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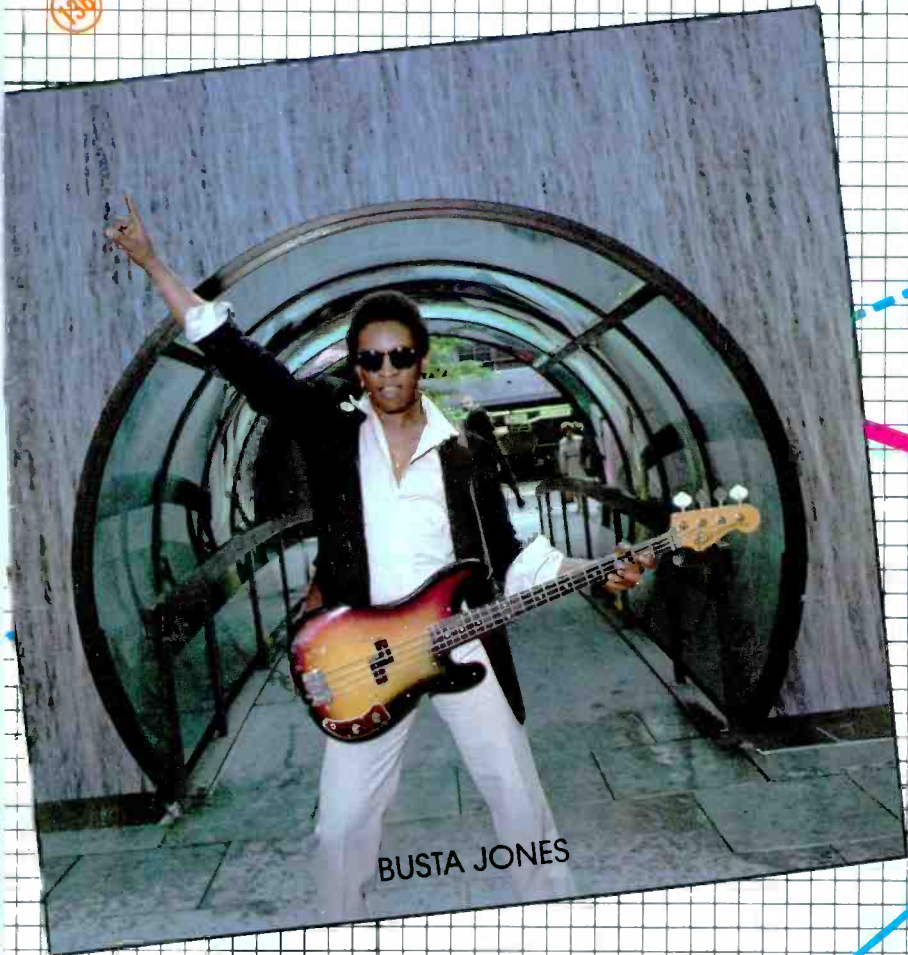
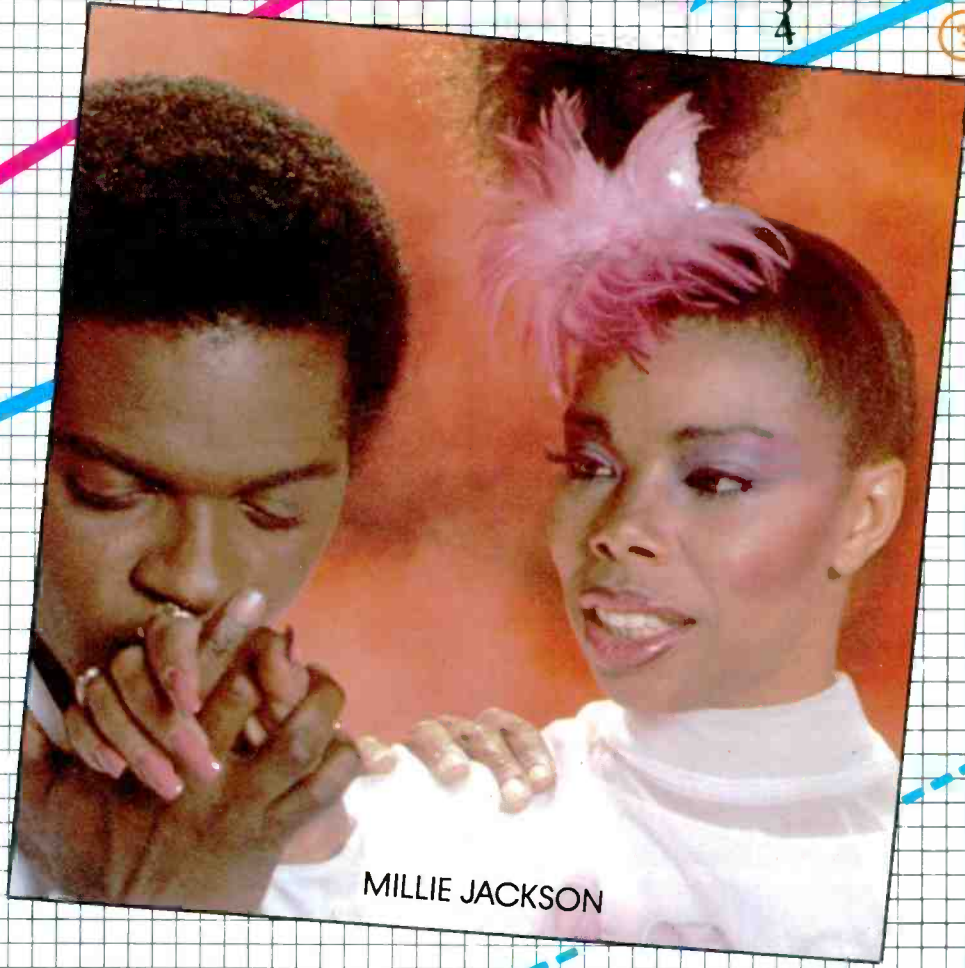
July 5, 1980
Part 2 of 2 Parts

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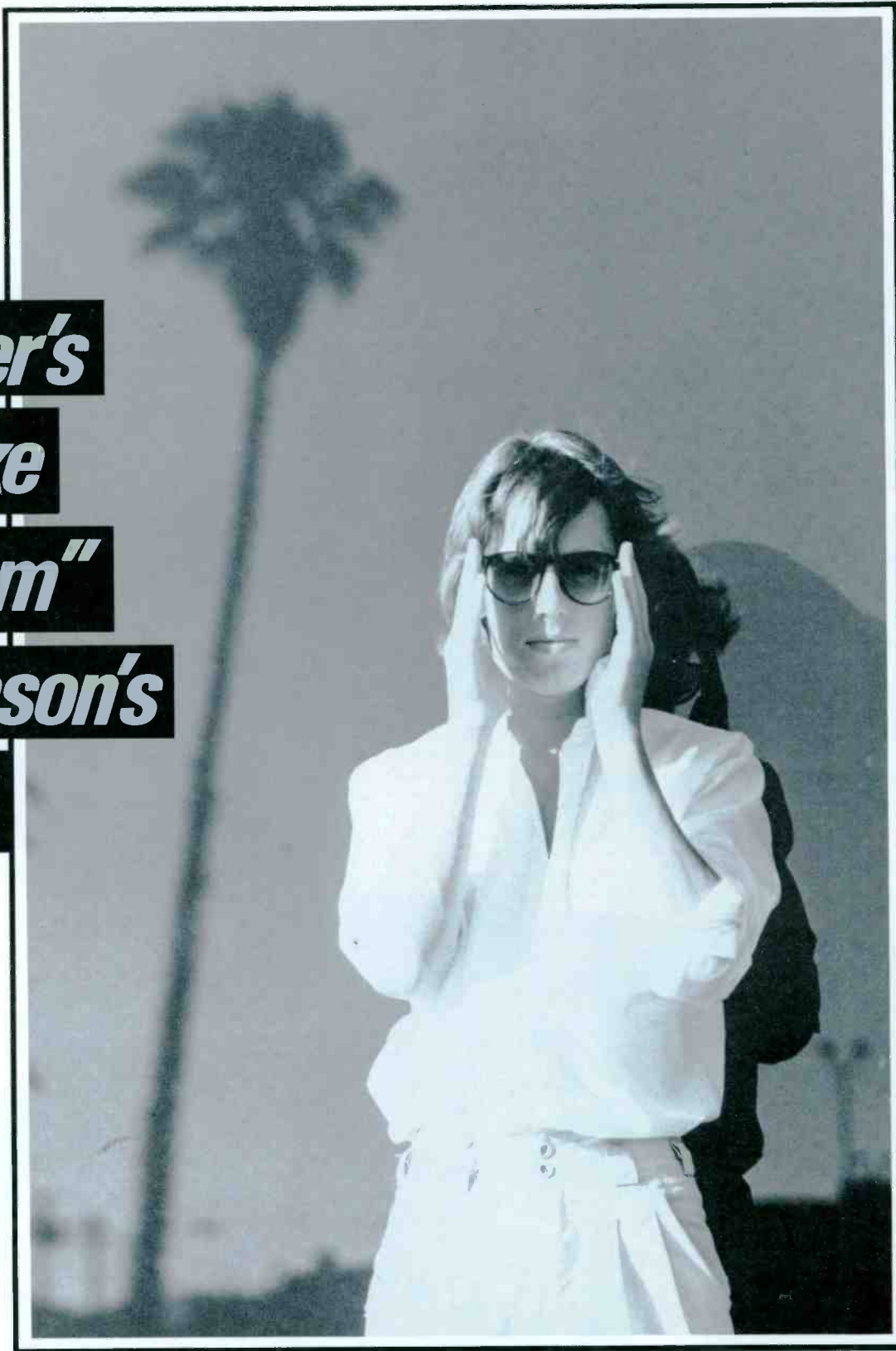
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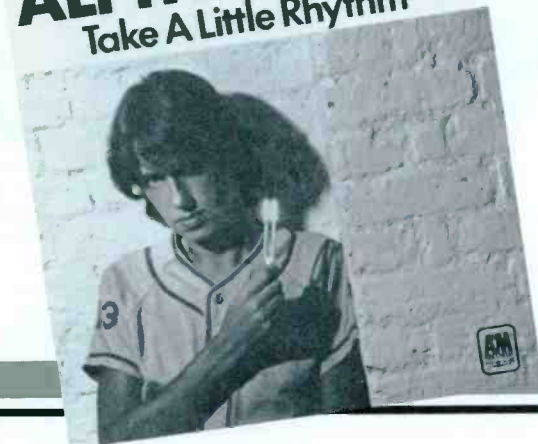
SPRING RECORDS

Ali Thomson "Take A Little Rhythm"

*It's this summer's
hit single... "Take
A Little Rhythm"
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from Ali Thomson's
brilliant debut
album.*



"Take A Little Rhythm" SP4803
ALI THOMSON
Take A Little Rhythm



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ON A&M RECORDS & TAPES.

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CASH BOX

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EDITORIAL Time For A Decision

With the latest action of the Federal Communications Commission (FCC), suspending its choice of the Magnavox system for AM stereo, it is abundantly clear that a lot of time has been wasted. By suspending its Magnavox decision, the FCC has essentially set the process "back to square one."

When the commission first approved the AM stereo concept earlier this year, the decision was hailed by many as a possible "saviour" for AM radio. Caught in an increasingly tough battle with FM, AM station owners and personnel saw the decision as one that would enable them to compete more effectively.

However, with the FCC's latest decision, the

cause of AM stereo seems as far away as ever. What the AM stations need is action. The sooner the move to stereo can be implemented, the better.

Manufacturers of the competing AM stereo systems must also be considered. Many of them have worked a number of years developing their systems, it seems unfair to negate that work by choosing only one by government decree.


The commission should either choose one system and provide the facts and figures to back the decision, or it should open up the competition and let the marketplace decide which system or systems best fill the needs. In any event, what is needed now is a firm decision.

NEWS HIGHLIGHTS

- Magnavox AM Stereo system decision being reevaluated by the FCC (page 7).
- Recording piracy convictions increase throughout the nation (page 7).
- GEC to debut tape prepacks through Nabisco distribution web (page 7).
- Casablanca files suit to block Donna Summer's defection to David Geffen's new label (page 7).
- "Emotional Rescue" by The Rolling Stones and Jermaine Jackson's "You're Supposed To Keep Your Love For Me" are the top **Cash Box** Singles Picks (page 22).
- "Emotional Rescue" by The Rolling Stones and The Crusaders' "Rhapsody And Blues" are the top **Cash Box** Album Picks (page 28).

TOP POP DEBUTS

SINGLES	44	EMOTIONAL RESCUE — The Rolling Stones — Rolling Stone/Atlantic
ALBUMS	106	COME UPSTAIRS — Carly Simon — Warner Bros.

POP SINGLE	<h1>NUMBER ONES</h1>  <p>Jermaine Jackson</p>	POP ALBUM
THE ROSE Bette Midler Atlantic		GLASS HOUSES Billy Joel Columbia
B/C SINGLE		B/C ALBUM
TAKE YOUR TIME (DO IT RIGHT) The S.O.S. Band Tabu/CBS		LET'S GET SERIOUS Jermaine Jackson Motown
COUNTRY SINGLE		COUNTRY ALBUM
HE STOPPED LOVING HER TODAY George Jones Epic		MUSIC MAN Waylon Jennings RCA
JAZZ		GOSPEL
CATCHING THE SUN Spyro Gyra MCA		TRAMAINE Tramaine Hawkins Light

CASH BOX TOP 100 SINGLES

July 5, 1980

	Weeks On 6/28 Chart	
1 THE ROSE BETTE MIDLER (Atlantic 3658) 3 16		
2 COMING UP (LIVE AT GLASGOW) PAUL McCARTNEY AND WINGS (Columbia 1-11263) 2 11		
3 IT'S STILL ROCK AND ROLL TO ME BILLY JOEL (Columbia 1-11276) 4 7		
4 LITTLE JEANNIE ELTON JOHN (MCA-41236) 5 10		
5 STEAL AWAY ROBBIE DUPREE (Elektra E46621) 6 13		
6 FUNKYTOWN LIPPS INC. (Casablanca NB 2233) 1 15		
7 CUPID/I'VE LOVED YOU FOR A LONG TIME SPINNERS (Atlantic 3664) 10 8		
8 AGAINST THE WIND BOB SEGER (Capitol 4863) 8 10		
9 MAGIC OLIVIA NEWTON-JOHN (MCA-41247) 13 7		
10 LET'S GET SERIOUS JERMAINE JACKSON (Motown M1469F) 12 16		
11 CARS GARY NUMAN (Atco/Atlantic 7211) 7 21		
12 TIRED OF TOE IN THE LINE ROCKY BURNETTE (EMI-America P-8043) 15 9		
13 BIGGEST PART OF ME AMBROSIA (Warner Bros. WBS 49225) 9 14		
14 SHINING STAR MANHATTANS (Columbia 1-11222) 17 11		
15 LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE (Casablanca NB 2266) 16 9		
16 SHE'S OUT OF MY LIFE MICHAEL JACKSON (Epic 9-50871) 14 13		
17 IN AMERICA THE CHARLIE DANIELS BAND (Epic 9-50888) 32 6		
18 I'M ALIVE ELECTRIC LIGHT ORCHESTRA (MCA-41246) 22 7		
19 CALL ME BLONDIE (Chrysalis CHS 2414) 11 21		
20 GIMME SOME LOVIN' BLUES BROTHERS (Atlantic 3666) 26 6		
21 LOST IN LOVE AIR SUPPLY (Arista 0479) 18 22		
22 SHOULD'VE NEVER LET YOU GO NEIL AND DARA SEDAKA (Elektra E-46615) 21 15		
23 ALL NIGHT LONG JOE WALSH (Full Moon/Asylum E-46639) 27 8		
24 DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS/KIM CARNES (United Artists UA-X1345-Y) 19 15		
25 MORE LOVE KIM CARNES (EMI-America 8045) 30 6		
26 ONE FINE DAY CAROLE KING (Capitol 4864) 31 8		
27 TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO (Arista AS 0494) 28 16		
28 MISUNDERSTANDING GENESIS (Atlantic 3662) 33 7		
29 TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND (Tabu/CBS ZS9 5522) 38 6		
30 HURT SO BAD LINDA RONSTADT (Asylum E-46624) 20 14		
31 LOVE THE WORLD AWAY KENNY ROGERS (United Artists UA-X-1359) 39 4		
32 BRASS IN POCKET (I'M SPECIAL) THE PRETENDERS (Sire SRE 49181) 24 20		

	Weeks On 6/28 Chart	
33 JO JO BOZ SCAGGS (Columbia 1-11281) 44 4		
34 SAILING CHRISTOPHER CROSS (Warner Bros. WBS 49507) 45 5		
35 THEME FROM NEW YORK, NEW YORK FRANK SINATRA (Warner Bros. RPS-49233) 37 10		
36 LET MY LOVE OPEN THE DOOR PETE TOWNSHEND (Atco/Atlantic 7217) 42 4		
37 ASHES BY NOW RODNEY CROWELL (Warner Bros. WBS 49224) 40 10		
38 STAND BY ME MICKEY GILLEY (Full Moon/Asylum E-46640) 41 8		
39 TWILIGHT ZONE (A & B) THE MANHATTAN TRANSFER (Atlantic 3649) 35 14		
40 EMPIRE STRIKES BACK (MEDLEY) MECO (RSO RS 1038) 47 4		
41 RIDE LIKE THE WIND CHRISTOPHER CROSS (Warner Bros. WBS 49184) 25 22		
42 TAKE A LITTLE RHYTHM ALI THOMSON (A&M 2243) 52 4		
43 SEXY EYES DR. HOOK (Capitol 4831) 23 21		
44 EMOTIONAL RESCUE THE ROLLING STONES (Rolling Stone/Atlantic 20001) — 1		
45 INTO THE NIGHT BENNY MARDONES (Polydor PD 2091) 54 5		
46 WALKS LIKE A LADY JOURNEY (Columbia 1-11275) 48 7		
47 STOMP! THE BROTHERS JOHNSON (A&M 2216) 29 17		
48 A LOVER'S HOLIDAY CHANGE (Warner Bros./RFC RCS 49208) 55 6		
49 MAKE A LITTLE MAGIC DIRT BAND (United Artists UA-X1356) 56 4		
50 CLONES (WE'RE ALL) ALICE COOPER (Warner Bros. WBS 49204) 50 9		
51 EVERYTHING WORKS IF YOU LET IT CHEAP TRICK (Epic 9-50887) 51 7		
52 ALL OUT OF LOVE AIR SUPPLY (Arista AS 0520) 60 5		
53 SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE (Capitol 4865) 58 7		
54 OLD-FASHION LOVE COMMODORES (Motown M 1489F) 64 3		
55 I CAN'T LET GO LINDA RONSTADT (Asylum E-46654) 66 2		
56 WE LIVE FOR LOVE PAT BENATAR (Chrysalis CHS 2419) 34 14		
57 PLAY THE GAME QUEEN (Elektra E-46596) 70 2		
58 SWEET SENSATION STEPHANIE MILLS (20th Century/RCA TC-2449) 65 4		
59 TULSA TIME/COCAINE ERIC CLAPTON (RSO RS 1039) 68 4		
60 BOULEVARD JACKSON BROWNE (Asylum E-47003) — 1		
61 KING OF THE HILL RICK PINETTE & OAK (Mercury 76049) 67 8		
62 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD (Columbia 1-11187) 36 25		
63 ANSWERING MACHINE RUPERT HOLMES (MCA-41235) 46 9		
64 ATOMIC BLONDIE (Chrysalis CHS 2410) 49 8		
65 ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA (Tamia/Motown T54312F) 71 4		

	Weeks On 6/28 Chart	
66 DRIVIN' MY LIFE AWAY EDDIE RABBITT (Elektra E46656) 74 3		
67 LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND (Arista AS 0515) 73 4		
68 ALL NIGHT THING THE INVISIBLE MAN'S BAND (Mango MS-103) 59 7		
69 FREE ME ROGER DALTRY (Polydor PD 2105) — 1		
70 SHANDI KISS (Casablanca NB 2282) 77 3		
71 THAT LOVIN' YOU FEELIN' AGAIN ROY ORBISON & EMMYLOU HARRIS (Warner Bros. WBS 49262) 79 3		
72 IT'S FOR YOU PLAYER (Casablanca NB 2265) 78 4		
73 LANDLORD GLADYS KNIGHT & THE PIPS (Columbia 1-11239) 75 5		
74 BEYOND HERB ALPERT (A&M 2246) 82 2		
75 DANCIN' IN THE STREETS TERI DESARIO/K.C. (Casablanca NB 2278) 83 2		
76 STOP YOUR SOBBING PRETENDERS (Sire SRE 49506) 76 4		
77 ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. WBS 49221) 88 2		
78 LOVE THAT GOT AWAY FIREFALL (Atlantic 3670) 86 2		
79 WHO SHOT J.R.? GARY BURBANK (Ovation OV 1150) 87 2		
80 GIVE ME THE NIGHT GEORGE BENSON (Warner Bros. WBS 49505) — 1		
81 ALABAMA GETAWAY GRATEFUL DEAD (Arista AS 0519) 84 4		
82 SOMEONE THAT I USED TO LOVE NATALIE COLE (Capitol 4869) 90 2		
83 FAME IRENE CARA (RSO RS 1034) 91 2		
84 IT HURTS TOO MUCH ERIC CARMEN (Arista AS 0506) 85 2		
85 WHY NOT ME FRED KNOBLOCK (Scotti Bros./Atlantic SB600) — 1		
86 MY MISTAKE THE KINGBEES (RSO RS-1032) 89 2		
87 SAVE ME DAVE MASON (Columbia 1-11289) — 1		
88 YEARS FROM NOW DR. HOOK (Capitol 4885) — 1		
89 I GET OFF ON IT TONY JOE WHITE (Casablanca West 4503) — 1		
90 CHEAP SUNGLASSES ZZ TOP (Warner Bros. WBS 49220) — 1		
91 ON THE REBOUND RUSS BALLARD (Epic 9-50883) 93 3		
92 BREAKDOWN DEAD AHEAD BOZ SCAGGS (Columbia 1-11241) 43 15		
93 THE BLUE SIDE CRYSTAL GAYLE (Columbia 1-11270) 94 3		
94 SITTING IN THE PARK GQ (Arista AS 0510) 95 5		
95 HONEY, HONEY DAVID HUDSON (Alston/T.K. 3750) 97 2		
96 ARE FRIENDS ELECTRIC? GARY NUMAN (Atco/Atlantic 7206) 96 2		
97 ROCK BRIGADE DEF LEPPARD (Mercury 76064) — 1		
98 ANGEL SAY NO TOMMY TUTONE (Columbia 1-11278) 53 8		
99 GEE WHIZ BERNADETTE PETERS (MCA-41210) 57 15		
100 AND THE CRADLE WILL ROCK VAN HALEN (Warner Bros. WBS 49501) 69 7		

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Lover's Holiday (Little Macho — ASCAP) 48	Empire (Fox Fanfare/Bantha — BMI) 40	ASCAP) 10	Shining Star (Content — BMI) 14
Against The Wind (Gear — ASCAP) 8	Everything Works (Adult — BMI) 51	Let's Go Round (Average — ASCAP) 67	Should've Never Let You Go (Kirshner —
Alabama (Ice Nine — ASCAP) 81	Free Me (April/Russell Ballard — ASCAP) 69	Little Jeannie (Jodrell — ASCAP) 4	ASCAP/April/Kiddio — BMI) 22
All Night (Wow & Flutter — ASCAP) 23	Fame (MGM — BMI) 83	Lost In Love (Arista/BRM/Riva — ASCAP) 21	Sitting In (Chevis — BMI) 94
All Night Thing (Ackee — ASCAP) 68	Funkytown (Rick's Adm. by Rightsong/Steve Greenber — BMI) 6	Love That Got (Warner — Tamerlane/El Sueno — BMI) 78	Someone That (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP) 82
All Out (Arista/BRM/Riva — ASCAP) 52	Give Me (Rodsongs — ASCAP) 80	Love The World (Southern Nights — ASCAP) 31	Something 'Bout You (Colgems-EMI — ASCAP) 53
And The Cradle (Van Halen — ASCAP) 100	Honey, Honey (Sherlyn/Lindseyanne — BMI) 95	Magic (John Farrar — BMI) 9	Stand By Me (Rightsong/ADT/Trio — BMI) 38
Angel (Tutone Keller) 98	Hurt So Bad (Vogue — BMI) 30	Make A Little (De-Bone-Aire/Vicious Circle — ASCAP) 49	Steal Away (Big Ears/Chrome Willie/Gouda/Oozle Finch — ASCAP) 5
Another Brick (Pink Floyd/Unichappell — BMI) 62	I Can't Let Go (Blackwood — BMI) 55	Misunderstanding (Hit & Run — ASCAP) 28	Stomp (State Of The Arts/Brojay — ASCAP) 47
Another Machine (WB/Holmes Line Of Music — ASCAP) 63	I Get Off (Tennessee Swamp Fox — ASCAP) 89	More Love (Jobete — ASCAP) 25	Stop Your Sobbing (Jay Boy — BMI) 76
Are Friends (Blackwood/Geoff & Eddie — BMI) 96	It's Still Rock (Impulsive/April — ASCAP) 3	My Mistake (Short Fuse — BMI) 86	Sweet Sensation (Frozen Butterfly — BMI) 58
Ashes By Now (Jolly Cheeks — BMI) 37	Jojo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI) 33	Old Fashion Love (Jobete/Commodores Ent. — ASCAP) 54	Take A Little (Rondor/Almo — ASCAP) 42
Atomic (Rare Blue/Monster Island — ASCAP) 64	King Of (Critique — BMI) 61	One Fine Day (Screen Gems/EMI — BMI) 26	Take Your Time (Avant Garde — BMI) 29
Beyond (Chappell — ASCAP) 74	Int'l Hurts (Camex — BMI) 84	One In A Million (Irving/Medad — BMI) 77	ASCAP/Interior/Sigdi's — BMI) 29
Biggest Part (Rubicon — BMI) 13	It's For You (Big Stick — BMI) 72	One More Time (Golden Cornflake — BMI) 65	That Lovin' (Acuff/Rose — BMI) 71
Boulevard (Swallow Turn — ASCAP) 60	Jojo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI) 33	On The Rebound (April/Russell Ballard — ASCAP) 91	The Blue Side (Almc — ASCAP/Irving — BMI) 93
Brass (Modern/Hynde/House of Hits/ATV U.K.) 32	King Of (Critique — BMI) 61	Play The Game (Beechwood/Queen — BMI) 57	The Rose (in Dispute) 1
Breakdown Dead Ahead (Boz Scaggs — ASCAP/Foster Frees/Irving — BMI) 92	Landlord (Nick-O-Val — ASCAP) 73	Ride Like The Wind (Pop 'N' Roll — ASCAP) 41	Theme From New York (Unart — BMI) 35
Call Me (Ensign — BMI/Rare Blue — ASCAP) 19	Let Me Love (Kentucky Wonder — BMI/Prairie League — ASCAP) 15	Rock Brigade (Def Lepp/Mark Sman) 97	Tired Of Toein' (TRO-Cheshire — BMI) 12
Cars (Beggars Banquet/Andrew Heath — PRS) 11	Let My Love (Tower Tunes — BMI) 36	Sailing (Pop 'N' Roll — ASCAP) 34	Tulsa Time (Bibo — ASCAP) 59
Cheap Sunglasses (Hanstein — BMI) 90	Let's Get Serious (Jobete & Black Bull (TM) — ASCAP) 44	Save Me (Blackwood/Bruiser — ASCAP) 87	Twilight Zone (Blackwood/Garden Rake/Yellow Dog Music — BMI/Heen — ASCAP) 39
Couples (Mount Hope — ASCAP) 50		Sexy Eyes (April/Blackwood — ASCAP/BMI) 43	Two Places At The Same (Raydiola — ASCAP) 27
Coming Up (MPL — ASCAP) 2		Shandi (Kiss — ASCAP/Mad Vincent — BMI) 70	Walks Like (Weed High Nightmare — BMI) 46
Cupid (Kags/Sumac — BMI) 7		She's Out (Fiddleback/Peso/Kidada — BMI) 16	We Live For Love (Rare Blue/Neil Geraldo — ASCAP) 56
Dancin' In (Jobete — ASCAP) 75			Who Shot J.R. (Locity — BMI) 79
Don't Fall In Love With A Dreamer (Applan/Almo/Quixotic — ASCAP) 24			Why Not Me (Flowering Stone/UA — ASCAP — Whitset/Churchill — BMI) 85
Drivin' My Life (Debdave/Briarpatch — BMI) 66			Years From Now (Roger Cook/CookHouse — BMI) 88
Emotional Rescue (Colgems/EMI — ASCAP) 44			



= Exceptionally heavy radio activity this week



= Exceptionally heavy sales activity this week

CASH BOX NEWS



FLACK FETED BY ATLANTIC BRASS FOR GOLD LP — Atlantic recording artist Roberta Flack was recently honored with a special luncheon at New York's Four Seasons restaurant upon the RIAA certification of her 12th and latest gold record, "Roberta Flack Featuring Donny Hathaway." Hosting the event was Atlantic chairman Ahmet Ertegun. Pictured are (l-r): Doug Morris, Atlantic president; Henry Allen, Cotillion Records president; Flack; and Ertegun.

