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EDITORIAL

Thoughts On Deregulation

The latest rumblings from Federal Communications Commission (FCC) chairman Mark Fowler on the subject of government involvement in the broadcasting industry are welcome indeed. Fowler is a member of the “less government is better” school of thought, and his belief that too much red tape currently ensnares broadcasters gains more credibility with each passing day.

While Cash Box believes that the public interest must be protected from businesses operating solely for a profit, the system in operation today has proven to be too unwieldy to accomplish that purpose. True, the airwaves belong to the public and protection of the public interest must naturally fall on the shoulders of the government instead of private concerns; however, letting arrogant, insensitive bureaucrats play games with such power is also quite inappropriate.

What is needed is a change in the mentality of the game. Broadcasters must take seriously the fact that they are being allowed to use the public airwaves for more than purely selfish, money grubbing purposes, and government bureaucrats, safely ensconced behind better-than-average salaries backed by annual cost-of-living adjustments, need to take into account the financial realities of running a business.

The current system for regulating broadcasters has outlived and outgrown its original concept — many of today’s regulations seem more tailored to creating more jobs for government employees. New attitudes and approaches are needed — for both the government and the broadcasters.

NEWS HIGHLIGHTS

- MCA Distributing expands national field staff (page 5).
- PolyGram tests special B-Side concept with new Martin Briley 45 top $100 million (page 5).
- ASCAP receipts for first eight months of 1981 total $100 million (page 5).
- “Physical” by Olivia Newton-John and Joey Scarbury’s “When She Dances” (new and developing artist) are the top Cash Box Singles Picks (page 11).
- “This Is The Way” by the Rossington Collins Band and Siouxsie And The Banshees’ “Ju Ju” (new and developing artist) are the top Cash Box Album Picks (page 13).
1 ENDLESS LOVE (FREDDIE AND LIONEL RICHIE) (Motown M-11931) 14
2 ARTHUR'S THEME (BEST THAT YOU CAN DO) (CHRISTOPHER CROSS) (Warner Bros 594787) 8
3 QUEEN OF NIGHTS (JUICE NEWTON) Capitol (P-4997) 10
4 WHO'S CRYING NOW? (DANNY ZUBERI) Capitol (M-119488) 12
5 STOP DRAGGING MY HEART AROUND (STEVIE NICKS 'n' TOM PETTY) (Modern/Atlantic M-1336) 4
6 FOR YOUR EYES ONLY (JACKIE DEAN) Atlantic 255 (P-5030) 8
7 HOLD ON TIGHT (LADY BIRD BARKER) Epic 4-27174 11
8 THE BEACH BOYS MEDLEY (ROLLING STONES) Rolling Stones Atlantic 27 10
9 SLOW HAND (PONTER SISTERS) Planet/Epic P-47509 6
10 PRIVATE EYES (DARYL HALL & JOHN OATES) RCA PB-10260 14
11 URGENT (FOREIGNER) Atlantic 5311 12
12 THERE'S NO GETTING OVER ME (THE MILSPAC) (MCA-61934) 13
13 THE VOICE (THE MOODY BLUES) (Threshold/Polystar) TN 610 5
14 I COULD NEVER MISS YOU (MOTHER'S THEME) (ALFA AL-706) 10
15 LADY YOU BRIGHTEN UP MY LIFE (COMMODORES) Motown M-15164 16
16 THE LITTLE RIVER BAND (Capitol P-40035) 20
17 HARD TO SAY (DON FOGEL) (Full Moon/Epic 14-2429) 23
18 WE'RE IN THE MONEY (ARJARU) Warner Bros 49746 27
19 SHARP (KENNY ROGERS) (LIFELINE/LYR) M-1430 13
20 JUST THE WAY YOU ARE (RESOUCIAL) (JAGRAM) (A&M 2357) 30
21 BREAKING AWAY (Balance/Telecom 24-02173) 21
22 SUPER FREAK (PART 1) (RICK JAMES) (Motown/G-17505) 26
23 DRAW ON THE CARDS (JOE CARNES) (EMI America 887) 25
24 WHEN SHE WAS MY GIRL (CASCADIAS) (Polyanoma KB 14295) 33
25 I'VE DONE EVERYTHING FOR YOU (RICK SPRINGFIELD) (RCA-11266) 37
26 IN YOUR LETTER (BOB SEGGER) (Capitol P-43042) 34
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28 GENERAL HOSPITAL-THE OPENING (MCA-51161) 31
29 SAY GOODBYE TO HOLLYWOOD (BILLY JOEL) (Columbia 18-22518) 40

ALPHABETIC TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSERS)

A Heart In (Headquarters Arriving) - BMI 65
A Lucky Guy (Easy Money Music - ASCAP) 75
Ain't No Fun (Warner-Tamerlane-BMI) 78
All I Have To Do (House Of Brent - BMI) 85
Arthur's Theme (Living/Robinhood/Regina Berg) - BMI 110
Baby I Love (I'm Going/Polo Cruise) - BMI/Almo 44
Blackbird (Cic) - BMI 53
Beach Boys Medley (BMI) 92
Bee Gees - BMI 92
Bunny For You (Burt B C Volt) - ASCAP 39
Cry (I'm Never) - ASCAP 43
Cool Love (Irving/Pablo Cruise) - BMI/Almo 44
Don't Give It Up (Britain Rockin'Adel) - BMI 84
Double Dutch (You're The One) - BMI 84
Draw Of The Cards (Asapan/Alo/Alma Pants Down/Black Mountain - BMI) 84
Easy To Love Again (Unichappel/Begonia Medley) - BMI/Holyoke 17
Ella's Juke Box (BMI) 54
Endless Love (P Geoffrey Brown Music - ASCAP) 38
Every Little Thing (Virgin Music - Admin. by Chappell - ASCAP) 43
Fancy Free (Goldline Silverline - ASCAP - BMI) 96
Feelin' So Right (Maypop - BMI) 54

**Exceptionally heavy radio activity this week**

Answer: The document is a list of songs with their respective artists and publishers, along with radio activity for each song. The list is titled "CASH BOX TOP SINGLES" and includes a chart for the week of October 3, 1981. The songs are ranked from 1 to 100, with the top songs having the highest radio activity. The list also includes information about the publishers and licensing companies associated with each song. The document is designed to provide a comprehensive overview of the most popular songs of the week, reflecting their cultural and musical significance. The high radio activity for some songs indicates their widespread popularity and influence during this period.
PolyGram Testing New B-Side Medley Concept

LOS ANGELES — In an effort designed to improve the chances of success for a new recording artist, PolyGram Records has begun to test the concept of placing a medley of songs culled from an artist’s debut album on the B-side of the first commercial 45 single issued.

The artist with whom this special concept is being tested is sung by Martin Briley, former bassist for Ian Hunter and a songwriter whose work has been recorded by such artists as Pat Benatar and Erika DeVito. Briley’s single, “Slipping Away,” has been backed with a 5 1/2 minute medley of four numbers from his debut album, PolyGram, “Fear Of The Unknown.”

Elaborating on the B-side concept, PolyGram executive vice president and editor based in Long Island. “Imports currently make up 1 1/2% of the U.S. market, according to the National Assn. of Recording Merchandisers (NARM) report on the record business, but import departments in most retail outlets are either non-existent or underdeveloped. We feel that out of the 25,000 record sellers out there, at least 5,000 could handle imports profitably if they merchandised them properly and there are nowhere near that many now. We feel the import market has a 500% growth potential in the near future without making even a major dent in sales of domestic records. And I don’t think this projection is bold or unreasonable.”

Jim Enright of Disc Trading Co. in Carrboro, N.C., which has been operating since 1976, said that the major change he has seen recently is that “people on the street and accounts are getting wary of buying everything that comes out. There’s a trend toward selectivity.”

As the import business has gotten more sophisticated, the competition to be first to get a particular single or LP title has become more and more heated, especially in the New York area.

Major accounts buy from many or all of the importers and, according to Bob Marlin of Los Angeles-based Sounds Good, “The difference between making a really large import drop and making a much smaller sale often boils down to a matter of hours, or in some cases minutes.”

Despite this factor, many of the companies talk about finding a special niche within the import field for which they can gain a reputation among both street and store buyers.

Stollenberg said, “Greenworld, because of the extra time needed to ship to and from the West Coast, a must bother to complete sales heavily in the New York market on new releases, but sells heavily on its regular ‘51/2’ and ‘5’ Red Jakes records and large international catalog of releases from 40 countries. Jim’s Scott felt his company offered the largest catalog and inventory, deepest penetration into chains and, due to the scale of its operation, can offer stores advertising dollars, merchandising aids and returns in what is elsewhere a one-way business. Because of its Southern location, Disc Trading’s Enright said his company...”

(continued on page 16)

New Rock Importers Foresee Major Growth

BY DAVE SCHULPS

NEW YORK — In a year that marks the tenth anniversary of Jem Records, the first full-time importer of foreign-pressed rock records to the United States, the rock import business has reached a high point in terms of the number of companies devoted primarily to import trade and public interest in and acceptance of imports.

Although the last decade has seen a number of operations enter, then drop out of, the business, the nine firms represented at the recent National Music, Sound and Video Show at the New York Hilton indicate that the field is currently more active than at any previous time. In addition, a number of one-stop operations and cut-out suppliers dealing with imports as a sideline are also at a peak activity.

One survey of importers has revealed a good deal of optimism about the future of imports, due to a combination of the current overseas strength of the dollar and the rising prices of domestic discs, which have made the generally expensive imports seem profitable at a level higher than ever before. Most importers also felt that their businesses would be strong enough to weather a turnaround in the value of the dollar, since similar movements which eliminated the profitability from imports and bankrupted a number of weaker firms.

In addition, there is a growing and still vastly unappreciated nationwide market for the new music, quality product and uniqueness that imports offer, although it was generally admitted that an import glit currently exists in the market that centers around New York.

“We recently made a study of the marketplace that suggests to us that the market for imports in this country is not even close to being saturated,” said Neil Smolowitz, president of Skydisc, an importer who distributed “The Box/October 5,” a medley of songs culled from the recent single, “The Box,” from his debut album, PolyGram Records.

“Although what appears to be a rampant optimism about the market by many of the newer companies, principals of the older import operations are not inclined to wax enthusiastic. Marty Scott, president of Jem, disparaged that the import market has yet to prove itself. ‘We’ve gotten any bigger,’ he said. ‘Our competitors’ share of it has just been redistributed.”

“I would question whether import releases are selling any more than they ever did,” Scott stated. “Because of the higher domestic prices, many record stores have reduced their stock of foreign imports. Stores doing X percent of imports three or four years ago are probably doing fewer now because they have to be more careful about what they buy.”

Backstage Friends — Chrysalis recording artist Ian Hunter recently performed at New York’s Pier 84, where he was given a bandstand by his friends within the show by Epic artist DeVito and his former bassist, Martin Briley, who now records for Mercury Records, pictured are (l-r) DeVito, Briley and Hunter.

MCA Distributing Expands National Field Sales Staff

BY MICHAEL GYNN

LOS ANGELES — In a move geared to increase product awareness and visibility, in addition to boosting client contact, 24 account representatives have been added to MCA Distributing Corp.’s national staff. At a press conference here Sept. 22, MCA Distributing president Bob Young, vice president of business affairs, Captiol, Robert Perry, vice president, A&R, black music division, Captiol; and Valene Johnson, vice president, ASCAP, black music division, Capitol. Pictured are (l-r) Simpson and Ashford.

ASCAP Receipts For The First Eight Months Of 1981 Exceed $100 Million

LOS ANGELES — ASCAP domestic receipts for the first eight months of 1981 were $96.3 million, an increase of $9.9 million over 1980’s eight-month total of $86.4 million.

Domestic receipts were derived as follows: licenses including symphonic and concert, $59.2 million; interest on investments, $2.7 million; and membership dues, $42 million.

For the first eight months of 1981, monies derived from foreign societies were $8.6 million. This represents a decrease of $2.7 million from last year’s total for the similar period of $11.3 million.

Record Sum Expected

The total of expected revenue from ASCAP’s financial report for the first eight months of 1981, presented Sept. 22 at its West Coast Membership Meeting at the Beverly Hilton Hotel here. During the meeting, ASCAP projected that its year-end receipts will exceed $165 million, the highest annual income in the society’s 67-year history. After year-to-date expenses of $20.2 million, $62.7 million was available for distribution to membership — $41.6 million for ASCAP’s domestic operations and $14.1 million from foreign sources. This compares with $35.9 million distributed in the first eight months of 1980. In the first quarter of 1981, ASCAP’s domestic operations had an increase of $19.4 million and $22.2 million in the second quarter.

On July 27, $14.1 million was distributed to members from the following countries: England, $6.4 million; France, $3.7 million; Germany, $1.8 million; Holland, $1.7 million; South Africa, $200,000; and others, $300,000. All were 1979 payments.

ASCAP will make a December foreign distribution of approximately $13 million.

(continued on page 14)
Big Band Show Pulls Large Audience For Radio Syndicator

by Larry Riggs

NEW YORK — During the 1950s, rock ‘n roll began to replace ballads and swing music as the dominant form of American pop music and radio stations began to phase out the older forms, creating what one man has termed a “giant hole in the market.” So in 1976, Al Jams, a former bassist with the Glenn Miller band and composer, arranger and producer of commercials and Broadway show and movie scores, came up with a new medium of radio syndication service, “Music Of Your Life” (MOYL), featuring big band sounds and non-rock hits from the 1940s until the present.

Backed with research hinting that the advertising dollars existed in a radio format appealing to the more affluent 35+ audience, Jams launched his format, which he claims is not simply based on a throwback to a previous lifestyle of people over 35. In addition to programming music of such artists as Glenn Miller, Tommy Dorsey, Patti Page and Johnny Mathis, Jams’ format also consists of contemporary MOR artists like Frank Sinatra, Perry Como, Barbara Streisand and Tony Bennett. “We’re doing our darnedest to downplay the nostalgia label,” said Jam.

Ham currently has 87 stations nationwide using MOYL, and the quarter-four hours of most of his stations have increased over the last three years. For example, WMAS/Springfield, Mass., the first station to go MOYL, cornered a 10.5 share in the Spring 1981 Arbitron book in contrast to a 1 share it held with its previous AC format. In addition, WXKS-Jacksonville, Mass., Ham’s first major market station, jumped from no rating in 1979 with its disco format to the #1 of the greater Boston market last Spring.

According to Ham, the MOYL format has fared so well in the ratings because “we’re picking up listeners who had tuned out AM radio. A great majority of older people had just written it off.”

Most of the MOYL stations are on the AM BAND. “AM seems to need the most help,” said Jim West, national sales director of MOYL. “We’ve seen a desertion of formats from the AM dial, and until recently, radio was weighted in favor of AM.” West added

Jovan To Sponsor Stones 1981 Tour

by Marc Celler

LOS ANGELES — In one of the largest and most fragrant tie-ins between a recording group and national manufacturer, underwritten, Jovan, Inc., the Chicago-based perfume and cosmetics company, has paired with the Rolling Stones to be one of the exclusive sponsors of the acclaimed British band’s 1981 American tour.

According to Jovan president Richard B. Meyer, the company will spend $2 million to support the group and for promotional materials, which will include a Stones poster that will be sold with the purchase of Jovan products. The remaining $1 million will be used for magazine and radio advertising to promote the group’s 31-city tour.

“We have grown to a $150 million company in a short time (13 years) by being unique, provocative and irreverent, qualities that parallel the Stones and their music,” said Jovan’s director of advertising David M. Miller. “We jumped at the chance of being in with the Stones on this tour, not only because of the obvious sales opportunity, but because of the chance to associate with a group that is in the forefront in their field.”

At the core of Jovan’s pact with the Stones is an agreement to plan an exclusive Jovan 1981 Rolling Stones American Tour poster, which will be sold for one dollar with any five dollar purchase of Jovan products at retail. The posters, which were designed by nationally known artist Doug Johnson, feature five of the famous Rolling Stones tongue and lips logo symbolically flying over America to denote the national tour. Colorfully reproduced, the poster carries the slogan, “The Rolling Stones American Tour, presented by Jovan.”

Along with the poster, Jovan will advertise its tour in major national magazines, such as People, Playboy and Rolling Stone, in major college newspapers, through radio announcements and via ticket and T-shirt give aways in connection with local rock radio stations.

Jovan president Richard E. Meyer emphasized that the company’s sponsorship of the tour did not denote endorsement of its products by the group. And Miller was quick to add that “we’re not going to hang any Jovan banners in the concert halls. We are going about this project in a tasteful manner. We are not set to exploit the Stones but to keep ticket prices down and promote the concerts.”

Still, Miller did say that the Stones tour (Sept. 23-Dec. 8) was perfectly timed because it leads into the Christmas sales season, a period when Jovan does 50% of its annual business.

Meyer said that Jovan’s growth and staying power for the group that he first matched, in a sense, by the continuing popularity of the Rolling Stones in an industry where groups tend to come and go. “The fact that they’ve never missed a concert date in 18 years is evidence of how well they serve their fans,” Meyer pointed out. “That’s the way we do business, too.”

NEW HOME FOR DESTINY — Destiny Records recently hosted a party to christen its new headquarters in Beverly Hills and to celebrate its first releases. Pictured at the party are (L-R): Stan Sheppard, Fred Brown and Chauncey Matthews of Destiny recording group Skool Boyz; Bunky Sheppard (seated), vice president, promotion, Destiny; Billy Sheppard, Skool Boyz; A.J. Cervantes, vice president, international, Destiny; Arnie Orleans, president, Destiny, Myrna Smith, recording group Sweet Inspiration; Ron Altbach, vice president, artist development, Destiny; Cervantes; and Orleans.

E/A TURNS ON THE LIGHT
Elektra/Asylum Records and Light Records have signed a long-term label distribution agreement, effective Feb. 1, 1982. The deal calls for the Light label to deliver 18 albums a year to E/A. Pictured at the signing ceremony are (L-R): Joe Smith, E/A chairman; Ralph Carmichael, marketing chairman; Joe Smith, E/A executive vice president/director of marketing.

Light Label Enters Pact With E/A For Distribution

LOS ANGELES — Light Records recently entered a long-term label distribution pact, effective Feb. 1, 1982, with Elektra/Asylum Records.

The agreement calls for E/A to distribute Light product to all accounts throughout the U.S. except to Christian bookstores, which will remain the responsibility of Lexicon Music, Inc., Light’s parent company.

During each year of the agreement, E/A will distribute about 15 new releases delivered to the label by Light, including product by Walter Hawkins, Jessy Dixon, Reba Rambo, Danniebelle and The Resurrection.

Initially, however, E/A will distribute about 25 records from the label’s existing catalog, with 20 additional catalog titles planned for release early next year as part of a goodwill bid to be introduced.

Commenting on how the pact marks a major commitment by E/A to the gospel market, Joe Smith, E/A chairman said, “The rapid growth of gospel music has been one of the most exciting developments of the past few years. Light Records has been in the forefront of that growth and we are very excited about the potential in the new distribution agreement.”

Smith added that it didn’t appear as though the normal avenues of distribution could fully exploit the music’s potential and that E/A’s distribution network would offer a tremendous advantage.

Ralph Carmichael, chairman of Lexicon Music, Inc., commenting on the new association, said, “Joe Smith and Vic Faraci, E/A vice president/director of marketing) and all their people are real pros and know exactly what they’re doing. The organization is tight, and the members highly motivated.”

Word Distribution will continue to handle Light product through Dec. 11 and will accept returns until Jan. 31, 1982.

