of both Petty and Springsteen, there is a necessary distance between performers' personas, that is where the similarities end. While Springsteen is the onstage personality, Petty always goes a bit further, handling the transition from club and mid-size halls to arenas, Petty is still encountering some rough spots due to a more reticent and tentative nature. When Petty's enthusiasm for both his fans and his music can slip easily into some hypothesized mechanism for the audience were sonic attainments ever have. Backed by a 11-piece ensemble, including a five-man brass section and three female vocalists, he stepped and pranced his way through a well-polished 70-minute set, punctuated by frequent visits to the front of the stage to greet gilt-bearing female fans. It just took a few minutes for him to latch onto his trademark skin-tight apparel with a penchant for perspiration, and the energy level never subsided. His strong, husky vocals were in top form, commanding total control over tight Vegas arrangements of "Passion" and "Celebration," as well as tunes in the country vein like, "Say You'll Stay Until Tomorrow," "Darlin'," and his latest Mercury release, "What In The World's Over You." While Jones has 33 years been primarily a casino attraction, a revitalized country career may bolster his image with a more demanding audience and attract younger listeners unfamiliar with his earlier work.

tom rolend

Ramones

PALLADIUM, NEW YORK — The Ramones have experimented with a variety of production approaches on record over the last five years, but the group's live show retains the stripped-down style of its earlier days. Teen anthems such as "Blitzkrieg Bop," "Sheena Is A Punk Rocker" and "Rock 'n' Roll High School" still make up the bulk of the group's set. Its jeans and leathers uniform and stock poses still echo its original approach.

The amps may be bigger and the set louder, but the Ramones slam-bang style has been refined more than evolved and the band could almost have stepped from the 1976-77 time capsule onto the Palladium stage. Needless to say, the group's headbanding legions enjoyed every minute of the show.

The opening Elektra Bat group was both impressive and unprofessional, staking off the stage in a huff after some equipment failed during a song.

A world-class venue: the show was billed as the Ramones' first New York dance concert. Although most of the orchestra seats had been taken off the Palladium, it was hard to dance with your feet sticking to the floor.

R-O-S-I-R-U-S-T-O-N INTERNATIONAL, ATLANTIC CITY — Even if he has not been constantly positioned on radio playlists in the last few years, Tom Jones has, nevertheless, done the world a turn for himself on the lucrative Playboy circuit.

Drawing on a substantial repertoire of covers of recent pop hits and notable singles from his heyday in the late-60s, Jones proved that he still possesses more energy and vigor at 40 than some younger performers have ever had. Backed by an 11-piece ensemble, including a five-man brass section and three female vocalists, he stepped and pranced his way through a well-polished 70-minute set, punctuated by frequent visits to the front of the stage to greet gilt-bearing female fans. It just took a few minutes for him to latch onto his trademark skin-tight apparel with a penchant for perspiration, and the energy level never subsided. His strong, husky vocals were in top form, commanding total control over tight Vegas arrangements of "Passion" and "Celebration," as well as tunes in the country vein like, "Say You'll Stay Until Tomorrow," "Darlin'," and his latest Mercury release, "What In The World's Over You." While Jones has 33 years been primarily a casino attraction, a revitalized country career may bolster his image with a more demanding audience and attract younger listeners unfamiliar with his earlier work.

tom rolend

FCC Opposes Reduced AM Spacing

(continued from page 18)

Talkers (CRTC). (Cash Box, Dec. 13, 1980). The Canadian government, in fact, has already withdrawn its support for the plan.

Indications that the FCC might reevaluate its initial vote of support came in March when the Canadian government publicly reversed his original concurrence vote (Cash Box, March 21). Additionally, broadcasters hoped that, with a new FCC chairman and two new commissioners coming into office, the vote would swing in favor of the broadcasters.

Engineers from the U.S. and other countries then convened in Geneva for two months (Cash Box, May 9) to determine a method to engineer the shift's feasibility, but they were unable to formulate a working plan that would be economically sound. In the end, the negotiations did not produce a breakthrough.

The Boss are (Johnny).

The Western Hemisphere is the only part of the world that is not utilizing a nine-kHz AM band. The remaining Region 2 countries oppose the U.S. and Canada, the U.S. may be forced to adopt the nine-kHz proposal.

“We expect that with Canada and now us, there shouldn’t be too much of a problem,” said Williams and Smilow. “Other nations have estimated that it would cost broadcasters and the public between $20 and $25 million to switch to the new frequencies.”