Recording Piracy Convictions Gain Momentum Nationwide

by Michael Martinez

LOS ANGELES — In four separate actions, resulting in four convictions and one major indictment, more progress was made toward abating the massive record and tape piracy and counterfeiting problem.

David Heilman, president and co-founder of E-C Tape, had his writ of certiorari denied June 16 by the U.S. Supreme Court, which declined to review the decision by the U.S. Court of Appeals for the Seventh Circuit, which had upheld his conviction in February, 1979 on 18 counts of

Casablanca Files Action To Block Summer Defection

by Michael Martinez

LOS ANGELES — Casablanca Records and Rick's Music, the label's publishing arm, have filed a \$40 million counter-suit against Donna Summer and her company, Summer Nights, charging breach of contract. The suit is a response to a pending legal action brought by Summer against Casablanca Records, Neil and Joyce Bogart and the music company in Los Angeles Superior Court.

The suit seeks to enjoin Summer from performing as a recording artist for any company other than Casablanca. The suit also seeks to prevent the singer from interfering with the publishing rights to musical compositions written solo by Summer or with others.

It was announced recently (**Cash Box** June 28) that Summer had become the first artist to sign with the yet-to-be-named David Geffen label, where Summer reportedly signed a long-term exclusive recording contract.

In her original complaint (**Cash Box**, Feb. 9), Summer charged that she had been unduly influenced and that the agreement had been made on fraudulent grounds. The singer also sought \$10 million in compensatory and punitive damages.

After Bogart's exit as chief at Casablanca Feb. 12, following sale of his interest in the label to PolyGram Corp., Summer evoked the "key man" clause of her contract, which permitted the singer to leave within 60 days of the record company head's departure.

\$25 Million Suit

Summer later amended her suit (**Cash Box** May 3), asking that all her master recordings and other recorded material be transferred to her possession and that Casablanca be enjoined from release for sale of product containing her perfor-

(continued on page 37)

copyright infringement in the U.S. District Court in Chicago (**Cash Box**, June 28).

Heilman was found guilty and sentenced to six months in prison on each count, to run concurrently, and fined \$500 for each count, for a total fine of \$9,000.

Reportedly making about \$6 million annually with his piracy operation, the conviction was the result of an FBI raid in Lake Villa, Ill. in 1975.

Heilman was also the subject of many civil actions, one of which was a class action suit brought by Mercury Records in 1972. That case was finally settled in March 1980 for close to \$3.5 million in compensatory and punitive damages.

In other action, a lengthy investigation conducted by the Recording Industry Assn. of America (RIAA) and the Suffolk County District Attorney's office led to a 75-count indictment against Michael Rascio, who was arraigned June 19 in the Suffolk County Criminal Court, Hauppauge, N.Y. Also indicted with Rascio were M&R Records, Inc., Best Record Pressing Corp. and International Picture Disc Corp.

The indictment consisted of 25 felony counts of manufacturing unauthorized recordings, including the first felony count for a bootleg recording of Blondie's "Parallel Lines." Twenty-five misdemeanor

(continued on page 10)



DUSTY SIGNS WITH 20th — Twentieth Century-Fox Records has just signed Dusty Springfield, international recording star. Her single, "It Goes Like It Goes," from the motion picture Norma Rae, has just been released. Pictured standing are (l-r): Dave Parks, vice president, pop promotion, 20th Century-Fox; Ronnie Vance, vice president for music/publishing, 20th Century-Fox; and Brenda Gelfner, publicity and artist relations coordinator, 20th Century-Fox. Seated are (l-r): Springfield and Neil Portnow, president, 20th Century-Fox.

Magnovox AM Stereo On Hold As FCC Reevaluates Decision

by Mark Albert

LOS ANGELES — Sources within the Federal Communications Commission (FCC) confirm that the agency has "put on hold the monopoly awarded to Magnavox on April 9" to be the sole manufacturer of AM stereo equipment.

In addition, the commission has instructed the Broadcast Bureau to reconvene its engineering staff to repeat its examination of the data available to determine if the best system had been chosen.

When the FCC first selected Magnavox, three of the four companies passed over by the decision took various steps to pursue reconsideration ranging from mass mailings to radio station engineers urging them to write the FCC if dissatisfied with its choice to demanding an oral hearing before the commission. (**Cash Box**, May 3)

However, public review of the commission's 11-category evaluation matrix can't take place until the commission adopts equipment rules changes permitting AM stereo via the Magnavox system.

In a related issue, the commission denied Andrew D. Lipman his request to see the matrix under the Freedom of Information Act (FOIA). Lipman argued that the matrix was a factual, technical comparison prepared by engineers, not an opinion on legal or policy matters prepared by lawyers and therefore did not fall within FOIA ex-

emption number five.

He added that since the matrix formed the basis for the FCC's decision, the Administrative Procedure Act required its release to give interested parties the opportunity to comment on the factual basis of the decision.

The commission stated that it was "free to accept or reject the staff's recommendations and underlying rationales" and that "the matrix did not in any way reflect FCC policy or action unless and until it expressly approved it."

The commission added that "it agreed with the Broadcast Bureau that the matrix and accompanying explanation should be withheld under the liberties of process privilege of exemption number five, which is designed to protect documents containing advisory opinions and recommendations or reflecting deliberations comprising the process by which government policy is formulated."

Finally, the commission noted that it had been informed by the staff that based upon further review of the record in the AM stereo proceeding, a recommendation that the commission issue a further note of proposed rulemaking seeking further information and data in the docket was being prepared for consideration in the near future.

Commenting on this new development, (continued on page 37)

GEC To Bow Tape Prepacks Via Nabisco Distribution Web

by Leo Sacks

NEW YORK — The General Entertainment Corp. (GEC), a new company with financial backing from Nabisco Inc., a leading producer of baked goods, said last week that it would embark on a \$10 million advertising campaign in December to promote "Magnetic Gold," a line of catalog-oriented stereo cassette recordings by major artists. The line will be distributed through many of the 130,000 supermarkets, drug stores and convenience outlets currently serviced by Nabisco.

Samuel Attenberg, chief executive officer of GEC, said in an interview that the company had made licensing agreements

with major labels and would bow an initial offering of 100 rock, classical, easy listening and country and western titles beginning in the New England area. The catalog, which Attenberg said would expand to about 600 titles, will be pre-priced at \$3.99 and \$4.99 and provide the retailer with a margin of 30%.

The cassettes, which will be pressed by independent manufacturers until GEC acquires its own pressing facility, will be packaged in 6½" X 7¾" blisterboxes (designed by Nabisco) and merchandised on six-foot high freestanding fixtures that occupy 2.5 square feet. The tapes, which will be recorded on BASF cartridges, have already been test marketed in Providence, Binghamton, N.Y., and Kansas City. Attenberg said that GEC would be sold in about 750 stores in major U.S. markets by the middle of next year. He predicted that ap-

(continued on page 41)

Promoters Note Sluggish Sales For Summer Shows

by Michael Glynn

LOS ANGELES — Less than a month into the summer concert season, show attendance, with few exceptions, is down across most of the country. Many major U.S. concert promoters are finding it increasingly difficult to cope with the contributing problems of light advance ticket sales, the dearth of superstar acts on tour and a lack of suitable opening acts due to cutbacks on label tour support, according to a nationwide **Cash Box** survey.

Additionally, several of the promoters speculated that a lack of job opportunities for teens this summer, particularly in certain Midwest major and secondary markets and Southwest metropolitan areas, and a

(continued on page 41)

'King Biscuit' Controversy Points To Syndie Radio's Rise

by Richard Gold

NEW YORK — The increased demand for syndicated and network-distributed programming at AOR may have important implications for the future relationship between the broadcast medium and record manufacturers. Although pre-recorded music still provides the bulk of AOR's program material, outlets around the nation are adding more pre-packaged "live" concerts and musical "specials" to their schedules. As a result, the programming trend at AOR is towards increased emphasis on star acts with broad name recognition.

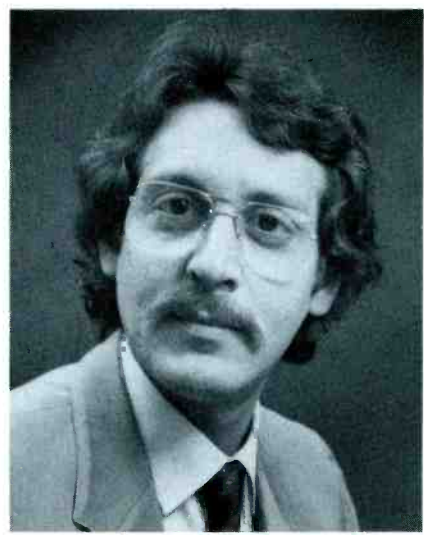
According to a **Cash Box** survey of record company, radio and advertising representatives, the new popularity of pre-packaged block-time programming is due to a perceived maturation of the AOR medium, and the rising attractiveness of its 18 to 34 year-old demographic market to the national advertisers who sponsor syndicated and network-distributed shows.

The recently announced "production arrangement" between the ABC Radio Network and DIR Broadcasting Corp. (**Cash Box**, June 28) underscores the new importance of pre-packaged programming to AOR. The centerpiece of the ABC-DIR

deal is the "King Biscuit Flower Hour," the pioneer recorded-concert radio series that DIR has produced and syndicated nationally for the past eight years. A significant battle is shaping up in the all-important New York market over the future of "King Biscuit," which has been broadcast over WNEW-FM, a Metromedia station, since its inception.

Mel Karmazin, vice president and general manager of WNEW-FM, told **Cash Box** that his station has a "contract" for "King Biscuit" and intends to retain the show. However, Peter Kauff, executive vice president of DIR, issued a "total denial" that such a contract exists. Although Kauff insisted that no decision has been reached on the future New York outlet for "King Biscuit," he did say that WPLJ-FM, the ABC FM Network's New York station was a prime candidate to get the show. A spokesman for Edward F. McLaughlin, president of the ABC Radio Network, said the company is currently engaged in a "phase two" evaluation of how its affiliates' programming needs can be matched with DIR productions provided under the agreement. The spokesman did say that the wishes of WPLJ would be critical in determining the future

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Artie Fisher

PRO USA Forms Special Projects Marketing Unit

LOS ANGELES — PolyGram Record Operations (PRO USA) has formed Polygram Special Projects (PSP), which will be headed by Artie Fisher, announced Irwin H. Steinberg, chairman of PRO USA and vice president of PolyGram Corp.

Fisher, who served as director of special markets for PolyGram Direct Marketing (PDM), is an 11-year veteran of the direct marketing field, having formerly been president of Tumbleweed Music and involved in the special market divisions at Roulette, Columbia and RCA.

The PSP will create and sell special recording packages to third party companies for marketing through direct mail, television and key broadcasting outlets, continuity and syndication programs, and premium record offerings. Drawing on PolyGram record company catalogs, PSP will also license previously recorded material from labels such as Polydor, MGM, Phonogram/Mercury, Casablanca, DG, Philips, London and Verve.

According to Fisher, Charles Shicke, formerly manager of special projects for London Records, will serve as manager of PSP.

The new unit will report to Dr. Ekke Schnabel, senior vice president of PRO USA.

Yetnikoff Blasts NMPA Position At CRT Hearings

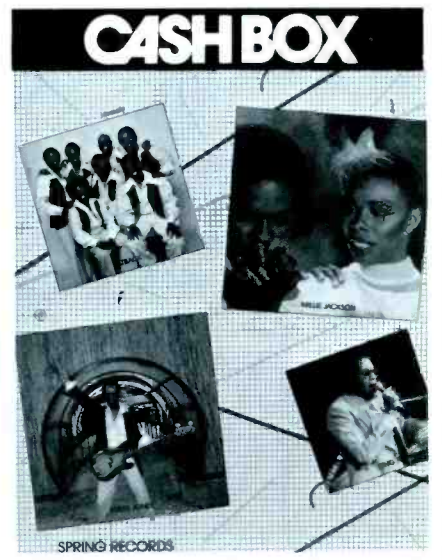
By Earl B. Abrams

WASHINGTON — Any increase in the mechanical royalty rate would be destructive to the recording industry and could sound the "death-knell" of many smaller recording companies, Walter Yetnikoff, president of the CBS Records Group, told the Copyright Royalty Tribunal (CRT) last week.

For every one cent increase in the royalty rate, Yetnikoff said, the industry in the aggregate would have to pay \$50 million more. And this, he emphasized, could benefit only the writer-performers, who constitute 80% of the songwriters today. The CBS Records Group, he said, paid \$20 million in mechanical fees in 1979.

The hearing, which featured wrangles verging sometimes on the bitter between Yetnikoff and Morris Abram, counsel for the National Music Publishers Assn. (NMPA), is being held by the CRT to determine mechanical fees that will remain in existence until 1987. The music publishers and songwriters are asking that the royalty be set at six percent of the suggested retail price of a record or album. The record firms

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Spring Records will be celebrating its 10th Anniversary in 1981, and the success of Fatback, Millie Jackson, King Tim III and Busta Jones will give the label even more reason to clink the glasses.

Formed in 1971, Spring was named for its founders: (Bill) SPitalisky, (Roy and Julie) Rlkind, the "N" in R 'n' B and the "G" in God. Distributed by Polydor, the R&B label is enjoying its most prosperous year to date.

Spring recording artist Millie Jackson, regarded as the "queen of the rap," has been delivering her soulful and suggestive dissertations for some time now, and her new LP, "For Men Only," has gone Top 40 on the **Cash Box** B/C chart after only three weeks. The record follows hot on the heels of her stunning two-record concert set, "Live And Uncensored," which went Top 25 on the **Cash Box** B/C LP chart.

Jackson has been one of Spring's most consistent album sellers, with gold records for such songs as "Caught Up," "Feelin'" and "Get It Outcha System." After eight years on the concert trail, Jackson has developed into one of the most bawdy and engaging performers on the R&B concert scene.

Another member of Spring's old guard is Fatback, which just put out its 13th LP, "Hot Box." The album, aided by the Top 10 status of Fatback's "Gotta Get My Hand On Some Money" single, rose to #12 on the **Cash Box** Black Contemporary album chart. The venerable funk band has had hits in the past with such tunes as "King Tim III," "Bus Stop" and "Spanish Hustle."

King Tim III is an offshoot of Fatback as he was originally a featured member of the band. His rap record, one of the record industry's first, went Top 20 on the B/C singles chart.

One of Spring's latest signings, Busta Jones, is coming off a dance hit, "Dancin' All Over The World." The former lead singer for the Bombers will have his debut solo LP released in July.

Stores Spend Own Ad Money To Promote Frontline Albums

By Leo Sacks

This is the second of two articles examining the strategies retailers are adopting to cope with rising wholesale prices and reduced advertising support from major record companies. Part one dealt with the increasing emphasis dealers are placing on midlines and cutouts. Part two examines some of the inventive ways accounts are merchandising frontline goods.

NEW YORK — A growing number of the nation's retailers are financing their own promotions in a marketplace where ad dollars are not readily available to them.

"We've always believed in promoting ourselves, but this year it's a little different," said Lou Fogelman, president of the 20-unit Music Plus chain in Los Angeles. "One of the biggest adjustments we've had to make is to learn to live without the 'Calendar' section of the *Los Angeles Times*, which has been a productive vehicle for us the past 10 years. Unfortunately, the major labels don't want to advertise in the 'Calendar' section because of its prohibitive cost. It's now cheaper for them to put their money into the

L.A. Weekly, which is efficient, too, but can't really compare with the 'Calendar's' penetration."

In light of this situation, Fogelman said, the chain has contracted through September 32 billboards along the main arteries leading to the city's principal summer concert venues, including the Hollywood Bowl, the Greek Theatre, and the Universal Amphitheatre. "Concert-goers are record-buyers, and if we can't reach them in the *Times*, maybe the billboards will attract their attention. Of course, the lack of a sale price for the product that we feature on the boards lessens their impact, but it's an avenue we need just the same."

In June, Fogelman said that the chain co-financed the printing of one million 12-page tabloid inserts in support of a "Dads and Grads" promotion. The tabloid, which ran in the June 1 edition of the *L.A. Times*, the June 5 edition of the *L.A. Weekly*, and was distributed to each one of the chain's stores, represented "the aggressive stance we've got to assume if we want to wake the

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Court Rules RSO Must Release Data In Sam Goody Counterfeit Tape Trial

NEW YORK — Federal District Court Judge Thomas C. Platt ruled June 27 that the defense for Sam Goody Inc. and two of its executives could have access to the data it is seeking from RSO Records pertaining to RSO's distribution policies for discounted discs and tapes. Defense attorneys in the government's case against Goody, George Levy, its president, and Samuel Stolon, its vice president, for allegedly dealing in counterfeit tapes, subpoenaed the data (**Cash Box**, May 10) in an effort to demonstrate that their clients thought the tapes in question were promotional and discounted goods.

Attorneys for RSO argued that the subpoena was overboard because it requested data about discs as well as tapes and would compel the company to reveal "trade-sensitive information."

Judge Platt refused to quash the subpoena, stating that Goody is "not in the disc business." The judge assured RSO

that the confidentiality of the subpoenaed records would be protected. "Anything introduced is secret for the use of this case," the judge remarked.

"I have doubts about the admissibility of these papers," said Judge Platt, "but without the facts, it's difficult for me to make a decision. If everybody was selling tapes for one dollar apiece, the defense may have a point. I understand they're trying to show that this is done industry wide."

In a related matter, defense and prosecution attorneys filed additional arguments June 26 on the applicability of four felony counts in the government's case. The defense is seeking to reduce the charges to misdemeanors (**Cash Box**, June 21). In last week's filings, each side cited recent court decisions in support of their respective arguments. According to sources close to the case, Judge Platt could possibly issue a ruling on these motions sometime this week.

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And Now...

Heartquake

MCA-41276



Vargas

The Second Single From

Bernadette Peters

Produced by Brooks Arthur

MCA-3230

GEC To Bow Tape Prepacks Via Nabisco Distribution Web

(continued from page 7)

proximately 15,000 outlets would carry the cassettes by the end of 1981.

Robert Phillips, president and director of GEC, stated that while the "Magnetic Gold" catalog would include a broad range of artists, the company would target its releases to the 25-49-year-old consumer, with a special emphasis placed on Adult Contemporary product. He suggested that in addition to the Nabisco outlets, GEC would give "high priority" to selected convenience chains and drug stores in the southeast.

"We're after an adult audience," he told **Cash Box**. "Our goal is to provide entertainment for a particular demographic that doesn't shop at the record retail level. As we see it, our concept is the perfect marriage between the consumer's lifestyle and musical tastes."

Test Markets

GEC and Nabisco began test-marketing "Magnetic Gold" cassettes in Providence last fall. For the test, GEC purchased about 150 frontline and catalog titles by such artists as Neil Diamond, Charlie Daniels, The Bee Gees, and Leonard Bernstein from major U.S. labels and sold the product in selected food, drug, and convenience stores for \$3.99. According to Attenberg, GEC "doubled" its projected unit volume in Providence. During the spring, the test markets were expanded to Kansas City and Binghamton, N.Y., where the tapes were advertised for the first time on radio and television.

"In essence, we're creating our own marketplace," Phillips explained. "Traditionally, rack jobbers offer retailers a

choice of chart titles and/or cutouts. We're not in the frontline business, and we have no intention of entering it. Instead, our campaign will drive home the point that our product is proven material by name artists." He acknowledged that while GEC had licensed titles that have been deleted from the catalogs of certain record labels, the company will create new packages whenever possible to avoid the appearance of a cutout. As a general rule, he said, original artwork will be used by Magnetic Gold.

Attenberg indicated that accounts will see their product mix change each month "according to a location's demographics." He said that weekly fulfillment would be taken care of by the 500 field representatives that GEC will send into its customers' stores.

GEC's licensing deals will be announced shortly.

EMI/UA Bows Midline

NEW YORK — EMI/UA has introduced a \$3.98 list midline series. The 12-album line features titles by such artists as Fats Domino, Jay and the Americans, Gary Lewis and the Playboys, Little Anthony and the Imperials, Ricky Nelson, Slim Whitman, Bobby Womack, Vikki Carr, Martin Denny, Shirley Bassey, Canned Heat and Ferrante and Teicher.

According to Bob Singer, head of sales for EMI/UA, the firm will release another series of albums "around September." Singer noted that "we are looking into the possibilities of releasing albums that have list prices of either \$3.98, \$5.98, or both."

Recording Piracy Convictions Gain Momentum Nationwide

(continued from page 7)

counts of possession for sale and/or sale of unauthorized recordings and 25 misdemeanor accounts of possession for sale and/or sale of recordings while failing to disclose the true name and address of the manufacturer were also made.

Suffolk County Raids

The indictment is the result of raids by Suffolk County Police March 18 at several locations including M&R Records, where police seized three automatic record presses, thousands of lacquers and metal parts, tens of thousands of finished LP product and hundreds of thousands of labels (**Cash Box**, March 29). Bootleg and counterfeit product was confiscated, including LPs by Paul McCartney and Wings, Led Zeppelin, Blondie, Billy Joel, The Grateful Dead, The Nazz, Buffalo Springfield and Bruce Springsteen.

Jules Yarnell, special counsel to the RIAA's anti-piracy unit, said that his organization cooperated in full with the FBI and with Suffolk County authorities in both instances, but that the RIAA had been investigating the Rascio case for some time.

"They (Suffolk County District Attorney's office) did an excellent job in finishing the investigation," Yarnell commented.

He added that the only way to deter pirates and counterfeiters is with stiff jail sentences and that he saw a growing tendency toward more severe sentencing, especially with repeat offenders.

Such was the circumstance in still another case involving Alton Sutton, Jr. and Alton Sutton III, who were convicted on nine counts of copyright infringement June 17

after a jury trial in U.S. District Court for the Middle District of Alabama, Eastern Division, in Montgomery.

While Alton Sutton III was placed on three years probation, Alton Sutton, Jr. was sentenced to two years in federal prison and fined \$5,000 by Judge Robert Varner, who pointed out that Sutton had been convicted of a previous offense two years before and was still on probation when he commenced the illegal activity again.

"This showed an utter contempt of the court in the first trial," Judge Varner said, indicating such sentencing "was the only way to teach him that we must all live under the power of the law."

"It's gratifying to me to see judges giving offenders more time when the case merits it," Yarnell said.

In still another action, Paul Winley became the first record manufacturer found guilty of unauthorized duplications of sound recordings under the new New York State anti-piracy statute, drawing a fine of \$2,500 for each of the five counts he was convicted on and five years probation for each count, which is to run concurrently.

Winley was sentenced June 23 in the New York Supreme Court by Judge Stecher, who ordered him to surrender to the court all master tapes, metal parts and all phono records which may infringe any copyrights.

Squier Inks With Sound

LOS ANGELES — Capitol recording artist Billy Squier has signed an exclusive management contract with Sound Management, a Barnett and Assoc. corporation.

FOR THE RECORD

1. On April 5, 1978, District Judge William P. Gray held that Capitol Industries-EMI, Inc. had not violated the securities laws of the United States and that the Minority Stockholders on whose behalf the suit was brought would take nothing.
2. On June 16, 1980, the judgment that the Minority Stockholders represented by Rocco Catena would take nothing was affirmed in a unanimous decision by three Judges of the 9th Circuit Court of Appeals.

The scurrilous charges made against Capitol by the plaintiff under the protection of court pleadings and repeated in this and other trade publications have proved to be false and without foundation.

All four Judges who considered the charges found them lacking in merit. Capitol's uncompromising integrity has been proved. Capitol's dedication to the highest ethical standards was vindicated.

Our reputation is intact! We hold our heads high!

Bhaskar Menon
President & Chief Executive Officer



**THE ONLY ONES
BLAST UP THIS SUMMER
ON TOUR WITH
THE WHO.**

- 6/18 Sports Arena, San Diego, CA
- 6/20-21 Forum, Los Angeles, CA
- 6/23-24 Sports Arena,
Los Angeles, CA
- 6/26-28 Sports Arena,
Los Angeles, CA
- 6/30 AZ St. U.—Activities
Center, Tempe, AZ
- 7/2 Reunion Hall, Dallas, TX
- 7/3 U. of Texas—Special Events
Center, Austin, TX
- 7/5 Summit, Houston, TX
- 7/7 LSU—Assembly Center,
Baton Rouge, LA
- 7/9 Omni, Atlanta, GA
- 7/10 Mid-South Coliseum,
Memphis, TN
- 7/11 Rupp Arena, Lexington, KY
- 7/13 Coliseum, Greensboro, NC
- 7/14 Rhodes Coliseum,
Hampton, VA



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The new album by
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Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.

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NEW FACES TO WATCH



Red Rider

While our northern neighbor Canada has earned a worldwide reputation for producing championship ice hockey clubs, the dominion of the Montreal Canadiens and Toronto Maple Leafs has also developed a feisty front line of metallic warriors of late, headed by the likes of Rush, April Wine and Triumph. However, Capitol recording quintet Red Rider sets a new standard for Canadian rock with its debut LP, "Don't Fight It."