Meat Loaf, that rollicking rocker who sold seven million copies of his debut LP on Cleveland’s inner-casualty hit “Bat Out Of Hell,” is back with his follow-up effort, “Dead Ringer.” The sophomore effort again features the operatic vocals, theatrical delivery and passionate content that fueled the sales of his first LP and helped him sellout shows across the country.

Already #41 bullet on the Cash Box Top 100 Albums chart, “Dead Ringer” was eight months in the making, a meticulous effort that Meat Loaf monitored the entire time. His close concern was not unwarranted, as the singer’s career was shrunk in doubt following the 10 month “Bat Out Of Hell” tour, which devastated his voice.

During a period when he was under doctor’s orders to let his voice recover, Meat Loaf was offered and accepted the part of a roadie in UA’s film Roadie and also took a part in the Lorimar filmAmericathon.

Drama is nothing new to Meat Loaf, though, as he first met his songwriter Jim Steinman during his participation in a Joe Papp Production of Steinman’s More Than You Deserve. Prior to that the Loaf was a member of the L.A. company of Hair, later going on with the road company. He has also had a part in Shakespeare’s As You Like It. He later created the character of the lobotimized rock star Eddie in the Rocky Horror Picture Show and was part of the National Lampoon Road Show. At about the same time he was with the Rocky Horror outfit. Meat Loaf did vocals on Ted Nugent’s “Free For All” LP.

Steinman and Loaf began to collaborate on a series of songs for an LP. Impressed with the material, Todd Rundgren agreed to produce the LP for Loaf, which led to the creation of “Bat Out Of Hell,” a LP that was not immediately received with open arms by the recording industry.

That obstacle was overcome when Cleveland International’s Steve Popovich and Stan Snyder decided that the album had a future. Meat Loaf’s future now rests upon the success of “Dead Ringer.”

Cash Box/October 3, 1981

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KOOL & THE GANG'S LAST TWO PLATINUM ALBUMS WERE REALLY SOMETHING.

NOW COMES SOMETHING SPECIAL.

Kool & the Gang is out to surpass the successes of "Ladies' Night" and "Celebrate!" with "Something Special," their next hit album featuring their next hit single, "Take My Heart (You Can Have It If You Want It)." "Something Special." It really is.
**NEW FACES TO WATCH**

The Elektrics

Capitol recording group the Elektrics is not only a band but the source of an evolving concept that has grown up with the five individuals who comprise this youthful outfit.

Formed in New York City at the dawn of the new decade after singer Carl Worner, who had an acting background but had never been in a band, placed an ad in a local paper asking for "creative, brilliantly devoted and dedicated" rock 'n' roll musicians, the group has developed the idea of the "positive" and "negative" aspects of life into a theme that runs through all its work.

"It's the idea that, in life, one day everything seems just perfect, and the next day it's totally against you," says bassist Chris James. "In our songs and in the way we look at our lives, we've tried to capture the two, and one side usually wins." Worner says the positive/negative concept was something he had been thinking about when he began putting the group together, but a natural development that arose as the five Elektrics got to know each other.

The group actually started out in late 1979 under the name The '80s, a moniker they kept until after a New Year's Eve show at the turn of the decade. By April 1980, they had finalized their current lineup, adding guitarist Marco Delmar to Worner, James, keyboard player Bobby Drew and drummer Andrew Papa. Almost immediately, they were signed by Capitol and began recording their first album. While in the studio, they wrote some new Elektrics, using the altered spelling for uniqueness.

In all, Worner says, it took only the group five months from its first gig to start negotiating a record deal. He credits this rather meteoric success to Capitol's belief in the potential of the group's material.

"Although we didn't have our concept together at that time," he adds, "we had the ideas, the intentions behind it. As the '80s, we were a positive band at a time when the negativity of a lot of the punk bands was still around. As the Elektrics, we balanced out the positive with the negative."

The group looks back at its first album "Current Events," released in summer 1981, as a learning experience. "It happened very fast," explains Worner. "It seemed like in six months from Monday we were on Friday and we were working on a project that was due on Monday. Everything had to be done in a couple of days. We were trying to learn how to be professionals in a short period of time.

"For the band's just-released second LP "Still" shows the group's progress in a totally devoted 54 minutes. The album is due to be released in England before the end of the year, and will be released in the United States on Oct. 28.

"E/A, Planet Bow Jukebox Promotion"

LOS ANGELES — Elektra/Asylum and Planet Records are launching a unique marketing and promotion campaign geared toward jukebox operators and one-stops in support of the Richard Perry-produced "Swing" project.

The label is releasing a package containing 10 Swing tunes, which comprise the entire big band revival/oriented album, five 7" singles to one-stop and jukebox operators on Sept. 28. Fifty thousand of these five-single sets complete with their own identity strings, inside will be made available to music operators in a special low-priced price.

The package — featuring the singles "Big Bucks" b/w "Caravan/Mirage"; "Serenade In Blue" b/w "Crazy He Calls Me"; "Dancing In The Dark"; "The Closer I Get To You" b/w "The Right Idea"; "Tweedle Dee" b/w "Make Love To Me Baby"; and "The Good Times Roll" b/w "Trocadero Stroll" — will be released to music operators three weeks in advance of the normal shipping date as part of E/A's drive to break a record outside of the tight-listed radio market.

"Miniature Radio Station"

"We're going into this campaign with the philosophy that each jukebox is like its own miniature radio station," said Tom Zutat, national singles sales director for Elektra/Asylum. "And when you think of..." (continued on page 36)

**Grammy Entries Due**

LOS ANGELES — The National Academy of Recording Arts & Sciences (NARAS) is reminding record companies that the deadline for entry forms for the 24th Annual Grammy Awards is Oct. 5. Member's entry forms are due Oct. 8.

**PRODUCER PROFILE**

**John Ryan: Radio Knowledge Key To Continuing Success**

by Michael Glynn

L A N G E S — More often than not, it seems, successful producers fall into two distinct categories. First there are the "superstars," a small, elite group of seasoned veterans who have the top dollar for their signature sound to a record. In many cases, these board men develop and promote-protect a certain sound with their own acts, and exercise full control over the creative process of the music they produce.

Then, there are the "journeymen," who, over the years, have produced solid track records and reputations for themselves with little or no popular recognition. They've worked from the ground up in a number of different styles and, therefore, are chosen, generally, for their experience and flexibility rather than technique. So less professional than the "superstars," the "journeymen" are as keenly aware of the business of producing records as they are of the creative process.

John Ryan is just such a producer. You might not immediately recognize his name, but you're probably familiar with the music he's produced. He's worked with such chart-topping acts as Styx, the Allman Brothers Band and Pure Prairie League, to name a few. As a former radio disc jockey, Ryan combines his practical, hands-on approach with a business-savvy, instinctual philosophy that's earned him a place in the hot seat of the music industry.

"I think that it's the world 'round," said Ryan during a break while completing overdubs for the new Climax Blues Band LP "Live In London," "that we're dealing with. After a full month, "You can't work in a vacuum. If you put yourself in the position of a DJ who gets 200 records a week and will throw out 199, then you don't feel you're getting any work."

Ryan says the band is one of the music business' most important jobs.

"We let them have a lot of control on the sessions and in the studio," said the producer. "We get to work together more regularly now and I think that's the key."

The new record is on the group's self-titled debut, and the band's upcoming tour will be a chance for the producer to see the group's material up close and personal.

"A lot of the time people come to me in the course of my production experience, people who go to the wall for records of mine."

While Ryan believes that proper promotion and marketing are crucial in selling a record, he is quick to point out that good songs are essential in making great records. He points out that two of his most recent production successes were the Top 10 singles "I Love You" by Climax Blues Band and "Let Me Love You Tonight" by Pure Prairie League, are examples of top-flight songs performed by emerging veterans with experience and depth of compositional talent.

"R&B is the most essential part of any band's survival," stresses Ryan. "Whose his Cole Porter, Elton John or the Eagles, the good acts have always had a good body of songs. Radio is very song-oriented, and that is the key."

Ryan indicated that he personally listens to 100 or so songs a week for potential material to bring to his acts.

**Pipeline To Publishers**

"I try to keep a real strong connection with publishers," noted Ryan. "It's very important to what I do. In performance, I look for power and intensity, whether it's a ballad or a rocker, so there the arrangements are a key ingredient. I like to do production and work on songs and arrangements before we go into the studio."

Ryan added that the changing face of pop and album radio also had an effect on the way the Allman Brothers Band's current LP "Brothers Of The Road," was produced. With the first single, "Straight From The Heart," hitting the Top 40, the results from the radio hand have once again been satisfying for Ryan.

"It may sound self-serving, but in some ways I don't feel a record is alive until I hear it on the radio," Ryan stated bluntly. "I like to have the broad view in my job, and that means getting results."
CASH BOX CONTINUES ITS TRADITION OF PRESENTING THE FINEST COVERAGE OF COUNTRY MUSIC WEEK

BE A PART OF A TRADITION AS THIS YEAR CASH BOX SPOTLIGHTS NASHVILLE & ITS ARTISTS

DEADLINE:
SEPTEMBER 30, 1981

ISSUE DATE:
OCTOBER 17, 1981

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Hammond Bows Zoo York Label For New Artists

NEW YORK — Zoo York Recordz has been formed as a subsidiary of Hammond Music Enterprises, which will be housed under the label’s first released single, “Shoot the Pump” by J. Walter Negro and the Loose Jointz, has been issued as a 12” single.

According to Chuck Gregory, executive vice president of Hammond Music Enterprises, the subsidiary was formed as a vehicle for jazz, rhythm and rock acts, and as a way to get product on the market while the company organizes its John Hammond Records label.

“Part of it was impatience,” said Gregory. “There was product coming in, and we weren’t really ready to present John Hammond Records until Jan. 1. We felt, ‘well, we really can’t wait that long — let’s get in here and do something.’

The company will deal exclusively in 12” dance records and $5.98 EP’s with a release schedule of one to two titles a month. “We’re not going to do more than what we can handle promotion-wise,” said Gregory.

A year ago John Hammond Records set as a $8.98 list price focusing on established artists. Zoo York Recordz will afford Hammond Music Enterprises an entry into another market.

Best Product

“The character of John Hammond Records will really be to represent the best of its category rather than what we think will be the best in sales,” said Gregory. “We didn’t want to introduce John Hammond Records with dance records, but we didn’t want to ignore the fact that there’s a hell of a lot of really good product that’s going to be discovered if you’re willing to give them a shot.”

Gregory said that “99” of Zoo York’s releases are going to be new groups. All rock releases will be EP’s, partially as a deterrent to home taping.

“We’re finding that kids are taping albums, but are willing to buy the record if it has all good cuts on it,” said Gregory. “The more we thought about it, the more we felt that most new rock groups only have three or four good cuts out of 10. Now if you put those three or four good cuts on an EP, that’s going to make quite an impact.

As a consumer, I don’t know if I’d go to all the trouble of taping for just a few tracks.”

Alexenbarg, Killen Sign Production Pact

NASHVILLE — Ron Alexenbarg and Buddy Killen have signed a production agreement between their respective companies, Handshake Records and Tree International.

The announcement was made at a press conference/reception at Alexenbarg at Tree’s office last week.

According to Alexenbarg, the production deal will not be limited to country, but rather open to all types of music, adding that his label’s strongest suit was country music.

“He explained that the arrangement will give birth to a ‘creative workshop’ for the label in Nashville, whereby ‘we’re going to have the people have the opportunity to work together’ and possibly secure a record deal through the group.

Through the agreement, June Roberts and Joe Tex have been signed to the label. Roberts’ first single is scheduled for release in February, while the Tex production will be open on future artists.

Krishner Moves Office

NEW YORK — The Don Krishner Entertainment Corp. has relocated its offices to 8961 Sunset Boulevard, Suite A, Los Angeles, Calif. 90069. The telephone number is (213) 278-4160.

UPC Council Approves RIAA Code Guidelines

NEW YORK — The Universal Product Code Council has officially approved the voluntary guidelines for use of a video bar code and placement of the UPC symbol on prerecorded videocassettes and videodiscs previously adopted by RIAA (TID: 1106) and the video recording association of America.

The guidelines, developed by an RIAA and AT&T committee, incorporate the basic 10-digit numerical UPC code with the familiar vertical bars of varying thickness. The two major players in the music field, Turner Broadcasting, assigned by the UPC Council, and the second five digits of the product selection number.

Placement of the UPC symbol on prerecorded videocassettes is on the long edge or spine, with an approved 800 Walden one to two inches from the edge. For videodiscs placement is for the back side of the album or caddy, in the upper left corner.

RCA has already adopted the UPC symbol for all SelectaVision Videodiscs. A number of other major video-marketers expect to incorporate the UPC symbol on their products within the coming year.

Heartland Mgmt. Bows

NEW YORK — Heartland Management Corp. has been formed to provide personal management services for musical entertainers. The corporation will be staffed, headed by Richard B. Miller, is headquartered in Ridgefield, N.J.

While working with established musical performers and groups, the company will specialize in the development of new talents and acts in the popular music field. “We’ll be in the development of new acts and talent that have the potential for setting trends,” said Bell, “all on the recording and performing fronts.

Heartland Management Corp. is located at 315 Sce Place, South Orange, N.J. 07079. The telephone number is (201) 763-6215.

CSP Pacts With ATC

NEW YORK — Columbia Special Products (CSP), a service of CBS Records, has entered into an exclusive record distribution agreement with American Tape Corp. of Ridgefield, N.J., giving CSP worldwide use of ATC-owned master tape recording equipment.

In announcing the agreement, Al Shulman, vice president of CSP, stated: “We are particularly pleased to be associated with ATC because of the uniqueness of their operation. ATC is one of the few companies in the tape duplicating business to have successfully integrated their audio operations with video capabilities.”

DRG, Pathe Marconi Sign Distribution Pact

NEW YORK — DRG has signed an exclusive distribution agreement with Pathe Marconi of France. Pathe Marconi becomes the label’s sixth foreign distributor following Conilon in the U.K., IMS/Polagram in West Germany, IRID in Italy, Tristar in South America, and Hollywood in Australia.

Holschneider Named VP, Classical, Polydor Int’l

NEW YORK — Dr. Andreas Holschneider has been recently named vice president for classical repertoire for Polydor International. Holschneider is presently manager of the Archive Production label. At the same time. Dr. Hans Hirsch will retain his post as head of Deutsche Grammophon production. Pal Miller Marovicz will remain the head of classical product management.

Catania Holland Puvogel Cohen

Dorffman Returns To WMOT — WMOT Records has announced the reappointment of Marv Dorffman as senior vice president of marketing and sales for the CBS distributed label.

He had recently exited his post with the company to pursue some outside projects.

Meffers Named — Jim Jeffries has been named vice president of marketing for New York based, recently most regarded as the executive vice president of rolling Stone magazine after spending ten years as a national promotion director.

Prism Records Names Sellers — Prism Records has announced the appointment of Earl Sellers to vice president. Sellers, who was formerly with RCA and Records, has been with Prism since June.

Lourie Joins Lourie — Michael Lourie has joined Miles Lourie Inc. as vice president. Previously with Ati, he served as an agent for two years. Miles Lourie Inc. is a New York based management firm with a client roster that boasts Barry Manilow, Oliver Knix, rock and roll band in Los Angeles as well as “Papa,” a local New York rock and roll group.

Michael Lourie’s appointment with the firm is effective immediately.

RCA Names Haas Consultant — RCA has announced the appointment of John J. Has, of Production Enterprises, as consultant to RCA Records.

Kane Named At RCA — The appointment of Arnold J. Kane has been named director of business affairs for RCA SelectaVision Videodiscs has been announced. Prior to joining RCA, he was director of business affairs for Capitol Records in Hollywood, California.

Changes At WB — Warner Bros. Records announced the appointment of Ken Puvogel as national AOR promotion coordinator. Replacing Puvogel as northeast regional AOR promotion coordinator is Tony Conforti.

While working for his appointment, Conforti has been with Warner Bros. Records since 1979. For three years previously he had been Warner Bros. New York promotion manager and, in 1974 and 1975, New York regional promotion manager for WEA. Before his appointment, Cohen had been Warner Bros. New York promotion manager for a four year period.

O’Sullivan Appointed — Cliff O’Sullivan has been appointed to product manager, west coast for the Polygram/RCA Associated Labels.

Most recently he was associate product manager, west coast, E/P/A.

RCA Names Ron Fair — The appointment of Ron Fair as A&R talent manager, contemporary music, west coast, has been announced by RCA Records. He most recently was a staff artist manager with United Artists Music, prior to which he was a song writer for UA Music, Casablanca Music.

Miller Named At Chappell — Sandy Miller has been named manager of Chappell International — New York. She joined Chappell International as international repertoire coordinator in June, 1978.

Welshstein Named At Boardwalk — Boardwalk Entertainment Company has announced the appointment of Peter Solomon to head the promotion department of 1978. For three years previously he had been Warner Bros. New York promotion manager and, in 1974 and 1975, New York regional promotion manager for WEA.

Vanguard Names Smith — Vanguard Records has announced the appointment of Ray Smith as its new music promotion manager. In this position he’ll coordinate the label’s club music radio promotion campaign.

Weinberg Named President — Columbia Special Products has announced the appointment of Harvey Weinberg as president of the Los Angeles market. He joined WEA in 1980 as an administrative coordinator. Also named was Mike Stone as the Elektra/Acclaim promotion person in the Detroit market.

Prior to his joining WEA, he had retail sales experience in Detroit with Ross Music and Disc Shop. Harold Burnside has been named the Warner Bros. black music promotion person for the Philadelphia market. He joined the WEA Philadelphia Branch Markeeteam effective September 21, 1981.

Taylor Appointed — Judy Taylor has been appointed to merchandising manager, west coast for the Polygram/RCA Associated Labels. In her new role she will be responsible for coordinating all aspects of the E/P/A west coast merchandising department.

RCA Names Grublatt — The appointment of Alan Grublatt as manager, marketing research, was announced by RCA Records. Hired by RCA Records in 1976 as senior marketing research analyst. In 1980, he was promoted to administrator, marketing research, at which time he became head of RCA records’ marketing research department.

WEA Appoints Beaumont — WEA Cleveland Branch has announced the appointment of Jim Beaumont as special projects coordinator for the sales territory covered by the Cleveland Branch. Prior to joining WEA, he had been a regional representative for Inner City JazzMusic.Minishe in New York. Prior to his appointment, Beaumont had been a retail sales representative in Detroit with Ross Music and Disc Shop. Harold Burnside has been named the Warner Bros. black music promotion person for the Philadelphia market. He joined the WEA Philadelphia Branch Markeeteam effective September 21, 1981.

LeBeau Appointed — Musico, Inc. has announced the appointment of Brad Mason as assistant regional manager, west coast for the Polygram/RCA Associated Labels.

Will handle the Polygram/RCA imprint’s promotion of national rock and roll promotion for Polish Records. Prior to his position at Polish Records, he held the post of director of dance music promotion for ZE Records.

Parham Leaves CBS — Herb Parham has resigned as director of promotion for VHD Programs, Inc., Los Angeles, Calif. Most recently, he was director of research for An Lacs Productions at Warner Brothers.

Jeter Appointed — The Warner/Elektra/Atlantic Corp. has announced the appointment of Ray Jeter as branch marketing coordinator. He joined WEAs staff in 1978. After a short span in the workforce, he was welcomed to provide merchandise.
JOEY SCARBURY (Elektra E-47201)
When She Dances (3:21) (Over The Rainbow Music Co.-ASCAP) (B. Blugerman) (Producer: M. Post)

He may not wear a cape like The Greatest American Hero he sang about on the chart-topper, "V Thmenre, but Joey Scarbury could well establish himself as the new superartist of mass appeal radio with this country-tinged tune.