Although the FCC now opposes reduced AM spacing, the American delegation that met with representatives from the Western Hemisphere Region 2 meetings must now convince the other nations to maintain 10 kHz and not adopt the nine-kHz proposal. If the U.S. was to do so, the cost would be exorbitant.

“Everything is in place for the U.S. to adopt the nine-kHz proposal,” said Williams and Smilow. “[The U.S. is] strongly urged to follow the nine-kHz path.”

“We were the first organization to unequivocally oppose the idea. We’re going to have a good market,” he said.”

In a statement issued by the NAB, president Vincent Walaszewski said, “The FCC, after reviewing the activities at the recent meetings, felt that the proposal put forth by the U.S. is a hypothetical advantage to be achieved by squeezing the AM band were clearly outweighed by the engineering and economic costs.

Bookings Increase For Country Acts

(continued from page 24)

and Don Williams and Sugar among others, is on the average doing more business with colleges. He added that the Oak Ridge Boys had 12 major college dates lined up for the fall.

Wojcik, however, noted some difficulties in booking acts at colleges. The most frequent problems from our standpoint is that all the big monster groups wait until fall to come out and suddenly you’ve got them all coming in the same week. And James Taylor all pumping the colleges because they know the kids have money from September through the end of October. With those acts out there, it’s pretty difficult for us to play the big universities, he said.

The international market seems to be the big key, most agents agree. Reggie Mac, assistant manager for the Country Artists booking agency that books such artists as Conway Twitty, Loretta Lynn, Sonny James and Helen Cornelius, labels the international market as a hot spot for country music. He warned, European tastes seem to align themselves more with the very hard core traditional sound of country, such as Waylon Jennings and Willie Nelson, that thanks to artists like Don Williams, who is very popular in England, the appeal is beginning to broaden somewhat and the MOR country market is beginning to be more widely accepted.

The Lavender agency’s Wojcik also sees the international market as being par- ticularly the Arabian market. “I understand there’s an increase in sales in country music in places like Saudi Arabia. A surf once even inquired if they wouldn’t want to send a group over there at this point, but if it ever settles down, it should be a good market,” he said.

Country music in Saudi Arabia might sound like an unlikely possibility, but with satellite radio now in the global world-wide, combined with its consistent growth, there is always the possibility of tapping yet another market.

ON JAZZ

(continued from page 15)

no eyes to hassle that kind of deal.

JAZZAMERICA IS ROLLING — L.A. based video company "JazzAmerica will premiere its first series "JazzAmerica" on PBS. The programs will feature live footage of Dizzy Gillespie, Gerry Mulligan and Max Roach, and digital soundtracks will be simulcast over the National Public Radio Network. The video disc programs to the rights have been sold to RCA, and are being released as soundtrack LPs and cassettes are being sold.

LATIN JAZZ FESTIVAL — NBC News reporter Felipe Luciano has organized a three-day Latin American Jazz Festival to be held at New York's Beacon Theater and Avery Fisher Hall. Sergio Valdes and his band are the first to agree. "I hope that this will open the floodgates for other Latin American artists to come here and play," he said. Luciano, who is the head of the Latin American Music Convention, has organized the umbrella organization providing funds to non-profit groups. The Aug. 27-30 series will feature Mongo Santamaria, Ray Barretto, Max Roach, Machito, Pluto Valdez, Ornette Coleman and Prime Time, Concerto. Luciano has sought JazzAmerica is also anticipating a 10-20-hour historical series, including programs on Benny Goodman, Gene Krupa, Earl Hines, Count Basie and Duke Ellington.

OTHER STUFF — Saxophonist Arthur Blythe’s new album, "Blythe Spirit," is set for release in April. Blythe is expected to back date the release date of guitarist James Blood Ume’s “Free Lance” album to the fall. The album features Ume’s working trio of drummer Calvin Weston and Bassist Amin All, as well as rhythm guitarist Victor Bryant, and saxophonist Drayton Thompson. The new album features such luminaries as Lionel Hampton, Charlie Byrd, and Roy Hargrove.

The Crusaders will soon unveil their own unique label featuring audophile, digital, and direct-to-disc recordings from their MCA label. The group’s new album "Capital City" features new and exciting musicians like Ishmael Reed. Among the pair’s projects is an album and a film script. While musical arrangements for the film have yet to be solidified, pianist Cecil Taylor has been signed to play himself in what Ramey described as a "fictional world populated by various Blythe-like characters."

fred goodman
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<td>12 THE ONE THAT YOU LOVE</td>
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DEDICATED TO THE ONE I LOVE

From her forthcoming album "NOW PLAYING"

Produced by Brooks Arthur

MCA Records

A Peters/Palm Tree Production

in association with Thomas Hammond