Released in March of this year, the album is a sophisticated blend of crisp rhythms and cool, tempered guitar work, cast in a molten core of layered keyboards. With lead singer and chief songwriter Tom Cochrane adding a lean, tough but emotional vocal edge to the proceedings, "Don't Fight It" garnered substantial AOR interest, while the LP's first single, "White Hot," made an impressive showing on the **Cash Box** Pop Singles chart.

"We were worried that the album might be too subtle," said Cochrane during a recent phone interview in the midst of the group's tour of the Maritime provinces of Halifax and Nova Scotia. "It's nice to know that the intricacies of the LP are being appreciated."

Now based out of the Pacific Northwest, Red Rider was actually formed in Toronto in 1976, when keyboardist/vocalist/songwriter Peter Boynton got together with guitarist/vocalist/songwriter Ken Greer and drummer Rob Baker. The band's

name, according to Cochrane, was taken from the famous '50s comic strip character (with a slight spelling change), and they began as Red Rider gigging steadily throughout Quebec, Ontario and British Columbia.

By the latter part of 1977, the band had amassed a large enough regional following to warrant opening for the likes of Pure Prairie League and Bo Diddley. On the success of those dates, the band travelled to England to open for Eddie and The Hot Rods.

It wasn't until Red Rider took on Cochrane and bassist Jeff Jones, a native of Chicago, in the fall of 1977 that the band was finally complete, though, and started to forge a truly distinctive sound. Cochrane himself had some recording experience, cutting a solo LP in the mid-'60s, entitled "Hang On To Your Resistance" (released in Canada on the Capitol-distributed Daffodil label), and the soundtrack for a Xaviera Hollander film, *My Pleasure Is My Pain*.

In 1977, the tawny-haired singer spent eight months in L.A. "attempting to peddle my songs to publishers" which, the Little Lake, Manitoba native admitted, was a "pretty disheartening experience." Back in Toronto, Cochrane happened by a Red Rider gig at the El Mocambo club and talked to the group after the show. Everyone hit it off right away and Cochrane soon joined the band and began writing material, much of which was used on the LP.

"We have three strong writers in the band and perhaps my part won't be as big on the next LP," stated Cochrane, "but the fabric of Red Rider's sound is always a collaborative effort."

Producer Michael James Jackson, whose credits include a Pablo Cruise LP, was enlisted for the debut album and, Cochrane hastens to add, "deserves much of the credit for the sound of the album."

"I can honestly listen to our record and say we're proud of it," summarized Cochrane. "I think we have created a good signature for ourselves... and we're confident that we can build on it in the future."

Playboy Jazz Festival Breaks Attendance And Revenue Records

by Michael Martinez

LOS ANGELES — With a 16-hour line-up of some diverse jazz, jazz-pop-rock and jazz-R&B, the 1980 *Playboy* Jazz Festival held at the Hollywood Bowl recently broke records in gross gate and attendance. Grossing more than \$400,000 at the gate and topping last year's attendance by 3,000 with more than 34,000 jazz fans at the two-day event, *Playboy* magnate Hugh Hefner indicated that the festival will become an annual event in Southern California.

Produced by the Entertainment Division of Playboy Enterprises, Inc., the event reportedly broke all gross dollar records for a non-charitable Hollywood Bowl event.

Profits for promoter George Wein and *Playboy* might also show up healthy as talent costs were estimated between \$150,000-175,000.

But such facts and figures could only be of inconsequential concern to fans that attended the two-day event, which featured a blend of jazz for the traditionalist and the novice, best suiting the varied audience make-up.

While the audience enjoyed a true festival atmosphere — complete with warm, sunny weather, drink and other assorted libations — master of ceremonies Bill Cosby welcomed the audience and then proceeded to let the music do the talking.

Baya Opens

Following an energetic but incohesive set by a local band, Baya, an ensemble billed as the Contemporary Records All-Stars hit the stage, featuring tenorists Joe Henderson and Joe Farrell (who also played flute), the irrepressible Freddie

Hubbard on trumpet, the eloquent George Cables on keyboards and John Heard on bass. Performing material largely from Cables' current Contemporary Records LP, the material was engaging, but also reflective of the music spectrum to come throughout the event.

Representing the traditional jazz leanings was an aggregation of Benny Carter on alto sax, Harry "Sweets" Edison on trumpet, Ray Brown on bass, Teddy Wilson on piano and Shelly Manne on drums. Highlighting their set of energetic swing was the funky tap dancing of Gregory Hines, who was later joined by Cosby for a tap-step or two.

McCoy Tyner and his progressive bebop-cum-acoustic fusion blasted away at intellectual jazzists, while the grand master of swing, Benny Goodman, employed an eight-man group to get to the heart of things.

Drummer Buddy Rich and the Buddy Rich Orchestra offered Saturday's big band contingent, but became too enmeshed in well-worn cliches, but also exuded good music nutrition.

Mel Torme's set was far-reaching and well staged, and even though Torme had to fight liquor-worn temperaments and fans incognizant of the singer's rich history, his enthusiasm prevailed.

Hiroshima Highlight

But aside from Benny Goodman's set, during which he introduced the tasty vocal trio of Rare Silk, perhaps the most enthusiastic audience response on Saturday was reserved for Hiroshima, which

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MANAGER PROFILE

Billy Gaff: His Credo Is 'Let The Artist Make The Music'

by Richard Gold

NEW YORK — Billy Gaff, who has been Rod Stewart's manager since the days when the singer was an obscure figure on London's rock scene, has always preferred to remain behind-the-scenes in Stewart's glittering, notorious career. But with his keen business instincts and unflagging energy, Gaff has been the shaping force behind Stewart's 11-year rise to international superstardom and worldwide sales of over 40 million LPs. According to Gaff, his relationship with Stewart is based upon a mutually satisfying understanding: the manager makes the business decisions, while the artist makes the music.

"I haven't been to a Rod Stewart recording session in eight years," Gaff told **Cash Box** during an exclusive interview in the newly-purchased Manhattan brownstone which serves as his American headquarters. "I never have anything to say about his recordings. Although I'm always the first one to hear an album, that's never until the album is absolutely complete."

Gaff, who was born in Dublin in 1943, moved to London at the age of 18 to study at the London School of Economics. He left college in 1966 and went to work for the Robert Stigwood Organization (RSO), where he learned the fundamentals of the music business. After two years at RSO, Gaff decided to strike out on his own. "There really wasn't very much room for anyone creative at RSO except Robert."

First Job

Shortly after leaving RSO, Gaff met three members of the just disbanded pop group the Small Faces — Ronnie Lane, Kenny Jones and Ian McLagan. "They were sort of looking for a manager at the time, and I said yes." But Gaff would not take credit for discovering Stewart. The Jeff Beck Group had also broken up during this period, and Beck's bassist Ron Wood and lead singer Stewart were both knocking around looking for a new band. Wood joined the newly named Faces as lead guitarist, "and then," Gaff recalled, "Rod came along as the singer."

Gaff signed Stewart to a personal management contract in 1969, and soon after secured him a solo recording contract with Mercury Records. However, Stewart continued to perform with the Faces and record with the group on the Warner Bros. label. According to Gaff, the Faces' boisterous live performances were the indispensable element in breaking Stewart as a major attraction. "Rod and the band were extremely good. It was touring and hard work that was the key to everything."

Although Gaff was quick to recognize Stewart's enormous potential, he never attempted to design an image for the singer or to exploit his star quality in an unnatural way. "The way he dressed, the flash was all Rod's creation, I had nothing to do with it," said Gaff. "You couldn't really change him or do anything else but let him be what he naturally was."

Although Stewart was a dynamic performer, the central obstacle to his becoming a major star was, in Gaff's words, "trying to find that magic record that is acceptable to a wide audience." Stewart's self-titled debut LP for Mercury, and the follow-up, "Gasoline Alley," were critically acclaimed, but failed to achieve sustained sales and airplay when they were initially released. Then, in the summer of 1971, Stewart made his third solo album, "Every Picture Tells A Story," which contained "Maggie Mae," the single Gaff had been waiting for.

Gained Radio Respect

"The single gained Rod an awful lot of respect from the radio stations," Gaff

recalled. "You've always got to win the approval and acceptance of the media. It's one of those fine lines where hard work really does pay off, because once you win the acceptance of the radio, they will play your subsequent singles quickly."

Stewart's emergence as a solo recording star soon eclipsed his role as vocalist for the Faces, whose record sales never matched their touring success. According to Gaff, Stewart's break up with the group was not amicable. "I think I was probably totally responsible for the group breaking up," said Gaff. "There was an awful lot of in-fighting and petty jealousy — the pretty standard run-of-the-mill group problems. Rod was making all the money because his albums were doing extraordinarily well, and theirs weren't doing anything at all. But I've got no axe to grind now, things have gone terribly well for everybody since." (Wood now plays guitar with the Rolling Stones. McLagan has recorded with the Stones and others, and Jones is the drummer for the Who.)

In 1976, after the High Court Of England ruled that Mercury's contract with Stewart had expired, Gaff signed Stewart to a solo pact with Warner Bros. "I think the move was a breath of fresh air in Rod's career, but

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Resnick, Buttice Named To Promo Positions At A&M

LOS ANGELES — Steve Resnick and Gary Buttice have been named to posts in the A&M Records promotion department. Resnick was named national promotion director and Buttice was appointed national singles director. Both appointments were effective June 24.

In his new position, Resnick will oversee promotion of records on a national basis. Buttice will oversee the promotion of singles. Both will report to Charlie Minor, A&M vice president and executive director of promotion.

Resnick began his record industry career at A&M in 1969 as national college promotion director, after having served as program director of two college radio stations in Los Angeles. Two years later he moved to ABC Records, where, over the next seven years, he had a variety of posts in promotion and sales, including national album promotion director and national secondary director. Before accepting his new position at A&M, he was national promotion director for EMI/UA.

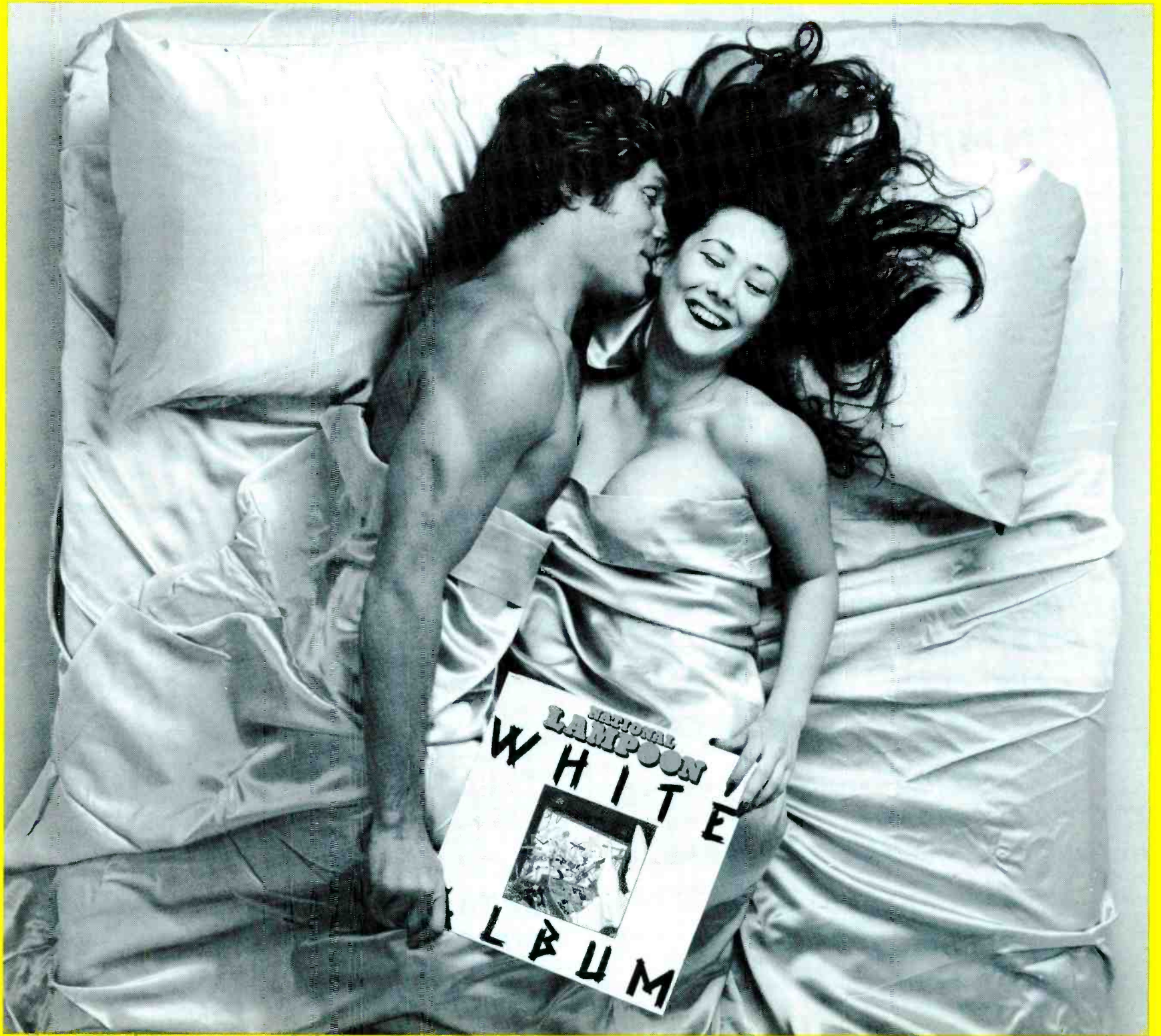
Buttice began his career in the music industry in 1969 as local promotion man for Decca in Detroit. He moved to MCA, handling East Coast promotion, and then moved to Warner Bros., before becoming vice president of promotion for Bearsville Records. After three years, he was named vice president of promotion for Modern Records. Immediately before coming to A&M, he was national promotion director for Curb Records.



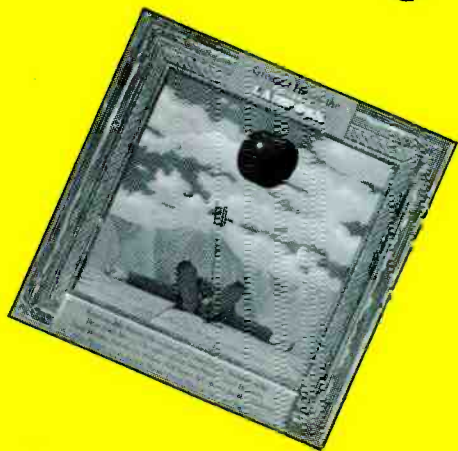
Steve Resnick

Gary Buttice

An album for playing.



Another comedy record from National Lampoon now available along with these other NatLamp hits.



Give the gift of music.

Marketed by Jem Records, Inc.: South Plainfield, New Jersey 07080; Reseda, California 91335

Three Named In Expansion At CBS Masterworks

NEW YORK — In major expansion of the CBS Masterworks marketing staff, Peter Munves has been appointed to the newly created position of director, marketing planning, while Ellen Stolzman has been promoted to director, press and artist relations, and Earl Price has been upped to the post of director, international markets. The CBS Masterworks marketing department reports directly to Bob Campbell, director, marketing.

In his post as director, marketing planning, Munves will be involved in the creation of marketing and merchandising strategies for Masterworks releases, as well as taking part in initiating and coordinating marketing plans for catalog product and repackaging projects, in addition to new releases.

Munves, a 30-year veteran of the recording industry, previously worked for CBS Masterworks from 1953-70, moving from assistant merchandising manager to director, marketing. In 1970, he joined RCA/Red Seal as director, classical music, then moved over to Pickwick International in 1975 to help develop the Quintessence classical line. Munves left Pickwick in 1978 to work on a variety of independent merchandising and marketing projects.

Duties

Stolzman, who joined CBS Records in 1976 as manager, marketing, for CBS Records International (CRI), will be working closely with all domestic media and Masterworks artists and managers in her new post, as well as with CBS Records' domestic field staff, CBS Canada and Masterworks' marketing office in Europe. She was previously associate director, product management, for CRI.

Price, in his new post, will be responsible for coordinating worldwide release of and marketing support for all Masterworks product. Price joined CBS Records in 1966 as manager, classical A&R, for CRI and in 1974, was promoted to director, classical coordination and imports/licensing, for CRI. Prior to joining CBS Records, Price was a member of the Angel Records staff for 10 years.

Yetnikoff Attacks NMPA Proposal

(continued from page 8)

oppose any change from the present 2.75 cents per tune.

The bickering between Yetnikoff and Abraham occurred when the CBS Group president declined to agree with the implications of Abram's questions aimed at showing that a change in the mechanical rate structure would not harm the recording companies. Yetnikoff, a one-time general counsel of Columbia Records, maintained that the basis of Abram's questions was erroneous in failing to take into account other factors that play a part in record company operations.

To show that the present rates are fair, Yetnikoff displayed a series of albums, beginning with a 1909 wax cylinder cover and ending with a 1979 LP, that, he contended, showed that although prices had gone up, the percentage going for copyright payments had remained fairly constant — from four percent to 4.8% (with the exception of 1949, when the ratio was three percent). Consumer payments per tune, he noted, have ranged from 50-60 cents — well below the rate of inflation.

Record companies are the ones who nurture songwriters and performers, Yetnikoff stated. In an emotional comment, Yetnikoff declared, "We're the people who fund them; we're the people who give the money to eat with; we're the people who make the marriage with the producer, and when it comes time to sell the recording,



Scott Kranzberg

Kranzberg Named Promotion VP At Boardwalk Label

LOS ANGELES — Scott Kranzberg, most recently national promotion director for Chrysalis Records, has been named to the position of vice president of promotion at Neil Bogart's new Boardwalk label. The appointment signals the first major step in Boardwalk's campaign to promote its first project, the Jon Peters-produced film *Caddyshack*.

Boardwalk's goal, according to Bogart, is a multi-faceted promotion team representing a wide range of experience. "As a firm committed to projects in book publishing, television, records and film, Boardwalk depends on a core of versatile people," said Bogart. "I feel that Scott Kranzberg is one of those people. His knowledge of marketing and promotion will be invaluable, and most importantly, the high quality of professionalism that he projects is precisely what we've been seeking."

Before his 2½ year stint at Chrysalis, Kranzberg worked in association with Pickwick International in St. Louis, which afforded him a background in distribution and merchandising. As promotion chief, Kranzberg will assemble and direct a network of key people.

Kranzberg's office is located at Boardwalk's Los Angeles headquarters, which are nearing completion.

we're the people who promote it and who market it." The music publisher, he said, plays a minor part in all this.

Other Yetnikoff observations included:

- Prospective acceptance of digital recording, which would require heavy capital expense for record companies, could also mean heavy losses if the public fails to support this new technique. Yetnikoff recalled poor response of the public to the industry's attempt to market quadrophonic recordings several years ago.

- In the '60s, the cost of recording an album was about \$25,000, using four-track equipment. Today, it's quadrupled to \$100,000 using 24-track equipment.

- Columbia used to sign 100 artists a year; now it signs 30-40 annually. New artists used to be signed to five-year contracts; now they're signed for four or five albums, with options of course.

The Tribunal also heard Dr. George Butler, Columbia Records A&R progressive vice president, report that the situation in the recording world had changed "dramatically" in the last few years. Earlier, he said, songwriters submitted compositions to producers and the artist had little to say. "Now," Butler remarked, "artists are very reluctant to record music other than their own." And, he added, in the progressive music area, 98% of the performers write their own music.

Almo/Irving Names Andrews — Almo/Irving/Rondor Music has named Brenda Andrews to vice president, professional activities. A 13-year veteran of Almo/Irving/Rondor Music, she began her career with the firm as a receptionist and has served as a professional manager for the past five years.

LaVan At CBS — Gerard LaVan has been appointed director, survey research for CBS Records. Prior to joining CBS, he was manager, market research, Holt, Rhinehart and Winston, where he designed, implemented, and analyzed numerous research projects and conducted research seminars for management.

EMI/UA Names Green — EMI America/United Artists Records has announced the appointment of Shelley Green national promotion co-ordinator/trade liaison. From 1971-78, she worked for MCA Records and held positions as national promotion co-ordinator, national secondaries promotion director and national special projects director/trade liaison. For the past two years, she has worked in the film industry as production co-ordinator at Rick Friedberg & Associates.

Atkinson Appointed At Columbia — Michael Atkinson has been appointed Columbia local promotion manager, Los Angeles. He joined CBS Records in 1970 as an Epic local promotion manager. His most recent position was director, A&R, Infinity Records.

ASCAP Appoints Sunshine — ASCAP has announced that Ken Sunshine has been appointed ASCAP communications coordinator. He previously was special projects director for *Record World* magazine and is a founder of the New York Music Task Force.

Light Adds Steininger — Ellen Steininger has joined the staff of the Robert Light Agency where she will serve as liaison officer between the agency and its many clients. She was creative director for a Childrens Theater in Florida, produced and coordinated and wrote the music for many childrens television specials.

Gaspar Named To Planning VP Post At RCA Globcom

LOS ANGELES — Andrew Gaspar has been appointed vice president of strategic planning for RCA Global Communications, Inc. He will be reporting directly to Eugene F. Murphy, President.

In his new position, Gaspar will be responsible for the evaluation and recommendation of new business investments, the development of specific strategies suitable for major RCA Globcom business in the Pacific and the direction on in-depth financial and marketing analysis.

"We are very pleased to have Andrew Gaspar join our staff," said Murphy. "He was actively involved for several years in the planning and development of new business for RCA Corp. His new appointment with RCA Globcom will strengthen the advance planning, organization and development of our long range objectives and goals in providing telecommunications services."

Gaspar has been associated with RCA Corp. since 1973. His most recent position was director, electronic business development, RCA corporate staff. Before joining RCA, Gaspar was employed as a digital design engineer with Raytheon Co.

Wax To Consult Warner Pictures

LOS ANGELES — Warner Bros. Pictures has entered into a non-exclusive arrangement with Steve Wax Enterprises, which will consult and advise the film company on the use of contemporary music by the motion picture television and theatrical divisions. The agreement marks the first time a major studio has enlisted the services of an outside music consultant on a full-time basis.

Wax, president of Steve Wax Enterprises, is a 15-year veteran of the music and recording industry, having served most recently as president of Elektra/Asylum Records. He served in a creative position at E/A, guiding the careers of Eagles, Jackson Browne, Warren Zevon, Queen and The Cars. In the motion picture field, Wax was involved in the packaging and production of such music related films as *Roadie* and *Up The Academy*.

"We are pleased to have someone of Wax' expertise in the music area associated with Warner Bros. Pictures," said Bob Shapiro, executive vice president, worldwide production, Warner Bros. Pictures. "With music playing an ever-increasing role in our film and TV productions, we are sure that Wax' experience in and knowledge of contemporary music will provide an invaluable resource."

AFM Incumbents Re-elected To New Terms At Confab

LOS ANGELES — Victor W. Fuentealba was re-elected as president of the American Federation of Musicians (AFM), as were other incumbent nominees of the organization's International Executive Board, despite earlier indications that the president would be subject to an ouster effort.

Elected by a two-to-one margin by union delegates, Fuentealba won a victory over opponent Jerry Spain for his second term in office.

Other winners of the elections, which were held during the union's annual convention in Portland, Maine, were vice president David Weinstein, who won handily over opponent Tom Kenny, secretary J. Martin Emerson and vice president from Canada J. Alan Wood. Other executive board members found little opposition to their efforts to return to office, including Mark Tully Massagli, Robert Jones, Max Herman, Eugene V. Frey and Max Arons.

For Fuentealba, however, his re-election, coupled with the delegates' earlier adoption of a work dues increase proposal, which the president strongly supported, represented a dual victory.

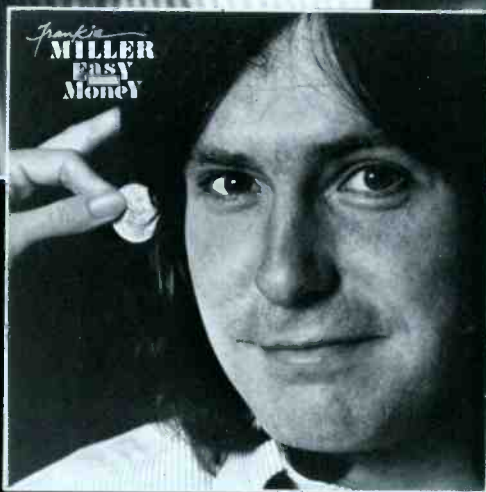
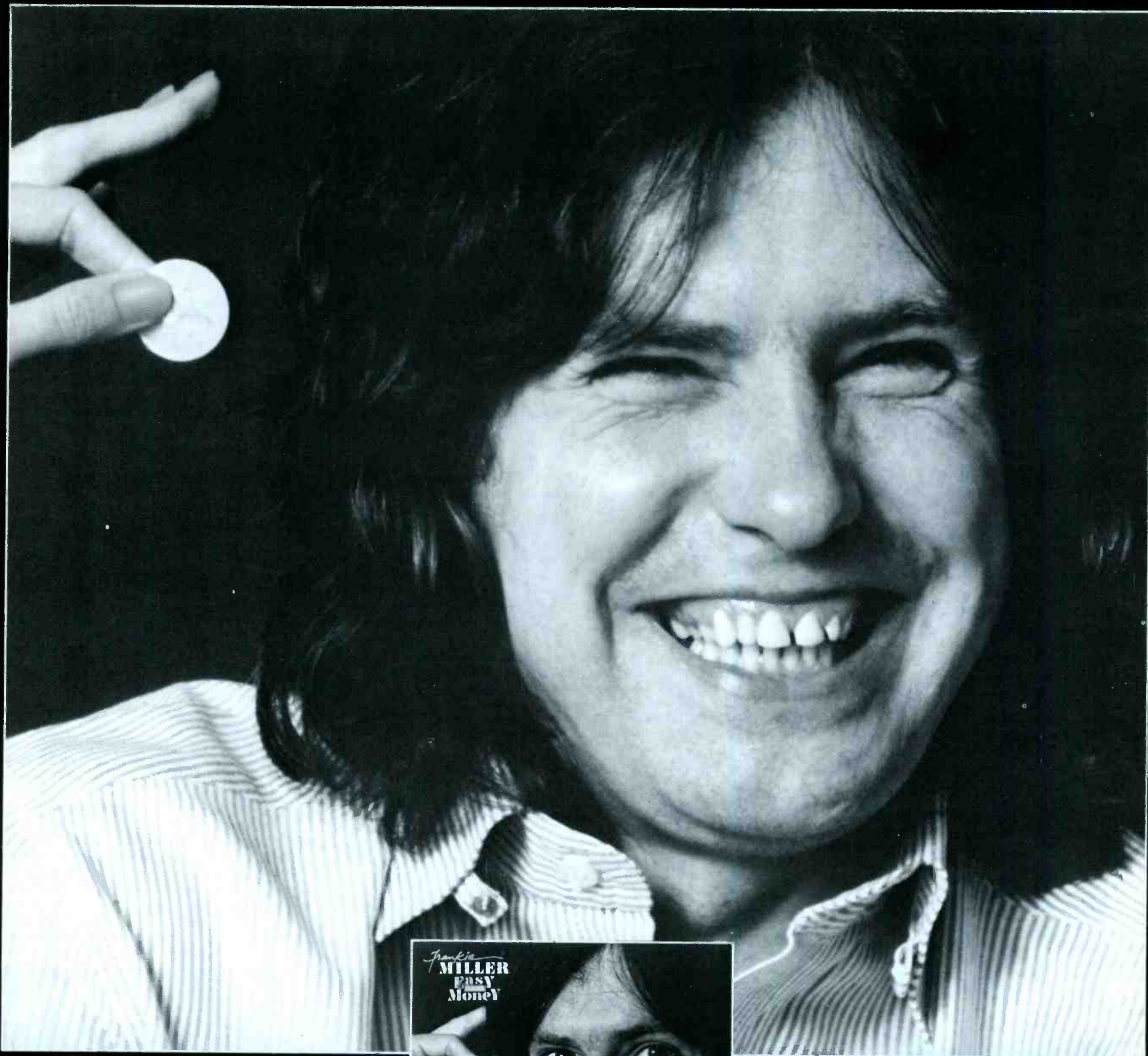
In thanking the delegates, Fuentealba said, "Your action adopting it (work dues proposal) without a roll call vote caught me by surprise. But I want you to know that your actions were a clear demonstration to the world and to our enemies that for the first time in many years this federation is united."