JIM STEINMAN with KARLA DeVITO (Cleveland Int'l/Epic 14-02539)

He ain't Meat, but the man who writes the songs for Mr. Lofl captures all the rock showtune energy of songs like "Paradox By The Dashboard Light" on this duet with another cohort from "Bat Out Of Hell". Karla DeVito. Revved up boogie woogie, this is high octane pop rock, tested on AOR.

STEPLINE WINSLOW (Warner Bros./Curb WBS 49831)
When You Walk In The Room (2:27) (Unart Music Corp.-BMI) (J. DeShannon) (Producer: R. Ruth)

The pedal steel guitar and the slightest twang in Winslow's voice are the only tip-offs here that this Jackie DeShannon cover is country-oriented. The fact is, though, that this great but little known song (also covered by The Searchers) has pop written all over it. Winslow is in the mass appeal pocket here.

SKOOL BOY (Destiny-2001)

The gracefully gliding vocals of Skool Boyz immediately reminds one of the sleek Philly sound of old. No slouches in the instrumental department either, there's some beautiful jazz guitar going on here that would make George Benson envious. Lush synthesized strings and a soft bottom fill it out.

JOHN BUCCHINO (Horn HR-12)

Young Bucchinno's after-hours tenor fills this MOR ballad from beginning to end with a soaring and sincere style. Suitable for most A/C and pop adult formats.

SQUEEZE (A&M 2377)
Messed Around (2:40) (Illegal Songs Inc.-BMI) (G. Tilbrook, C. Difford) (Producers: B. Beerchir, E. Costello)

Pop rockably, complete with slap-echo, is served up by Squeeze on the second single from the "East Side Story" LP. Touches such as Glenn Carrick's honky tonk piano, and, (G. Tilbrook's vintage guitar sound could make this a sleeper.

HAROLD MELVIN & THE BLUE NOTES (MCA MCA-51190)

Things ain't what they used to be, says Melvin and Co., but we got "hang on in there." The positive message on this track from the "All Things Happen In Time" LP is underscored by the horn-stoked, harmony-filled backing for B/C.

FOGHAT (Bearsville BSS 49779)

Foghat breaks character, showing more of a high-energy mod English rock sound here than the usual pop ("Three Times Lucky") or blues rock boogie normally associated with the band. Already an AOR fave, this is a killer track with a fast, racing beat.

GARY WRIGHT (Warner Bros. WBS 49836)

Don't let the early synthesizer opening throw you; Wright weaves yet another keyboard-laden pop dream here that is as catchy, in its own way, as "Really Wanna Know You."

DOBIE GRAY (Robex RBX-18054)

As we enter the fall season, southern music staple Gray's dramatic tune is a timely entry. The smokey Gray voice is framed by a thick midtempo, smoldering sax and misty strings.

TWENNININE with LENNY WHITE (Elektra E-47208)

White's Twenninne slides into something comfortable for B/C and Pop Adult as Carla Vaughn provides the silky vocal dressing for her own composition. Backed by a resounding keyboard-guitar riff, Vaughn lets loose with the sexiest of leads and harmony.

K.C. & THE SUNSHINE BAND (Epic/Sunshine Sound 14-02543)

The familiar facetto of Harry (K.C.) Casey is back on this grooving slab of southern soul with gospel organ and choir-like backing vocal. The Sunshine Band's rousing brass section augments the bass heavy backbeat.

SAVIO BROWN (Townhouse A-1055)
Run To Me (3:08) (Smokie Pub./Rak Pub.-PRS) (C. Norman, P. Spencer) (Producer: R. Wise)

"Followin' La Back In The Arms Of Someone," Savoy Brown continues to go for the mainstream with this cover of a tune from Brit pop group Smokie. Ralph Morrison's rough-hewn vocals, a la Rod Stewart, are supported by an angelic choir of backing singers.

THE EMOTIONS (ARC/Columbia 18-02535)

Those dreamy-voiced Emotions go for the big crossover with a memorable mid-tempo love song that neatly balances a Michael McDonald-styled piano melody with light but precise rhythms.

HITs FROM THE BOX

OLIVIA NEWTON-JOHN (MCA MCA-51182)

Having toured extensively with such acts as Fleetwood Mac and the Eagles, Newton-John is a seasoned vet with a mature vocal style that can move easily to a falsetto, as it does here. They don't call him "sweet Charles" for nothing.

PAT BENATAR (Chrysalis CHS-2555)

CLIFF RICHARD (EMI America A-8095)

THE POINTER SISTERS (Planet P-47937)

EARTH, WIND & FIRE (ARC/Columbia 18-02536)
HEARTS OF NEW YORK — By now everyone probably knows that a half million New Yorkers were in Central Park the evening of Sept. 19 to hear the reunion concert by native sons Paul Simon and Art Garfunkel. The duo and their group ran through 20 songs that brought back wishful memories of their 60s heyday to those old enough to remember. "Bigger and better" was the operative word for these 20,000 fans. A good part of the evening’s vast audience was in the 30-35 year old demographic, but Simon and Garfunkel also won over a sizable number of those in their 40s and 50s. The big hit was "Bridge Over Troubled Water." "The Sound of Silence," another crowd favorite, made its way into the second set. 

MUSIC BUSINESS NEWS — Paul Simon and Art Garfunkel performed a reunion concert on the Great Lawn of Central Park in New York City on Sept. 19. The event was organized by the New York-based company, "The Sound of Silence," and was broadcast worldwide via satellite. This historic event brought together fans of the legendary duo, who many consider to be one of the most influential bands of the 1960s. Simon and Garfunkel's performance was a nostalgic journey back to their early days, captivating audiences with classic songs like "The Sound of Silence" and "Bridge Over Troubled Water." The concert was a testament to the enduring popularity of their music and the enduring popularity of the band itself. The event was a major success, with widespread media coverage and a live audience that numbered in the tens of thousands. It was a momentous occasion for fans of the duo and for music lovers everywhere. "The Sound of Silence" continues to be a beloved staple of pop music, with its haunting melody and introspective lyrics resonating with audiences of all ages. The band's influence is still felt today, with new artists and fans alike paying homage to their timeless music.
HITS OUT OF THE BOX

THIS IS THE WAY — Rossington Collins Band — MCA MCA-5207 — Producers: Gary Rossington and Allen Collins — List: 8.98

The rightful heir to the legendary Lynyrd Skynyrd proves it could be a strength of the music. With last year's stunning debut and songs like "Don't Misunderstand Me" still a hard rocking, his slide guitar unit, along with another tasty package of loud and proud, held raisin' tunes on "This Is The Way." Lead singer Dale Krantz has developed into one of the most powerful and grittiest female singers in rock. And the hard bluesy attack of Gary Rossington and Allen Collins illustrates that the "Free Bird" flag is still in good hands. Hot and juicy for AOR.

BET YOUR HEART ON ME — Johnny Lee — Full Moon/Assault SE-541 — Producer: Jim Ed Norman — List: 8.98

"Lookin' For Love" gave solid indications of a future superstar in Johnny Lee. Those expectations have come to fruition with this album, which features one of the best collections of songs and is one of the most carefully produced efforts to shoot out of the assembly line this year. All those years of performing have honed Lee's studio voice to almost perfection. Many songs on the album possess the same crossover quality and sound as the aforementioned "Lookin' For Love" and should be seriously considered for pop radio airplay. These include "Highways Run On Forever."

REVIEWS

NEW TRADITIONALISTS — Devo — Warner Bros. BSK 3595 — Producers: Devo — List: 8.98 — Bar Coded

Leave it to Devo to pay homage to Ronald Reagan's conservative regime by donning presidential pompadours for the cover of "New Traditionalists." New rock's favorite nerds come forth with another passel of synthetically corporate anthems for young America here, and there's not a throwaway tune in the bunch. Quirky synthesizer-driven tracks like "Race Of Doom," "Through Being Cool" and "Going Under" are as infectious as last year's career galvanizing smash, " Whip It." Though it's true the band hasn't evolved too much musically since the first LP, it gets better each time at perfecting that engaging buzz and pop spud boy rock.

STANDING TALL — Crusaders — MCA MCA-524 — Producers: Felder, Hooper and Sample — List: 8.98

R&B/jazz fusion's classiest trio goes for more of an eclectic sound on "Standing Tall" without ever losing sight of that patented urban sound. The group breaks out the blues and folk choruses, respectively, for "I'm So Glad I'm Standing Here Today" and "This Whole World's Too Funky For Me," which feature special guest vocalist Joe Cocker. Sample's New York's reality and melodic and lighthearted of Felder's biting sax and Hooper's drum flourishes make it another top flight affair. This timeless act proves that its music is still fresh and exciting after 20 years.

FEATURE PICKS


The former leader of pioneering rock modernists Television bounces back from last year's disappointing solo debut with an album that ranks right up there with "Marquee Moon." There's plenty of that mutated Byrds guitar twang on "Dreamtime." Verlaine's lyrics are also up to snuff. His classic nasal drawl is especially winning on "Frail" and "Down On The Farm." Verlaine has always had a reputation as a new wave leader, and this album verifies that moniker. For AOR.


The former leader of Oranges and and a new act movement called "Pun" serves up his first LP for EMI and proves that folk rock can still be engaging. Backed by a line three-piece unit, Hall infuses his finely crafted mid-tempo rockers with biting lyrics, superb harmonies and a lot of emotion. There's a lot of rock and roll ingredients in this talented songwriter's folk-oriented style for pop and AOR.

NEW AND DEVELOPING ARTISTS

JUJU — Siouxsie And The Banshees — PVC PVC 8903 — Producer: Nigel Gray — List: 8.98

When Siouxsie And The Banshees first came on the British punk scene a few years back, they were dismissed as talentless bunch of amateurs in a world that seemed to thrive on them. It was a cruel blow, but Siouxsie Siouxsie was undaunted and she continued to play and learn and observe. And in 1981 she has returned with a new batch of Banshees, a sophisticated new look sound and a brilliant new album, "Juju." The LP is full of energy, John McGeough's stunning guitar and Siouxsie's neurotic haunting vocals. Top of the line new wave.

STEP LIVELY — Jo Jo Zep and the Falcons — Columbia National 37047 — Producer: Peter Salley — List: None — Bar Coded

In the land Downunder, Jo Camilleri and his Falcons are akin toSouthside Johnny and his Asbury Jukes or the Iron City Housecroackers — quintessential pub rockers. But the group's R&B inclined reggae/rick sound makes it a true original. Bouncy guitar rhythms, high flying horns and the gritty vocals give a guitar rock sound that AOR programmers can't afford to pass up. There's more accent on rock on this album, and it's a stunner.

CHRISS CHRISTIAN — Boardwalk National 33240 — Producer: Bob Quardio — List: 8.98 — Bar Coded

This album represents the contemporary Christian artist's first segue into the mainstream pop market, and fans of Air Supply and Christopher Cross should jump right on this debut. He has a pleasant, unimposing adult pop sound that fits perfectly into today's upper demo market. Gentle, sweeping harmonies; Michael McDonald-style piano figures and catchy, whipped cream lead vocals should establish Christian as a major new star.

DANCE — Gary Numan — ATCO SD 38-143 — Producer: Gary Numan — List: 8.98

This alien like Brit cops his image from Bowe, nicks his musical ideas from Ennio Morricone's and his lyrics from Burroughs and Philip K. Dick — qualifying him as the new rock's greatest poseur. But gosh, he's good at it he does, evolving other worlds and future shock atmospheres with his state-of-the-art keyboards. Using such innovative players as Queen's Roger Taylor and Nash The Slash, Numan has come up with his most disturbing and adventurous debut album yet.

COMATEENS — Cachalot Records CA 124 — Producers: Fabrice Nataf & Comateens — List: 7.98

New York's tiny Cachalot proves it's really on the move with this release from this much talked about N.Y. modernist band. Led by pompadour crowned Lyn Byrd, the trio boasts a guitar strummed driven sound that's as infectious as it is quirky. They overlay the rhythm with synthesizer lines and some of the cleverest teenage vocals around. This is trendy, trippy entrancing music permeated with the feel of '60s monster movies.
SKATE-O-RHON WINNER — Alphonso Cano was the first prize winner of the recent Los Angeles Skate-O-Rhon held to benefit the Institute for Advancement of Human Services (I.A.H.S.), a job training and placement program sponsored by Chitown Music Marketing and A&M recording artists the Brothers Johnson served as grand marshals. Pictured are (l-r) actor Don Mitchell, Riclund Harvey, marketing director for Chitown Music; George Johnson; William T. Marshall, executive director, I.A.H.S. and Cano.

MCA Distributing Expands Staff

(continued from page 8)

Record Bars and Camelot*, MCA Distributing Corp. recently announced the appointment of five new account representatives in key cities to service the company's growing number of independent record retailers. The appointments are as follows:

- Salvatore Sodano, named vice-president of operations and assistant to the company's chairman, Frank Bolger, from the company's New York office to its Los Angeles office, where he will be responsible for directing the MCA Distributing office in that area.

- Robert Smith, named vice-president of operations and assistant to the company's president, John Riclund, from the company's New York office to its Los Angeles office, where he will be responsible for directing the MCA Distributing office in that area.

- Michael Glynn, named executive vice-president of sales, from the company's New York office to its Los Angeles office, where he will be responsible for directing the MCA Distributing office in that area.

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Frank Sinatra
George Shearing

CARNegie HALL, New York — "O’ Blue Eyes still has the world on a string. As the next-to-last performance of his recent sold-out run here proved, Frank Sinatra is as solid as ever.

Running a little over an hour, Sinatra’s show featured a full orchestra with horn arrangements by trumpeter Charles Turner and the solo guitar of Shearing accompanied Tony Mottola. But the audience’s adoration left no doubt as to what they had to hear. The consummate entertainer. Sinatra’s perfectly timed introductions served to set up each tune, making old-standing intros into fresh new works.

Among the evening’s high points was the obligatory rendition of “New York, New York,” greeted with a round of rousing applause by the native New York audience. But “Good Thing Goin’,” from the soon-to-open Sondheim musical Merrily We Roll Along, proved to be Sinatra’s finest offering of the evening. The song’s story of a love taken for granted and given away is an old one — but when interpreted by the master, there was no room for doubt.

Musical director Vince Falcone worked smoothly and effectively as Sinatra’s right hand man, putting the performer and the audience in a perfect mood for the evening. The George Shearing Orchestra opened the show with a solid set of standards and originals, including a beautiful and haunting duet between Shearing and his bassist.

bass.

Savoy, New York — She bounced, she bopped, she danced, she strutted, she played to her adoring crowd, she even thanked the academy for making her a grammy winner this year . . . mostly, though, Stephanie Mills just sang up a storm.

In fact, Mills’ performance was nothing if not tempestuous, as she pulled out what seemed like all the stops from her considerable bag of vocal tricks.

Supported by a crack showband led by keyboard player John Johnson and visually aided by a screen onto which backdrops were projected, Mills’ show combined the glamour of Broadway with the beat of the street in much the same way her records had done.

Moving effortlessly from Broadway show tunes (a high-stepping “Ease on Down the Road,” of course) to standards (“New York, New York,” “Stormy Weather”) to hot slabs of funk (“Whatcha gonna Do With My Lovin’,” “You’re At The Top of My List”) to ballads (“Two Hearts,” “Walkin’ in the Rain”), which featured Johnson in the role originated on record by Teddy Pendergrass, Mills exuded a seemingly boundless stream of energy and enthusiasm. But while she appeared more at home and less strained on the fancier numbers, it was on the numbers that lent themselves to more intimate, personal performances that Mills really captured the audience. Those numbers — particularly “New York, New York,” “I Made It Through the Rain” and “I Want to Feel the Fire” — while acting as vehicles for Mills’ acting and vocal technique, seemed to lack the depth of emotion that makes for great interpretive singing. dave schulps

Shakin’ Stevens
The Jets

Apollo VICTORIA, London — This double bill demonstrated two ways of approaching traditional rock ‘n’ roll music 30 years after its heyday. While Shakin’ Stevens played a five-piece band, along with the lighting, sound and performance techniques of the last few years, neither of the bands are true revivalists. The Jets are close to the roots of the rock form, trio of brothers on guitar, upright acoustic bass and drums. Through musical skills and endearing enthusiasm, they soon captured the attention of an audience that had come to see the star. The brothers shared lead vocals and sang pleasing, if not always absolutely accurate, three-part harmonies. Having won the audience, the high point of偶像s set came when the brothers performed a brace of early Presley numbers “from the Sun Records days before he could afford a drummer.” Indeed, brother-drummer left his kit for an acoustic guitar, though this was played and sung so high that it was effectively a percussion instrument. They were only half way through the set with these Presley numbers when the performance lost some of the mismatched band and venue.

Shakin’ Stevens, or Shavey as he prefers to be known, has embraced the concert-style venue, and his performance is geared to it. With a recent crop of Top Three singles, his audience was ecstatic from the moment his band began to warm up. He makes no attempt to ape the rebellious feel of original rockers — his show is Show-Biz, and his audience, which spanned every age range, was more than happy to ham it up along with the singer. He was handed handkerchiefs to mop his brow (when it was moist) and numerous single roses. The audience was there to enjoy his jokey poses, even when he quite sternly tells them they are not hysterical enough. He quite the side self-consciously being another would-be Elvis by having played The King on stage in the London show Elvis, which ran for a year-and-a-half. Perhaps the one great surprise of the show was how well the band played — tight and musical throughout, with starting virtuoso trumpet and saxes and a singing, bluesy bass. The two groups were newcomers to the Festival stage.

monTERey, Calif. — The 24th annual Monterey Jazz Festival, which was sold-out far in advance for the first time in its 24-year history, continued its evolution toward becoming a showcase for traditional jazz, largely forsaking new and experimental music and the artists who perform it.

But the success of the Monterey Fest must ultimately be measured at the box office, where the event this year registered a gross of $315,000. All profits from the gate go toward scholarships and grants for young jazzists seeking to refine their craft through further education.

Listed in the Monterey Jazz Festival’s forerunners were a host of mainly local performers and a few who were soon to become legends, but none to attain the status of William P. Friedmann, who from 1957 to 1960 was the festival’s artistic director. The only controversy to beset the Monterey Jazz Festival during its early years was a rather weak performance by a group billed as the Monterey All-Stars, a 10-piece band featured in the first Monterey appearance was more memorable, especially during his deep southern fried guitar tickling. Esther Marrow’s set, which she performed with pianist Fred Gripper, was like the eye of a hurricane, calm yet powerful.

If there was a high point during the festival, it had to have come during Saturday night’s show, which featured a nearly all-Latin set, based heavily on the music of Brazil.

Opening the show in true carnival style was Bay-area based group Batucade, which featured 16 percussionists and seven wonderful dancers. The 16-piece pounded and tapped out a myriad of polyrhythms from samba to calypso. The beautiful bevy of colorful dancers, wearing feathers where there should have been bikini tops and bottoms, enthralled the audience with their Brazilian carnival dancing and charm. It was a winning way to start the evening.

It seemed most unusual to program...
New Rock Importers Foresee Major Growth Period Ahead

NEW YORK — Adams Magnetic Products, Inc. (AMP), manufacturers of blank audio cassettes and a division of the Ampex Corp., has raised the prospect of significant growth in the importation of audio cassettes.

Greenworld’s Stoltenberg. “Not only in terms of publications, but in terms of the new release information we get from around the world. We can actually get 100 pounds of new release information per week, out of which we have to distill it down to a half of pound of what you can actually use.”

The problem of selectivity — what to buy — is a central one to all importers. With the vast amount of foreign music currently available and the increasing number of foreign record importers, it is essential that importers be faced with the problem of figuring out what consumers and record store import buyers want. In this area, our great increase in available product has created the situation that has brought about the entry of so many new music cues. With the continuing and musical these entrepreneurs started to frustrate consumers or buyers who felt that it was easier to work with product as they wanted it. “Even with so many importers you can still make a kind,” said Dutch East India Trading’s Tenenbaum.

“The import supply is so crazy and based on so many different tastes that it’s impossible to get anything that someone else doesn’t.”

Warner Bros. Bows Major Promotion For Crouch Album

LOS ANGELES — An extensive advertising, merchandising and promotional campaign has been launched by Warner Bros. Records on behalf of Andras Crouch’s debut LP for the label. “Don’t Give Up,” which is out Sept. 21.

Spearheading the campaign is an advertising blitz aimed at trade and consumer print. In-store material in the promotion includes store streamers, 1X1 displays and full servicing for in-store play. There will also be a special emphasis on reaching black contemporary radio on a national basis.

Warner Bros. and AMA have also entered a special agreement with Light Records — the label for which Crouch will continue to record gospel-oriented material — to distribute “Don’t Give Up” exclusively to Bible stores and other Christian music outlets. Light will also offer merchandising materials through the AMA.

Commenting on the campaign and crossover potential of the Crouch project, Tom Draper, vice president of black music marketing for Warner Bros., said, “We are confident that in working closely with Andrae and the entire Crouch organization, we will be able to bring this artistically new and potentially enormous audience.

AMP Moves Offices

NEW YORK — Adams Magnetic Products, Inc. (AMP), manufacturers of blank audio cassettes, has moved its corporate headquarters to 81 Ruckman Rd., Closet, N.J. 07624. The telephone number is (201) 767-6884.

SINGLES BREAKOUTS

SAY GOODBYE TO HOLLYWOOD • BILLY JOEL • COLUMBIA 16-02518

FASTEST MOVING MIDLINES

AC/DC • Let There Be Rock • Atco SD 36151
Beatles • Rock ’N Roll Vol. 1 • Capitol SN 16020
Bunco • The Falling Man • Elektra 39920
B-52’s • Party Mix • Warner Bros. MN 3596
Tommy Bolin • Teaser • Nemperor/CBS PZ 37534
Karla DeVito • I’ll Sing A Christmas Song • Epic NFE 37014
Devo • Live • Warner Bros. MN 3548
Doors • The Doors • Elektra EKS 74007
Doors • The Soft Parade • Elektra EKS 75005
Exposed/A Cheap Peak • At Today’s Provocative New Rock • Various Artists • Columbia X-2 37124
Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
Billy Joel • Piano Man • Columbia PC 35256
Carole King • Tapestry • Columbia PE 34946
John Lennon • Mind Games • Capitol SN 16068
Pretenders • Extended Play • CBS MN 3560
Psychadelic Furs • Talk Talk Talk • Columbia NFE 37339
Shooting Star • Hang On For Your Life • Virgin/Epic NFE 37407
Visage • Poly/Orion • PolyGram PX-1-501

TOP SELLING ACCESSORIES*

Audio Technica Sonic Broom AT6012
Discwasher VRP Anti-Static LP Inner Sleeve
Le-Bo Cassette Carrying Case TA-133
Le-Bo Outer LP Protective Cover
Maxwell UXDL I C-90
Maxwell UXDL I C-60
Maxwell UXDL I C-60
Maxwell UXDL C-90
Memorex MXR2 C-90 2/B Kit
Memorex Cassette Cleaning Kit 0300
Savvy Cassette Carrying Case 2230

*Includes T-Shirts & Panadapters

Cash Box/October 3, 1981
LENAPERM - The rhythm of Frank Zappa's music is not like any other. The album "The Grand Tour" is a masterpiece of surrealism, featuring collaborations with artists like Captain Beefheart and Captain Alphonse. The album cover is a trippy representation of Zappa's unique style.

RODEN CROWELL - WARNER BROS. BS 3587
Breaking out of: Sound Unlimited - National, Lieberman
- Dallas/Kansas City, Streetside - St. Louis, Peachess - Cleveland, Turtles - Atlanta, Wilcox - Oklahoma City, Tower - San Francisco/Sacramento, Licorice Pizza - Los Angeles, Mile Hi - Denver, Charts - Phoenix.
MERCHANDISING AIDS: 1x1 Flats, Posters Buttons.

SOLID GROUND - RONNIE LAWS & LIBERTY LO-51087
MERCHANDISING AIDS: 1x1 Flats, 20x34 Poster, Banner, Radio Stoots.

WHAT'S IN-STORE
ATLANTA'S CUT-OUT MAVENS - Despite the increased diversity and higher profile of midlives, cutouts continue to generate quick sales for many retailers. One particularly noteworthy case is Turtles in Atlanta, which, for the last year or so, has operated a 4200-foot cutouts only sub-store in its super-market. "The outfit is Brian Poehner told us that much of their cutout commitment came from a show at the Roxy in London.

"When 8,000 people come to hunt out-of-print records, it tells you something," Poehner puts a lot of time and effort into searching for oddball items to keep the full-line cutout section spaced and constantly on the make for fans. "That's the really cool part, he said, adding that since so much time and effort is spent hunting for hard-to-find items, the chain has developed a special ordering system for collectors. "We have one system that allows a customer to win out in the contest, and another is a special cutout service.

"We are able to win out in the contest, and another is a special cutout service for customers who subscribe to our cutouts.

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"& Dirt Road Bar's Boys will receive a special order for the Turtles' latest release.

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"& Dirt Road Bar's Boys will receive a special order for the Turtles' latest release.
BERGER'S BASH — For 10 years, the Creative Music Studio, now located in Woodstock, N.Y., has been offering an innovative, alternative approach to learning the art of improvisation. While placing special emphasis on the jazz tradition, the school, under the direction of vibraphonist Karl Berger, has also established itself as a focal point for the development of a “world music,” and frequently features classes and recitals by musicians of diverse national and ethnic origin. The list of composers and performers who have taught at the studio during the last decade reads like a who’s who of the avant-garde: Don Cherry, Carla Bley, Steve Lacy, Roscoe Mitchell, Steve Reich, Frederic Rzewski and Cecil Taylor are just a few of the heavyweights that have lent their talents and insights to the school’s curriculum. The school’s current focus on diminishing grants, Berger and company presented a special 10th Anniversary Benefit Concert on Sept. 19, with all proceeds earmarked for the school. We were among the more than 1,500 listeners treated to an afternoon and evening of music that featured the likes of John Abercrombie, Jack DeJohnette, Howard Johnson, Bakida Carroll, Julius Hemphill, Anthony Braxton, Chico, Cord, Lee Konitz, Pat Metheny, Ed Blackwell and Dewey Redman. While hampered by intermittent train and a late start, the program proved to be a festive day in the country, and the performers received an enthusiastic reception from their audience. DUKE’S IN RED — That was the title of one of Ben Webster’s later European albums, wherein the great tenor player pays homage to his former bandleader, Duke Ellington. Ellington has always seemed amused by the seemingly non-stop romantic involvements of his former and his public, George exposes the world music,” order his reporting George’s and his former “world music,” order his reporting George’s and his former investigations, and reveals the seemingly non-stop romantic involvements of his former bandleader, Duke Ellington. Ellington has always seemed amused by his seeming to be a man who wanted to feel and touch everything in order to create his art. Perhaps the reporting of the Duke’s late-a-lates are justified, in his representations of George seeming amused by himself and his alcoholism suffered by some of the members of the band, adding something of a destabilizing feeling to segments. Although it’s hard to doubt that the author felt a sincere kinship and admiration for Ellington and his men, the—

National Jazz Airplay

Miles Davis
Joseph Bonner
Sabor Limon
Chick Corea
Jaco Pastorius
Woody Shaw
Al Jarreau
Manhattan Transfer
Sammie Nasteco
Tom Scott
Pat Metheny-Lyle Mays
David Fathead Newman
Rob McConell & Boss Brass
Andy Narrell
Dave Valentino
Eki Kitamura
Moderate Rotation

Heavy Rotation

Soulful Limon
Guitarist
Three Quartets
Word of Mouth
Corky Orris
Mecca for Moderns
The New York Times
Light Rotation

Yellowjackets
Dave Sanborn
Carmen McRae
Spyro Gyra
Lored Amanda
Pharoah Sanders
Don Menza
Oscar Peterson

Compiled from the following playlists:
KSBQ/Orange County; KCRW/Santa Monica; KLCC/Eugene; KMRK/Phoenix; WUWM/Milwaukee; WBOY/Buffalo; WBUR/Boston; WBGO/Newark; WYRS/Stanford; KADK/Denver; WBBY/Chicago; KKKG/Los Angeles; KJAZ/San Francisco; WTJZ/Tallahassee; WQXR/New York; WEBN/Detroit.

New adds:
McCoy Tyner, tenor saxophonist of the Herbie Hancock Quartet, adds the title track, the instrumental “Lover Woman,” to the list track for his current pop album. This duet outing with trumpeter Michael Brecker is a fine showcase for Eyges, and he demonstrates his ability to coach a broad range of tunes and effects from his instrument as he mood shifts with ease from the haunting and sentimental to the aggressive and joyous. Eyges has been around for some time, but he again demonstrates that he is a stylist yet to be reckoned with on the jazz scene.


Fusion indeed. This is one of the finest punk/funk primitives crossovers we’ve heard in some time, and perhaps one of the most thoughtful saxophonist George Cartwright, New York-based Curlew comes up with a healthy dose of foot-tapping, nerve-jangling music. The group’s credentials read like a who’s who of the Gotham undergrowth, with the members’ past associations including Ronald Shannon Jackson, Fred Frith, Eugene Chadbourne and Material. Atlanta’s independent Landside Records is turning out to be hipper than most of the so-called heavies.


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JAZZ ALBUM PICKS

WANDERLUST — Mike Mainieri — Warner Bros. BL 3586 — Producer: Mike Mainieri — List: 8.98

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CURLER — Curlew — Landslide LD-1004 — Producers: Curlew — List: 7.98

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ALL OUT — Jay Clayton — Anima 1335 — Producers: John Mingione and Heiner Stadler — List: 7.98

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Jazz Cash Box/October 3, 1981
Gospel News

BEAUTY QUEEN'S GOSPEL — Cheryl Prewitt. Miss America 1980 has recorded a gospel album on Impact Records entitled "I'm A Miracle." Prewitt will be joined by Terry Blackwood and Andrus Blackwood & Co. for a duet, "Me and My House." The album is scheduled to be released in October on Impact Records, "Finest Hour." Pictured at the reception are (l-r): Mike Blines, international director of marketing, Benson Co.; Bob Mackenzie, president, Benson Company; Cloward, Jerry Crutchfield, producer; Conrie Bradley, Southern regional executive director, ASCAP, and Gary Olt, international director of sales, Benson Company.

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**Big Band Show Pulls Large Audience For Radio Syndicator**

(continued from page 8)

that, "we've had our greatest successes with the younger crowd," but all but one MOYL station is on the AM dial.

The MOYL format also reportedly generated a 50% increase in audience compared to the beginning of the year. "The all-time classic hits appeal to an emotionally responsive audience," said West. "What really scares me is that people who don't listen to AM radio anymore...their radios on all day, rather than switching from station to station. "Our stations receive virtual lock-out on classic hits," he said. "That is the most important edge we have over beautiful music stations."

Similar to beautiful music stations, MOYL programs are assembled by Ham and put on tape and sent to the stations, some of which are automated and some of which are live. On the live stations, Ham emphasized that he does not want announcers to act like their predecessors of the 1940s and make "loud and obvious commercials from their show," he said. "They don't have to have a great knowledge of the music and the format's history for it to work," he said. That the listeners want to hear their music and want to know if their world is all right. If they want news, they can tune in to all-news stations instead. "That is an extreme mistake," Ham said.

**Personal Touch**

A survey of individual stations found that most adhere strictly to Ham's format, but some add their own personal touches. WHAS, for example, sponsors teas during big band music. WLKX even had Glenn Miller, every Friday at a local restaurant. They're also bringing live dial-in stations. In addition, WKSX-FM uses Alan Dary and George Fennell, who worked during the 40s and 50s. The two work according to Ham's guidelines, however.

All the stations use Ham's "Music of Your Life Club" to promote themselves. Listeners join the club by sending a postcard with their favorite songs to the station. In return, they are broadcast live on the station. In addition, WKSX-FM uses Alan Dary and George Fennell, who worked during the 40s and 50s. For example, received 1,200 postcards the first week it used MOYL and now claims to have around 3,000 members, according to Bob Williams, the station's owner.

**Ad Sales**

Most of the format's stations agreed their advertising revenues have increased because of MOYL. "We're getting more department stores...the stores which are more women's fashion stores," said John Warner, general manager of KRSI/Minneapolis. Other stations said they've gotten more advertising from good restaurants, banks, home improvement companies, automobiles and airlines — in short, products used by upscale people.

In the format's old direction, Bob Berger, vice president and general manager of WMAS, said that younger people are beginning to listen; too. "Even though we're targeting for the older, more affluent audience, younger people are beginning to respond," Berger said. "A number of young adults are coming to our dances. The younger listeners, according to Ham, "have discovered the American pop ballad." Ham is understandably optimistic about the future of this format. "It has real longevity," he said. It also seems to be catching on. According to West, two stations came into the MOYL camp recently, bringing the total to 87. KJLA/Kansas City signed on two weeks ago and WGST in Cincinnati came in the previous week. A station in Albuquerque is expected to join in May.

In addition, Ham says he is currently negotiating with several large record labels about new artists. "We don't even know what form it's going to take," he said. He declined to elaborate.

Abras' Superstars II

**To Bow In October**

NEW YORK — In an effort to attract the 25-34 year old market to AOR, Lee Abrams, partner in Buckhart, Abrams & Assoc. of Atlanta, plans to launch his "Superstars II" format in about a month. Abrams says he plays to appeal to "the more sophisticated AOR listener."

The difference between this new format and Abrams' Superstars format is that the former will focus on oldies from the 1960s as well as selected current acts. "We're going to play a lot of Hendrix and the Moody Blues," he said. "I can't handle Styx or REO Speedwagon."

Among the new groups Superstars II plans to feature are Visage, FM, Ultravox, Jon & Vangelis and The Tears. Abrams says the format will be about 50/50 oldies versus new, Abrams said.

Despite Abrams' intention to launch the new format in a month, he says he has not actually presented it to the stations he consults. However, he wants to get into major market and eastern seaboard markets and "hit the road as soon as possible.

"I want to take a really narrow target in a big geographic area," Abrams said.

Abrams said the idea for Superstars II "grew out of my casual observations. I've been listening less to the radio and I assume a lot of other people have," he said. "Adding that his new format might end up being a little softer than standard AOR, because of the older orientation, we're not going to play Barry Manilow."

**Gospel Programming**

**ALBUM**

• BULLFROGS AND BUTTERFLIES • CANDLE & BIRDWING (WHR 2010)

• "Title Cut"

• "FAVORITES Vol. I • EEVIE TORNOURIST • WORD (WSO 8845)

• "Chains"

• "DALLAS HOLM LIVE • DALLAS HOLM • GREENTREE (R3 3441)

• "Rise Again" • "Hey, I'm A Believer"

• "ONE MORE SOUL • SUYER IMPERIAL • DAYSpring (OST 4015)

• "Forgiven" • "Title Cut"

• "MIRACLES • JACOB SOUTHERNAIRES • MALACO (M-4370)

• "First Time"

• "I WANT TO BE READY • JAMES CLEVELAND AND THE LOS ANGELES CHAP- TER • SAVOY (7071)

• "To Be There When He Comes"

• "GOLDEN HITS • SLIM AND THE SUPREME ANGELS • NBASHOMO (7324)

• "Shame On You" • "Lord Bring Me Down" • "By And By"

• "INSPIRATIONAL • SPIRITUAL"

**FOR YOUR INFORMATION —**

**CBS Radio**

**ARBITRON ARBITRATION** — In his keynote speech before the National Assn. of Radio Broadcasters (NARBA) convention two weeks ago in Miami Beach, Rep. Cecil Hellet of Florida, author of H.R. 1891, the National Broadcast Arbitration Act, said he anticipates a banner year profitwise. He cited CBS' last television season as a major contributor. (A spokesperson later declined to reveal any information about CBS Radio's performance.) Despite these gains, overall corporate profits were undercut by overemphasis on rock, the strengthening dollar abroad, and the loss on a loss of major international satellite broadcast, losses ran from 25-30 cents per share on overseas sales in the third quarter alone because foreign currencies recently lost some value against the dollar.

**AIR CONFRAB** — The Texas Assn. of Broadcasters holds its annual convention Sept. 28-30 in Dallas at the Loews Anatole Hotel. The key topic on the minds of the conventions will be changing technologies in radio. The keynote address will be delivered by Vincent Walsewski, president of the National Assn. of Broadcasters (NAB). In addition to 50 exhibitors of new equipment, the convention features engineering and financial workshops and guests speakers from Hubbard Broadcasting. CBS Radio News

For more information, contact Bonner McAlone at (512) 458-0656.

**FORMAT CHANGES —**

Abras' Superstars II format in favor of adult contemporary programming. The new PD will be Ralph Rhoades. The station will now promote itself as 92-Star and has applied to the Federal Communications Commission to change the call letters to WYST. "We felt this was a good market move, and we felt the name was great," Rhoades said. "We're going to change it now," said station manager Mark Fowler.

**NEW KID IN TOWN** — Beginning with this issue, Air Play will be compiled and written in the Cash Box New York office. For immediate coverage, address all correspondence to: Air Play, Cash Box, 1775 Broadway, New York, NY 10019.
CASH BOX ROCK ALBUM RADIO REPORT

LP Chart Position
1. THE ALLMAN BROTHERS BAND • BROTHERS OF THE ROAD • ARISTA
ADDs: None. HOTS: WRL, WRNW, KZAM, WNMS, WOR, KZAM, WMMS, KONE, WRC, WABC, WHFS, WRL, WRNW. PREFERRED TRACKS: None. SALES: Weak in East; fair in others.

2. ATLANTA RHYTHM SECTION • QuINELLA • COLUMBIA
HOTS: WRNW, KNCK, KEZY, KZAM, KNK, WRNW, WADB, WRJZ, WRL, WOR, KEZY, WMMS, KONE, WORN, KBNC, KMGN, WMGM, WMWM. PREFERRED TRACKS: None. SALES: Good in all regions.

3. PAT BENATAR • PRECIOUS TIME • EMI • A&M
ADDs: None. HOTS: KROQ, WLVL, WWOZ, KRKN, WSHE, WOR, KEZY, WMMS, KSHE, KZAM, KNK, WMGM, WKHZ, WOR, WSHE. PREFERRED TRACKS: None. SALES: Weak in all regions; weakest in West.

4. DEEP LEPPARD • HIGH N' DRY • WERECY/POLYGRAM
HOTS: CRKN, WRNW, WKCN, WSHE, WMGM, KZAM, KNK, WOR, WSHE. PREFERRED TRACKS: None. SALES: Moderate in all regions.