Prior to the beginning of the AFM convention, leaders of the Committee of 100, a dissident group of AFM members that supported Fuentealba's opponent, were convinced that they could capture enough votes to unseat the incumbent. The committee's differences with Fuentealba arose over his financial policies.

In other business, Ned Guthrie, chairman of the National Committee for Repeal of the Lea Act and president of the AFM Local 136 in Charleston, West Virginia, updated the status of efforts to repeal the act, which prohibits common collective bargaining practices by musicians in the field of broadcasting.

Personality Marketing Company Is Formed

NEW YORK — John Rosica, Samm Kinard, and Marilyn Rosica have formed a marketing and public relations firm called Personality Marketing. The firm, which manages Project 3 Records and Wally Amos and The Famous Amos Chocolate Chip Cookie Company, is located at 627 Grove St., Ridgewood, N.J. 07450.



It would be easy to say that this is the most exciting, most commercial, most important Frankie Miller album ever. Easy because the response from radio has been no less than terrific.

And easy because the single is such a tremendous song that we're rush-releasing it on July 8th. Could we say that Frankie Miller is a great artist? Easily.

Frankie Miller Easy Money

featuring the single

"Why Don't You Spend The Night"



Chrysalis
Records and Tapes™

The single CHS 2448 The album CHR 1268
Produced by Hitmen & Frankie Miller

New Counterfeiting Device Used On 'Emotional Rescue'

LOS ANGELES — The new Rolling Stones "Emotional Rescue" album and tape will have a special, undetectable device on it that will make genuine albums and tapes distinguishable from any possible counterfeit tapes, according to spokesman for WEA, Atlantic and Rolling Stones Records.

According to Atlantic vice chairman Sheldon Vogel, "The device that is built into the new Stones album and tape packaging can only be detected by our people. There will be nothing obvious to the clerk or consumer, and to say anything further would be counter productive."

All Atlantic field personnel, as well as WEA branch managers, sales managers and sales staff, will be spot checking stores all over the country for bogus albums and tapes.

Atlantic, WEA and Rolling Stones Records personnel will also be cooperating with all appropriate authorities, federal, state and local, if they find bogus records on sale.

Appeals Court Upholds Capitol-EMI In '71 Suit

LOS ANGELES — A U.S. Court of Appeals has upheld District Judge William P. Gray's 1978 ruling (**Cash Box**, April 15, 1978) in favor of Capitol Industries-EMI, Inc. in a \$120 million class action suit filed by the company's former vice president, Rocco Catena, in 1971.

Judge Gray ruled on April 5, 1978 that he could find "no common course of fraudulent conduct" designed to "artificially inflate the market price of Capitol common stock," as alleged by Catena.

Gray also ruled against a counter claim filed by Capitol charging Catena with selling short 100 shares of Capitol stock before the price went down, based on inside information.

In its original decision the District Court ordered Capitol's court costs to be paid by Catena and other plaintiffs.

NARM Retail Seminar Teaches Top Methods

LOS ANGELES — The third installment of the Retail Management Training Program sponsored by the National Assn. of Recording Merchandisers (NARM) was held here June 16-20. People from Hawaii, Arizona, Washington, Chicago and California were in attendance.

The NARM training seminars focus on administrative, financial and merchandising techniques in a forum designed for an exchange of ideas and philosophies between small mom and pop store personnel with those from large chains.

Dr. Garwiggs, faculty member of George Washington University, headed the human resources seminar that addressed itself to day-to-day administrative decision making.

Robert Benton of Music Plus, the L.A.-based retail chain, instructed the finance meeting that covered topics of bookkeeping, accounts payable, discounting, return cycles, etc. The finance sessions spawned the most discussion and active participation from the students, according to NARM's Joan Chase. Chase felt that most of the people attending the finance seminar were not aware of inventory procedures — from buying records to display set-ups to return authorizations. She said that the discussions were so involved that many of the students requested that the finance meeting be extended for another day.

The final seminar on visual merchandising of product was moderated by Van Webster, owner of the Hope Street Studio in Los Angeles.

This was the third in the NARM series of educational seminars. The first two were held in Atlanta and Chicago. A fourth gathering is scheduled for Aug. 4-8 in Philadelphia.

MCA Releases Poco LP

LOS ANGELES — MCA Records has announced that "Under the Gun," the new LP by Poco, will be released during the second week of July, backed with an extensive marketing, promotion, merchandising and advertising campaign.

KLENFNER PARTS WITH FRONT LINE — Michael Klenfner, formerly the promotion mainstay at Arista and Columbia, is no longer an employee at Front Line Management. He will, however, work independent promotion for the firm on several upcoming projects. The split between Klenfner and Front Line head Irving Azoff was considered "mutual." A spokesman for the company cited the reason for Klenfner's leaving as "operational differences."

EMOTIONAL RESCUES — While industry skeptics are debating whether the new wave has come and gone or if it ever happened at all, three of rock's oldest and most revered denizens (**The Who**, **the Rolling Stones** and **The Kinks**) have been supplying rock with its most thrilling moments of late. Like rock 'n' roll manna from on high comes the way overdue waxing from jet set barbarians the Rolling Stones (Yes, it shipped June 25). It turns out to be an excellent follow-up to the controversial "Some Girls" LP. Jagger's lyrics are his usual brash and ballsy statements about urban love and rock 'n' roll lust, and Stones fans will be pleased to know that there are four out-and-out rockers in the "Respectable" vein. And the Van Morrison-like, Latino ballad, "Indian Girl," and the bluer-than-blues "Down In The Hole" should give fanatics a taste of styles they haven't been able to chomp down on in a long time. However, the 10-song package's most interesting track is the title cut, which has been released as the first single, Jagger falsettos his way through a **Marvin Gaye**-inspired ode to ghetto soul in the song, only to go back to his normal voice and close up the farcical narrative about a knight in shining armor coming to his lady's "emotional rescue" with that familiar rock 'n' roll flourish. While at first sight, many people will believe the cover to be another Jagger-inspired Warhol fantasy, the graphics are in reality **Roy Adzak's** Thermographic (Kirlan) photos . . . Almost as eagerly awaited by L.A. rock fans was the triumphant in-concert return of **The Who**. The threesome from London's Sheperds Bush area returned to L.A. with



MILLER JOINS FRIENDS — Haiku recording artist Jack Miller (l) recently joined old friends Donald "Tabby" Shaw (c), and Lloyd "Judge" Ferguson of the *Mighty Diamonds* at a party for the *Diamonds* in Los Angeles during their recent California mini-tour.

drummer **Kenny Jones**, keyboard player **Rabbitt Bundrick** and a tight three-man horn section last week. The deafening, numbing and blinding show stopped at the Inglewood Forum for two days and then took a five-day stand at the L.A. Sports Arena. While the majority of the 110,000 who viewed the flood-lit extravaganza were probably too young to remember the band's early material, **The Who's** message has always been aimed at "The Kids." And even the most hard-core punker can identify with the themes and conviction of "Anyway, Anyhow, Anywhere," "My Generation" and "5:15." **Peter Townshend** is one of the artists that qualifies for lyrical sainthood in rock 'n' roll, a distinction that **Dylan** and **Lennon** always seemed to have cornered the market on. The windmilling guitarist with the major league schnozz has always written songs that are true dissertations on the joys and frustrations of "teenage wasteland." **Bob Geldof**, lead singer of **The Boomtown Rats** (one of the few bands that will remain after the new wave tide finally dies), put it best in a note that he sent to **The Who** before they embarked on the present tour. ". . . Musically and visually they are the perfect articulation of our time." It was somewhat disappointing that Townshend neglected to play anything from his stunning new solo LP on Atco during the L.A. shows, but he made old rock classics like "Summertime Blues" and "Twist And Shout" sound like they were written yesterday. . . . While **The Clash** have borrowed on the **Who's** stylings, **The Jam** and **The Pretenders** (two other young bands that will last longer than a bad hair dye job) have tipped their hats and pocket books to **The Kinks**, another one of London's finest from the summer of '65. One of **The Jam's** most popular songs, "David Watts," can be found on Ray and The Boys' debut LP, "You Really Got Me," as well as on their exciting new "A Live One" set. **The Pretenders'** hit, "Stop Your Sobbing," which was also penned by the King Konk, is part of the new disc as well. The live record set finally catches this hallowed gang from Muswell Hill in all their live glory. While it was released without much fanfare, it has the excitement and energy that only rock's clown prince (**Ray Davies**) and his five-man band can render in a live situation.

ON THE BEAT — **David Byrne** and **Brian Eno** have decided to call their collaborative effort "My Life In The Bush Of Ghosts" . . . After a tooth-and-nail bidding war, A&M has signed bizarre New Zealand band **Split Enz** . . . Time-Life Video and Arista Records are looking for the original go go girls who were featured on the 1960s TV rock show **Shindig**. The lucky ladies are invited to the debut screening of **The Kink's** "One For The Road" videocassette on July 7. Woven into the concert tape that was recorded last year are old clips of rare **Kinks** footage . . . **Kenny Loggins'** recent gigs at the Universal Amphitheatre in L.A. will probably provide him with the material for his first live release. **Bruce Botnick** will produce . . . Last year, thousands of **Kiss** "Dynasty" albums disappeared when a truck was hijacked in Los Angeles. And most recently, 3,000 copies of "Kiss Unmasked" disappeared from an armored truck in the Sydney, Australia suburb of Bankstown. Apparently, the driver of the truck made an unscheduled stop at his home, and when he returned from lunch, all releases with the exception of the **Kiss** album had been left untouched. . . . San Francisco's 415 Records has pacted with Big Pink Studios of Mill Valley, Calif. The immediate deal calls for the recording of three albums for 415 — one each by **The Units**, **Romeo Void** and **Times 5** . . . **Nick Gilder** is no longer recording for Chrysalis. His next waxing is set to be released by Casablanca . . . Attorney **Marvin Miltchelson**, **Angie** and son **Zowie Bowie** will share in the profits of the one million dollar settlement that **Angie** won against **David Bowie** . . . Hot new English band **Broken Home** has signed on with **Genesis** manager **Tony Smith**. Its debut LP was produced by famed board man **Robert John Lange**.

WHERE THERE'S SMOKE THERE'S GARCIA — Was **Grateful Dead** guitarist **Jerry Garcia** responsible for Mt. St. Helens blowing its top? Mystics and Dead Heads who attended the famous San Francisco band's gig at the Memorial Colosseum in Portland, Ore. on June 12, might say yes. It appears that Garcia's high decibel guitar solo during "Fire On The Mountain" was so preoccupying that the crowd didn't hear the explosion some 80 miles away. However, when the ash started to rain down, many looked at the furry axe man in a new light.

marc ceter



WALKING IN FAME — Capitol recording artist Anne Murray was the subject of special celebration, honoring her with a star on Hollywood's "Walk of Fame." Los Angeles Mayor Tom Bradley, who was also on hand for the affair, began the ceremony by proclaiming June 25 "Anne Murray Day in Los Angeles." The star was unveiled in front of the Capitol Records Tower. Pictured in the foreground are (l-r): Bill Hertz, "Walk of Fame" committee chairman; Murray; and Bill Welch, president, Hollywood Chamber of Commerce. Pictured in the back row are (l-r): Bob Franz, vice president of personnel and industrial relations, Capitol; Dave W. Paradis, executive director, Hollywood Chamber of Commerce; Peggy Stevenson, L.A. City Councilwoman representing Hollywood; Raymond C. Anderson, Canadian Consul General; Mayor Bradley; a Canadian Mountie; and Don Zimmermann, president, Capitol/EMI America/United Artists Records Group.

THEY WROTE THE HITS AND BMI LICENSED MOST OF THE MUSIC AMERICA HEARD DURING 1979.

**Congratulations to these writers
of the 92 most performed songs
in the BMI repertoire during 1979.**

Peter Allen
Michele Aller
Mae Boren Axton
Homer Banks
Jay Beckenstein
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Henri Belolo [SACEM]
Terence Boylan
Leslie Bricusse
David Briggs [APRA]
Milton Brown
Lindsey Buckingham
Buddy Buie
Robert Caldwell
Eric Carmen
Gregory Carroll
Harry Casey
James Casey
Mike Chapman [PRS]
Kerry Chater
Nicky Chinn [PRS]
Michael Clark
J.R. Cobb
Jerry Cohen
John Conlee
Alice Cooper
Tom Crain
Steve Cropper
Charlie Daniels
Taz DiGregorio
Stephen Dorff
Lamont Dozier
Tommy Durden
Bernard Edwards
Fred Edwards
Joseph Esposito
Bob Esty
Harold Faltermeier [GEMA]

John Farrar
Richard Feldman
Richard Finch
Kye Fleming
Eddie Floyd
Keith Forsey [GEMA]
David Foster
Charles Fox
Roy Freirich
Snuff Garrett
Barry Gibb
Maurice Gibb
Robin Gibb [PRS]
Norman Gimbel
Graham Goble [APRA]
Gerry Goffin
Robert Ian Gomm [PRS]
Jay Graydon
Ronnie Hammond
Carl Hampton
George Harrison [PRS]
Charlie Hayward
Larry Herbstritt
Edward Hokenson
Brian Holland
Eddie Holland
Wayland Holyfield
Paul Jabara
Marlon Jackson

Michael Jackson
Raymond Jackson
Sigmund Jackson
Steven Jackson
Tariano Jackson
David Jenkins
Will Jennings
Steve Jobe
Robert John
Larry Keith
Richard Kerr [PRS]
Alfons Kettner
Carole King
Frederick Knight
Bill La Bounty
Cory Lerios
Jonathan Lind
Roger Linn
Harry Lloyd
Nicholas Lowe [PRS]
Cheryl Lynn
Jeff Lynne [PRS]
David Malloy
Jim Marshall
Marilyn Mason
Randy McCormick
Bob McDill
Gene McFadden
Frank Mills [PRO Canada]

Jacques Morali [SACEM]
Dennis Morgan
Giorgio Moroder [SUISA]
Rick A. Nielsen
Dolly Parton
Doris Payne
Stephen Perry
Ben Peters
Steve Pippin
Doc Pomus
Elvis Presley
Eddie Rabbitt
Gerry Rafferty [PRS]
Charlie Rich
Bruce Roberts
Nile Rodgers
Todd Rundgren
Bert Russell
Carole Bayer Sager
Skip Scarborough
Mort Shuman
Gloria Sklerov
Johnny Slate
Tom Snow
Even Stevens
Al Stewart
John Stewart
Carl Storie
Bruce Sudano
Rafe Van Hoy
John Vastano
Roger Voudouris
Dick Wagner
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Allee Willis
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The BMI logo consists of the letters "BMI" in a bold, serif font, enclosed within a square border.

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WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.**

Record Buy

<p>A&M JULY Yellow Magic Orchestra Chris DeBurgh RAF★ Toronto★ LTD</p> <p>AUGUST Breaking Glass (Soundtrack)</p> <p>SEPTEMBER Supertramp (Live) Brenda Russell</p>	<p>CAPITOL JULY Eduardo del Barrio★ The Shirts Jay Ferguson Iron Maidens★ Charles Veal★ Minnie Riperton Maze</p> <p>AUGUST Henry Gross★ The Elektrics★ Nielsen-Pearson★ Moon Martin Rubber City Rebels★ Debra Allen★ Keith Barrow★ Perry & Sanlin★ Cold Fire★</p> <p>SEPTEMBER Pages Bob Welch Promises★ Rick Nelson Mel McDaniel The McCrarys★ Gonzalez</p>	<p>COLUMBIA JULY AUGUST SEPTEMBER</p> <p>Jackie Moore Eddie Money The Heaters★ Earl Scruggs Review Johnnie Taylor Quincy★ Ramsey Lewis Chicago Lynn Anderson The Romeo's★ Laughing Dogs Joanne Brackeen Eric Gale Arthur Blythe Dave Liebman Mutiny Tyrone Davis Jeannie French★ David Chesky Band Barbra Streisand The High Cost Of Living (Soundtrack) Caddy Shack (Soundtrack) Honeysuckle Rose (Soundtrack)</p>	<p>EMI/UNITED ARTISTS JULY Chuck Francour★ Rock Justice (Soundtrack) Original Cast Cliff Richard Unity★ Southroad Connection Fischer — Z Vapors★ Noel Pointer Susie Allanson★ Joe Pass Jimmy Smith Sidney Bechet</p> <p>AUGUST Robert John Michael Johnson Kate Bush Long John Baldry Eddie & The Hotrods Brass Construction Wayne Shorter (Blue Note) Harold Land (Blue Note)</p> <p>SEPTEMBER Fast Fontaine★ The Fools Breathless Dottie West Eloise Laws★ Billy Jo Spears Lee Morgan (Blue Note)</p>
<p>ARISTA JULY Chevy Chase Al Stewart Dionne Warwick Sea Level Sports Magic Lady★ Artful Dodger (Ariola)</p> <p>AUGUST Tinny's Linda Williams Melissa Manchester Sky Norman Connors J. Frank & Trouble★ (Ariola)</p>	<p>CASABLANCA JULY Bary Mann Cher Parlet</p> <p>August Lipps Inc. Teri DeSario Robert Klein</p> <p>SEPTEMBER The Captain & Tennille Robert Benjamin</p>	<p>DISNEYLAND — BUENA VISTA RECORDS JULY AUGUST SEPTEMBER</p> <p>Official Album Of Disneyland/Walt Disney World The Best Of Disney — Volume I The Best Of Disney — Volume II Mickey Mouse Disco Disney's Children's Fav. — Volume I Disney's Children's Fav. — Volume II</p>	<p>EPIC JULY Ian Gomm Alan Price Jimmy Hall Gus Kerry Livgren Speedway Boulevard Gary Myrick & The Figures Charlie Daniels Band Psychedelic Furs Nigel Olsson Tremblers Clout Meatloaf Proof Jimmy Hall Mike Berry Susan Jacks Jeane Manson Ray Barretto Nantucket</p> <p>AUGUST George Wallace Jacksons Mtume Barry Goudreau Straight Lines Alphonso Johnson Lee Ritenour Molly Hatchet Jim Steinman Frannie Golde Greg Clemmons</p>
<p>ATLANTIC JULY AC/DC David Pomeranz Thunder★ Average White Band — Volume 8</p> <p>AUGUST City Boy Faze — O Narada Michael Walden Slave Yes</p> <p>SEPTEMBER Bette Midler Ian Lloyd Leif Garrett Off Broadway</p>	<p>CHRYSALIS JULY Pat Benatar Trevor Rabin The Specials Ultravox Colin Winski (Takoma)</p> <p>AUGUST Blondie Ian Anderson The Selecter</p>	<p>ELEKTRA/ASYLUM JULY Sonny Curtis The Keepers★ The Kings★ John Klemmer Lawler & Cobb Richie Rome</p> <p>AUGUST The Cars Helmet Boy★ The Nervous Eaters★ John Prine Roy Acuff Hank Cochran Gamma Joni Mitchell Simms Bros. Ernie Watts</p>	

1980 Third Qu

er's Guide

SEPTEMBER

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Steve Forbert
Magnum "11"
David Werner
Wilson Gale & Co.
Edgar Winter
Muddy Waters
David Johanson
4 Out Of 5 Doctors
Randy Meisner
Angel City

MUSHROOM RECORDS OF CANADA

JULY

Doucette
Rick Dees

AUGUST

Dark Fox
Spookey

SEPTEMBER

Ronnie Lee
Chilliwack

POLYDOR

JULY

Jack Jones (MGM)
Busta Jones (Spring)
McVicar Soundtrack (Featuring Roger Daltrey)
Atlanta Rhythm Section
Johnny Van Zant
Steve Gibbons
James Brown (LIVE)

AUGUST

Ray, Goodman & Brown
Peaches & Herb (MVP)
Rick Duffay★
Cheryl Barnes

SEPTEMBER

3 D
Frank Mills
Robert Fripp
Golden Earring
The Inmates (Radar)

WARNER BROS.

JULY

Seals & Crofts
Craig Murijanian★
Candi Staton
Exile
The Shining (Original Soundtrack)
Carney (Original Soundtrack)
John Anderson
Scott Wilk & The Walls★
Secret Affair★ (Sire)
Silicon Teens★ (Sire)
Kenny Wheeler (ECM)
Sam & Rivers (ECM)
George Benson

AUGUST

The Doobie Bros.
Larry Carlton
David Ruffin
T.G. Sheppard
Shaun Cassidy
Ashford & Simpson
Code Blue★
Zapp★
Margo Smith
Pretty Things
Deodato
David Grisman
Donna Fargo
Neil Larsen/Buzzy Feiten
Robert Palmer (Island)
Telex (Sire)
Rose Royce (Whitfield)
One Trick Pony (Original Soundtrack)
Featuring Paul Simon

FANTASY

JULY

Sylvester
Fat Larry's Band
Art Pepper (Galaxy)
Ron Carter (Milestone)
Randy Brown (Stax)

AUGUST

Bread & Roses Festival
Azymuth (Milestone)
Miles Davis (Prestige)
Red Garland (Galaxy)
Dewey Redman (Galaxy)
Stanley Cowell (Galaxy)
Johnny Griffin (Galaxy)

SEPTEMBER

Blackbyrds
Two Tons o' Fun (Honey)
John Coltrane (Prestige)
Eddie Jefferson (Prestige)
Wes Montgomery (Milestone)
Joe Henderson (Milestone)

PHONOGRAM

JULY

Billy Jo Spears
Horslips
The Statler Bros.
Charisma
Steve Hackett (De-Lite)
Coffee★

AUGUST

Esther Phillips
Yarborough & Peoples
Bar-Kays
Dickie Lee

20th CENTURY

JULY

The Dells

AUGUST

Best of Dan Hill

SEPTEMBER

Air Raid
Chris Montan
Chi-Lites

* New Face to Watch

**To Prepare for 1980, Tear Out
and Post**

This Schedule is Tentative and Subject to Change

Compiled by Lynda Ardit

CASHBOX

arter Albums

FEATURE PICKS

THE ROLLING STONES (Rolling Stones RS 20001)

Emotional Rescue (4:18) (Colgems-EMI Music, Inc. — ASCAP) (M. Jagger, K. Richards)

The Glimmer Twins dig deep into '60s rock 'n' R&B roots for the sleek Philly soul stylings that abound on the title track from the Stones' forthcoming LP. Curtis Mayfield and the Impressions, Thom Bell and (on the U.K. side) Eric Burdon are some of the musical reference points here, but the heavy beat brings it up to date.



JERMAINE JACKSON (Motown M 1490F)

You're Supposed To Keep Your Love For Me (3:52) (Jobete Music Co., Inc./Black Bull Music, Inc. — ASCAP) (S. Wonder)

As "Let's Get Serious" bullets at #10 this week on the Top 100 Singles chart, this breezy pop-flavored stroll should easily keep the momentum going in Jackson's direction for many weeks to come. The Stevie Wonder composition features lilting vibraphones, sweet electric piano fills and a smooth rhythm backing the summery vocals.



JACKSON BROWNE (Asylum E-47003)
Boulevard (3:15) (Swallow Turn Music — ASCAP) (J. Browne)

Browne takes it to the streets on this decidedly urban rocker from his forthcoming LP, "Hold Out." From the hard ridin' lead and rhythm guitar work to the bashing, slashing drum and percussion, Jackson lays some musical rubber here, backed up by a powerful lyrical statement of desperation on the boulevard. Aces up for AOR, pop.



ROGER DALTRY (Polydor PD 2105)
Free Me (3:59) (April Music Inc./Russ Ballard Ltd. — ASCAP) (R. Ballard)

John Entwistle's darkly ominous bass line, Kenny Jones' taut high hat work and Pete Townshend's clawing lead guitar, together with Jeff ("War Of The Worlds") Wayne's grandiose production and arrangements, provide an explosive musical counterpart to Daltrey's vocal pleadings on the first single from the *McVicar* soundtrack LP. A pop, AOR natural.

TED NUGENT (Epic 9-50907)
Wango Tango (4:47) (Magicland Music — ASCAP) (T. Nugent)

What can you expect from Terrible Ted but another bone crunching riff rocker? The Motor City Madman, through explicitly amusing lyrics, teaches us all how to "Wango Tango" ourselves to death with the new rock dance craze that's "sweeping the nation." Who can refuse him? Certainly not AOR, or pop radio, if they know what's good for them. From the "Scream Dream" LP.



DIANA ROSS (Motown M 1494F)
Upside Down (3:37) (Chic Music, Inc.-BMI) (B. Edwards, N. Rodgers)

Ross knows quality when she hears it, turning to the Rolls Royce of R&B arrangers, Nile Rodgers and Bernard Edwards, for the trademark Chic sound on the first single from the Rodgers-Edwards produced "Diana" LP. Crystalline string arrangements and a very Chic beat accompany Ross' stylish (and very tasteful) vocals. A first class choice for pop, B/C, dance lists.



KENNY LOGGINS (Columbia 1-11317)
I'm Alright (Theme From *Caddyshack*) (3:25) (Milk Money Music — ASCAP) (K. Loggins)

Loggins stretches out creatively on the theme from the upcoming motion picture *Caddyshack*, molding a souped up '60s influenced pop-rocker with a nod to the early Beatles and rockabilly roots. The rocker in Loggins is let loose in a wall of studio sounds, perhaps marking a new direction for the one-time country rocker. A shoo-in for AOR, pop acceptance.



RANDY VANWARMER (Bearsville BSS 49258)
Whatever You Decide (3:34) (Fourth Floor Music, Inc. — ASCAP) (R. Vanwarmer)

Vanwarmer proves to be a man of many musical hats, from balladeer ("Just When I Needed You Most") to pop/rocker and now, country rocker with his first single from the "Terraform" LP. The accent is on rock here, with some excellent country-flavored slide guitar and a pounding beat to match. Echo effects and multi-tracking fill out the vocals for pop, AOR.

SINGLES TO WATCH

MAZE (Capitol 4891)
Southern Girl (4:00) (Amezement Music — BMI) (F. Beverly)

Stylish electric piano fills grace the strutting yet sophisticated funk groove on this ode to Southern womanhood from the forthcoming "Joy And Pain" LP. Frankie Beverly moves easily from a graceful to gruff vocal, and his six-member band sets the spirited, bass-heavy beat. Right in the B/C socket.

CHOICE (BGO/Polydor PD 2104)
Rock & Roll Rocket (3:12) (Mad Moon Music — ASCAP) (B. Blackman)

Life at home looks pretty bleak from the point of view of new group Choice, but the "rock & roll rocket" of the hook suggests some escape, as it does for millions of teen rockers. Staccato drum beat has a primitive tribal quality. Right for AOR.

JUSTIN HAYWARD (Deram DR-401)
Night Flight (3:53) (Jeff Wayne Music/Red Rats — BMI) (Wayne, Vigrass)

The old Deram label has been resurrected for Moody Blues member Justin Hayward's latest solo effort, a Jeff Wayne composition and production. The ornate rockstratation behind Hayward's soaring vocals features Wayne's usual battery of horns and strings. Suitable for AOR, pop.

LOU REED (Arista AS 0535)
The Power Of Positive Drinking (2:13) (Metal Machine Music — BMI) (L. Reed, M. Fonfara)

"Some people say alcohol makes you less lucid/I think that's true, if you're kinda stupid" is representative of Reed's wry wit and wisdom on this ode to liquid inebriants from "Growing Up In Public." Reed's rock 'n' roll heart is in his scotch glass (no ice, please) and AOR should take a sip.

LEON HUFF (Philadelphia Int'l ZS9 3109)
Tight Money (3:15) (Piano Music Ltd.) (L. Huff)

Huff steps out from behind the desk and up to the ivories for a timely tune about what's on everybody's mind. A tasty female chorus gets the vocal message across, with '60s inspired jazz/blues rhythm backing and VSOP horn work. A B/C natural.

ROB STONER (MCA MCA-41272)
What Round Is This? (2:15) (Stoner Music/Little Stinker Music/Blendingwell Music — ASCAP) (R. Stoner, H. Gross)

Dylan's former bandmate strikes it out alone with a joyously amusing pop-rockabilly romp from his forthcoming "Patriotic Duty" LP. Boogie woogie piano fills, a la Jerry Lee Lewis, and echoed vocals, with a tip of the hat to early Elvis, makes for a solid AOR, pop choice.

RONIN (Mercury 76052)
Love's Coming Into My Life Again (3:32) (Daisy Root Music — BMI) (W. Wachtel)

That "lordless wandering samurai" of Southern California rock, "Dirty" Waddy Wachtel and his band Ronin have come up with a scorching rocker from their self-titled debut LP. Wachtel's forceful vocals and riffing are balanced by Don Grolnick's melodic piano work. An AOR killer.

HILLY MICHAELS (Warner Bros. WBS 49273)
Calling All Girls (3:47) (Chewable Music/Chappell Music — ASCAP) (H. Michaels, K. Sangor)

Riotous pop/rock is the order of the day on the title track from Michaels' debut LP. The song, which addresses itself to the boy who has everything but . . . , employs a number of unique instrumental and production devices built around Michaels' more than likeable vocals. A pop, AOR sleeper.

PINK FLOYD (Columbia 1-11311)
Comfortably Numb (3:59) (Pink Floyd Publishers, Ltd. — BMI) (D. Gilmour, R. Waters)

The angst-ridden rock of "The Wall" is neatly encapsulated in the Floyd's gliding soporific nightmare of a dehumanized society on the third single from the LP. Gilmour's guitar cries out eloquently here.

ASHFORD & SIMPSON (Warner Bros. WBS 49269)
Love Don't Make It Right (3:35) (Nick-O-Val Music Co., Inc. — ASCAP) (N. Ashford, V. Simpson)

A jumpy dance beat, punctuated by excellent horn arrangements and galloping percussives, establishes a slick funk groove for the hard workin' vocals of Ashford & Simpson on this new single from the upcoming "A Musical Affair" LP. A B/C rave with plenty of crossover potential.

SHALAMAR (Solar YB-10249)
I Owe You One (3:37) (Spectrum VII/Rosy Music — ASCAP) (J. Gallo, L. Sylvers)

Handclaps, bass guitar and kick drum keep the groove on the ground, but percussives and springs fly on Shalamar's new single from the "Big Fun" LP. The hard-to-resist vocal interplay makes this a must for all B/C and dance lists.

IN TRANSIT (RCA PB-12045)
Turn On Your Light (3:25) (Green Barbis Music/White Buffalo Music/Clarkwork Music/Pants Down Music/Dungaree Music — BMI) (B. Siller, C. Garman, B. Cuomo, D.L. Dunn, R. Humphrey, B. Lichtig)

Spiralling lead guitar notes and hard 'n' fast breaks crackle with intensity behind the shimmering lead vocals and harmonies of In Transit on this rocker to watch. Recommended for AOR, pop.

MERRY CLAYTON (MCA MCA-41266)
When The World Turns Blue (4:50) (Irving Music, Inc./Four Knights Music Co. — BMI) (W. Jennings, J. Sample)

A heart rending piano melody, together with touching string arrangements, provides an elegant setting for Clayton's affecting vocal workout on this cut from the "Emotion" LP. A poignant piece for several formats, from B/C to A/C.

JIMMY RUFFIN (RSO RS 1042A)
Night Of Love (2:53) (Stigwood Music, Inc., admin. by Unichappell Music — BMI) (R. Gibb, B. Weaver)

A well-orchestrated symphony of electronics, plus a muscular dance beat and a lush chorus of high female backup vocals, take Ruffin's lead vocal to new heights on the follow-up to his Top 15 "Hold On To My Love."

CHRISTIE ALLEN (Polydor PD 2097)
Goose Bumps (2:49) (Unart Music Corp. — BMI/Cookaway Music, Inc. — ASCAP) (Britten/Robertson)

Bouncy bass and synthesizer set the tick-tock danceable pace for Christie Allen's crystal vocals that made her Australia's favorite female singer. Infectious beat with ever building chorus make this a must for Top 40 airplay.

AIR PLAY

BACK IN THE SADDLE AGAIN — June 23-29 was proclaimed **Gene Autry** Week in Los Angeles, honoring the broadcasting pioneer's 50th anniversary in the entertainment business. The proclamation was made by Mayor **Tom Bradley** to coincide with the opening of "Gene Autry: A Time for Heroes," a 13-week exhibit and film retrospective at the California State Museum of Science and Industry at Exposition Park, which opened June 24 and will run through Sept. 28. The singing cowboy began his radio career in 1930, and in 1935, he starred in his first film, *The Phantom Empire*, a science fiction western. For those interested in Autry trivia, he penned over 300 songs, recorded close to 2,000 records and made 93 films. Autry was the first motion picture star to have a weekly TV series (1950), and he was the first recording artist to ever receive a gold record. Autry, who was **Ringo Starr's** childhood idol, is currently the chairman of the board of Golden West Broadcasters, which owns **KTLA** (Channel 5) and **KMPC** radio in Los Angeles, seven other radio stations and the California Angels baseball team.

RADIO CRAZIES — **WLS/Chicago** morning man **Larry Lujack** helped to "scissors" kick-off the second annual Red Cross Swim-A-Cross on June 21, when he swam ear-to-ear with the Red Cross' swimming rabbit, **Checkers**. Chicago listeners are familiar with Lujack's daily "Animal Stories" feature, which explores bizarre and humorous tales of the animal kingdom . . . **WMAL/Washington, D.C.** morning team **Harden and Weaver** cut the first piece of the world's largest strawberry pie on June 27 as part of a promotion to help raise money for the Boys' and Girls' Clubs of Washington. The pie measured 16'x26', contained 2,700 pounds of strawberries, 480 pounds of pastry dough, 144 gallons of glaze, 120 cans of real whipped topping and one million calories. But who's counting? . . . It wasn't too long ago that the **WMMS/Cleveland** Buzzard T-shirt was voluptuously modeled in *Playboy Magazine*. Although not as pleasing to the eye, the WMMS T-shirt has now found its way into the Funky Winkerbean cartoon strip of the *Plain Dealer* and *The Caudron*, Cleveland State University's newspaper. WMMS pulled another radio coup on June 24. After mysteriously obtaining the product, and with listeners given an hour's notice to stay tuned for something really special, evening man **Denny Sanders** premiered back-to-back-to-back the new albums by the **Rolling Stones**, **Jackson Browne** and **Queen**. What's one radio station's coup is a loss for others. Atlantic Records had planned to deliver the Stones' LP to selected stations rather dramatically with an ambulance, stretcher, screaming sirens and paramedics included. However, the plan had to be shelved.



DREAM POLICEMAN AT WBCN — Cheap Trick guitarist and songwriter **Rick Nielsen** surrendered to **WBCN** after the group's sold-out performance at *The Boston Garden*. Pictured are (l-r): **Tracy Roach** and **Jimmy Mack**, **WBCN**; **Nielsen**; **Tony Berardini**, **WBCN** program director; and **Mark Parenteau**, **WBCN**.

RADIO SAYS HAPPY BIRTHDAY AMERICA — The upcoming July 4 weekend will be firecrackin' good on the radio airwaves all over the country. Music specials, live concerts and community-oriented promotions all figure into the picture. **WLIR-FM/Long Island** has scheduled a host of vintage recorded concerts for its ninth annual Fourth of July Jamboree. Some of the performances include **Linda Ronstadt** in a concert originally recorded by **WLIR** in 1975; **Dave Mason** from a concert recorded in 1975; **Little Feat** from 1974; **Billy Joel** from 1977; **Lynyrd Skynyrd** from 1976; **Emerson, Lake & Palmer** from 1978; and **Todd Rundgren** and **Lou Reed** from concerts dating back to 1972. . . . **Eric Clapton** completed a special BBC radio interview that will run on more than 200 FMs over the long holiday weekend. . . . **KLIV/San Jose** is sponsoring the live music entertainment that will be provided at San Jose's "Great American Arts Festival" from July 4-6. . . . The Mutual Radio Network has signed more than 400 stations for the July 4 broadcast of the "Johnny Cash Silver Anniversary Special." A sample of the stations include **WNN/New York**; **KLAC/Los Angeles**; **WJJD/Chicago**; **KNEW/San Francisco**; **WRCP/Philadelphia**; **WCXI/Detroit**; **KTRH/Houston** and **WSB/Atlanta**. . . . **KRTH/Los Angeles** is saluting Southern California's 300 all-time favorite hits as voted by **KRTH** listeners. Listeners submitted their three favorite songs to **KRTH**, and from all of the entrants, one will be drawn on the Fourth to win 101 albums.

SAME TOWN, NEW SOUND — **WDOD-FM/Chattanooga** (which was AOR for all over the road) has discarded its country and beautiful music hats in favor of a Top 40/album-oriented format. New PD **Jay Christian** said the station signed on the air June 23 and is targeted for older demos. The new line-up at the new D96 features **Gene Michaels**, from **WGBF/Evansville**, 6-10 a.m.; **Christian**, 10 a.m.-2 p.m.; MD **Steve Stansell**, from **WDEC/Americus, GA**, 2-7 p.m.; **Jeff Davis**, from **WKNX/Saginaw**, 7-midnight; and **Sugar Brown** from midnight to 6 a.m.

YES, YES AND YES — Fans of **Yes** should be delighted when they get wind of a trilogy of long form programming featuring **Yes** on NBC's *The Source*. The first **Yes** special, fed to *Source* affiliates on Aug. 15-17, will be a three-hour magazine formatted program with music and interviews with the group, including newest **Yes** members **Geoff Downes** and **Trevor Horn**. The special also includes interviews with **Jon Anderson** and **Rick Wakeman**, who explain why they left the band. The second installment, which will be fed to only 54 stations on Sept. 6, may well represent a network first. **Yes** will be broadcast live in concert to those 54 stations from Madison Square Garden in New York under agreement with **EDR Media**. The final portion of the trilogy, "The **Yes** Encore," will be presented on Oct. 3-5. Captured on disc, the encore calls for a repeat of the Sept. 6 *Garden Concert* complete with the group's encore numbers, previously unavailable. The encore will be offered to all *Source* affiliates.

AND SPEAKING OF THE SOURCE — **WMET/Chicago** and **WNEW-FM/New York** have become affiliates to NBC's *The Source*. Look for **KSAN/San Francisco** to follow. **NEW JOBS** — **Cullie M. Tarleton**, vice president/radio of the Jefferson-Pilot Broadcasting Company and GM of **WBT/WBCY/Charlotte**, was elected vice chairman of the National Assn. of Broadcasters (NAB) Radio Board of Directors. . . . **Don Kelly** has become the new vice president/general manager at **KLAC/Los Angeles**. Kelly held a similar post at **WIP/Philadelphia**. . . . **Tim Kelly** is the new MD at **WLS/Chicago**. . . . **David Chaney**, formerly with **KMET/Los Angeles**, has moved cross town to **KLOS**, where he is handling the weekend shift from 1-5 p.m. mark albert

'King Biscuit' Controversy Points To Syndie Radio's Rise

(continued from page 8)

placement of "King Biscuit." Nick Trigony, vice president and general manager of **WPLJ** said, "Of course we want 'King Biscuit,'" adding substance to insiders' reports that the show will definitely be carried by **WPLJ** in 1981 when the ABC-DIR pact becomes fully effective.

Closely related to the prospective shift of "King Biscuit" to **WPLJ** is the recently announced affiliation of **WNEW-FM** with NBC's *The Source*. This new young adult radio network continued to increase its programming and national advertising. A similar scramble for pre-packaged programming is taking place in Los Angeles where **Metromedia** outlet **KMET-FM**, is faced with the possible loss of "King Biscuit" to rival **KLOS-FM**, and **ABC** owned and operated station. In fact, struggles for special programming are reported to be in the offing in major markets like **Chicago** and **San Francisco** where closely matched AOR outlets are anxious for the special competitive edge that pre-packaged programming reputedly provides. Only in a market like **Cleveland**, where **WMMS-FM**, a **Malrite** station, dominates the AOR field, can a single station expect uncontested access to its choice of special programming.

John McGhan, production administrator for *The Source*, which provides its affiliated outlets with youth-oriented features and pre-recorded musical specials starring name acts like **Genesis**, **Santana** and **Todd Rundgren**, said that the competition at AOR radio for special programming has intensified only this year. A former PD of **WDVE** in **Pittsburgh**, McGhan said, "AOR radio for the past 10 years has just plodded along. Now they have become so competitive with AM stations that they need full-service programming beyond the playing of records."

McGhan said the opportunities for independent syndication companies in the future will be much more dependent on the quality of their programs than in the past. "Until recently, anyone could come up with a programming idea and get it on 100 stations. If people liked it, fine, and if they didn't — who cared? From now on, producers who don't understand broadcasting will fall on their faces." McGhan said that *The Source* will be feeding 54 stations a live two-hour broadcast of a **Yes** concert on Sept. 6 at *Madison Square Garden*. "The real competitive angle comes in getting commitment from top bands," said McGhan.

Label representatives were divided on the affect that increased pre-packaged programming time will have on their traditionally wide-open access to the airwaves. "The reason that syndicated radio has become as strong as it has is because they are emphasizing more and more superstar acts, rather than bubbling-under acts," said **Bill McGathy**, national album promotion director for **Polydor Records**. "This has made the stations stronger from a programming aspect, but has given us less of a vehicle for promotion. Syndication can be a useful programming tool, but if it is used too extensively, it can stall radio's creativity."

Harvey Leeds, associate director of

national promotion for **E/P/A**, was enthusiastic about the syndicators' promotional efforts in behalf of established acts. "When *The Source* takes out full-page ads in national magazines promoting **Ted Nugent**, it can only help us," said **Leeds**. He also noted that "King Biscuit" presented the *Clash* when that band was still an up-and-coming entity, and that *The Source* features 60-second interviews with "a lot of new artists." (continued on page 37)

Beautiful Music, Rock Top Dallas, Cleveland ARBs

by Mark Albert

LOS ANGELES — Rock and beautiful music stations were the big winners in **Dallas/Ft. Worth** and **Cleveland** according to the latest advance Arbitron ratings for April/May. In addition, stations carrying major league baseball also made significant gains.

Top 40 rock station **KVIL-FM/Dallas** has established a commanding lead over its closest competitors and was #1 overall with a 9.8, down one tenth from 9.9 in the Oct./Nov. 1979 book. Top 40 **KFJZ** held even at 3.8, while **KNUS** dropped to 2.5, down from 3.3.

In **Cleveland**, beautiful music-formatted **WQAL** maintained its market lead with a 10.4, up from 8.8 in the Jan./Feb. book, and rival **WDOK** moved into the third spot with an 8.3, up from 7.5.

Cleveland's AOR giant, **WMMS**, furthered its dominance over stations competing for the teen audience, jumping to 9.0 from 7.9 in Jan./Feb. while Top 40 **WGCL** registered a 5.9, down from 6.8, and AOR **WVWM** held steady at 2.0. **WMMS** was second overall in the market.

WBAP/Ft. Worth had a very successful baseball book, climbing to 9.2 from 7.6 in Oct./Nov. In placing second behind **KVIL-FM**, **Cleveland** pop adult **WWWE**, which carries the **Cleveland Indians** games, rose sharply to 5.5, up from 4.0 in the Jan./Feb. book.

Dallas's country music leader, **KSCS**, slipped to 7.9, down from 8.2, in Oct./Nov. and from second to third place in the market, and country **KBOX** also fell to 3.3 from 4.0. Former pop adult **KPLX-FM**, recently gone country registered a gain, pulling a 2.7, up from 1.6. In **Cleveland**, country leader **WHK** rose to 7.0, up from 6.7 in Jan./Feb.

In the seesaw AOR battle in **Dallas**, **KZEW** regained the lead from **KTXQ** with a 4.9, up from 3.8, while **KTXQ** dropped to 4.5 from 5.1. The leading black stations in **Dallas** also fell. **KKDA-FM** dropped to 5.1, down from 5.8 and **KNOK-FM** fell to 3.9 from 4.2.

Other gainers in **Dallas** included beautiful music stations **KOAX**, which climbed to 6.4, up from 5.1, **KMEZ**, with a 5.5, up from 4.8, and pop adult **KMGC-FM**, which rose to 3.8 from 3.3.

Top 40 **WZZP/Cleveland**, which leans more towards older demographics, rose to 6.0, up from 4.3 in the Jan./Feb. book, and 2.4 in the Oct./Nov. book in 1979.

The figures represent total shares, 12+ in the metro area, Monday through Sunday, 6 a.m. to midnight.

POP CROSSOVER POTENTIAL

ONE IN A MILLION — LARRY GRAHAM — WARNER BROS.
BEHIND THE GROOVE — TEENA MARIE — GORDY/MOTOWN
YOU AND ME — ROCKIE ROBBINS — A&M

Chart Position

- 40 AMBROSIA • ONE EIGHTY • WARNER BROS.**
ADDS: None. **HOTS:** KOME, KBPI, KZAM, WMMS, WCCC, KNX, WIOQ. **MEDIUMS:** KEZY, KINK, WIBZ, WWWM, KNCN. **PREFERRED TRACKS:** Biggest Part, Hard Place. **SALES:** Moderate to fair in all regions.
- 45 JOAN ARMATRADING • ME MYSELF I • A&M**
ADDS: None. **HOTS:** KZEL, WRNW, WBCN, WIOQ, WBLM, KNCN, WJKL. **MEDIUMS:** KZAM, WOUR, KREM, KINK, WKLS, WAAL, KZOK, KRST. **PREFERRED TRACKS:** Title. **SALES:** Good in East and West; moderate in others.
- 169 RUSS BALLARD • BARNET DOGS • EPIC**
ADDS: None. **HOTS:** KBPI, KZEL, WWWM. **MEDIUMS:** WMMS, KREM, WCCC, WORJ, KSJO. **PREFERRED TRACKS:** Rebound, Beware, Feels Like. **SALES:** Moderate in South.

#5 MOST ADDED

JEFF BECK • THERE AND BACK • EPIC



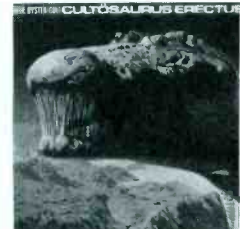
ADDS: KRST, WAAF, WKDF, WJKL, KNCN, WRNW, WIBZ, KOME. **HOTS:** WMMS, WLIR. **MEDIUMS:** WBAB, KROQ, KREM, WCCC, KZEL, WCOZ, WBCN, WWWM, WORJ, WGRQ, KZOK. **PREFERRED TRACKS:** Pump, Space Boogie, Final Peace. **SALES:** Steady increase of breakouts in all regions.

- 31 BLACK SABBATH • HEAVEN AND HELL • WARNER BROS.**
ADDS: None. **HOTS:** WBAB, WMMS, WSHE, WCCC, KLLOL, WORJ, WGRQ, KSJO, WYFE. **MEDIUMS:** WAAF, KOME, KROQ, WKLS, WBCN, WWWM, KZOK, KNCN, KWST, WKDF. **PREFERRED TRACKS:** Lady Evil, Title, Lonely. **SALES:** Good in Midwest; moderate in others.

- 58 BLACKFOOT • TOMCATTIN' • ATCO**
ADDS: None. **HOTS:** WKDF, KNCN, KSHE, WBAB, KBPI, WMMS, WKLS, WCCC, KZEL, WORJ, WGRQ, WYFE. **MEDIUMS:** WAAF, KWST, WSHE, KREM, WCOZ, KLLOL, WWWM, WAAL, WYDD, KZOK, KSJO, WBLM. **PREFERRED TRACKS:** Fox Chase, On The Run, Every Man. **SALES:** Good in all regions; moderate in East.

#2 MOST ADDED

BLUE OYSTER CULT • CULTOSAURUS ERECTUS • COLUMBIA



ADDS: WJKL, KWST, KNCN, WLVO, KSHE, WBLM, WORJ, KLLOL, WBCN, KZEW, WIBZ, KREM, WSHE, KROQ, KOME. **HOTS:** WMMS, WLIR, KSJO, WYFE. **MEDIUMS:** WCCC, WBCN, WWWM, WGRQ, KZOK. **PREFERRED TRACKS:** Devine Wind, Monsters, Black Blade. **SALES:** Moderate breakouts in Midwest.

- 30 THE BLUES BROTHERS • ORIGINAL SOUNDTRACK • ATLANTIC**
ADDS: None. **HOTS:** KRST, WAAF, KNCN, WYFE, KZOK, WAAL, WBAB, KBPI, KROQ, WMMS, WSHE, WKLS, KZEL, WLIR, WRNW, WBCN, KLLOL, WWWM, WGRQ. **MEDIUMS:** WKDF, WBLM, KSJO, WIOQ, WOUR, KREM, KINK, WCCC, WCOZ, WORJ. **PREFERRED TRACKS:** Gimme, Jailhouse, Think. **SALES:** Good in all regions.

- HERMAN BROOD & HIS WILD ROMANCE • GO NUTZ • ARIOLA/ARISTA**
ADDS: None. **HOTS:** KBPI. **MEDIUMS:** WBAB, WORJ, WGRQ, KZOK, WBLM. **PREFERRED TRACKS:** On The Money, Love You, Doggone. **SALES:** None.

- 112 ROCKY BURNETTE • THE SON OF ROCK AND ROLL • EMI-AMERICA**
ADDS: KRST. **HOTS:** WMMS, WCOZ, WBCN, WRNW, KZOK, WYFE, WAAF. **MEDIUMS:** KOME, WBAB, WCCC, WWWM, WAAL, KSJO. **PREFERRED TRACKS:** Toein' The Line, Like A Wheel. **SALES:** Good in East and West; steady increase in others.


- CATS • ELEKTRA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WBAB, WMMS, WOUR, WGRQ, WAAL. **PREFERRED TRACKS:** On The Prowl, Bother Someone Else. **SALES:** None.

Chart Position

- 68 CHEAP TRICK • FOUND ALL THE PARTS • EPIC (10")**
ADDS: None. **HOTS:** KRST, WAAF, KNCN, WYFE, KZOK, KOME, WBAB, KBPI, KROQ, WIBZ, WCCC, WGRQ, WAAL. **MEDIUMS:** WKDF, WBLM, WMMS, WOUR, WSHE, KREM, WKLS, KZEL, KLLOL, WWWM, WORJ, WYDD. **PREFERRED TRACKS:** Day Tripper. **SALES:** Good to moderate in all regions.

#4 MOST ACTIVE

4 ERIC CLAPTON • JUST ONE NIGHT • RSO



ADDS: None. **HOTS:** KRST, WKDF, KWST, KNCN, WBLM, WIOQ, WYDD, WAAL, WORJ, KOME, WBAB, KBPI, WMMS, WOUR, KREM, KINK, WIBZ, WKLS, WCCC, WCOZ, WRNW, KLLOL, WWWM. **MEDIUMS:** KSJO, WGRQ, KROQ, KEZY, WSHE, WLIR. **PREFERRED TRACKS:** Cocaine, Tulsa Time, Blues Power, Settin' Me Up. **SALES:** Good in all regions.

- 118 THE CLASH • LONDON CALLING • EPIC**
ADDS: None. **HOTS:** KRQO, WINZ, WRNW, WBCN, KNAC. **MEDIUMS:** KSJO, KNCN. **PREFERRED TRACKS:** Title, Clampdown, Train. **SALES:** Fair in East and West.

- 41 ALICE COOPER • FLUSH THE FASHION • WARNER BROS.**
ADDS: WYDD. **HOTS:** WBAB, KBPI, KROQ, KLLOL, WGRQ, KNAC, KSJO, WYFE, WAAF. **MEDIUMS:** KRST, WMMS, WSHE, KREM, WKLS, WCCC, WORJ, WAAL, KNCN, KWST, WKDF. **PREFERRED TRACKS:** Clones, Talk, Model, Dance. **SALES:** Moderate in all regions; poor in South.


- D.B. COOPER • BUY AMERICAN • WARNER BROS.**
ADDS: None. **HOTS:** KZOK. **MEDIUMS:** KOME, WBAB, KREM, WORJ, WGRQ, KSJO. **PREFERRED TRACKS:** Had Enough, Heartfreeze. **SALES:** None.

- 59 DEF LEPPARD • ON THROUGH THE NIGHT • MERCURY**
ADDS: None. **HOTS:** KOME, WMMS, KRST. **MEDIUMS:** WIBZ, WCCC, KLLOL, WORJ, WYDD, KNCN. **PREFERRED TRACKS:** Rock Brigade, Wasted. **SALES:** Moderate in all regions; poor in East.

- 54 DEVO • FREEDOM OF CHOICE • WARNER BROS.**
ADDS: None. **HOTS:** KROQ, WBCN, KNAC, WJKL. **MEDIUMS:** WCCC, KOME, WCOZ, KLLOL, KSJO, WBLM. **PREFERRED TRACKS:** Title, Whippet, Girl. **SALES:** Moderate in East and West; fair in others.