5. JEFF BUCKLEY • GRACE • angels
ADDs: None. HOTS: WRNW, WMMS, WSHE, WOR, KEZY, WMMS. SALES: Good in all regions.

6. DIESEL • WATTS IN A TANK • REGENCY/ATLANTIC
HOTS: WRNW, WSHE, WOR. PREFERRED TRACKS: None. SALES: Fair in Midwest; weak in South.

7. ELO • TIME/JET/CBS
HOTS: WRNW, WKCN, KEZY, WMMS, WSHE, WOR, WMMS, KEZY. PREFERRED TRACKS: None. SALES: Good in all regions.

8. DAN FOGELBERG • THE INNOCENT AGE • FULL MOON/EPIC
ADDs: KNK, WMGM, WRL, WOR, KEZY, WSHE, WMGM. PREFERRED TRACKS: None. SALES: Good in all regions.

9. FOREIGNER • 4 • ATLANTIC
ADDs: None. HOTS: WRNW, WSHE, WMGM. PREFERRED TRACKS: None. SALES: Good in all regions.

10. THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M
ADDs: None. HOTS: WRNW, WRJZ, WOR, WMGM, WMMS, WSHE, KEZY, WMMS, KZAM. PREFERRED TRACKS: None. SALES: Moderate in all regions; strongest in West.

11. GRATEFUL DEAD • DEAD SET • ARISTA
ADDs: WGRD, HOTS: WRNW, WRJZ, WMGM, WSHE, WRNW, WHFS, KROQ, KNCK, MEDIUMS: WKRL, WRL, WRL, WOR, WMGM. PREFERRED TRACKS: None. SALES: Good in all regions.

12. DARYL HALL & JOHN OATES • PRIVATE EYES • RCA
ADDs: None. HOTS: WRNW, KRKN, KEZY, WMMS, WMGM, WOR, KZAM, KNK, WRED, PREFERRED TRACKS: Title. SALES: Good to moderate in all regions.

13. JOHN HALL • ALL OF THE ABOVE • EMI-AMERICA
ADDs: WNEW, KNK, WRNW, WRL, WRL, WRL, WRL, WRL, WMGM, KNK, WRED, WRL, WRL, WRL, WRL, WRL, WRL, WMGM. PREFERRED TRACKS: None. SALES: Just shipped.

14. HEAVY METAL • ORIGINAL SOUNDTRACK • FULL MOON/EPIC
ADDs: None. HOTS: KROQ, WJZL, KSJO, KMBG, KMGN, KZAM, KnK, WSHE, WOR, KEZY, WMMS. PREFERRED TRACKS: None. SALES: Weak in all regions.

15. DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA
ADDs: None. HOTS: KBPI, WMMS, KSHE, WMMS, WMGM, WSHE, WSHE, WMMS. PREFERRED TRACKS: None. SALES: Moderate in all regions.

16. JOURNEY • ESCAPE • COLUMBIA
ADDs: None. HOTS: WRNW, WSHE, WMGM. PREFERRED TRACKS: None. SALES: Good to moderate in all regions.

17. THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA
ADDs: WBAX, KNK, WRNW, WSHE, WMGM, WRL, WRL, WMGM. PREFERRED TRACKS: None. SALES: Good to moderate in all regions.

18. Nils Lofgren • Night Fades Away • BACKSTREET/MAA
ADDs: None. HOTS: KBPI, WRL, WRL, WMGM, WMGM, WMGM, WSHE, WMGM. PREFERRED TRACKS: None. SALES: Weak in all regions.

19. MAYDAY • AM
ADDs: KBPI, WSHE, KNK, WMGM. PREFERRED TRACKS: None. SALES: Weak in all regions.

20. MEATLOAF • DEAD RINGER • CLEVELAND/INT'L EPIC
ADDs: None. HOTS: WRNW, WSHE, WMGM, WSHE, WSHE, WOR, KEZY, WMMS. PREFERRED TRACKS: None. SALES: Weak in all regions.

21. MOODY BLUES • LONG DISTANCE VOYAGER • THRESHOLD/POLYGRAM
ADDs: None. HOTS: WRNW, WRNW, WMGM, WSHE, WMGM, WSHE, ORM, WMGM, WMGM. PREFERRED TRACKS: None. SALES: Moderate in all regions.

22. STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC
ADDs: None. HOTS: WRNW, WSHE, WMGM, WMGM, WMGM, WMGM, WSHE, WMGM. PREFERRED TRACKS: None. SALES: Moderate in all regions.

23. BOB SEGER & THE SILVER BULLET BAND • NINE TONIGHT • CAPITOL
ADDs: None. HOTS: WMGM, WSHE, WMGM, WSHE, WSHE, WMGM, WMGM, WMGM. PREFERRED TRACKS: None. SALES: Moderate in all regions; strongest in Midwest.

24. THE MICHAEL STANLEY BAND • NORTH COAST • EMI-AMERICA
ADDs: None. HOTS: WMGM, WSHE, WMGM, WMGM, WMGM, WMGM, WMGM, WMGM. PREFERRED TRACKS: None. SALES: Moderate in all regions; strongest in Midwest.

25. TRIUMPH • ALLIED FORCES • RCA
ADDs: None. HOTS: WMGM, WMGM, WMGM, WMGM, WMGM, WMGM, WMGM, WMGM. PREFERRED TRACKS: None. SALES: Moderate in all regions; strongest in South.
<table>
<thead>
<tr>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ENDLESS LOVE</td>
<td>DIANA ROSS and LIONEL RICHIE</td>
</tr>
<tr>
<td>2</td>
<td>ARTHUR'S THEME (BEST THAT YOU CAN DO)</td>
<td>CHRISTOPHER CROSS</td>
</tr>
<tr>
<td>3</td>
<td>QUEEN OF HEARTS</td>
<td>JUICE NEWTON</td>
</tr>
<tr>
<td>4</td>
<td>WHO'S CRYING NOW</td>
<td>JOURNEY</td>
</tr>
<tr>
<td>5</td>
<td>STOP DRAGGIN' MY HEART AROUND</td>
<td>STUSSIE NICKS (with TOM PETTY and the HEARTBREAKERS)</td>
</tr>
<tr>
<td>6</td>
<td>STEP BY STEP</td>
<td>EDDIE RABBITT</td>
</tr>
<tr>
<td>7</td>
<td>FOR YOUR EYES ONLY</td>
<td>SHEENA EASTON</td>
</tr>
<tr>
<td>8</td>
<td>HOLD ON TIGHT</td>
<td>ELO</td>
</tr>
<tr>
<td>9</td>
<td>THE BEACH BOYS MEDLEY</td>
<td>THE BEACH BOYS</td>
</tr>
<tr>
<td>10</td>
<td>START ME UP</td>
<td>ROLLING STONES</td>
</tr>
<tr>
<td>11</td>
<td>SLOW HAND</td>
<td>POINTER SISTERS</td>
</tr>
<tr>
<td>12</td>
<td>PRIVATE EYES</td>
<td>DARYL HALL and JOHN OATES</td>
</tr>
<tr>
<td>13</td>
<td>URGENT</td>
<td>FOREIGNER</td>
</tr>
<tr>
<td>14</td>
<td>(THERE'S) NO GETTING OVER ME</td>
<td>RONNIE MILSAP</td>
</tr>
<tr>
<td>15</td>
<td>THE VOICE</td>
<td>THE MOODY BLUES</td>
</tr>
<tr>
<td>16</td>
<td>I COULD NEVER MISS YOU (MORE THAN I DO)</td>
<td>LULU</td>
</tr>
<tr>
<td>17</td>
<td>LADY (YOU BRING ME UP)</td>
<td>COMMODORES</td>
</tr>
<tr>
<td>18</td>
<td>THE NIGHT OWLS</td>
<td>LITTLE RIVER BAND</td>
</tr>
<tr>
<td>19</td>
<td>HARD TO SAY</td>
<td>DAN FOGELBERG</td>
</tr>
<tr>
<td>20</td>
<td>WE'RE IN THIS LOVE TOGETHER</td>
<td>AL JARREAU</td>
</tr>
<tr>
<td>21</td>
<td>SHARE YOUR LOVE WITH ME</td>
<td>KENNY ROGERS</td>
</tr>
<tr>
<td>22</td>
<td>JUST QUINCY</td>
<td>JAMES INGRAM</td>
</tr>
<tr>
<td>23</td>
<td>BREAKING AWAY</td>
<td>BALANCE</td>
</tr>
<tr>
<td>24</td>
<td>SUPER FREAK (PART 1)</td>
<td>RICK JAMES</td>
</tr>
<tr>
<td>25</td>
<td>DRAW OF THE CARDS</td>
<td>KIM CARNES</td>
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<tr>
<td>26</td>
<td>WHEN SHE WAS MY GIRL</td>
<td>THE FOUR TOPS</td>
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<tr>
<td>27</td>
<td>I'VE DONE EVERYTHING FOR YOU</td>
<td>RICK SPRINGFIELD</td>
</tr>
<tr>
<td>28</td>
<td>IN YOUR LETTER</td>
<td>RED SPEEDWAGON</td>
</tr>
<tr>
<td>29</td>
<td>TRYIN' TO LIVE MY LIFE WITHOUT YOU</td>
<td>BOB SEGER</td>
</tr>
<tr>
<td>30</td>
<td>REALLY WANNA KNOW YOU</td>
<td>GARY WRIGHT</td>
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<table>
<thead>
<tr>
<th>LAST WEEK</th>
<th>WEEKS ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>GENERAL HOSPITAL</td>
</tr>
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**PRIME MOVER**

<table>
<thead>
<tr>
<th>LAST WEEK</th>
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<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>32</td>
<td>SAY GOODBYE TO HOLLYWOOD</td>
<td>BILLY JOEL</td>
</tr>
<tr>
<td>33</td>
<td>COOL LOVE</td>
<td>PABLO CRUZ</td>
</tr>
<tr>
<td>34</td>
<td>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</td>
<td>CARL CARLTON</td>
</tr>
<tr>
<td>35</td>
<td>THEME FROM HILL STREET BLUES</td>
<td>MIKE POST</td>
</tr>
<tr>
<td>36</td>
<td>SHARE YOUR LOVE WITH ME</td>
<td>KENNY ROGERS</td>
</tr>
<tr>
<td>37</td>
<td>JUST QUINCY</td>
<td>JAMES INGRAM</td>
</tr>
<tr>
<td>38</td>
<td>BURNIN' FOR YOU</td>
<td>BLUE OYSTER CULT</td>
</tr>
<tr>
<td>39</td>
<td>FEELS SO RIGHT</td>
<td>ALABAMA</td>
</tr>
<tr>
<td>40</td>
<td>REALLY WANNA KNOW YOU</td>
<td>GARY WRIGHT</td>
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**HIT BOUND**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>SONG</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>DRURY</td>
<td>I'VE DONE WITH LADY (YOU COULD NEVER MISS YOU (MORE THAN I DO))</td>
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**PRIME MOVER**

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<td>SHARE YOUR LOVE WITH ME</td>
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<td>I'VE DONE WITH LADY (YOU COULD NEVER MISS YOU (MORE THAN I DO))</td>
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## ADIO CHART 
**October 3, 1981**

### LAST WEEK'S TOP 100 SINGLES

<table>
<thead>
<tr>
<th>Week</th>
<th>Song</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
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<tbody>
<tr>
<td>37</td>
<td>60 CHLOE</td>
<td>ELTON JOHN</td>
<td>11</td>
</tr>
<tr>
<td>46</td>
<td>59 CHLOE</td>
<td>ELTON JOHN</td>
<td>11</td>
</tr>
<tr>
<td>53</td>
<td>58 LOVE ON A TWO WAY STREET</td>
<td>SCOTT WALTERS</td>
<td>16</td>
</tr>
<tr>
<td>60</td>
<td>57 THAT OLD SONG</td>
<td>SCOTT WALTERS</td>
<td>16</td>
</tr>
<tr>
<td>61</td>
<td>56 SILENT</td>
<td>SCOTT WALTERS</td>
<td>18</td>
</tr>
<tr>
<td>62</td>
<td>55 A HEART IN NEW YORK</td>
<td>SCOTT WALTERS</td>
<td>19</td>
</tr>
<tr>
<td>63</td>
<td>54 SQUARE BIZ</td>
<td>SCOTT WALTERS</td>
<td>20</td>
</tr>
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### HITS BOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>OLLIE NEWTON JOHN</td>
<td>PHYSICAL</td>
<td>1</td>
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### ON THE RISE

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Chart Movement</th>
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<tbody>
<tr>
<td>COMMODORES</td>
<td>OH NO</td>
<td>Week 5</td>
</tr>
<tr>
<td>DEVO</td>
<td>SAINTS</td>
<td>Week 6</td>
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### HEAVY METAL

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
</tr>
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<tbody>
<tr>
<td>DOD FBELL</td>
<td>內</td>
<td>Week 11</td>
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### OUR LIPS ARE SEALED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>WHITNEY HOUSTON</td>
<td>NO</td>
<td>Week 13</td>
</tr>
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### SAUSAGE SUMMERNIGHT

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>DIESEL</td>
<td>SAVAGE</td>
<td>Week 35</td>
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### PROMISES IN THE DARK

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>PAT BENATAR</td>
<td>PROMISES</td>
<td>Week 36</td>
</tr>
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### FIRE IN THE SKY

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>JULIUS</td>
<td>ON FIRE</td>
<td>Week 38</td>
</tr>
</tbody>
</table>

### LOOKING AHEAD

**SINGLES**

- **SINGLES**
  - **SINGLES**

**CASH SMASH**
- **CASH SMASH**
- **CASH SMASH**

**CASH SMASH**—denotes significant sales activity, **PRIME MOVER**—denotes significant radio activity, **HIT BOUND**—denotes immediate radio acceptance.

### CONTACT:

**MUTUAL STATION RELATIONS**
- **CASH BOX**
- **SAVORY BROWN**

**PRINCE**
- **OAK RIDGE BOYS**
- **PIERRE ROGERIES**

**PABLO CRUISE**
- **CASH SMASH**

**SINGLES**
- **SINGLES**
- **SINGLES**
BUDOKAN JONES — In Japan to support his A&M album "The Dude," which contains the international hit "Ai Corrida," Quincy Jones was introduced at a press gathering in conjunction with Toshiba/EMI's Budokan for the Record Culture, a photo exhibition by film director Nagisa Oshima (c), who directed the Japanese film Ai Corrida, and his actress wife, Akiko Koyama (r).

'82 MIDEM Keeps Pace With Change

PARIS — In order to adapt to today's time-saving and economy-conscious market, the 16th annual MIDEM Conference will be taking a different look than years past. The meeting, scheduled to be held in Cannes, France, will be held to five days (Jan. 25-29), instead of the usual seven, and stand prices will remain the same as last year in spite of the high inflation rate.

In addition, MIDEM is planning special airline and hotel rates (20-40% reductions on normal prices) to participants in the 1982 event. This year's MIDEM organization will also open its doors to manufacturers utilizing the new technologies, as well as the record companies and music publishers. Stands featuring video, digital and noise reduction equipment have been added to this year's international data bank's look for a new and different approach.

In addition, all stands will be equipped with video and TV screens, along with the stereo systems, loudspeakers and reel-to-reel tape players that are normally part of the display areas. Another new technology feature will be computerized data banks of record and publishing catalogs, which would allow a publisher to see what rights and titles are available in Italy at the conference.

"It's all part of MIDEM's drive to move with the times," said John Nathan, MIDEM U.S. representative. "We want to make these five days useful and facilitate business."

Another MIDEM first at the upcoming convention will be roundtable discussions with members of various labels, publishing houses and other economists and sociologists involved in discussions on the state of the music business.

Parallel to the roundtable debates will be a meeting of the International Assn. of Lawyers. This year's theme will be "Video and Copyrights." Authors' societies will also attend.

Two other new services at the upcoming meeting will be the International Information Center (commercial information, specific technical specifications, contacts, etc.) and the International Legal Center (counsel on issues of audio and video).

REO Tops August '81 CRIA Certifications

TORONTO — A quadruple-platinum award for CBS recording group REO Speedwagon's "Hi Infidelity," LP, signifying 400,000 units sold, highlighted the August certifications of the Canadian Recording Industry Assn. (CRIA).

Multi-platinum LP awards went to Neil Diamond's soundtrack to the Jazz Singer on Capitol (triple platinum, signifying sales of 300,000); and Kim Carnes, "Mistaken Identity," on CBS, "Moving Pictures" on Annette 

The Magic Star on A (highway To Hell) on ACDC on WEA (all double platinum, signifying 200,000 sales).

Platinum awards, signifying 100,000 LP units sold, went to "Long Distance Voyager" by the Moody Blues, "The One That You Love" by Air Supply, "The Smurfs All Star Show" by the Smurfs and Diane Tell's "En Fleche" (all on PolyGram); and "Fiy By Night" by Rush on Anthrax.

Gold awards, signifying 50,000 LP units sold, went to "Long Distance Voyager," John Cougar's "Nothin' Matters And What It Did" and Diane Tell's "En N'ous" (all on PolyGram); Rick Springfield's "Working Class Dog" and "Day on the Life of a Leesh" on RCA; "Ghost Riders" by The Outlaws on Capitol; "Passe-Parout, Vol. 2" featuring various artists on Poly-Sons, Inc.; and "Samba De Janeiro" on WEA.

In addition, the single "The Tide Is High" by Blondie on Capitol was certified platinum (100,000 units), and "Angel Of The Morning" by July Newton on Capitol and the "One That You Love" by Air Supply on PolyGram were certified gold (75,000).

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s

1. Def Leppard - "High and Dry" - On My Own - Nicki Costa - CGB
2. Gary Glitter - "I Love to Love" - Col. John - RCA
3. Queen - "I Want to Break Free" - Last Exit - A&M
4. John Denver - "Thank You for Loving Me" - Thursday's Child - PolyGram
5. "I Want a Girl" - Pointers Sisters - Planet
6. "I Love to Love" - Pointer Sisters - Planet
7. "I Want a Girl" - Pointer Sisters - Planet
8. "I Want a Girl" - Pointer Sisters - Planet
9. "I Want a Girl" - Pointer Sisters - Planet
10. "I Want a Girl" - Pointer Sisters - Planet

TOP TEN LPs

1. "On My Own" - Nikka Costa - CGB
2. "I Love to Break Free" - Col. John - RCA
3. "Thank You for Loving Me" - Thursday's Child - PolyGram
4. "I Want a Girl" - Pointer Sisters - Planet
5. "I Want a Girl" - Pointer Sisters - Planet
6. "I Want a Girl" - Pointer Sisters - Planet
7. "I Want a Girl" - Pointer Sisters - Planet
8. "I Want a Girl" - Pointer Sisters - Planet
9. "I Want a Girl" - Pointer Sisters - Planet
10. "I Want a Girl" - Pointer Sisters - Planet

Italy

TOP TEN 45s

1. Gigi D'Alessio - "Il Muro" - Donatella Rettore - CGB
2. Giacomo - "La Notte" - Rosella - RCA
3. Luciano Ligabue - "Buona Sera" - RCA
4. Metropoli - "Il Sorriso" - Fidels - EMI
5. "I Want a Girl" - Pointer Sisters - Planet
6. "I Want a Girl" - Pointer Sisters - Planet
7. "I Want a Girl" - Pointer Sisters - Planet
8. "I Want a Girl" - Pointer Sisters - Planet
9. "I Want a Girl" - Pointer Sisters - Planet
10. "I Want a Girl" - Pointer Sisters - Planet

TOP TEN LPs

1. "Il Muro" - Donatella Rettore - CGB
2. "Buona Sera" - Luciano Ligabue - RCA
3. "Il Sorriso" - Metropoli - Fidels - EMI
4. "I Want a Girl" - Pointer Sisters - Planet
5. "I Want a Girl" - Pointer Sisters - Planet
6. "I Want a Girl" - Pointer Sisters - Planet
7. "I Want a Girl" - Pointer Sisters - Planet
8. "I Want a Girl" - Pointer Sisters - Planet
9. "I Want a Girl" - Pointer Sisters - Planet
10. "I Want a Girl" - Pointer Sisters - Planet

Japan

TOP TEN 45s

1. "I Want a Girl" - Pointer Sisters - Planet
2. "I Want a Girl" - Pointer Sisters - Planet
3. "I Want a Girl" - Pointer Sisters - Planet
4. "I Want a Girl" - Pointer Sisters - Planet
5. "I Want a Girl" - Pointer Sisters - Planet
6. "I Want a Girl" - Pointer Sisters - Planet
7. "I Want a Girl" - Pointer Sisters - Planet
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TOP TEN LPs

1. "I Want a Girl" - Pointer Sisters - Planet
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Cash Box/October 3, 1981
Cash Box/October 3, 1981

NASHVILLE — Scene Three, a full service state-of-the-art production and post-production facility, well known for music-related work, has just completed three video projects for RCA recording artists Sylvia, Razzz Bailey and Alabama, in addition to a series of 30-second spots featuring Loretta Lynn for Allis-Chalmers, one of the country's leading manufacturers of tractors, combines and farm implements.

The projects for Sylvia and Bailey were shot on one-inch videotape on location and in the studio, and will be used as samples of cable presentations and network talk show appearances, as well as record promotions. Each act performed three cuts from its latest album, with one being an interpretive visual production of the song.

Scene Three’s director/photographer Marc Ball and producer Kity Moon were instrumental in the development of the song’s video concepts. The “Matador,” a dream sequence for Sylvia’s prior single, was developed using strong backlight in heavy fog. Editing was completed in Scene Three’s state of the art post-production facility, which includes a CMA RA-8 editing system. Scene Three’s Squeezebox and eight-channel Neve Audio Console, by Terry Climer, Scene Three’s five-time Emmy-nominated editor.

The 30-second spot for Alabama will be used in promotion of its newest album, “Living in the Land” nombined for “Album of the Year” by the Country Music (CMA). Climer’s use of the two-channel Squeezebox accentuates the balance between the performers in concert and their recordings. The videos were produced by Jerry Flowers, RCA’s manager of artist development in Nashville. The series of 12 custom spots for Allis-Chalmers were directed and produced by Scene Three’s Mike Duncan. Each featureильy regional dealer and the Allis-Chalmers product line.

Bluegrass Lineup Set

NASHVILLE — The Bluegrass Club of New York is preparing to begin its 10th annual Bluegrass Lineup, featuring three major bluegrass artists during the ensuing months in Greenwich Village.

The Seldom Scene — taped by the New York Times as “the best bluegrass band in the land” — and the Tony Trischka Band will open the series Oct. 10 with two shows. On Nov. 7, the Bluegrass Club will sponsor the 2nd Annual Big Apple String Band Festival, with The John Hartford Band, Lost In The Shuffle and other special guests. The Big Apple Festival will close with a square dance. The final date will feature Bill Monroe (the “Father of Bluegrass”) and the Bluegrass Boys with the Dry Branch Fire Squad in two performances Dec. 5.

Produced by Doug Tubman in cooperation with the NYU Loeb Program Board, each show will be presented at the university’s Loeb Student Center in Greenwich Village. Tickets, ranging from $6.50 - 7.50, can be purchased at the NYU box office, all Ticketron outlets and King Karol Records on West 42nd Street. Tickets can also be ordered by mail from the Bluegrass Club of New York, 383 Lexington Avenue, Suite 1119, New York, N.Y. 10017, or by telephone at (212) 687-9000.

Bullet Recording Bows Audio/Video Studio Complex For Nashville Sessions

by Jennifer Bohler

NASHVILLE — Recognizing the growing market here, Bullet Recording will open its audio/video studio complex Oct. 12. The $1.5 million complex was designed specifically with the audio/video consumer in mind, according to Bullet’s president Randy Holland.

“We have spent a lot of time designing a facility that will allow our recording artists to view the absolute broadcast quality video while simultaneously handling the most sophisticated audio requirements,” Holland said. “People know that Bullet will be the first place in the United States where this can be accomplished without relying on a truck for either audio or video support.”

Bullet will be the first U.S. facility to offer such an environment. A 46-track state-of-the-art audio and three-channel, one-inch video recording is equipped in all house. Additionally, the studio offers an a/o video recording facility.

The focus of Bullet’s activities will be in Studio A, the primary video recording room. The main studio room, with acoustic design by George Augspurger and architect Jack Edwards, measures 46 x 40, with a 26-cover ceiling. Over 175,000 watts of lighting will be available for video productions, with most of it controlled by a dimmer system. A smaller tracking room, about 20’ x 20’, may be used for overdubs at the same time a separate video session is taping in the main room.

The primary audio control room is dominated by a $200,000 SSL Logic Control Console, the same of the bank of Swiss-made Studer tape recorders. A Q-Lock SMPTE time code is used to synchronize the two A800 MKIII tape machines equipped with the video recorders. For audio mastering, Bullet utilizes Studer A806 decks in both the half-inch and one-quarter inch formats.

In addition to a trip home the state-of-the-art control room and overhooking the studio, is equipped with a trio of 21-inch monitors, a UREI, Aphex, Eventide, Marshall, RCA and Roland. The control room fixed monitors are A/C Time-Aligned $155.

The video production suite, located on a balcony above the audio control room and overlooking the studio, is equipped with a trio of 21-inch entry switcher, three Sony BVP 330 A Plumbicon cameras, three Sony BVP 330 D/330 D black and white cameras, a three-quarter-inch off-line editing suite. For basic TV audio, a 12-inch input mixer feeds a stereo signal to the Sony VTRs. A three-camera video system with road cases is also available.

Adjacent to Studio A is Studio B, which is equipped with an automated 26-inch Harrison console and Studer 24-track and 2-track recorders. Bullet’s Studio C, for local production and video recording, is located in a suburban residential district. The basic 24-track facility offers upstairs amenities, such as a full kitchen and hot tub.

Piers Plaskitt, formerly with Apple and Trident Studios in London and Cedella Productions in New York, is Bullet’s studio manager. Plaskitt noted that although the studio will be available for audio-only and video-only projects, the ultimate goal is to do a good deal of combined audio and video. “It could be that the three-camera shoot with live audio or production for MTV networks, or a spinsight shot for a television commercial for videodiscs. We have the capability to serve all of these outlets,” he said.

Rogers, West Tour Together Again

NASHVILLE — Kenny Rogers and Dottie West embarked on a major 26 city tour Sept. 24, with dates scheduled up to Nov. 8. Dubbed “Together Again” 1981, the tour will take on more dates as it progresses and will place the duo in several major markets, with emphasis on the Southeast and Southwest.

Rogers and West haven’t toured together in more than a year, having been preying such acts as Eddie Rabbitt, Mel Tillis, Bob Newhart, Larry Gatlin & The Gatlin Brothers, and G. C. Stewart.

Featuring an entirely new show by West, this tour will also feature Rogers and West on several duets, including their recent #1, “What Are We Doing In Love,” from her current “Wild West” album on Liberty Records.

The tour will coincide with the release of West’s new album, “High Times,” set for an October release.

The complete album release is “Share Your Love,” produced by Lionel Richie, Jr., also on Liberty.

Cathcart Forms Artist Development Company

NASHVILLE — Kent Cathcart has formed an artist development firm, Cathcart and Company, and is offering a new service which will provide the necessary confidence and skills in self-image, stage movement and media relations.

Marianne Leach, a dancer and choreographer, has been retained to assist both artists and backup vocalists with stage movement for live performances and video. To date, Cathcart has signed Raay Bailey, Charly McClain, Ronnie McDowell, Ricky Skaggs, Helen Cornelius, Dickie Lee, Johnny Rodriguez, Jim Ed Brown, Lacy J. Dalton, Sue Powell and Jessi Colter.

Jamboree U.S.A. Sets Fall Concert Series

NASHVILLE — Capitol City Music Hall in Wheeling, W.V. will host Jamboree U.S.A.’s 1981 fall concert series, featuring some of the country artists every Saturday through November.

Scrubbed in October are Johnny Paycheck, Billy Jo Shaver, Ray Price, Mel McDaniel, Johnny Duncan and John Conlee. November’s shows include Billy Joe Shaver, Jackie Fuqua, Fuzzy Stamps and David Frizzell and Shelly West to appear in November.

Jamboree will be held in Saturday evening shows, Loretta Lynn has been scheduled for two shows Friday, Oct. 30, with Leon Douglas.
Larry Gatlin and the Gatlin Brothers Band were born to sing together.

And even though they’ve been singing all their lives, they’ve never lost the freshness and innocence that America loves them for.

On their new album, The Gatlins are "Not Guilty" of coasting on past achievements.

Larry Gatlin has written some of his finest songs ever... and the Brothers put their heart into every one.

Larry Gatlin and The Gatlin Brothers Band “Not Guilty,” featuring their new single “What Are We Doin’ Lonesome.”

Produced by: Larry, Steve & Rudy Gatlin
On Columbia Records and Tapes.
The country music the country hears most!

BMI
All My Rowdy Friends (Have Settled Down) — Hank Williams, Jr.
Crying in the Rain — Tammy Wynette
Heart on Fire — Sylvia (RCA-RB-1202)
Take Me As I Am (Let Me Go) — Bobby Bare
Scrap My Back — Vern Gosdin
14 Married Women — George Strait (Epic/MCG-11170)
Down and Out — Merle Haggard (Epic/E-17146)
My Favorite Memory — Merle Haggard (Epic/E-17146)
It's All I Can Do — Anne Murray (Capitol 45023)
The Pleasure's All Mine — Eddy Arnold (RCA-RB-12027)
If I Needed You — George Jones (Epic/E-17146)
You May Be Seeing Walking — Waylon Jennings
Love is Knocking at the Door (Here We Go Again) — Allegro
What in the World's Come Over You — Lonesome Jones (Polygram 7611)
Lefty — Lefty Frizzell
One Time — Lefty Frizzell (RCA-RB-12027)
You're The One I've Been Waiting For — Lefty Frizzell

classified ad for radio activity this week

ABC TOP COUNTRY

October 3, 1981

Alphabetized Top 100 Country Singles (Including Publishers and Licensees)

1. "I'm livin' the life of my dreams" - George Strait
2. "Love awesome it" - Merle Haggard
3. "I just need you" - T.G. Sheppard
4. "He's the fire" - Melba Montgomery
5. "You'll ever get crazy now and then" - John Conlee
6. "She's the fire" - Ricky Skaggs
7. "I'm throwin' it all away" - Merle Haggard
8. "Fourteen carat mind" - Al Green
9. "Let's go crazy" - Hank Williams, Jr.
10. "Take it easy" - Eagles
MEL TILLIS
is burning
the charts with
"ONE NIGHT
FEVER"
Elektra 47147
Produced by: Jimmy Bowen
from Mel's
"SOUTHERN
RAINS" album

MEL TILLIS IS OPENING AT:
THE ALADDIN HOTEL
LAS VEGAS
OCTOBER 8th-21st, 1981

Elektra 6E 310
MOST ADDED COUNTRY SINGLES
1. BET YOUR HEART ON ME — JOHNNY LEE — FULL MOON/ASYLUM — 45 ADDS
2. WHAT ARE WE DOIN' LONESOME — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA — 33 ADDS
3. STILL DON'T KNOW — GEORGE JONES — EPIC — 28 ADDS
4. FOURTEEN CATS MIND — GENE WATSON — MCA — 23 ADDS
5. ALL ROADS LEAD TO YOU — STEVE WARNER — 21 ADDS — RCA
6. MOUNTAIN DEW — WILLIE NELSON — RCA — 20 ADDS
7. THEM GOLD BULLION BINS ARE BAD — JOHN SCHNEIDER — SCOTTY BROS. — 18 ADDS
8. THE WOMAN IN ME — CRYSTAL GAYLE — COLUMBIA — 16 ADDS
9. IF I NEEDED YOU — EMMYLOU HARRIS and DON WILLIAMS — WARNER BROS. — 15 ADDS
10. IT'S ALL I CAN DO — ANNE MURRAY — CAPITOL — 13 ADDS

MOST ACTIVE COUNTRY SINGLES
1. FANCY FREE — OAK RIDGE BOYS — MCA — 54 REPORTS
2. SHARE YOUR LOVE WITH ME — KENNY ROGERS — LIBERTY — 54 REPORTS
3. WISH YOU WERE HERE — BARBARA MANDRELL — MCA — 33 REPORTS
4. ALL MY ROWDY FRIENDS HAVE SETTLED DOWN — HANK WILLIAMS, JR. — ELECTRA/CURB — 32 REPORTS
5. MY BABY THINKS HE'S A TRAIN — ROSANNE CASH — COLUMBIA — 49 REPORTS
6. SLEEPIN' WITH THE RADIO ON — CHARLY CLAIREN — EPIC — 48 REPORTS
7. ONE NIGHT FEVER — MEL TILLIS — ELECTRA — 44 REPORTS
8. MISS EMILY'S PICTURE — JOHN CONLEE — MCA — 41 REPORTS
9. CRYING IN THE RAIN — TAMMY WYNETTE — RCA — 40 REPORTS
10. HEART ON THE MEND — SYLVIA — RCA — 40 REPORTS

FICAP Will Sponsor 'Workshop 1981,' DJ Awards During Country Music Week

The seminar, which will take place from 10:30 a.m.-noon, Oct. 15, at the Opryland Hotel, will be moderated by Dale Turner of WSAT in Cincinnati (president of FICAP) and includes Bob Cole of KOKE in Austin, Len Ellis, owner of WJLE in Valparaiso, Ind. and CMA board member; and Jacqueline Strickland, music director at WMPM in Memphis, as panelists. The panelists will discuss air personalities in their respective markets (large, medium, and small), and there will be an audio presentation on all markets.

Entertainment for the Awards Presentation and Banquet, slated for Oct. 16 at Nashville's Hyatt Regency, will feature MCA Records' Oak Ridge Boys, Brenda Lee, Bill Monroe and George Strait.

Events during the FICAP Banquet include the introduction of the new FICAP Board of Directors, presentation of the new lifetime members and induction of the new living and posthumous members of the Disc Jockey Hall of Fame. Finalists for the Hall of Fame include: Living Category — Smokey Smith, Charlie Walker and Bill Mack; and Posthumous Category — King Edward Smith IV, Happy Wilson and "Uncle Jim" Christy.

As in the past, FICAP banquet tickets are $25 and may be ordered by sending a check or order to order to FICAP, 1201 16th Ave. S., Nashville, Tenn. 37212. Reservations for tickets will close Oct. 6.

There will be a cash bar with cocktails beginning at 6 p.m. the night of the awards banquet. The dinner and awards will begin at 7 p.m.

THE COUNTRY MIKE
JACKSON, PRICE PLAY MUSICAL CHAIRS AT KLAC — Effective Sept. 28, KLAC/Los Angeles air personalities Gene Price and Sammy Jackson will switch air shifts. Jackson moves to the 6-10 a.m. drive slot while Price takes over Jackson's 10 a.m.-1 p.m. shift. In making the announcement, vice president and general manager Don Kelly stated, "We've found that the morning hours from 6 a.m. until noon have been most productive because of the Price-Jackson combination. What we're doing here in reversing positions is simply fine-tuning our programming for greater audience penetration. Jackson, you may remember, was named the 1980 "Radio Personality of the Year" by the Academy of Country Music. His credits include a variety of television and motion picture appearances. Price hosts his own country music show which is broadcast around the globe via American Forces Radio Services. Price has numerous acting appearances to his credit as well, plus credits for written material for nationally syndicated programs.

PERSONALITY PROFILE — After graduating from Eastern Kentucky with a degree in Mass Communications and Political Science, Gerry House went to New York to do the mornings for adult contemporary station, WTKO. In 1972 House seized the opportunity to move to Jacksonville, where he spent the next two years doing the mornings for WMNR, staying with an A/C format. In 1975, however, House moved again, this time to Nashville and WSIX, where he had a morning show ever since. In 1977 he was named program director of both WSIX-AM and FM, a position he holds today. In addition to his radio responsibilities, House hosted a television morning program with WNET-TV in Nashville between 1975 and 1977, and is presently formulating a variety program to be broadcast via Global Satellite Network scheduled to air in November. Not only is House a talented jingle writer, having written approximately 40 that have been published, he occasionally teams up with prominent Nashville songwriters, such as John Conlee and Smokey Remick, to pen a few tunes. He has had songs recorded by the likes of the Oak Ridge Boys and Loretta Lynn, and also is an accomplished producer.

LERNER TABBED AT KHJ — Vice president and general manager of KHJ Radio/Los Angeles, Neil Rockoff, has announced the appointment of Lori Lerner as the news director for the California country station. Lerner joins the staff at KHJ following six years with KIS-F, FM, as news director. In 1979 she was awarded the Golden Mike Award for radio documentary on insurance fraud; and in 1980 she was honored with an Award of Excellence from the Los Angeles Press Club for Best NewsCast, plus an award from United Press International for the Best Newscast for California. In making the announcement, Rockoff stated, "We are delighted that Lori has decided to join the KHJ team. Not only is she an award winning newscaster, but as a Southern California native, she has a tremendous understanding of news as it relates to our listeners and how to report it.

K100 JOINS COUNTRY FRANKLIN ON Sept. 28, K100's general manager, John Franklin, has announced the station's listeners will receive a majority of their R&B format in country. According to music director and morning drive jock Gary Shores, K100 is the only full-time, FM country station in the Toledo market. Pending a November decision by the FCC, K100 hopes to boost its signal significantly. Mark Adams is the program director for the young country convert.

KTRN IN NEED OF PRODUCT — KTRN/Wichita Falls, Texas, another newcomer to the country field, is reporting difficulty in receiving product from a majority of the labels. Please send much needed records to KTRN, P.O. Box 5005, Wichita Falls, Texas 76307.

WDSN CELEBRATES ANNIVERSARY — In conjunction with country music month in October, WDSN/Dover, Del. will be celebrating its seventh anniversary throughout the month, beginning Oct. 5. Each weekday WDSN will be counting down the 20 most popular country songs as voted by the station's listeners. Each artist will be featured for a day, with three songs played per hour by that day's artist. The weekends will be reserved for requests to ensure that Dover area listeners will be hearing only their favorite country music.
CIMARRON LISTENING PARTY — It was a big night at the Magnolia Sound Studio in Nashville when more than 300 guests showed up for an Emmylou Harris listening party, which previewed her November-release album, “Cimarron.” Such listeners as Linda Ronstadt, Rodney Crowell, Maria Muldaur, Karen Brooks, Duane Eddy and members of Pure Prairie League were seen mingling about, enjoying the sounds of Harris’ latest.

LONDON CALLING — Producer Tom Collins recently returned from London, where he formed up an agreement with classical flautist James Galway to produce his next album. The project, which will feature a selection of top country tunes, will be recorded in Nashville the second week of November, away from the rain, had a top hit in Europe with his rendition of “Annie’s Song.”

PRO MEDIA PARTY — Pro Media, a two-year-old music business public relations firm in Nashville, recently hosted an open house to debut its new Music Row offices. Headed by Elaine Nash, the party attracted a wide cross-section of music business people, including Pro Media clients Cornelia and Valentine — Charley Pride’s “Never Been So Loved (In All My Life),” John Anderson’s “I Love You A Thousand Ways” and Charly McClain’s “Sleepin’ With The Radio On.” Not bad for a man with a frog fetish.