#4 MOST ADDED

BOB DYLAN • SAVED • COLUMBIA



ADDS: KRST, WJKL, KWST, KNCN, WORJ, WBCN, WLIR, KZEL, KREM. **HOTS:** KZAM, KEZY, WRNW, WGRQ. **MEDIUMS:** WBAB, KROQ, KINK, WAAL, WYFE, WBLM. **PREFERRED TRACKS:** Title. **SALES:** Moderate breakouts in all regions.

- WALTER EGAN • THE LAST STROLL • COLUMBIA**
ADDS: WIBZ. **HOTS:** WMMS. **MEDIUMS:** WBAB, KEZY, WWWM. **PREFERRED TRACKS:** Attitude, Fall For You, First Date. **SALES:** None.

- 163 FLASH AND THE PAN • LIGHTS IN THE NIGHT • EPIC**
ADDS: None. **HOTS:** KROQ, KREM, WRNW, WJKL, WAAF. **MEDIUMS:** WBAB, KZEL, WCOZ, WGRQ, WAAL, KSJO. **PREFERRED TRACKS:** Media, Atlantis. **SALES:** Fair in Midwest.

- 80 FOGHAT • TIGHT SHOES • BEARSVILLE**
ADDS: WBCN. **HOTS:** KROQ, KZEL, WORJ, WGRQ, KSHE. **MEDIUMS:** WAAF, WKDF, KOME, WBAB, WMMS, WKLS, WCCC, WCOZ, KLLOL, WWWM, KZOK, KSJO, WYFE, KNCN, KWST. **PREFERRED TRACKS:** Fulltime Lover, Baby Can I, Be My Woman. **SALES:** Good to moderate in all regions; poor in East.

Chart Position

- 51 PETER GABRIEL • MERCURY**
ADDS: WMMS. **HOTS:** KOME, KROQ, WIBZ, WLIR, WRNW, WGRQ, KNAC, KSJO. **MEDIUMS:** WBAB, WWWM, WAAL, WBLM, WJKL. **PREFERRED TRACKS:** Frontiers, Intruder. **SALES:** Good to moderate in all regions.

- 50 THE J. GEILS BAND • LOVE STINKS • EMI-AMERICA**
ADDS: None. **HOTS:** WMMS, WLIR, WCOZ, WBCN, WYDD, WAAF. **MEDIUMS:** None. **PREFERRED TRACKS:** Title. **SALES:** Fair to moderate in all regions; strongest in Midwest and East.

#2 MOST ACTIVE

19 GENESIS • DUKE • ATLANTIC



ADDS: None. **HOTS:** KRST, WAAF, KWST, KSHE, WBLM, WYFE, KZOK, WIOQ, WNEW, WYDD, WAAL, WGRQ, WBAB, KBPI, KROQ, KEZY, WMMS, WOUR, WSHE, KREM, WIBZ, WKLS, WCCC, WLIR, WCOZ, WRNW, KLLOL, WWWM, WORJ. **MEDIUMS:** WKDF, KNCN, KSJO, KOME, WBCN. **PREFERRED TRACKS:** Turn It On, Misunderstanding. **SALES:** Good in all regions.

- 34 GRATEFUL DEAD • GO TO HEAVEN • ARISTA**
ADDS: None. **HOTS:** KRST, WAAF, WJKL, KWST, KNCN, KSHE, WBLM, KZOK, WIOQ, WNEW, WGRQ, KOME, WBAB, KBPI, KROQ, KEZY, WMMS, WOUR, KREM, KINK, WIBZ, WCCC, WLIR, WCOZ, WWWM. **MEDIUMS:** WKDF, KSJO, KZEL, WSHE, WORJ, WAAL. **PREFERRED TRACKS:** Alabama, Ease Me, Sailor, Stranger. **SALES:** Good to moderate in all regions; fair in South.

- 93 SAMMY HAGAR • DANGER ZONE • CAPITOL**
ADDS: None. **HOTS:** KOME, KEZY, KZEL, KZOK, KSJO, KSHE, KMET, KRST. **MEDIUMS:** KROQ, WMMS, WSHE, KREM, WORJ, WYFE, KNCN, KWST, WKDF. **PREFERRED TRACKS:** Iceman, 20th Century, Bad Reputation. **SALES:** Moderate in all regions; poor in East.

- 173 IAN HUNTER • WELCOME TO THE CLUB • CHRYSALIS**
ADDS: None. **HOTS:** WOUR, KZOK. **MEDIUMS:** KOME, KROQ, WMMS, WIBZ, WORJ, KSJO. **PREFERRED TRACKS:** Out Of Here, Young Dudes. **SALES:** Fair in Midwest.

- INTERVIEW • VIRGIN/ATLANTIC**
ADDS: WCCC. **HOTS:** KZEL. **MEDIUMS:** WOUR, WBCN, WBLM. **PREFERRED TRACKS:** People, Gift, Border Hold Her. **SALES:** Moderate breakouts in South.

- IRON CITY HOUSEROCKERS • HAVE A GOOD TIME (BUT GET OUT ALIVE) • MCA**
ADDS: KROQ. **HOTS:** WYDD. **MEDIUMS:** WMMS, KREM, WWWM, WORJ. **PREFERRED TRACKS:** Hypnotized, Junior's Bar, Title. **SALES:** Breakouts in Midwest.

- JO JO ZEP & THE FALCONS • SCREAMING TARGETS • COLUMBIA**
ADDS: WORJ. **HOTS:** WYFE, WJKL. **MEDIUMS:** WOUR, WLIR, WBLM. **PREFERRED TRACKS:** Hit And Run. **SALES:** None.

- 17 ELTON JOHN • 21 AT 33 • MCA**
ADDS: None. **HOTS:** KEZY, KINK, KNX, WWWM, WIOQ, KNCN, WKDF, WAAF. **MEDIUMS:** KOME, KZAM, WKLS, WCCC, WBCN, KLLOL. **PREFERRED TRACKS:** Little Jeannie, Chasing The Crown. **SALES:** Good to moderate in all regions.

- 1 BILLY JOEL • GLASS HOUSES • COLUMBIA**
ADDS: None. **HOTS:** WAAF, WKDF, KWST, KNCN, WBLM, KOME, WBAB, KBPI, WMMS, KINK, WIBZ, WCCC, WLIR, WCOZ, KLLOL, WWWM, WAAL, WNEW, WIOQ, KZOK. **MEDIUMS:** KZAM, KEZY, KREM. **PREFERRED TRACKS:** Rock And Roll, Be Right, Fantasy. **SALES:** Good in all regions.

- 33 JOURNEY • DEPARTURE • COLUMBIA**
ADDS: None. **HOTS:** KOME, WMMS, WSHE, WKLS, WWWM, WORJ, KSJO, KNCN, KWST. **MEDIUMS:** KEZY, KREM, WIBZ, KSHE, WKDF, KRST. **PREFERRED TRACKS:** Lady, Any Way, Line Of Fire. **SALES:** Good to moderate in all regions; fair in East.

- 36 JUDAS PRIEST • BRITISH STEEL • COLUMBIA**
ADDS: None. **HOTS:** WBAB, WMMS, KREM, WCOZ, KLLOL, WGRQ, KZOK, KSJO, WYFE, KNCN. **MEDIUMS:** KOME, WOUR, WSHE, WLIR, WWWM, WORJ, WKDF. **PREFERRED TRACKS:** After Midnight, Breaking The Law. **SALES:** Good to moderate in all regions; fair in East.

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tion

CAROLE KING • PEARLS: SONGS OF GOFFIN AND KING • CAPITOL
ADDS: None. **HOTS:** KZAM, KEZY, KNCN. **MEDIUMS:** WBAB, KINK, WRNW, WIOQ, WJKL. **PREFERRED TRACKS:** One Fine Day. **SALES:** Moderate in all regions; fair in West.

THE KINGBEES • RSO
ADDS: WYFE, WYDD, WBAB. **HOTS:** WJKL. **MEDIUMS:** WMMS, KREM, WRNW, WWWW, WORJ, KZOK. **PREFERRED TRACKS:** My Mistake. **SALES:** Moderate in Midwest; breakouts in South.

#5 MOST ACTIVE

THE KINKS • ONE FOR THE ROAD • ARISTA
ADDS: WKDF, WJKL, KWST, WBLM, WYFE, KSJO, WIOQ, KNAC, WGRQ, WBAB, KBPI, KROQ, WMMS, WOUR, WSHE, KREM, WCCC, KZEL, WLIR, WRNW, WBCN, WWWW. **MEDIUMS:** KRST, KNCN, KZOK, WORJ, KOME, KEZY, WKLS, WCOZ, KLLOL. **PREFERRED TRACKS:** Lola, 20th Century, Celluloid, Sobbing, Catch Me. **SALES:** Good in all regions.

KROKUS • METAL RENDEZ-VOUS • ARIOLA/ARISTA
ADDS: WKDF, WCCC. **HOTS:** None. **MEDIUMS:** KOME, KROQ, WSHE, WORJ, WGRQ, KZOK, KSJO. **PREFERRED TRACKS:** Heatstrokes. **SALES:** Fair in Midwest and East.

LE ROUX • UP • CAPITOL
ADDS: KNCN, WRNW, WLIR, KZEL, WCCC, WKLS, WBAB, KOME. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

ROBIN LANE & THE CHARTBUSTERS • WARNER BROS.
ADDS: None. **HOTS:** WMMS, WOUR, WCOZ, WBLM, WAAF. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** Open. **SALES:** Moderate in East.

PHILIP LYNOTT • SOLO IN SOHO • WARNER BROS.
ADDS: WGRQ. **HOTS:** WCCC, KSJO. **MEDIUMS:** KOME, WBAB, KREM, KINK, WAAF. **PREFERRED TRACKS:** King's Call, Tattoo, Lonelyhearts. **SALES:** None.

BENNY MARDONES • NEVER RUN NEVER HIDE • POLYDOR
ADDS: None. **HOTS:** WWWW. **MEDIUMS:** WBAB, WMMS, WAAL, KZOK, KSJO, KRST. **PREFERRED TRACKS:** Into The Night. **SALES:** Moderate breakouts in Midwest.

DAVE MASON • OLD CREST ON A NEW WAVE • COLUMBIA
ADDS: None. **HOTS:** KZAM, KINK, WRNW, KSHE. **MEDIUMS:** KOME, WBAB, KEZY, WCCC, KZEL, WCOZ, KLLOL, WORJ, WIOQ, KNCN, WJKL. **PREFERRED TRACKS:** Paralyzed, Missing You, Save Me. **SALES:** Fair in all regions; poor in Midwest.

PAUL McCARTNEY • McCARTNEY II • COLUMBIA
ADDS: KREM. **HOTS:** WBAB, KZAM, KINK, WWWW, WAAL, WIOQ, KNCN. **MEDIUMS:** KOME, KEZY, WMMS, KLLOL, WYDD, WKDF. **PREFERRED TRACKS:** Coming Up, On The Way, Waterfall, Secretary. **SALES:** Good in all regions.

THE MOTELS • CAREFUL • CAPITOL
ADDS: WRNW, KREM, WSHE. **HOTS:** KROQ, WBCN. **MEDIUMS:** WCCC, KZEL, WBLM, KWST, WJKL. **PREFERRED TRACKS:** Danger, Bonjour, Envy. **SALES:** Moderate breakouts in all regions.

NEW ADVENTURES • POLYDOR
ADDS: WWWW, WRNW, WLIR, WCCC, WOUR, KOME. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Come On, Back To The Pit, Backdoor Lovers. **SALES:** None.

TED NUGENT • SCREAM DREAM • EPIC
ADDS: None. **HOTS:** KRST, WBAB, WSHE, WKLS, WCCC, KLLOL, WGRQ, KZOK, WYFE, KNCN, KWST, WAAF. **MEDIUMS:** WMMS, WOUR, KREM, WWWW, WORJ, WYDD. **PREFERRED TRACKS:** Wango Tango, Flesh, Title, Terminus. **SALES:** Good to moderate in all regions.

Chart
Position

27 GRAHAM PARKER & THE RUMOUR • THE UP ESCALATOR • ARISTA
ADDS: None. **HOTS:** WJKL, WBLM, WYFE, KSJO, KOME, WBAB, KREM, WLIR, WCOZ, WRNW, WBCN, WGRQ, WAAL. **MEDIUMS:** KRST, WAAF, KWST, KNCN, KZOK, WMMS, WOUR, WSHE, WIBZ, KZEL, KLLOL, WWWW, WORJ. **PREFERRED TRACKS:** Stupefaction, Endless Night, Sidewalk, Love Without Greed, Another Heart. **SALES:** Good to moderate in all regions.

#1 MOST ADDED

THE HENRY PAUL BAND • FEEL THE HEAT • ATLANTIC



ADDS: WKDF, WJKL, KWST, KMET, KSHE, WBLM, WYFE, KSJO, WNEW, WYDD, WAAL, WORJ, WWWW, KLLOL, WRNW, WLIR, KZEL, WCCC, WKLS, WSHE, WOUR, WMMS, KBPI, WBAB. **HOTS:** None. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Title. **SALES:** Just shipped.

49 TOM PETTY & THE HEARTBREAKERS • DAMN THE TORPEDOES • BACKSTREET/MCA
ADDS: None. **HOTS:** WIBZ, WLIR, WWWW, WIOQ, KZOK, KSJO, WBLM. **MEDIUMS:** None. **PREFERRED TRACKS:** Girl, Refugee. **SALES:** Moderate in West and East; fair in others.

5 PINK FLOYD • THE WALL • COLUMBIA
ADDS: None. **HOTS:** WMMS, WWWW, KZOK, KSJO, WBLM, KWST. **MEDIUMS:** KROQ, KEZY, KREM, WLIR, KSJO, WKDF. **PREFERRED TRACKS:** Run, Numb, Brick Pt. 2. **SALES:** Good in all regions.

22 PRETENDERS • SIRE
ADDS: None. **HOTS:** WAAF, KROQ, WMMS, WINZ, WLIR, WCOZ, WRNW, WBCN, WNEW, KNAC, KWST. **MEDIUMS:** KRST, WJKL, WBAB, WSHE, KLLOL, WYDD, KSJO, WBLM. **PREFERRED TRACKS:** Sobbing, Brass, The Wait, Mystery, Kid. **SALES:** Good in all regions; poor in South.

147 GERRY RAFFERTY • SNAKES AND LADDERS • UNITED ARTISTS
ADDS: None. **HOTS:** KZAM, KNX, KINK. **MEDIUMS:** KEZY, KREM, WORJ, WBLM, KNCN. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in South and West.

21 LINDA RONSTADT • MAD LOVE • ASYLUM
ADDS: None. **HOTS:** KOME, KEZY, WMMS, WIOQ, KNCN, KWST. **MEDIUMS:** WIBZ. **PREFERRED TRACKS:** Can't Let Go, Girls Talk, Title. **SALES:** Good to moderate in all regions.

ROSSINGTON COLLINS BAND • ANYTIME ANYPLACE ANYWHERE • MCA
ADDS: KINK, KOME. **HOTS:** KRST, WKDF, WYFE, WIBZ, WCCC, WLIR, WORJ, WGRQ. **MEDIUMS:** WAAF, KWST, KNCN, WBLM, WBAB, KROQ, WMMS, WSHE, WKLS, KZEL, KLLOL, WWWW, WAAL, WYDD, KZOK. **PREFERRED TRACKS:** Prime Time, Getaway, Misery. **SALES:** Breakouts in all regions.

71 ROXY MUSIC • FLESH AND BLOOD • ATCO
ADDS: KSHE. **HOTS:** WBLM, KSJO, WMMS, WCCC, WRNW, WBCN, WWWW. **MEDIUMS:** WJKL, KNCN, KROQ, KEZY, KREM, KINK, KZEL, WCOZ, KLLOL, WORJ, WGRQ, WAAL, KZOK. **PREFERRED TRACKS:** Eight Miles, Midnight Hour. **SALES:** Good in all regions; fair in South.

13 BOZ SCAGGS • MIDDLE MAN • COLUMBIA
ADDS: None. **HOTS:** KOME, WBAB, WMMS, KINK, WIBZ, WKLS, WRNW, KNX, WIOQ, KNCN, KRST. **MEDIUMS:** KZAM, KEZY, WCCC. **PREFERRED TRACKS:** Breakdown, Title, Jo Jo. **SALES:** Good in all regions.

#3 MOST ACTIVE

2 BOB SEGER & THE SILVER BULLET BAND • AGAINST THE WIND • CAPITOL



ADDS: None. **HOTS:** KRST, WAAF, WKDF, KWST, KNCN, KSHE, WBLM, KSJO, KZOK, WIOQ, WYDD, WBAB, KBPI, KROQ, KZAM, KEZY, WMMS, WOUR, KINK, WIBZ, WCCC, WLIR, WCOZ, WWWW, WAAL. **MEDIUMS:** KREM, KZEL, WBCN. **PREFERRED TRACKS:** Horizontal, Strut, Title. **SALES:** Good in all regions.

Chart
Position

#3 MOST ADDED

THE SILENCERS • ROCK 'N' ROLL ENFORCERS • PRECISION/CBS



ADDS: KSHE, WBLM, WYFE, WNEW, WYDD, WWWW, WLIR, KZEL, WSHE, WOUR, WMMS, WBAB, KOME. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Shiver And Shake, Peter Gunn. **SALES:** Just shipped.

106 CARLY SIMON • COME UPSTAIRS • WARNER BROS.
ADDS: KRST, KNCN, WAAL, WBCN, KNX, WIBZ. **HOTS:** KZAM, WRNW, WIOQ. **MEDIUMS:** KEZY, WMMS, KINK, WBLM. **PREFERRED TRACKS:** Title. **SALES:** Major breakouts in all regions.

74 SOUTHSIDE JOHNNY & THE ASBURY JUKES • LOVE IS A SACRIFICE • MERCURY
ADDS: None. **HOTS:** WJKL, KBPI, KEZY, WMMS, WIBZ, WCCC, KZEL, WLIR, WRNW, WWWW, WNEW. **MEDIUMS:** WAAF, WKDF, KNCN, KOME, KREM, WGRQ, WAAL, KZOK, KSJO, WBLM. **PREFERRED TRACKS:** Why. **SALES:** Moderate in East and Midwest; fair in others.

96 SQUEEZE • ARGYBARGY • A&M
ADDS: None. **HOTS:** WBAB, WLIR, WNEW. **MEDIUMS:** KOME, KREM, WRNW, WGRQ. **PREFERRED TRACKS:** Mussels, Nail, Separate Beds. **SALES:** Moderate in East.

144 BILLY SQUIER • THE TALE OF THE TAPE • CAPITOL
ADDS: None. **HOTS:** None. **MEDIUMS:** WBAB, WMMS, WRNW, WWWW, WORJ, WKDF. **PREFERRED TRACKS:** Open. **SALES:** Fair in South.

BRAM TCHAIKOVSKY • PRESSURE • POLYDOR
ADDS: None. **HOTS:** WOUR, WRNW, KSJO. **MEDIUMS:** KOME, WBAB, KEZY, WLIR, WORJ, WGRQ, WJKL. **PREFERRED TRACKS:** Let's Dance, Title. **SALES:** None.

75 TOMMY TUTONE • COLUMBIA
ADDS: None. **HOTS:** WAAF, WSHE, WGRQ, KNAC, WYFE. **MEDIUMS:** KOME, KROQ, KREM, WLIR, KLLOL, WWWW, KZOK, KSJO, KNCN, KWST, WKDF. **PREFERRED TRACKS:** Angel, Cheap Date, Backseat. **SALES:** Fair to moderate in all regions; poor in East.

#1 MOST ACTIVE

7 PETE TOWNSHEND • EMPTY GLASS • ATCO
ADDS: None. **HOTS:** KRST, WAAF, WKDF, WJKL, KWST, KNCN, KSHE, WBLM, WYFE, KSJO, KZOK, WIOQ, WNEW, WYDD, WAAL, WGRQ, WORJ, WWWW, KLLOL, KOME, WBAB, KBPI, KEZY, WMMS, WOUR, WSHE, KREM, WIBZ, WKLS, WCCC, KZEL, WLIR, WRNW, KNX, WBCN. **MEDIUMS:** KINK. **PREFERRED TRACKS:** Gonna Getcha, Rough Boys, Open The Door. **SALES:** Good in all regions.

60 PAT TRAVERS BAND • CRASH AND BURN • POLYDOR
ADDS: None. **HOTS:** KOME, WCOZ, WRNW, KWST, KRST. **MEDIUMS:** KREM, KZEL, WGRQ, WKDF. **PREFERRED TRACKS:** Is This Love, Whiskey, Title. **SALES:** Fair to moderate in all regions; poor in East.

URBAN COWBOY • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. **HOTS:** KRST, WAAF, WKDF, KWST, KNCN, WBLM, WYFE, KZOK, WIOQ, WYDD, WAAL, KOME, WBAB, KBPI, WMMS, WSHE, KREM, KINK, WKLS, WCCC, WCOZ, WBCN, WORJ, WGRQ. **MEDIUMS:** WOUR, KXEL, WLIR, KLLOL. **PREFERRED TRACKS:** All Night Long, Nine Tonight, Times Like. **SALES:** Good in all regions.

15 VAN HALEN • WOMEN AND CHILDREN FIRST • WARNER BROS.
ADDS: None. **HOTS:** KRST, KWST, KNCN, WYFE, KOME, KROQ, WMMS, WOUR, KREM, WKLS, WINZ, WCOZ, WBCN, KLLOL, WWWW, WORJ, WGRQ, WYDD, KZOK. **MEDIUMS:** WKDF, WBLM, WLIR, KSJO. **PREFERRED TRACKS:** Cradle, Whiskey Home. **SALES:** Good to moderate in all regions.

XANADU • ORIGINAL SOUNDTRACK • MCA
ADDS: KNCN, KSJO, WIOQ, WYDD, WBCN, WLIR, WIBZ, KOME. **HOTS:** WAAL, WNEW. **MEDIUMS:** WMMS, WWWW, WBLM. **PREFERRED TRACKS:** I'm Alive, All Over, Title. **SALES:** Just shipped.

LISTED ALPHABETICALLY BY ARTIST

TOP 100 SINGLES

JULY 5, 1980

CASH BOX R

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
3	1	THE ROSE BETTE MIDLER	16
2	2	COMING UP (LIVE AT GLASGOW) PAUL McCARTNEY & WINGS	11
4	3	IT'S STILL ROCK AND ROLL TO ME BILLY JOEL	7
5	4	LITTLE JEANNIE ELTON JOHN	10
6	5	STEAL AWAY ROBBIE DUPREE	13
1	6	FUNKYTOWN LIPPS INC.	15
10	7	CUPID/I'VE LOVED YOU FOR A LONG TIME SPINNERS	8
8	8	AGAINST THE WIND BOB SEGER	10
13	9	MAGIC OLIVIA NEWTON-JOHN	7
12	10	LET'S GET SERIOUS JERMAINE JACKSON	16
7	11	CARS GARY NUMAN	21
15	12	TIRED OF TOEIN' THE LINE ROCKY BURNETTE	9
9	13	BIGGEST PART OF ME AMBROSIA	14
17	14	SHINING STAR MANHATTANS	11
16	15	LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE	9
14	16	SHE'S OUT OF MY LIFE MICHAEL JACKSON	13
32	17	IN AMERICA CHARLIE DANIELS BAND	6
22	18	I'M ALIVE ELECTRIC LIGHT ORCHESTRA	7
11	19	CALL ME BLONDIE	21
26	20	GIMME SOME LOVIN' BLUES BROTHERS	6
18	21	LOST IN LOVE AIR SUPPLY	22
21	22	SHOUL'D'VE NEVER LET YOU GO NEIL & DARA SEDAKA	15
27	23	ALL NIGHT LONG JOE WALSH	8
19	24	DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS & KIM CARNES	15
30	25	MORE LOVE KIM CARNES	6
31	26	ONE FINE DAY CAROLE KING	8
28	27	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO	16
33	28	MISUNDERSTANDING GENESIS	33
38	29	TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND	6
20	30	HURT SO BAD LINDA RONSTADT	14
39	31	LOVE THE WORLD AWAY KENNY ROGERS ADDS: KNUS, KENO, KFYE-29, WDOQ. JUMPS: WOW 19 To 9, WANS 23 To 15, WAKY 20 To 13, Y103 38 To 33, WKBW 28 To 24, WTIC-FM 26 To 18, WFIL 18 To 15, WNDE 10 To 8, KMJC 26 To 20, KIMN 18 To 12, KOFM 29 To 24, KROY 27 To 21, KGW 20 To 15, WCUE 35 To 28, WZUU 16 To 9, WXLO 29 To 30, WRKO 7 To 5, WCAO 15 To 11, WRFC 11 To 8, KCPX Ex To 23, WNCI Ex To 24, WGH 24 To 14, WBBQ 9 To 6, WDRQ Ex To 28, KJRB Ex To 30, WKBO 23 To 17, KEEL 6 To 4, Q102 31 To 24, WBEN-FM 27 To 23, WTRY 21 To 17, WICC 23 To 15, WBBF Ex To 21, JB105 28 To 22, F105 30 To 22, WTIK Ex To 35, KFMD 22 To 18, WHB 24 To 9. SALES: Good in the Midwest, moderate in the East and West.	4
24	32	BRASS IN POCKET (I'M SPECIAL) THE PRETENDERS	20

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
44	33	JO JO BOZ SCAGGS	4

PRIME MOVER

ADDS: 92X-25, CKLW, KMJC-28, KNUS, KVIL, KTLK, WNCI, WNOE-29, KFYE-28, KEEL, Q102-32, WFIL-26, WEFM. JUMPS: WANS 33 To 17, WAKY 28 To 23, WGSV 25 To 21, Y103 36 To 32, WKBW Ex To 28, WTIC-FM 27 To 24, WFIL Ex To 29, KOPA Ex To 28, WNDE 20 To 17, KLEO 29 To 25, KIMN Ex To 27, KOFM Ex To 30, KROY 21 To 16, KGW 23 To 19, WCUE Ex To 36, WAYS Ex To 29, WSEZ 33 To 20, KFRC 26 To 23, WRKO 28 To 24, 14Q Ex To 30, WKXX 25 To 22, WPRO-FM 23 To 19, WKIX Ex To 24, WICC 30 To 24, WFOM 9 To 4, JB105 34 To 30, KERN Ex To 27, WPGC Ex To 29, Z93 20 To 17, WQXI 12 To 3, 94Q 25 To 22, F105 Ex To 31, KFMD Ex To 21, WISM Ex To 28, WRVQ 30 To 22, WCAO Ex To 29, WRFC 24 To 17, WGH 25 To 21, WBBQ Ex To 28, WWKX Ex To 28, KJRB 14 To 12, KMJK-FM 30 To 25, WKBO 29 To 25, WBEN-FM 25 To 11, KYXX 11 To 8.
SALES: Starting in every region.