TOM CARLILE (Door Knob DK 81-167) Catch Me If You Can (3:40) (Milene Music — ASCAP) (T. Carlile) (Producer: G. Kennedy)

Story songs have always been popular in the country market, and this tune has a hook that captures the listener’s attention to the end. Carlile paces his vocals through the intro, but picks up the tempo a bit on the bridge. This should be a popular item with jukebox listeners.


LONDON, ONTARIO, CANADA — CX856 (去做) T. K. Dee

Singles Reviews


Cole’s powerful, deep vocals are layered over an upbeat country-rock arrangement, and the combination makes for a prime release from the vocalist. The steel gives it a traditional feel, while the driving drum smacks of a fresh approach. Cole does a good job on this Ratti-Babbit-Even Stevens collaboration.


MOE BANDY (Columbia 18-02532) Rodeo Romeo (2:52) (Barary Music, Inc. — BMI) (D. Mitchell) (Producer: R. Baker)


SLIM WHITMAN (Epic/Cleveland Internatl. 14-02544) If I Had My Life To Live Over (3:02) (September Music Corp. — ASCAP) (P. Parins, P. Evans) (Producer: P. Drake)

MUNDO EARWOOD (Excelsior SIS-1019) I’ll Still Be Loving You (3:06) (Music West Of The Pecos — BMI) (M. Earwood) (Producers: J. Collier, J. Darrell)


Bullet Bows Audio/Video Complex

video production for 45 half-hour game shows, a project that would take up most of the studio’s first month of operation.

One of the primary reasons for locating in Nashville was expense, according to Plaskitt. “If we had decided to build in what people usually consider the main recording centers, it would have been prohibitively expensive. The equipment costs would not change of course, but here the overhead is lower and the construction costs more reasonable. By staying in Nashville, we know we can meet our overhead and keep the rates down to where record companies and video production people can easily afford us,” he said.

According to Plaskitt, client service will be top on the list with Bullet. “The one phase that describes what we’ll be doing here is total professionalism. There will be never a situation where a client has to wait when he has booked studio time. Everybody here is going to be on the ball, so if a session doesn’t start as scheduled, it won’t be because of us. I think that very important, and it’s right in line with what record companies want to get these days — value for their money. That’s what they’ll get here.”
COLE TAKES ONE ON THE CHIN

Cappo! recording artist Natalie Cole (I) gets a ban from former boxing champion Sugar Ray Robinson after her performance at the Greek Theatre in Los Angeles with Lou Rawls.

 Tradition Reigns Supreme At 24th Monterey Jazz Festival

(continued from page 13)

Festival circuit favorite Richie Cole and his Alto Madness into a set that featured such high energy, percussive music. Still the audience warmed to the alto musing, thus saving their enthusiasm for the Latin players.

Tania Maria, who recently displayed her chops to critical acclaim at the first Santa Barbara Jazz Festival, reached the more established Monterey audience with the same enthusiasm she displayed at the earlier festival. Her music is at once so primal, showing that there is a link between jazz and all music.

Closing the Saturday night show was Flora Purim and Airto, who were joined by Moacir Santos on saxophone and vocals. The show climaxed with the Batucada drummers joining Purim and Airto for the ultimate in Carnival atmosphere.

Sunday’s matinee continued the tradition started 11 years ago of showcasing young high school talent. In addition to a return performance by the California High School All-Stars, Woodrow Wilson High School’s (Long Beach) big band and a combo from Milis High School (Milbrae) were featured.

Westerners Selected In Songwriter’s Contest

NEW YORK — George Zarr, Etienne Mauge, David May, James F. Morgan and Allan Cote were the winners of this year’s New York Songwriters’ Contest. The contest was sponsored by the New York Music Task Force and the American Guild of Authors and Composers (ACAC) and sponsored by Cody/Music, held at the Bottom Line on Sept. 22 at the Bottom Line.

Zarr and Mauge received the grand prize of an AGAC composing contest with Chappell, and a cash award of $250 for their song, “Cab Ride.” Ray placed second and received $150 for his composition, “Missing Keys,” awarded to the Cote and Cane, who won $100 for their song, “Tinsel.”

In addition, Fred Ebb and John Kander were the recipients of the first “New York Song Award,” presented for their composition, “New York, New York.” The award will be presented to artists who have made significant contributions to the blueprint of the song that has most enhanced the image of New York nationally.

A surprise award was also made to Bottom Line co-owners Stanley Snadowsky and Allan Pepper for the diversity of the entertainment presented at the club, representing the best in a wide range of music that the city has to offer.

were featured during the afternoon session. Both outfits won the right to appear on the Festival Cocktail Party. The New York, New York, songwriting team of Flora Purim and Airto, showed that there is a link between jazz and all music.

The Moody, highly-textured sound of Mary Watkins working with her quintet opened Sunday night’s concert, offering probably the closest set of new jazz of any act on the five-show bill. Joining the Watkins set was Richie Cole who played the closing song of the set with his newly-wedded bride Ylonda Nickell, also an altoist.

The indefatigable Eddie Eckstein followed, complete with the rich, crooning intonations that made him a heart throb during his big band heyday.

Eckstein later took Sarah Vaughn for a pair of duets. It is continually apparent that Vaughn remains a master in precision as well as for herself, her voice and vocal management become more debt.

Pedestrian, with few surprises describes a set by the Monterey Jazz All-Stars, despite be-bop riffs up by Putte Wickman and Cal Tjader. In fact Tjader’s Acki Yoshih/Bob Tabakin Big Band closed the Festival on a provocative tone, blending traditional jazz with fresh, powerful arrangements. A hitmaking way to end the event.

Festival promoter Lyons and musician director John Lewis has undertaken to end Monterey's first quarter of jazz music next year on a progressive note, which should signal the infusion of the young talent. Festival has supported with grants and scholarships over the years.

Canadian Convicted On 10 Counterfeit Charges

TORONTO — A Montreal man was convicted of manufacturing ten counterfeit recordings, sales of eight days in jail or payment of $500 fine. Elias Phygios was convicted on 10 counts of making and selling counterfeit recordings. He was fined $50 on each count.

The charges resulted from an investigation by the anti-piracy office of the Canadian Recording Industry Association (CRIA) and the Royal Canadian Mounted Police (RCMP).

in addition to the sentencing of Phygios, a conviction in a prosecution pending before the court to destroy all counterfeit recordings and manufacturing equipment confiscated by the RCMP.

Harry Warren Dead

NEW YORK — Composer Harry Warren died in Los Angeles Thursday. He was 87 years old.

A recipient of three Academy Awards, Warren composed and recorded music for more than 75 films. Among his more than 650 published songs were “We’re In The Money,” “ Forty-Second Street,” “Shine On Harvest Moon,” “Only Have Eyes For You,” and “Chattanooga Choo Choo.”

Born in Brooklyn, New York, Warren began his career as a drama assistant by writing for the Broadway shows of his father, who was also a playwright. He was his assistant on the hit show of Vagabond Lady, which was a hit on Broadway. After the war, Warren was his widow, Jo, and a daughter, Cookie Warren Jones. A memorial service will be set at a future date.

BEACH BOY LOVE — Beach Boy member Mike Love recently signed a solo record contract with Boardwalk Entertainment, which will soon release his solo debut LP, “Looking Back With Love.” Recorded at the same recording session as the Beach Boys’ “Surf’s Up.”

JAZZ ALIVE TO ROLL ON — National Public Radio’s “Jazz Alive” program begins its fifth series on Oct. 4 with excerpts from last winter’s “Salute to W.C. Handy” performed at Carnegie Hall in New York. Directed by Dick Hayman, the salute features the work of Bobby Short, McHenry, Allie Lee, the New York Concert Choir and the Handy Jubilee Orchestra. The fall series also includes performances by pianist Ellis Larklin, singer Chris Connor, pianist Randy Weston, guitarist Taj Mahal, saxophonist Arthur Blythe, trombonist Slide Hampton, Bob Brookmeyer, and Curtis Fuller, pianist Teddy Wilson and the “grand collaboration” between Max Roach’s M’Boogie Ensemble and the World Saxophone Quartet. NPR’s “RadioVisions” series will also be presenting jazz artists this year. Its “Compositions in Real Time,” a one-hour program of music and interviews, is set to air in December, with contributions by George Lewis, Lee Smith, Ken Berger, Anthony Braxton and Roscoe Mitchell. The program will explore the role of improvisation in modern music.

The Country Column

(continued from page 31)

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The Country Column

(continued from page 31)

BREAD & ROSES — Emmylou Harris, Riders In The Sky, Doc Watson, the McGarrigle Sisters and Jennifer Wrenes will be among the performers familiar to country music fans at the Annual Bread & Roses benefit. The musical benefit is organized for the University of California at Berkeley Greek Amphitheatre, Oct. 2-4. The annual event is held to fund Bread & Roses efforts to bring free, live entertainment to people in California institutions. Non-country performers set for the show include Paul Simon, Ann and Nancy Wilson of Heart, Joan Baez, Al DiMeola and Steve Goodman.

REED STEPS INTO LAREDO — When Jerry Reed becomes the national spokesperson for a campaign to increase the use of Laredo’s spokesperson, Reed has contracted a series of 60-second radio spots for the company. Not only did he co-write and sing the jingles, he also composed and directed the music and oversaw the entire production of the spots.

Jennifer bohler
Black Contemporary

Top 75 Albums

Weeks On
9/26 Chart
1 SWEET AND WONDERFUL
36 9

2 THAT'S THE WAY I LIKE IT
6 9

3 PICK UP THE PHONE
5 9

4 ROCKY
4 9

5 SMOKEY ROBINSON & THE MIRRORS
3 9

6 BLACK AND BLUE
2 9

7 ONE NIGHT STAND
1 9

8 SHOTGUN SALLY'S DREAM
1 9

9 LET'S Groove
1 9

10 SAVOIR FAIRE
1 9

11 HAPPY DAY
1 9

12 I'M BEATING MY HEART
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13 I'M SORRY
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14 I'M SO FORGIVING
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SPECIAL DELIVERY — Members of Casablanca/ Polygram recording group the Four Tops, who appeared on the television special "Soul Unlimited," are taking their debut LP for the label. Picture are (l-r): Levi Stubbs of the Four Tops, Cash Box president and publisher George Albert, Nick Albarano, Cash Box vice president; Ernest Singleton, Polygram director of black music marketing, Obein Benson of the Four Tops, and Willie Tucker, Polygram regional promotion manager.

The Rhythm Section

COOL FEVA — "To me, you can get something out of every artist you listen to," says Venture recording artist Sandra Feva, explaining how she has listened to and performed a number of different styles and idioms, learning whatever each had to teach her. Feva first entered the music world as a student of Roger而不戴is‘ school in Detroit, where he was a force in the world music, coming from Detroit. After leaving the school, she was attracted to the music, and began to develop her own style.

BAD ODD JABB — Artists often have strange things happen to them while on tour — everything from having some avid (rabit) fan leave a pound of steak in their dressing room to having an amorous groupie slide through the hotel ventilation system into the hotel room. During his recent appearance at Radio City Music Hall in New York with Motown’s Commodores, Lionel Richie was mobbed by screeching teenagers while attempting to exit the venue to his limo. A big rock-'n-roll band, Richie has been known to work a room, and his arm was traced with grease as he left the venue.

PACKING IN THE HITS — Cleveland-based Lakeside Marketing Ltd., recently announced plans to package and release some golden oldies from the likes of Dionne Warwick and Wilson Pickett. Billed as the Vintage “Pack of Hits” album series, the first 11 volumes from the company include both pop and R&B material carrying a retail price of $5.98.

AIRWAYS — Bell/Coventry Co., owner of WCHB-AM/Detroit and WJZZ-FM-Detroit, will be celebrating its 25th anniversary Nov. 7, which also marks the first day of broadcasting for WCHB. The station was one of the first black-built and operated stations in the country, and is celebrating the event with a special program on the air.

HOT WHEELS — "To me, you can get something out of every artist you listen to," says Venture recording artist Sandra Feva, explaining how she has listened to and performed a number of different styles and idioms, learning whatever each had to teach her. Feva first entered the music world as a student of Roger而不戴is‘ school in Detroit, where he was a force in the world music, coming from Detroit. After leaving the school, she was attracted to the music, and began to develop her own style.

THE OUTLOOK — "To me, you can get something out of every artist you listen to," says Venture recording artist Sandra Feva, explaining how she has listened to and performed a number of different styles and idioms, learning whatever each had to teach her. Feva first entered the music world as a student of Roger而不戴is‘ school in Detroit, where he was a force in the world music, coming from Detroit. After leaving the school, she was attracted to the music, and began to develop her own style.

www.americanradiohistory.com
**BLACK CONTEMPORARY**

### MOST ADDED SINGLES

1. **IT’S TIME FOR LOVE** - TEDDY PENDERGRASS - PHILA. INTL./CBS
2. **KAATZ, WBXR, WMJX** - **WDAK** - **WJLB, WJCL, WDWX**
3. **MIKEY** - **EDDA** - **ROBERT** - **THE WHIPS** - **WBAJ, WBGR**
4. **FREE BLACK RIDE** - **DAD** - **KOOL&THE GANG** - **WJLB, WDRK**
5. **HOW TO MAKE A MAN** - **TOMMY MAES** - **WBET, WBIE** - **WAVX, WDRB, WJLB, WGW, WQCB**

### MOST ADDED ALBUMS

1. **IT’S TIME FOR LOVE** - TEDDY PENDERGRASS - PHILA. INTL./CBS
2. **BLACK RADIO HIGHLIGHTS** - **WWRR, WWRL, WJLB, WGW**
3. **JUMP** - **TLC** - **WJLB, WDRK**
4. **BLACK OUT THE SONGS** - **HOT 9 ** - **WBUR, WJLB, WGW**
5. **ME AND YOU** - **THE CHI-LEITES** - **STUDIO**

### LET’S GROOVE

**EARTH, WIND & FIRE** - **ARC/COLUMBIA**

**LOVIN’ YOU (IS SUCH A EASY THING TO DO)** - **ROBERTA FLACK**

**ME AND YOU** - **THE CHI-LEITES** - **STUDIO**

### Cash Box/October 3, 1981
AMOA Jukebox Awards Nominees Are Announced

CHICAGO — Ballots to determine the top jukebox records of the year have been issued to AMOA members. Votes are to be based primarily on the earning power in jukeboxes of each of the nominated records. The nominees are：“Old Flame” — Alabama (RCA); “Hit Me With Your Best Shot” — Pat Benatar (Chrysalis); “The Tide Is High” — Blondie (Chrysalis); “Bette Davis Eyes” — Kim Carnes (EMI America); “I Can’t Stand It” — Eric Clapton (RSO); “Sailing” — Christopher Cross (Warner Bros.); “Whip It” — Devo (Warner Bros.); “Theme From ‘The Duks Of Hazard’” — Waylon Jennings (RCA); “He Stopped Loving Her Today” — George Jones (Epic); “Celebration” — Kool & The Gang (De-Lite Polygram); “Elvira” — The Oak Ridge Boys (MCA) “9 To 5” — Dolly Parton (RCA); “Slow Hand” — Eric Clapton (RSO); “Hungry Man” — Bruce Springsteen.

Game Plan Taps Tobler For VP Post

CHICAGO — Ed Tobler has been appointed vice president and chief accounting officer of Centuri Game Plan, Inc., according to an announcement by Darrel G. McCollough, president of the Addison, Ill.-based firm. In his new position, Tobler will report to McCollough as well as to Chris Reeli, vice president of finance. His responsibilities have been increased to include senior staff responsibility for the personnel department.

Ed Tobler

Weinberg Honored

CHICAGO — William S. Weinberger, president of Bally Park Place, Atlantic City, N.J., will be given the Humanitarian Award for 1981 by the Conference of Personal Managers East Oct. 23 at a luncheon to be held at the Pierre Hotel in New York City. Weinberger, 67, lives in Atlantic City with his wife, Jean. His son, William D. Weinberger, Jr., is vice president of Caesars Palace.

Throughout his business career, Weinberger has taken an active interest in community affairs and has been a generous contributor to local charities.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER (Capitol PA-10242)
2. SAY GOODBYE TO HOLLYWOOD BILLY JOEL (Columbia 18-0218)
3. SHARE YOUR LOVE WITH ME KENNY ROGERS (Liberty PA-14301)
4. ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN (EMI America-4002)
5. WORKING IN THE COAL MINE DEVO (Full Moon/Asylum E-47204)
6. HE'S A LIAR BILLY JOEL (RS 1066)
7. OH NO COMMODES (Motorola M-127PF)
8. PHYSICAL OLIVIA NEWTON-JOHN (MCA-51192)
9. YOU SAVED MY SOUL BUT I'M NOT A CLOWN WILLY AIL-7058
10. LET'S GROOVE EARTH WIND & FIRE (ARC-Columbia 18-02536)

TOP NEW COUNTRY SINGLES

1. FANCY FREE OAK RIDGE BOYS (MCA-51169)
2. SHARE YOUR LOVE WITH ME KENNY ROGERS (Liberty PA-14301)
3. WISH YOU WERE HERE BARBARA MANDRELL (A&M 51173)
4. HEART ON THE MEND SYLVIA (RCA FB-12392)
5. MY FAVORITE MEMORY MERLE HAGGARD (Epic-14-0256)
6. CHEATIN' IS STILL ON MY MIND CRISPY LANE (Liberty PA-1432)
7. YOU MAY SEE ME WALKIN' RICKY SKAGGS (Epic 14-02499)
8. BET YOUR HEART ON ME JOHNNY LEE (Electra Asylum/Full Moon E-47215)
9. ALL ROADS LEAD TO YOU STEVE LEE (RS 12077)
10. WHAT ARE WE DOIN' LONSGY LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02522)

TOP NEW B/C SINGLES

1. THIS KIND OF LOVIN' THE WHISPERS (Solar-RCA 19-12095)
2. PULL FANCY DANCER/PULL — PART 2 ONE WAY (MCA 51165)
3. SECRETS BOBBY WOACK (Beverly Glen 2000)
4. IT SHOWS IN THE EYES ASHFORD & SIMPSON (Warner Bros. WB 49605)
5. TAKE MY HEART KOOL & THE GANG (De-Lite PolyGram DE 815)
6. CONTROVERSY PRINCE (Warner Bros. WB 49608)
7. LOVE DON'T LOVE NOBODY JEAN CARN (ISP/CBS 250021)
8. INSIDE YOU (THE KLF)/DR. EYER others (F-Ack/CBS 255331)
9. TAKE MY LOVE MELBA MOORE (EMI-America A-8092)
10. JUST MY LUCK TYRONE DAVIS (Columbia 18-02269)

TOP NEW A/C SINGLES

1. JUST ONCE QUINCY JONES featuring JAMES INGRAM (A&M 2357)
2. IT'S ALL I CAN DO ANNE MURRAY (Capitol PA-40023)
3. ALIEN ATLANTA RHYTHM SECTION (Columbia 18-02471)
4. IN YOUR LETTER RKO SPEEDWAGON (Epic 14-02457)
5. (WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS (A&M 2370)

and will continue to make a major investment in its own research and development laboratories in both Chicago and Florida. Along with vice president of sales Ivan Rosenthal, he also emphasized the importance of Centuri’s distributor network. “When I say that Centuri has gone from $5 million a year to $7 million a month, I mean us... Centuri and its distributors,” Miller said.