PRIME MOVER

ADDS: WRKO, WFIL, KSLQ-29, 92X-24, WNDE-19, KMJC-29, KOFM, KROY-27, WAXY, WCAO, WAPE, KCPX, KEEL, Q102-33, WSGA-34, WPRO-FM, WBBF, WFOM-35, JB105-32, WHB-20. JUMPS: WZZR Ex To 29, WANS 38 To 25, Y103 37 To 30, WKBW Ex To 30, WTIC-FM Ex To 27, KOPA Ex To 29, KLEO 34 To 29, KIMN 30 To 26, KGW Ex To 25, WCUE Ex To 35, WSEZ 34 To 29, WRVQ Ex To 30, WRFC 20 To 14, WBBQ Ex To 29, Y100 29 To 26, WNOE 31 To 28, WWKX Ex To 27, KENO 18 To 11, KFYE Ex To 27, KJRB 21 To 16, WKBO 30 To 26, WGCL Ex To 17, KFYE 10 To 7, WFIL Ex To 29, WEFM Ex To 30, 14Q 25 To 20, WKXX 15 To 7, WSGN 25 To 22, WICC 27 To 21, BJ105 29 To 24, KTLK Ex To 38, KERN Ex To 30, Z93 27 To 22, WQXI Ex To 23, 94Q 14 To 8, KFMD Ex To 23.
SALES: Breaking out in the West, East and Midwest.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
37	35	THEME FROM NEW YORK, NEW YORK FRANK SINATRA	10

ADDS: WABC. JUMPS: WOW 22 To 17, WKBW 11 To 8, KVIL 20 To 12, JB105 12 To 6, F105 12 To 10.
SALES: Good in the East.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
42	36	LET MY LOVE OPEN THE DOOR PETE TOWNSHEND	4

ADDS: WFIL, KOPA, KROY-26, KRBE, WXLO-29, WCAO, KDWB-17, WTRY, WSGA-33, WMC-FM, WPGC. JUMPS: WOW 10 To 6, WZZR Ex To 30, WANS Ex To 31, WAKY 29 To 24, Y103 Ex To 36, WKBW 29 To 22, WTIC-FM 29 To 26, 92X Ex To 23, CKLW 28 To 19, KLEO 30 To 26, KIMN Ex To 28, WCUE 39 To 31, WSEZ 26 To 20, WAXY Ex To 29, WRKO 25 To 20, WRVQ 27 To 15, WRFC Ex To 25, WNCI 19 To 13, WBBQ Ex To 27, WNOE 25 To 21, WPEZ 23 To 18, WWKX 28 To 24, KENO Ex To 28, KFYE Ex To 25, 96KX 9 To 6, WKBO 26 To 22, WGCL 29 To 26, Q102 32 To 26, KBEQ 15 To 7, KYXX Ex To 26, 14Q 26 To 23, WKXX 29 To 26, WPRO-FM Ex To 24, WICC Ex To 28, BJ105 32 To 27, WFOM 15 To 8, JB105 29 To 26, KTLK 34 To 29, KERN Ex To 28, Z93 21 To 18, 94Q 30 To 27, WTIK 36 To 23, KFMD 25 To 20.
SALES: Starting in the Midwest, East and West.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
40	37	ASHES BY NOW RODNEY CROWELL	10

ADDS: BJ105, KFMD, KYXX. JUMPS: WSGA 18 To 14, WSGN 15 To 12, WMC-FM Ex To 21, WFOM 3 To 1, Z93 13 To 10, WTIK 35 To 31, WHB 21 To 18, WZZR 27 To 24, WAKY 22 To 14, WTIC-FM 28 To 25, WFIL Ex To 30, Q105 Ex To 30, WCUE 40 To 34, WAXY 29 To 26, WRKO Ex To 28, WRVQ 28 To 24, WRFC 8 To 5, KJRB 32 To 28, KDWB 17 To 13.
SALES: Starting in the South, Midwest and West.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
41	38	STAND BY ME MICKEY GILLEY	8

ADDS: WMC-FM, JB105, WCAO, WBEN-FM-38. JUMPS: WOW 19 To 13, WZZR 26 To 23, WAKY 26 To 22, KOPA 24 To 20, WNDE 22 To 18, KLEO 27 To 23, KOFM Ex To 27, KGW 27 To 22, WCUE 38

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
To 32	KSTP 30 To 27, WSEZ 30 To 27, WZUU Ex To 20, WHBQ 28 To 23, WRKO 24 To 21, WSGA 22 To 19, KERN Ex To 29, 94Q 11 To 9, WHB 20 To 17, WISM Ex To 30, WRFC 16 To 12, WAPE 16 To 12, KDWB 14 To 9, WKBO 27 To 23, KEEL Ex To 30. SALES: Moderate in the South.		

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
35	39	TWILIGHT ZONE (A & B) THE MANHATTAN TRANSFER	

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
47	40	EMPIRE STRIKES BACK (MEDLEY) MECO	

ADDS: WTIC-FM-30, KIMN, KOFM, WRFC, WGCL, Day-Part 92X, KJRB. JUMPS: WAKY 30 To 26, Y103 35 To 27, WKBW 24 To 20, WFIL 29 To 25, KLEO 32 To 27, KROY 29 To 25, WCUE Ex To 37, WSEZ Ex To 34, KHJ 29 To 23, WRKO Ex To 29, WRVQ 29 To 26, WAPE 29 To 26, WWKX Ex To 30, KMJK-FM 28 To 24, WKBO Ex To 29, KEEL 40 To 32, 14Q 10 To 4, WTRY Ex To 26, WSGA 23 To 20, WPRO-FM 21 To 18, WICC Ex To 26, BJ105 20 To 17, KTLK 26 To 21, KFMD Ex To 24.
SALES: Moderate in the Midwest and West.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
25	41	RIDE LIKE THE WIND CHRISTOPHER CROSS	

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
52	42	TAKE A LITTLE RHYTHM ALI THOMSON	

ADDS: WAKY-28, KXOK-28, WKBW, WTIC-FM, KLEO-33, KMJC-30, KIMN, WRKO, WISM, WRVQ, WNOE-33, WWKX, KFYE, WGCL, WPRO-FM, WICC, WPGC, WTIK, WHB-24. JUMPS: WANS Ex To 37, WGSV 26 To 22, Y103 39 To 35, WFIL Ex To 28, KGW Ex To 29, WCUE Ex To 38, WAYS 20 To 17, WSEZ Ex To 37, WCAO 30 To 27, WAPE 25 To 19, KCPX Ex To 25, WBBQ 28 To 23, KJRB 30 To 26, 96KX Ex To 29, WKBO Ex To 27, KBEQ Ex To 23, KYXX Ex To 29, WTRY Ex To 28, WSGN Ex To 29, BJ105 38 To 29, WFOM 19 To 10, KTLK Ex To 40, Z93 28 To 24, WQXI 25 To 22, 94Q 18 To 14, F105 Ex To 35.
SALES: Starting in the Midwest.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
23	43	SEXY EYES DR. HOOK	

HIT BOUND

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
—	44	EMOTIONAL RESCUE ROLLING STONES	

ADDS: WBEN-FM-40, KBEQ, WFIL, WEFM, Y100-35, WNOE-31, WPEZ, WWKX, KJRB, KMJK-FM, Q102-34, JB105-31, KTLK, KERN, WPGC, Z93, F105, WTIK-30, WTRY, WSGA-32, WKXX, WPRO-FM, WMC-FM, WICC, BJ105-37, WANS-26, WGSV, Y103-38, CKLW, WLAC, Q105, KNUS, KROY, WCUE, KRBE-30, WSEZ, KFRC, KRTH, WAXY, WHBQ, WRKO, Day-Part 92X
SALES: Just shipped.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
54	45	INTO THE NIGHT BENNY MARDONES	

ADDS: WZZR, WANS, WAKY-29, WKBW, WFIL, Q105, WRKO, WTRY, WWKX, KENO, KC101, WKBO. JUMPS: WLAC 30 To 26, KGW Ex To 30, WCUE Ex To 39, WKXX 17 To 10, 94Q 17 To 11, WPRO-FM 27 To 23, WTIK Ex To 37, WSGN 28 To 25, WICC Ex To 30, WFOM 10 To 7, JB105 32 To 29, Z93 Ex To 30, WQXI 21 To 18, WRVQ Ex To 32, WAPE Ex To 30, KCPX Ex To 29, WPEZ 26 To 23, KJRB 31 To 27, 96KX 27 To 24, KEEL Ex To 37, WDOQ 29 To 25, WFIL 29 To 22.
SALES: Initial response in the South and Midwest.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
48	46	WALKS LIKE A LADY JOURNEY	

ADDS: F105. JUMPS: WPRO-FM 26 To 21, BJ105 24 To 21, Z93 26 To 23, WZZR 30 To 27, WANS 26 To 23, Y103 26 To 21, KGW 30 To 27, WCUE 29 To 26, WRVQ 26 To 23, WRFC 31 To 28, KCPX Ex To 30, KENO Ex To 25, KJRB 27 To 22, KMJK-FM 27 To 23, KEEL 39 To 21, WFIL 26 To 23.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
29	47	STOMPI THE BROTHERS JOHNSON	

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
55	48	A LOVER'S HOLIDAY CHANGE	

ADDS: Y100-38. JUMPS: Q105 17 To 13, KHJ 25 To 20, WPGC 25 To 22.
SALES: Very good in the South, moderate in the East, West and Midwest.

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
56	49	MAKE A LITTLE MAGIC DIRT BAND	

ADDS: KXOK-29, KLEO-34, KMJC, 14Q, JB105-35, KERN, F105, WNOE-32, KENO, KFYE, KDWB-19, WEFM. JUMPS: WANS Ex To 35, Y103 33 To 26, WFIL 27 To 24, KIMN Ex To 30, KVIL Ex To 16, WSEZ 32 To 28, WAXY 22 To 18, WPRO-FM Ex To

MCA IS HOT & GETTING HOTTER!!!

ELTON JOHN • "Little Jeannie" MCA 41238

OLIVIA NEWTON-JOHN • "Magic" MCA 41247

E.L.O. • "I'm Alive" MCA 41246

CASH BOX

4

9

18

MCA RECORDS



RADIO CHART

TOP 100 SINGLES

JULY 5, 1980

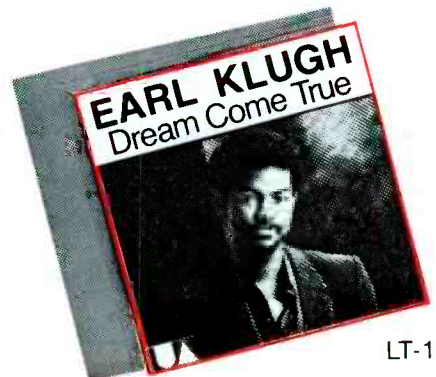
LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART	LAST THIS WEEK	WEEKS ON CHART
29		67	61	80	
BJ105 23 To 20, WFOM 21 To 13, Z93 25 To 21, WQXI 23 To 19, 94Q 20 To 16, KFMD Ex To 25, WCAO Ex To 28, WRFC Ex To 30, WAPE Ex To 21, WWKX Ex To 29, WKBO Ex To 30, WBEN-FM 28 To 25, KBEQ 22 To 18. SALES: Starting in the Midwest.		KING OF THE HILL	RICK PINETTE & OAK	GIVE ME THE NIGHT	GEORGE BENSON
50	50	36	62		
CLONES (WE'RE ALL)	ALICE COOPER	ANOTHER BRICK IN THE WALL (PART II)	PINK FLOYD		
51	51	46	63		
EVERTHING WORKS IF YOU LET IT	CHEAP TRICK	ANSWERING MACHINE	RUPERT HOLMES		
52	52	49	64		
ALL OUT OF LOVE	AIR SUPPLY	ATOMIC	BLONDIE		
53	53	71	65		
SOMETHIN' 'BOUT YOU BABY I LIKE	GLEN CAMPBELL & RITA COOLIDGE	ONE MORE TIME FOR LOVE	BILLY PRESTON & SYREETA		
54	54	74	66		
OLD FASHION LOVE	COMMODORES	DRIVIN' MY LIFE AWAY	EDDIE RABBITT		
55	55	73	67		
I CAN'T LET GO	LINDA RONSTADT	LET'S GO ROUND AGAIN	AVERAGE WHITE BAND		
56	56	59	68		
WE LIVE FOR LOVE	PAT BENATAR	ALL NIGHT THING	THE INVISIBLE MAN'S BAND		
57	57		69		
PLAY THE GAME	QUEEN	FREE ME	ROGER DALTRY		
58	58	77	70		
SWEET SENSATION	STEPHANIE MILLS	SHANDI	KISS		
59	59	79	71		
TULSA TIME/COCAINE	ERIC CLAPTON	THAT LOVIN' YOU FEELIN' AGAIN	ROY ORBISON & EMMYLOU HARRIS		
60	60	78	72		
BOULEVARD	JACKSON BROWNE	IT'S FOR YOU	PLAYER		
		75	73		
		LANDLORD	GLADYS KNIGHT & THE PIPS		
		82	74		
		BEYOND	HERB ALPERT		
		83	75		
		DANCIN' IN THE STREETS	TERI DeSARIO/K.C.		
		76	76		
		STOP YOUR SOBBING	PRETENDERS		
		88	77		
		ONE IN A MILLION YOU	LARRY GRAHAM		
		86	78		
		LOVE THAT GOT AWAY	FIREFALL		
		87	79		
		WHO SHOT J.R.?	GARY BURBANK		

CASH SMASH

LOOKING AHEAD

HIT BOUND

I'M HAPPY JUST TO DANCE WITH YOU ANNE MURRAY
BONY MORONIE CHEEKS
AND THE CRADLE WILL ROCK VAN HALEN



EARL KLUGH

The Album
"DREAM COME TRUE"
 Going Gold

The Single **"DOC"**
 breaking R&B and A/C.



LT-1026

CASH BOX TOP 100 COUNTRY

July 5, 1980

	Weeks On Chart	6/28 Chart
1 HE STOPPED LOVING HER TODAY	1	13
2 YOUR BODY IS AN OUTLAW	3	11
3 YOU WIN AGAIN	4	10
4 BAR ROOM BUDDIES	6	8
5 FRIDAY NIGHT BLUES	7	10
6 ONE DAY AT A TIME	2	15
7 MIDNIGHT RIDER	8	10
8 TRYING TO LOVE TWO WOMEN	5	12
9 TRUE LOVE WAYS	14	9
10 DANCIN' COWBOYS	12	6
11 IT'S TRUE LOVE	15	9
12 MY HEART/SILENT NIGHT	9	13
13 KAW-LIGA	17	8
14 THE BLUE SIDE	16	9
15 TENNESSEE RIVER	19	6
16 CLYDE	20	6
17 STAND BY ME	21	6
18 HE WAS THERE WHEN I NEEDED YOU	18	12
19 SAVE YOUR HEART FOR ME	22	7
20 IN AMERICA	25	5
21 DRIVIN' MY LIFE AWAY	31	3
22 WAYFARING STRANGER	28	6
23 LOSING KIND OF LOVE	23	12
24 LEAVIN'S FOR UNBELIEVERS	27	5
25 LET'S PUT OUR LOVE IN MOTION	26	10
26 IT'S OVER	29	6
27 LOVE THE WORLD AWAY	39	2
28 COWBOYS AND CLOWNS/MISERY LOVES COMPANY	33	3
29 HONKY TONK STUFF	32	7
30 WE'RE NUMBER ONE	37	4
31 SURE THING	34	5
32 TAKE ME, TAKE ME	35	6
33 OVER	36	6
34 CRACKERS	40	3
35 (YOU LIFT ME) UP TO HEAVEN	41	3

	Weeks On Chart	6/28 Chart
36 I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS)	42	6
37 NAKED IN THE RAIN	47	5
38 I'VE NEVER SEEN THE LIKES OF YOU	61	2
39 SMOOTH SAILIN'	10	14
40 TOO OLD TO PLAY COWBOY	11	12
41 HERE COMES THAT FEELING AGAIN	46	7
42 WHAT GOOD IS A HEART	48	6
43 LOST IN AUSTIN	43	8
44 THE ROCK I'M LEANING ON	44	8
45 TELL OLE I AIN'T HERE, HE BETTER GET ON HOME	13	13
46 A HEART'S BEEN BROKEN	63	3
47 TRY IT ON	55	2
48 MAKING PLANS	57	3
49 J.R.	49	10
50 YOU'VE GOT THOSE EYES	53	4
51 THAT LOVIN' YOU FEELIN' AGAIN	62	2
52 JUST GIVE ME WHAT YOU THINK IS FAIR	54	6
53 SONG OF THE PATRIOT	56	5
54 IT'S TOO LATE	64	2
55 WHEN YOU'RE UGLY LIKE US (YOU JUST NATURALLY GOT TO BE COOL)	65	3
56 SEA CRUISE	66	4
57 NO WAY TO DROWN A MEMORY	60	6
58 SOLDIER OF FORTUNE	58	7
59 IF YOU'RE SERIOUS ABOUT CHEATIN'	59	17
60 MISERY AND GIN	—	1
61 SUE	69	3
62 THAT'S WHAT I GET FOR LOVING YOU	70	2
63 GOOD LOVIN' MAN	71	2
64 GET A LITTLE DIRT ON YOUR HANDS	67	4
65 WE'RE BACK IN LOVE AGAIN	73	3
66 CACTUS AND A ROSE	68	4
67 NATURAL ATTRACTION	76	3

	Weeks On Chart	6/28 Chart
68 HAVEN'T I LOVE YOU SOMEWHERE BEFORE	72	3
69 THANK YOU, EVER-LOVIN'	77	3
70 I'M HAPPY JUST TO DANCE WITH YOU	80	2
71 THE LAST COWBOY SONG	—	1
72 DO THAT TO ME ONE MORE TIME	74	5
73 EVEN COWGIRLS GET THE BLUES	—	1
74 THE CHAMP	24	11
75 FALLING TOGETHER	78	5
76 TEQUILA SHEILA	30	11
77 ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE)	—	1
78 I WANNA DO IT AGAIN	82	5
79 HELLO DADDY, GOOD MORNING DARLING	—	1
80 HOW FAR DO YOU WANT TO GO	84	2
81 THE EASY PART'S OVER	—	1
82 YOU'RE IN LOVE WITH THE WRONG MAN	38	14
83 LOVE GOES TO HELL WHEN IT DIES	—	1
84 GOOD OLE BOYS LIKE ME	83	15
85 MY GUY	—	1
86 LONG DROP	91	2
87 GOODBYE EYES	87	3
88 THIS IS TRUE	90	3
89 DON'T FALL IN LOVE WITH A DREAMER	50	14
90 BAYOU LULLABY	93	2
91 ASHES BY NOW	—	1
92 YOU'RE THE PERFECT REASON	95	2
93 BEGGIN' FOR MERCY	—	1
94 DIM THE LIGHTS AND POUR THE WINE	57	9
95 THE STORES ARE FULL OF ROSES	—	1
96 TAKE ME IN YOUR ARMS AND HOLD ME	52	13
97 FUNNY HOW TIME SLIPS AWAY	45	8
98 SOMETHIN' 'BOUT YOU BABY I LIKE	75	7
99 LUCKY ME	79	14
100 I'M ALREADY BLUE	81	14

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Heart's Been Broken (Hall-Clement/Upstart — BMI)	46	He Stopped Loving Her Today (Tree — BMI)	1	Lucky Me (Chappell & Co. — ASCAP)	99	Thank You, Ever Lovin' (Hungry Mountain — BMI)	69
Ashes By Now (Jolly Cheeks — BMI)	91	He Was There (First Lady/Muscle Shoals — BMI)	18	Making Plans (Sure-Fire — BMI)	48	That Lovin' You Feelin' Again (Acuff-Rose — BMI)	51
Bar Room Buddies (Peco/Warner-Tamela/	4	Here Comes That (Blackwood/Vector — BMI)	41	Midnight Rider (No Exit — BMI)	7	That's What I Get (House of Gold — BMI)	62
Bronco — BMI)	4	Honky Tonk Stuff (Chesnut House — BMI)	29	Misery And Gin (Peco/Bronco — BMI)	60	The Blue Side (Almo/Irving — ASCAP/BMI)	14
Bayou Lullaby (Peco/Warner-Tamela/	90	How Far Do You (Tree/Strawberry Lane — BMI)	80	Misery Loves Company (Lowery — BMI)	28	The Champ (Baray — BMI/Cross Keys — ASCAP)	74
Bronco — BMI)	90	I Wanna Do It Again (Iron Skillet — ASCAP)	78	My Guy (Jobete — ASCAP)	85	The Easy Part's Over (Jack & Bill — ASCAP)	81
Beggin' For Mercy (Tree — BMI/Cross Keys —	93	It's Over (Chappell/Sailmaker — ASCAP)	59	My Heart (Chess/Pi-Gem — ASCAP/BMI)	12	The Last Cowboy Song (Tree/Gingham —	71
ASCAP)	93	It's Too Late (Chappell — ASCAP)	54	Naked In The Rain (Sabal/Sawgrass — ASCAP/BMI)	37	BMI/ASCAP)	71
Cactus And A Rose (Baby Chick — BMI)	66	It's True Love (Chappell/Sailmaker — ASCAP)	11	Natural Attraction (Combine — BMI)	67	The Rock I'm Leaning On (Window — BMI)	44
Clyde (Johnny Bientstock — BMI)	16	I've Never Seen (Hall-Clement/Maplehill/Vogue —	38	No Way To Drown A Memory (Midstate — BMI)	57	The Stores Are Full Of Roses (Temar —	95
Cowboys And Clowns (Peco/Warner-Tamela/	28	BMI)	38	One Day At A Time (Buckhorn — BMI)	6	ASCAP/Hinsdale — BMI)	95
Bronco — BMI/Senior/WB/Billy — ASCAP)	28	J.R. (Hitkit — BMI)	49	Over (Jack & Bill — ASCAP)	77	This Is True (Fifty One — BMI)	88
Crackers (Pi-Gem — BMI)	34	Just Give Me What You Think Is Fair (Window — BMI)	52	Save Your Heart For Me (Hall-Clement — BMI)	19	Too Old To Play Cowboy (House of Gold/	40
Dancin' Cowboys (Famous/Bellamy Bros. — ASCAP)	10	Kaw-Liga (Milene — ASCAP)	13	Sea Cruise (Cotillion — BMI)	56	Cross Keys — BMI/ASCAP)	40
Dim The Lights (Music City — ASCAP)	94	Leavin's For Unbelievers (Chappell/Sailmaker/	24	Silent Night (Chess — ASCAP)	12	True Love Ways (Wren/MPL Communications —	9
Do That To Me One More Time (Moonlight & Magnolias	72	Welbeck/Blue Quill — ASCAP)	24	Smooth Sailer (Tree — BMI)	39	BMI/ASCAP)	9
— BMI)	72	Let's Put Our Love (Southern Nights — ASCAP)	25	Soldier Of Fortune (Hallnote/Shell Drake — BMI)	58	Try It On (Chinnichap — BMI)	47
Don't Fall In Love (Appian/Almo/Quixotic — ASCAP)	89	Long Drop (WB — ASCAP)	66	Somethin' 'Bout You (Colgems — EMI — ASCAP)	98	Trying To Love Two Women (Cross Keys — ASCAP)	8
Drivin' My Life Away (Dee/Dave/Briarpatch — BMI)	21	Losin' Kind Of Love (Algee/AI Gallico — BMI)	23	Song Of The Patriot (Kasey/Mariposa —	98	Waylaring Stranger (Visa — ASCAP)	22
Even Cowgirls Get The Blues (Visa — ASCAP)	73	Love Goes To Hell When It Dies (Tree — BMI)	83	SESAC/BMI)	53	We're Back In Love Again (Tree — BMI)	65
Get A Little Dirt (Champion/Tree — BMI)	64	Love The World Away (Southern Nights — ASCAP)	27	Stand By Me (Rightsong/Trio/ADT — BMI)	57	We're Number One (Larry Gatlin — BMI)	30
Good Lovin' Man (Dickerson/Beechwood/Sister John	63			Sue (Sea Dog — ASCAP)	61	What Good Is A Heart (Pi-Gem — BMI)	42
— BMI)	63			Take Me In Your Arms (Rightsong — BMI)	96	When You're Ugly Like Us (Pi-Gem — BMI)	55
Goodbye Eyes (Leeds/Patchwork — ASCAP)	87			Take Me, Take Me (Serendipity — BMI)	32	(You Lift Me) Up To Heaven (Southern Nights/Combine	35
Good Ole Boys Like Me (Hall-Clement — BMI)	84			Tei Ole I Ain't Here... (Tree — BMI)	32	— ASCAP/BMI)	35
Haven't I Loved (Brandwood/Mullet — BMI)	68			Tennessee River (Buzzherb — BMI)	15	You Win Again (Fred Rose — BMI)	3
Hello Daddy (Blackwood/Magic Castle/Con	79			Tequila Sheila (Horse Hair/Evil Eye — BMI)	76	Your Body Is A Outlaw (Sawgrass — BMI)	2
Brio/Wiljex — BMI/ASCAP)	79					You're In Love With The Wrong Man	82
						(Music West Of The Pecos — BMI)	82
						You're The Perfect Reason (Taylor & Wilson/Malcom	92
						Ford — BMI)	92
						You've Got Those Eyes (Milene — ASCAP)	50

⊖ Exceptionally heavy radio activity this week

⊕ Exceptionally heavy sales activity this week

COUNTRY RADIO

THE COUNTRY MIKE

CMA "DJ OF THE YEAR" BALLOTS — Don't forget to send in your ballots for the Country Music Assn. (CMA) "Disc Jockey of the Year Awards." Votes must be in by June 30. All CMA members should have received three ballots to vote for the best DJ in small, medium, and large markets, respectively. All CMA members involved with radio who did not receive ballots and would like to vote should contact the CMA immediately. Our congratulations to all of the disc jockeys who were nominated for the awards.

WQIK-FM MOVES INTO NEW STUDIO — WQIK-FM in Jacksonville, Fla. moved into a new, state-of-the-art studio. The new address is WQIK-FM, IBM Building, Suite 328, 815 South Main Street, Jacksonville, Fla. 32207. The new phone number is (904) 396-4001.

DISC JOCKEY PROFILE — **Debbie Connor** currently announces during the afternoon drive slot for WSAI in Cincinnati, Ohio. She started in radio while in high school, doing commercials for KPWB in Piedmont, Mo. In 1974, Turner began her full time professional career with KPWA in Irontown, Mo. The next year she joined KGMO/Cape Girardeau, Mo. and did the midnight to 6 a.m. show called "Debbie Til Dawn." In 1976, Turner spent the year with radio station KHAK in Cedar Rapids, Iowa. In 1977, she was hired by WMPS in Memphis when the station switched to a country format. She did the very first country show for the station. Turner only spent nine months at WMPS, when an attractive offer was made by WASI, which was accepted. She has been with the station now for two years.



Debbie Connor

Bob Call left WSOC/Charlotte last week to join KYGO in Denver, Colo. as PD and MD. KYGO is changing to a country format.

Bob Franklin is the new general manager of KMAK in Fresno, Calif. Franklin was previously with KSON/San Diego.