Stressing the importance of the distributor, not only to Centuri, but to the industry.

(continued on page 30)
Bootleg 'Scramble' Game Is Seized By U.S. Marshals

CHICAGO — Stern Electronics, Inc. has reported that federal marshals recently seized and impounded an alleged bootleg "Scramble" video game from a Coney Island arcade.

Stern filed a copyright infringement action in Federal Court against Automatic Merchandising Consultants, Ltd., believing the owners of Faber's Arcade on Surf Avenue in Coney Island are involved. The U.S. Court issued orders temporarily sealing the file from the public and ordering the seizure and impounding of the bootleg "Scramble" video game, which was impounded at the Marshal's storeroom in the Federal Courthouse in Brooklyn.

A Stern spokesman said that copyright lawsuits will be brought against operators who purchase bootleg games and those who sell them even if only one unit is involved. The Federal Courts have consistently issued injunctions and held that the audiovisual display of video games is copyrighted.

Irv Ovitz Retires

CHICAGO — Fred Skor, president of World Wide Distributors, announced the retirement of Irv (Irv) Ovitz effective Sept. 30. A member of the coin machine industry for 28 years, Ovitz served as vice president of vending at World Wide for the past 20 years. In this position he established and maintained a reputation as the Metropolitan Chicago area as well as downstate Illinois and the counties in Indiana and Iowa served by World Wide.

"We shall sorely miss Irv, and wish him well," commented Fred Skor. Ovitz said his future plans are indefinite.

Bally Announces Executive Promotions

CHICAGO — Robert E. Mullan, chairman and president of Bally Manufacturing Corp., announced the promotions of four Bally executives to new positions in the corporation.

Jerry Blumenshine, a corporate vice president and formerly corporate controller, was named assistant to the president; William T. O'Donnell, Jr., a corporate vice president and formerly president of the Pinball Division, was named president of the new Bally Operations Division and president of Aladdin's Castle, Inc., a wholly-owned subsidiary; and Charles Farmer, Jr., currently president of the Domestic Distribution Division, was given the added responsibilities of president of the Bally Pinball Division, and Jules Millman, former president of Aladdin's Castle, Inc., was named to the corporate staff and will report to the president.

"These promotions will add to the corporate strength of Bally as the corporation continues to grow in our present markets and to expand in new directions," Mullan said.

Blumenshine, 41, has been corporate controller since 1974. A graduate of Bradley University in Peoria, Ill., he served as audit manager of Arthur Young & Company, where he worked for 11 years before joining Bally in 1972 as assistant corporate controller.

O'Donnell, who has been with Bally for the past 10 years, has held several sales and executive positions. Prior to being named president of the Pinball Division in 1979, he was European director of marketing. O'Donnell attended Loyola Academy in Wilmette, Ill., and was graduated in 1971 from Brown University in Providence, R.I. He received a master's of management degree from Northwestern University in Evanston, Ill., in 1978.

Farmer joined Bally last June as president of the Domestic Distribution Division. He had been president of Central Sales & Marketing Inc., a distributor of coin-operated amusement equipment in Ohio, West Virginia and Northern Kentucky. He is a graduate of Ohio State University with a degree in business administration.

Millman joined Bally in 1974 after the corporation had acquired Aladdin's Castle which he had founded in 1969. Millman graduated from Miami University in 1965 with a degree in business administration.

Record Number Of Exhibitors For 1981 NAMA Convention

CHICAGO — The 1981 annual National Automatic Merchandising Assn. (NAMA) convention, scheduled for Oct. 29 to Nov. 1 at McCormick Place in Chicago, will feature more than 210 exhibits, a record number, according to the association. It is expected that more than 6,000 executives and managers of the vending and foodservice management industry will be attendance. This year's show will run concurrent with the AMOA convention, taking place at the Conrad Hilton Hotel from Oct. 29-31.

As announced by Jack Rielly, NAMA director of sales, "By mid-September we had enlisted 210 exhibitors, topping the record of 201 last year and we will equal or surpass the approximately 55,000 square feet of last year's exhibit space. We will have 30 companies exhibiting for the first time at our national show," he added.

NAMA president G. Richard Schreiber termed the exhibitor interest "a very pleasant surprise and indicative of the improved vending industry business climate which a number of member firms have reported recently."

The featured presentation at the convention business meeting will focus on how the public looks at vending machines. On Saturday, Oct. 31, the results of a nationwide public attitude study regarding vending machines, commissioned by NAMA, will be revealed to the convention audience (see separate story). Television quiz show host Art James will test industry members on their predictions of the study results, followed by Professor Sidney Levy of Northwestern University and Social Research, Inc., which conducted the study through 500 personal interviews. Levy will report details of the results and distribute copies of his report.

Implications of the findings and recommendations for marketing and communication actions by industry members will be covered by Schreiber during the three-part presentation.

The NAMA study is the first such public opinion research ever conducted by the vending industry, Schreiber said.

Among other highlights of the meeting program will be a keynote address by William F. Buckley, Jr., editor and television program host, to be presented following the NAMA annual meeting on Oct. 29. Vending industry route structure and controls will be discussed by a panel of industry executives on Oct. 30, followed by Dr. Kenneth H. Blanchard, San Diego management consultant, who will discuss management leadership, "Putting Reagonomics in Perspective" will be the title of the address given by Professor Nicholas Beadles of the University of Georgia that day.

"Keeping Financial Management and Control" is the subject of the Oct. 31 lead-off session, presented by Paul Lombardi, vice president of finance of Sands & Co. (Atlanta) and Robert Deutsch, an industry consultant from Northbrook, Ill.

The vending industry image study presentation will be the other major Saturday program feature.

On Nov. 1, "Successful Survival for the Privately Held Business" will be the topic covered by Frank M. Butrick, director of the Independent Business Institute (Akron, Ohio). All business meetings will be held at McCormick Place, noted G.H. Tansey, NAMA director of conventions and education.

(continued on page 38)

Transcending space, time and all other video games!

STARGATE™

WILLIAMS ELECTRONICS, INC.
Centuri Holds First Distributor Meet

Industry as a whole, Rothstein said, "in this industry, distributors are necessary. It would be a complete disaster if there were no distributors. They do a lot more than just sell new equipment; they are problem solvers as well. They prevent costly breakdowns with their timely repair service," he continued. "They are a source for disposing of used equipment, and of buying used equipment when you need such items to fill out your demands. They can arrange long-term financing for large purchases. They can carry an abundance of spare parts and supplies. In all, the distributors provide a great deal of support for this industry. We at Centuri plan to support the distributor one hundred percent.

Also highlighting the Atlantic City meeting was the unveiling of Centuri's latest video game, "Vanguard," and the introduction of the refined version of the Centuri 2001 jukebox which is now being shipped in quantity from the firm's sister facility in New York State.

Record Number of NAMA Exhbitors

Registration for non-member supplier and manufacturer companies is $75 for the first person and $50 for any additional persons from the same company, Tansey advised.

A separate program is planned for ladies and spouses, chaired by Mrs. Frank Carquill of Complete Vending Company (Oak Park, III.), James A. Rost, president of Interstate United Corp. (Chicago), is general chairman of the convention; R. David Clayton, president of Automatic Food Service, Inc. (Nashville, Tenn.) is program chairman, and Newton Stewart of Frito-Lay, Inc. (Dallas, Tex.) heads the Trade Show Advisory Committee.

Taito America Announces 'Qix' Video Game With Unique Strategy Features

CHICAGO — "Qix" is going to excite and challenge video game players and operators, but it's also going to put the industry on notice," stated Jack Mittel, president of Taito America Corporation, in announcing the firm's newest game. "Qix" ("kicks") was created "to challenge players who have perfected their skills on existing me-too games," he added, "and is the result of listening to the people who really know about competition — players and operators.

Commenting further on some of the features of the new game, Mittel said, "First, Qix is programmed to incorporate the possibility of trillions of configurations allowing for inestimable strategies. Qix stays unique play after play.

"Second," he said, "we designed an innovative service-priority cabinet for easy access and service. We are very excited about the potential impact this game will have on the industry.

The object of the game is to box in Qix, the spinning helix, by filling in 75% of the screen with boxes of color. Bonus points are awarded for portions of the screen filled over and above 75%. Boxes are drawn with a player's marker that puts along a Stix behind it when a player presses a slow or fast draw button. Players must not allow the spinning Qix to hit a line that is filled to at least 75% capacity. Just when the player feels he has them outsmarted, the Sparx begin to multiply and become even more dangerous and then become aggressive super Sparx.

Challenge and excitement continue to escalate and if the player is too slow on the draw and doesn't complete a box, the Fuse will shoot up the Stix and explode his Marker. The Fuse will deliver a burning fate to the player who makes a wrong turn and boxes himself into a Spiral Death Trap.

Easy Service Cabinet

Qix comes in a unique, service-priority cabinet specifically designed for easy access and service as well as maximum security. A revolutionary new electronic system allows for more on-monitor audit and test screens. Flexibility and realism of configurations as well as innovative special effects like the ominous bellowing sounds in Taito stereo.

The cabinet has front door programmability with swing-down monitor mounting and logic boards on a hinged back door to simplify service. These logic boards are fully compatible with the Taito Tech Signature Test System for board troubleshooting.

The machine's removable cover glass features an illuminated instruction card and the easily accessible control panel has a replaceable polycarbonate overlay which resists marring. The lift-out molded cash box is surrounded by solid steel housing with lockable steel lid.

Qix is available in Trimline and Taito America's new cocktail table version. Further information may be obtained through factory distributors or by contacting Taito direct at 1256 Estes, Elk Grove Village, Ill. 60003.
CHICAGO CHATTER

This month brought many of the industry's major distributors into Chicago to attend some important business and social events, starting with a meeting of the recently formed Amusement and Vending Distributors Assn. Then came the Bally/Midway domestic distributors' meeting, the annual games convention in Las Vegas, and much more. Among the highlights was the introduction of a pinball machine equipped with a dollar bill validator, and a spectacular new Midway video game, "Galaga." Along with a round of business meetings came a bountiful harvest of business ideas, both old and new, during the meetings and dinner on Friday. Stern/Seeburg hosted their international distributors at a two-day (Sept. 13-14) presentation to premiere the "new Phase One" Seeburg jukebox, which is still being kept under wraps for the time until AmoA time. However, various attendees reported that it's a definite departure from anything heretofore on the market, phononically, and that it certainly reflects a new "vision" in concept and design. Even with these exciting revelations, however, business among distributors is that there are still more "surprises" in store comes AmoA Expo '80.

AND SPEAKING OF AMOA, executive vice president Leo Droste notes that the national association hosted an annual Macusa conference (friend of the court) briefing Bally and A&A's Macusa's Castle in the Mesquite, Tex. case which is currently before the U.S. Supreme Court.

WEDDING BELLS. As evidence of the tight rapport between the marketing and engineering departments at Exidy, Chris Milnour (domestic sales) and Howard Ivy (vice president-engineering) announced their engagement. In deference to their busy schedule ahead, the wedding will take place Jan. 10, 1982 — and both look forward to working together, as a team, at Exidy for many years to come.

ON THE SCENE... Every Friday this summer, the Monitor's editor Bob Norton and Kevin Moeller scheduled a lineup of factory service offices over the next few weeks. Sessions will be sponsored by Mickey Anderson, Inc. in Erie, Pa., (Oct. 1), Central Dist., Inc. in Falls Church, Va., (Oct. 13) and Greater Southern Dist. Co. in Atlanta, Ga. (Nov. 6). Arrangements for attendance should be made directly with the respective distributors.

LATE LUNCHES... A "hot new game" called "Frogger". It's one of those cute, comical, non-combat games that are becoming so popular and sales chief Jack Gordon said it's been testing out with "phenomenal" results. Frogger's appeal is its age or sex barrier, he said. It's just one of those games that everyone likes to play. Samples are about ready for shipment to distributors and Jack advised that the model will be released in upright and cocktail table cabinets. Watch for it.

TONY PROCOPIO of Bally Northeast-Syracuse says that area ops are reporting increased pinball collections and noticeable increases that pins are making a comeback, which could generate momentum as more and more of the new models hit the market. He's also observing that they could speed up the process considerably by accelerating their own promotional efforts in behalf of pinball machines. At the same time, Tony observed that there isn't the slightest sign of a slackening in video sales. Video games are consistent in sales and popularity and few games and offer improved production. Even so, he added, he is an operator to go almost a whole year without a major service problem on some of the current hit video games — which is saying much for the old "hand games". "Omegaffe" and "Pac-Man", still are among the best sellers at Bally Northeast. Centurii's new "Vanguard" also looks very good, Tony said, and furthermore Bally's "Fatman" is quite outstanding.

HENRY MILLER, Sr. of Williams Electronics, Inc., a division of Williams Electronics, Inc., 314 North 109th St., New Berlin, Wis. 53151, said the company is now ready to sell its new "mediate" model of "Centipede" — which is described as being a "great addition to the Centipede line".

EASTERN FLASHES

Monroe Distributing has relocated its Dayton, Ohio branch office to suburban Cincinnati. The spacious new location is located at 4620 Industry Drive, Fairlawn, Ohio 44104. Phone number is (513) 896-6699. With its recent expansion moves the prominent Ohio district, in addition to the Cleveland home office, now has branches in Cincinnati and Halesite Lakes, Fla.
E/A Sets Special Jukebox Promotion For ‘Swing’ Singles

(continued from page 36)
Crossley, a horn section voiced by Tom Scott and the arrangements of Charlie Calello — involves designating October and the Crossley, rconf, nuod hom support operators that will add all five of the singles in support of the special musical period.

Airplay Barometer
The onestop/jukebox campaign will also be closely monitored by an E/A researcher who will be in direct contact with independent jukebox operators around the country. It will allow the campaign to be fine-tuned according to response to the “Swing” singles. And Zutaut explained that the research information could also lead to a Top 40 airplay candidate if there is a hit on the jukebox front.

“If a jukebox-directed project turns out to be a successful alternative to breaking acts via airplay, we’ll be doing a lot more projects aimed at one-stops and music operators,” said Zutaut. “We’re betting that there are many closet swing fans out there who can’t listen to their favorite sound on the radio. So, we’re going after them through Swing music’s traditional outlet.

AMOA Jukebox Awards Nominees Are Announced
(continued from page 36)
Springsteen (Columbia); “The Best Of Time” — Styx (A&M) and “All Out Of Love” — Air Supply (Arista).

Presentation of the jukebox awards will take place at the annual AMOA Expo ‘81 banquet on Saturday evening, Oct. 31, in the Grand Ballroom of the Conrad Hilton Hotel. Entertainment at this year’s banquet will feature singer Patti Page as headliner, along with country artist Lacy J. Dalton, violinist Jana Jae, embroider Billy Kelly (who has appeared at previous banquets) and the Norm Krone orchestra.

More Booths
AMOA’s executive vice president Leo Droste reported that thus far there will be 370 exhibit booths (more than at any previous show), sponsored by 130 exhibiting firms, at this year’s convention. About 30 companies remain on a waiting list for space. Advance registration is at a “much higher level than last year,” Droste said, indicating that attendance at Expo ‘81 should be unsurpassed. At this point foreign representation is on a par with 1980.

John Schott, the association’s director of meetings and conventions, noted that AMOA made an agreement with a national travel agency to assist convention goers in making travel arrangements, at reduced rates. Interested parties may contact Travel Associates Int’l., at (801) 974-5121 in Salt Lake City, and call collect.

State Association Meet
The annual State Association Conference, which has become an integral part of the convention program, has been slated for Wednesday, Oct. 28 (the day before Expo’s opening). The meeting will take place from 3:00 to 5:00 p.m. in Private Dining Room #2 (third floor) at the Hilton. Russ Mawdsley, a past president of AMOA, will serve as moderator, with guest speakers Jim Hayes, president of the Ohio Music & Amusement Assn., who will discuss the organizational and functional aspects of political action committees; and Walter Maner, director of Music Operators of Michigan, who will focus his talk on “Membership Retention.” Droste said the results of a recent survey of state associations, conducted by AMOA, will be distributed as a special report at this meeting.

The 1981 AMOA convention will be held October 29-31 at the Conrad Hilton Hotel here.

Weinberg Honored
(continued from page 36)
In community affairs: In Cleveland, he was active in the local United Fund, United Jewish Appeal, Fairmont Temple, Mt. Sinai Hospital and the Jewish Orthodox Home for the Aged. He also served his industry as the secretary of the Cuyahoga County Restaurant Proprietors Assn.

His commitment to civic responsibilities remained strong during his 12-year residence in Las Vegas, where he organized a Clark County counterpart of Cleveland’s Bluecoats, Inc., an organization devoted to the welfare of widows and dependents of policemen and firefighters killed in the line of duty. He was the organization’s first president.

In Las Vegas, Weinberger also served as a member of the board of directors of the American Cancer Society and was co-chairman of the 1969 fund raising drive; chairman of the Combined Jewish Appeal from 1969-1971; and a member of the board of directors of the Las Vegas Combined Jewish Appeal and was co-chairman of the Bonds for Israel Drive for 1975.
### October 3, 1981

#### Top 200 Songs by Artist

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<th>Artist</th>
<th>Weeks On Chart</th>
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#### Top 200 Albums

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#### Alphabetized Top 200 Albums by Artist

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### Other Discography

- **AC/DC**: *Back in Black* (1980)
- **Eagles**: *Hotel California* (1976)
- **Bruce Springsteen**: *The Rising* (2002)
- **Alice Cooper**: *Raise the Dead* (2010)
- **Soundtrack**: *The Shining* (1980)
- **Soundtrack**: *Pulp Fiction* (1994)

### Chart Notes

- Chart data provided by *Billboard*.
- Peak positions are based on sales and airplay at the time of release.
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**CASH BOX TOP 100 ALBUMS**

**October 3, 1981**

**Beauty and the Beat**

**Allied Forces**

**My Melody**

**Summer Heat**

**Brothers of the Road**

**Zebop!**

**The Dude**

**Dimples**

**The Time**

**Just Be My Lady**

**Crimes of Passion**

**The Pressure Is On**

**The Man With the Horn**

**Aerobic Dancing**

**East Side Story**

**Slingshot**

**Touch**

**Modern Times**

**Hang On for Your Life**

**Urban Chipmunk**

**Icehouse**

**“Live”**

**The Friends of Mr. Cairo**

**The Temptations**

**Computer World**

**Wild-Eyed Southern Boys**

**Fair Warning**

**The Turn of a Friendly Card**

**Loveboy**

**Can’t We Fall in Love Again**
They're coming from around the world to meet you

**PARTIAL LIST OF PARTICIPATING COMPANIES**

**MUSEXPO/VIDEXPO, 1414 Avenue of the Americas, New York, NY 10019 USA**

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**USA HEADQUARTERS:** MUSEXPO/VIDEXPO, 1414 Avenue of the Americas, New York, NY 10019 USA  TEL: (212) 489-9245  TELEX: 234107
The excitement of Billy Joel's music is what “Songs In The Attic” is all about. The new album also delivers an unexpected treat: a rare glimpse of Billy's early days through photographs, lyrics and personal notes.

To spread the word, a massive advertising campaign including extensive television exposure, radio, print and in-store merchandising is now being staged.

So expect “Songs In The Attic” to be in the spotlight. Encore after encore.

“SONGS IN THE ATTIC”
THE NEW BILLY JOEL ALBUM.
FEATURING THE SINGLE, “SAY GOODBYE TO HOLLYWOOD”
ON COLUMBIA RECORDS AND TAPES.