As reported earlier, KNIX-AM & FM has begun to broadcast separately. KNIX-FM will continue to feature **W. Steven Martin** from 5:30-9 a.m.; followed by **Michael Brady**, 9 a.m. to noon; **John Buchanan**, noon to 3 p.m.; **Len Roberts**, 3-7 p.m., and **Brian McNeal** 7 p.m.-midnight. The new KNIX-AM line-up will feature **Don Christi** 5:30-10 a.m.; with **Buddy Allen**, 10 a.m.-2 p.m.; **Jim West**, 2-6 p.m., and **Kathy Meris**, the 6 p.m.-midnight shift. **Dutch Schultz** will broadcast from midnight to 5:30 a.m., during which time the stations will be broadcasting simultaneously.

Terry Wunderlin of WIRK/West Palm Beach reports that the station has been active with movie promotions. In a 10-day period, they sponsored local premieres to *Bronco Billy*, *The Shining*, and *The Empire Strikes Back*. Also, listeners packed a Florida drive-in when cars displaying "Country K" bumper stickers were admitted free to see the movie, *Coal Miner's Daughter*.

KSSS "74 DAYS OF SUMMER" PROMOTION — KSSS/Colorado Springs started a "74 Days Of Summer" promotion on June 23. The promotion features daily giveaways of passes to attractions at Pike's Peak Amusement Park and a picnic co-sponsored by Der Wienerschnitzel, a Colorado-based fast food chain. A drawing will be held during the last week of the contest, with the winner receiving a redwood picnic table. In another promotion, listeners are encouraged to send poems about why they like to party. The "poem of the week" writer wins a dinner for 25 people. PD **Dave Beadles** indicates the poems have been a good source of publicity for the station.

According to **Royce Turner** of WIRE/Indianapolis, the station will sponsor a picnic at the raceway park. Featured in concert at the picnic will be **Hoyt Axton**, **Dave and Sugar**, **Stephanie Winslow**, and **Mickey Gilley**.

Tim Williams reports that **Merle Haggard** was in Fayetteville, North Carolina last week and performed in a concert sponsored by WFAI.

WGTO/Cypress Gardens is giving away a Toyota car in a "Hang 5" contest. The winner will be the last person to take their hand off the automobile. Thirty contestants will be invited to test their endurance.

country mike

MOST ADDED COUNTRY SINGLES

1. MISERY AND GIN — MERLE HAGGARD — MCA — 30 REPORTS
2. THE LAST COWBOY SONG — ED BRUCE — MCA — 20 REPORTS
3. EVEN COWGIRLS GET THE BLUES — LYNN ANDERSON — COLUMBIA — 20 REPORTS
4. I'VE NEVER SEEN THE LIKES OF YOU — CONWAY TWITTY — MCA — 19 REPORTS
5. A HEART'S BEEN BROKEN — DANNY WOOD — RCA — 16 REPORTS
6. ONE MAN'S TRASH (IS ANOTHER MAN'S TREASURE) — MARTY ROBBINS — COLUMBIA — 16 REPORTS
7. HELLO DADDY, GOOD MORNING DARLING — MEL McDANIEL — CAPITOL — 15 REPORTS
8. THE EASY PART'S OVER — STEVE WARINER — RCA — 14 REPORTS
9. THAT LOVIN' YOU FEELIN' AGAIN — ROY ORBISON & EMMYLOU HARRIS — WARNER BROS. — 13 REPORTS
10. LOVE GOES TO HELL WHEN IT DIES — WAYNE KEMP — MERCURY — 13 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. WE'RE NUMBER ONE — LARRY GATLIN — COLUMBIA — 50 REPORTS
2. CLYDE — WAYLON JENNINGS — RCA — 47 REPORTS
3. STAND BY ME — MICKEY GILLEY — ASYLUM — 43 REPORTS
4. TENNESSEE RIVER — ALABAMA — RCA — 41 REPORTS
5. IN AMERICA — CHARLIE DANIELS BAND — EPIC — 41 REPORTS
6. COWBOYS AND CLOWNS/MISERY LOVES COMPANY — RONNIE MILSAP — RCA — 41 REPORTS
7. DANCIN' COWBOYS — BELLAMY BROTHERS — WARNER/CURB — 40 REPORTS
8. CRACKERS — BARBARA MANDRELL — MCA — 40 REPORTS
9. WAYFARING STRANGER — EMMYLOU HARRIS — WARNER BROS. — 39 REPORTS
10. SAVE YOUR HEART FOR ME — JACKIE WARD — MERCURY — 38 REPORTS

PROGRAMMERS PICKS

Rick Stewart	KRAK/Sacramento	Hello Daddy, Good Morning Darling — Mel McDaniel — Capitol
John Stevens	KCKN/Kansas City	Naked In The Rain — Loretta Lynn — MCA
Bill Coffey	WSLR/Akron	Misery and Gin — Merle Haggard — MCA
Buddy Van Arsdale	WIL/St. Louis	Love The World Away — Kenny Rogers — UA
Pam Green	WHN/New York	Drivin' My Life Away — Eddie Rabbitt — Elektra
Dale Turner	WSAI/Cincinnati	My Guy — Margo Smith — Warner Bros.
Mike Corbin	KLLL/Lubbock	That Lovin' You Feelin' Again — Roy Orbison and Emmylou Harris — Warner Bros.
King Ed	WSLC/Roanoke	One Man's Trash (Is Another Man's Treasure) — Marty Robbins — Columbia

Country Soundtracks

(continued from page 30)

any type of PR or publicity."

Another case in point, Elektra has the rights to "Bar Room Buddies," a duet by Merle Haggard and Clint Eastwood from the *Bronco Billy* soundtrack. When the single was released, Haggard also had a single out on his own label, MCA. There were no adverse affects on the single "The Way I Am" however. It went #1 in the May 24 issue of *Cash Box*, only two weeks after the release of "Bar Room Buddies." Now that "Bar Room" has reached into the top of the charts (this week it is #4 bullet), MCA has released its own single from the *Bronco* soundtrack, Merle Haggard's "Misery and Gin."

Chic Doherty, marketing director of country product for MCA, has noticed no major problems with situations like these.

"I think that MCA as a company benefits when an artist appears in a movie soundtrack, even if the single is released on another label," Doherty said. "Elektra worked hand in hand with us so that the 'Bar Room Buddies' single did not adversely affect 'The Way I Am.' We did the same thing when we released 'Misery and Gin.' Working together like that — that's where you see the most benefits."



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"WHAT MAKES MY STEEL GUITAR CRY"
b/w
"Just Plain Country"
(OB-321)





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GOSPEL



NEW MUSICAL REVIEWED — Merrill Womach, president of New Life Records, met recently with Cam Floria, executive director of the Continental Singers, to discuss plans for a new youth musical "... And There Was Light!", written by Floria and Jeff Kennedy and performed by the Continental Singers and Orchestra with special guest soloists Barry McGuire, Cynthia Clawson, Larnelle Harris, Wendell Burton and Michael Redman. Pictured are (l-r): Floria, Kennedy, New Life special promotions director Jerry Wright and Womach.

GOSPEL NEWS

There was a lot of shock, surprise and sorrow at the news of the death of **Marvin Norcross**. Norcross was in Greenville, S.C. producing an album on Governor **Jimmie Davis** for Canaan Records on June 18 when he died. He apparently suffered a heart attack in his hotel room.

Norcross was vice president of Word, Inc. and head of Canaan Records, one of the top Southern gospel labels, that he formed in the early '60s. He joined Word in 1952 and was one of the original incorporators of the company. He was also a charter member and past president of the Gospel Music Assn. (GMA), serving on the board at the time of his death. Norcross was also very active with the Little League and was instrumental in establishing the Texas Little League headquarters in Waco. One of the three playing fields at the state complex was named in his honor last summer. It was hard to find a finer individual or one more knowledgeable about Southern gospel music than Marvin Norcross. Needless to say, his death is a tremendous loss to gospel music.

In the last "Gospel News" column in **Cash Box** discussing the Davitcus Awards, we unfortunately overlooked **Rev. James Cleveland**, who won two awards, traditional male artist of the year, as well as being a special presenter at the ceremony.

A new musical for churches by **Bill & Gloria Gaither** and **Don Marsh** is scheduled to premier at an international church convention in Anderson, Indiana shortly. The musical features new songs by Bill & Gloria Gaither, **Don Francisco** and Don Marsh, as well as some old hymns and narration.

Phil Keaggy has gone into the studio to record his debut album for Sparrow. The album, produced by **Dan Collins**, is titled "Ph'lip Side" and will not only feature Keaggy's guitar work but some vocals as well.

The Federal Communications Commission (FCC) has approved KPRZ as the new call letters for "The Praise of 1150" in Hollywood, Calif. The station, which has had a Christian format since Dec. 1979, was formerly KIIS.

Word Records artist and television talk show star **Mike Douglas** is the first celebrity to support the National Citizens Crime Prevention Campaign, sponsored by the Crime Prevention Coalition. Douglas has donated his talents as narrator of a slide/tape show that will be used to present the coalition's program to companies and membership organizations.

A nine-city tour of merchandising seminars was recently completed by Word Distribution. The seminars, which were titled "Taking It To The Streets," featured four hour-long seminars on advertising and in-store merchandising led by **Stan Jantz**, director of merchandising, and **Roland Lundy**, vice president of sales, of Word. The cities visited were Birmingham, Tampa, Nashville, Minneapolis, Grand Rapids, Kansas City, Denver, Portland and Oakland. A total of 436 dealers, representing over 200 stores, attended the seminars. In addition to sessions on radio, television, newspaper and direct mail advertising, a session on merchandising and a preview of some new product, each seminar featured a recording artist. The participating artists were **Micki Fuhrman**, **Dave Boyer** and **Donn Thomas**.

Rivendell Sound Recorders, the in-house studio for Star Song Records, has announced the finalizing of an agreement with Tyndale House to complete the dramatized recordings of *The Living Bible*. The project will be produced by **Rick Thigpen** and will encompass the recording of the second half of the Old Testament.

Ariel Records, the recently-formed record division of Campus Life Publishing, has announced the completion of its first album release. Titled "Diamonds In The Rough," the artist is **Lindy Hearne** and the music is contemporary folk-rock. The head of the label, which is part of the Youth For Christ program, is **Steve Lawhead**.

The **Patterson Trio** has signed with the Weisman Music Corp. of America for personal management and musical direction.

The acquisition of exclusive distribution rights for all Lamb and Lion publications has been announced by Alexandria House. Additionally, the sales volume of this acquisition has created the need for a larger team of sales, advertising and marketing specialists at Alexandria House. Under the guidance of marketing director **Bpb Rouse**, the new Alexandria House sales force is headed by sales manager **Bob Rist**, with his assistant **Carol Walker**. **Steve Williamson** is the church music coordinator, **Katie Klem** is the ad manager and **Deb Schneck** is the marketing assistant. Alexandria House will be announcing and initiating a number of their new plans at this year's Christian Bookseller Assoc. convention in Dallas.

don cusic

TOP 20 ALBUMS

Spiritual

	Weeks On Chart	6/21	6/21
1 TRAMAINE TRAMAINE HAWKINS (Light LS-5760)	1	14	
2 I'LL BE THINKING OF YOU ANDRAE CROUCH (Light LS 5763)	2	34	
3 PLEASE BE PATIENT WITH ME ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	4	22	
4 LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	3	84	
5 AIN'T NO STOPPING US NOW WILLIE JOHNSON AND THE GOSPEL KEYNOTES (Nashboro 27217)	6	32	
6 IT'S A NEW DAY JAMES CLEVELAND & THE SO. CAL COMMUNITY CHOIR (Savoy SGL 7035)	5	38	
7 IT STARTED AT HOME JACKSON SOUTHERNAIRES (Malaco M-4366)	7	18	
8 SINCE I MET JESUS TOMMY ELLISON (Nashboro 7224)	18	4	
9 WE'LL LAY DOWN OUR LIVES FOR THE LORD REV. JULIUS CHEEKS & THE YOUNG ADULT CHOIR (Savoy SGL 7042 Arista)	9	20	
10 CHANGING TIMES MIGHTY CLOUDS OF JOY (City Lights/Epic JE 35971)	10	56	
11 UNIVERSAL LOVE BILLY PRESTON (Myrrh MSB-6607)	11	10	
12 HEAVEN GENOBIA JETER (Savoy SL 14547)	12	18	
13 IF YOU MOVE YOURSELF THEN GOD CAN HAVE HIS OWN WAY DONALD VAILS (Savoy 7039)	14	4	
14 VICTORY SHALL BE MINE JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR (Savoy SL 14541)	15	8	
15 I DON'T FEEL NOWAYS TIRED REV. JAMES CLEVELAND & SALEM INSPIRATIONAL CHOIR (Savoy 7024)	8	86	
16 ONE DAY AT A TIME REV. THOMAS L. WALKER (Eternal Gold EGL-652)	16	12	
17 SHOW ME THE WAY WILLIE BANKS & THE MESSENGERS (HSE 1532)	17	28	
18 FIRST CLASS GOSPEL THE WILLIAMS BROS (Tomato TOM 7036G)	13	6	
19 AT THE MEETING REV. ERNEST FRANKLIN (Jewel 0151)	—	2	
20 TRY JESUS TROY RAMSEY & THE SOUL SEARCHERS (Nashboro 7213)	20	48	

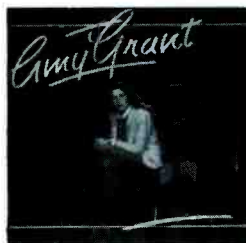
Inspirational

	Weeks On Chart	6/21	6/21
1 ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST-4015)	1	22	
2 YOU GAVE ME LOVE B.J. THOMAS (Myrrh MSB 6574)	2	48	
3 GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33042)	3	34	
4 NEVER THE SAME EVIE TOURNQUIST (Word WSB 8806)	5	54	
5 THE ROAR OF LOVE THE 2nd CHAPTER OF ACTS (Sparrow SPR-1033)	4	14	
6 FORGIVEN DON FRANCISCO (New Pax NP 33042)	6	82	
7 MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	7	120	
8 FOR THE BEST B.J. THOMAS (Songbird-MCA 3231)	8	12	
9 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6825)	10	64	
10 NO COMPROMISE KEITH GREEN (Sparrow SPR 1024)	11	14	
11 HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	13	62	
12 THE VERY BEST FOR KIDS BILL GAITHER TRIO (Word WSB-8835)	12	10	
13 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	14	6	
14 DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	15	6	
15 ALL THAT MATTERS DALLAS HOLM & PRAISE (Greentree R 3558)	9	40	
16 SLOW TRAIN COMING BOB DYLAN (Columbia FC 36120)	16	44	
17 PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	—	2	
18 HOME WHERE I BELONG B.J. THOMAS (Myrrh MSB 6547)	17	4	
19 COME TO THE QUIET JOHN MICHAEL TALBOT (Birdwing BWR 2013)	19	18	
20 IN HIS PRESENCE KENNETH COPLAND (KCP SLP 1008)	—	2	

ALBUM REVIEWS

NEVER ALONE — Amy Grant — Myrrh MSB — 6645 — Producer: Brown Bannister — List: 7.98

Amy Grant has blossomed into one of the finest and freshest talents in gospel music. This album, her third, is once again produced by Brown Bannister, who textures the music with a variety of styles, and the result is something for everyone. Best cuts include "Too Late," "Don't Give Up On Me," "Family" and "That's The Day."



MARANATHA SEVEN — Various Artists — Maranatha MM0063A — Producers: Various — List: 7.98

The Maranatha family has successfully produced albums that feature a variety of artists, and this effort, their seventh, sees them continue this proven avenue. Artists on this album include Kelly Willard, Richie Furay, Al Barrington, Crystal River, Fred Field, Tom & Sherry Green, Leon Patillo, Tommy Coomes and Oden Fong.



BETTER DAYS — Tom Autry — Star Song SSR-0017 — Producer: Randy Adams — List: 7.98

Tom Autry has an up-beat, rhythmic intensity to his music that sticks close to the gospel message while spreading its wings into R&B, as well as pop. Best cuts include "Time To Believe," "Solomon," "To Love You" and a strong remake of the old pop hit, "Lean On Me."



Casablanca Sues To Stop Summer

(continued from page 7)

mances. Additionally, the original dollar figure swelled to \$25 million in the amended complaint.

However, Casablanca recently re-released a single from Summer's 1976 "Love Trilogy" LP, titled "Could It Be Magic."

Commenting on the re-release, Casablanca president Bruce Bird said, "As far as I'm concerned, Donna Summer is still a recording artist for Casablanca. Everything we have on her has been paid for by Casablanca."

"I released this single, which did not do well during its initial release, because I believe it will be a hit now," Bird added.

Also commenting on the re-release, Susan Munao, Summer's personal manager said, "I'm surprised that Bruce Bird released this particular song by Donna Summer at this time."

Summer's attorney in the litigation against Casablanca and the Bogarts said, regarding the filing of the cross-complaint, "I will not comment any further about what we're going to do in this action."

Alan Croll, of the Los Angeles-based law firm of Wyman, Bautzer, Rothman, Kuchel & Silbert, which is representing Casablanca in the action, said that, "She (Summer) has failed to deliver recorded albums at all, or not on time. There are also a breach of obligations in certain areas regarding publishing."

When asked if Summer's recent signing with Geffen prompted the immediacy of the cross-complaint, Croll said, "The claims we've made began before and independently of the signing of this new contract."

Stores Spending Own Ad Money To Boost Sales

(continued from page 16)

means of grabbing the consumer's attention. On radio, we're pushing the fact that we've got the fill. It used to be simple to advertise any old item and not have to worry about establishing yourself in the marketplace. Today, we're driving the point home that we've got the goods at Gold Circle. It's a matter of keeping our name out there for the public to remember."

He said that one of the more effective ways Gold Circle was promoting frontline titles was by merchandising four titles in a waterfall display instead of one. "Previously, we used to dedicate an entire wall to one title for greater impact on the consumer. Today, it's merchandising four pieces of product so that we're appealing to a wider demographic." However, he said that his greatest promotional vehicle continued to be the chain's in-house flyers, whose weekly circulation exceeds 3.8 million. "We'll allocate a half to a full page each week to advertise both frontline and budget product, usually with pretty solid results," he said, noting that the penetration of the circulars is one of the reasons why the chain's record departments now account for about three percent of Gold Circle's total volume.

For the smaller dealer, like the Music Millenium company in Portland, new avenues of promotion include mailings to residents within five miles of its three stores which offer \$1 off the purchase of any record or tape. "You've got to turn the people on to keep the business going," said Loyd Gladstone, who manages the chain.

'King Biscuit' Controversy Points To Syndie Radio's Rise

(continued from page 23)

But another industry insider with extensive radio contacts said that the syndicators and networks "are so far removed from the street they don't have a clue as to what is really going on." This observer added that, "the stations are fighting over syndicated programs because they see them as a prestige thing that will help them attract the older demographics where the advertising money is."

Dan Garfinkel, director of advertising and marketing for WMMS in Cleveland, which carries both "King Biscuit" and "The Source," said, "There was an image problem with the AOR audience for advertisers on the national agency level. Special programming has helped them change their one-dimensional image of what the audience is to the realization that these are working people with money to spend."

Neil Leventhal, senior advertising assistant for the American Honda Motor Co., a long-time sponsor of "King Biscuit," said, "If you stay with consistent quality national programming the likelihood is that you will come much closer to matching your demographic target than you would by making spot buys."

No Ad Appeal

On the other hand, Shelley Cooper, director of advertising for Warner Bros. Records said that syndicated and network distributed programming had "no appeal" as an advertising vehicle for recorded product. "Local advertising, where you can achieve your goals of reach and frequency is far more important and effective,"

Cooper stated.

Although all indications are that the demand for syndicated and network distributed special programming has not peaked, the consensus opinion of the industry observers interviewed by **Cash Box** was that album selection airplay will continue as the mainstay of AOR's programming, Jerry DeColliano, publisher of *Inside Radio*, a radio industry trade magazine, said that the upsurge in special programming "will end at the point where it ceases to become special. It shouldn't be predicted that special programming is going to be consuming more and more of the schedule. I think a saturation point of about 10 hours per week should set in."

Programming Limits

The Source's McGhan said, "I think its ridiculous to worry about special programming causing new groups to lose promotion time." According to WMMS' Garfinkel, "There is a limit to what you can do with block programming."

Nevertheless, outlets whose Arbitron share ratings are improved by special programming may tend to subscribe to more of it rather than less. "A lot of medium-sized and smaller stations are looking for a formula to take care of key time-blocks," said McGathy. "We need radio to market our records, but over-dependence on radio is something that the industry has fallen prey to. Syndication will boost the record sales of the established stars featured on those programs, but it may hurt new acts by denying them time for airplay."

NATIONAL GOSPEL RADIO SEMINAR

DUNFEY DALLAS HOTEL, DALLAS, TEXAS JULY 18-20, 1980

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***SALES MOTIVATION, *MUSIC PROGRAMMING and**
***STATION PROMOTION**

"A STIMULATING AND CHALLENGING LEARNING EXPERIENCE THAT EVERYONE IN THE GOSPEL BROADCASTING MEDIUM CAN UTILIZE FOR MORE EFFECTIVE RADIO PROGRAMMING."

Jan Cain, Editor
The Singing News

"I SEE THE NATIONAL GOSPEL RADIO SEMINAR AS A VEHICLE TO UPGRADE THE QUALITY OF CHRISTIAN BROADCASTING."

Bill Walters, General Manager
KXYZ Houston, Texas

"If you missed last years seminar, you missed one of the best radio workshops there has been for Gospel radio. This years seminar is shaping up to be one of the most productive ever. If you want to be involved with the people that are shaping the face of gospel radio in the 80's, you need to be in Dallas this year."

Craig Hodgson, Director of Radio Network
CBN

"THE GOSPEL RADIO SEMINAR IS A MUST FOR ANY PROGRAMMER, ANNOUNCER, MANAGER OR OWNER, WHO IS SERIOUS ABOUT OPERATING TO TODAY'S HIGHEST STANDARDS. IT IS THE SINGLE MOST IMPORTANT MEETING OF THE YEAR FOR CHRISTIAN BROADCASTERS."

John Styll, Editor
CDTEMPORARY CHRISTIAN MUSIC

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 POSITION _____
 POSITION _____

STATION OR COMPANY _____
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YOUR REGISTRATION INCLUDES TICKETS FOR LUNCH ON FRIDAY, SATURDAY, AND SUNDAY AND A TICKET FOR THE AWARDS BANQUET, AND NEW TALENT SHOWCASE ON SATURDAY EVENING. EXTRA BANQUET TICKETS ARE \$20.00 AND EXTRA LUNCH TICKETS ARE \$12.50. PLEASE SPECIFY THE DAYS YOU WILL NEED EXTRA LUNCH TICKETS.

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 NASHVILLE, TN. 37202

BLACK CONTEMPORARY



PEABO BRYSON AT THE GREEK — Peabo Bryson, Capitol recording artist, recently performed at the Greek Theatre in Hollywood. "I Love The Way You Love" is the second single released from his latest hit LP, "Paradise." After the opening Greek show, top Capitol executives congratulated Bryson backstage. Pictured are (l-r): Varnell Johnson, talent acquisition director, black music; Wendall Bates, promotion manager, black music; Bryson; Don Mack, national promotion manager, black music; and David Franklin, Bryson's manager.

THE RHYTHM SECTION

RADIO CHANGES GET HOT — In the last three weeks, KMJQ in Houston has seen a major resignation per week. The last resignation in that series is **Pam Welles**, who was music director for KMJQ in Houston and KMJM in St. Louis. Welles has left the chain to form an independent record promotion company and to return to broadcasting school. With the resignation of **Jim Maddox** and **Jack Patterson** from the chain a few weeks ago, it is rumored that the chain will undergo a restructuring that will create a position of national program director and a national music director . . . Additional changes include: **Chris Turner** resigning from WGIV in Charlotte to become music director at WHAT in Philadelphia . . . **Bob Scott** resigning his PD post at WBMX in Chicago, replaced by **Steve Harris**, the mid-day announcer who will be functioning as acting PD until a permanent appointment is made . . . and **Ron King**, who has resigned from his position at WDIA in Memphis. **Mark Christian** is the acting PD.

COMMISSIONER ANN JONES AGAINST MINORITY OWNERSHIP — In a speech to the Federal Bar Assn., the newest member of the Federal Communications Commission (FCC), **Ann Jones**, made several statements questioning the validity of the present FCC Equal Employment Opportunity (EEO) and minority ownership policies. Commissioner **Tyrone Brown** recently made a speech challenging commissioner Jones' implications, stating that her statements were much too serious to let them pass unanswered. Additionally explaining his reason for challenging a fellow commissioner, Brown added, "Jones is the first out of a total of 21 commissioners during a 12-year period to publicly raise questions about the policies of the minority and female participation in the broadcasting industry." An article in Wednesday's *New York Times* mentioned that commissioner Jones' statements against the FCC EEO policies are in fact very timely, considering that, if **Ronald Reagan** becomes president, he is strongly considering her for the position as Chairman of the commission. With this in mind, many broadcasters feel that Jones' stand against EEO is politically inspired, allowing her to get a head start on the conservative views of the Republican party.

BEVERLY GLEN TIGHTENS BELT — Beverly Glen Music, headed by **Otis Smith**, went through some restructuring movements last week when several of his promotion people resigned. **Kitty Massey**, formerly regional promotion for the Carolinas, Florida and surrounding areas, can be reached at (704) 596-3600 or (704) 375-5941. **Don Eason**, who handled the New York area, has also left the company. Three other regionals have been reported to have left that company and are available for new accounts.

TIDBITS — Producer **Leon Huff** makes his performing debut this week with the release of his debut single, "Tight Money" . . . CBS Records was reportedly picketed last week by a small group of political activists who were dissatisfied with the contribution the CBS Records had made to Black Music Month. . . **Vaughn Thomas**, west coast field sales manager for MCA Records, has resigned his position to become more involved in artist management. He can be reached at (213) 877-7782 or (213) 475-8508. . . MCA Records is quietly making some belt-tightening maneuvers as talk is flying as to whether LAX Records will remain under the MCA wing . . . FCC Commissioner **Tyrone Brown** taped an appearance on the *Merv Griffin Show* recently while in Los Angeles. . . **Kenny Moore**, pianist and back-up singer with the **Tina Turner Revue**, claims to have made music history by arranging and performing the first R&B digital album ever recorded. Material from the album will be heard on **Marilyn McCoo & Billy Davis'** upcoming album, and **Aretha Franklin** also recorded one of the cuts on her soon to be released LP. **Bonnie Pointer's** self-titled LP was also digitally recorded. . . The **Pittsburgh Pirates** may be replacing its present theme, "We Are Family" by **Sister Sledge**, with a song called "Baseball" by **Michael Franks**. . . **Lou Rawls** will be the Master of Ceremonies for the second annual "Tribute To The Black Woman" Achievement Awards Dinner to be held July 11 at the Biltmore Hotel in Los Angeles. Among those who will be honored are singer **Kellee Patterson**, **Margaret Nash** of Solar Records and **Dolores Gardner**, station manager at KJLH in Los Angeles. . . International Entertainment, formerly L.S.D. Productions, based in Los Angeles, held a special disco dance last week in Los Angeles, and donated all proceeds to the "Shoes For Children" organization.

WARREN LANIER ENTERPRISES REORGANIZES — Warren Lanier Enterprises, a public relations firm, is changing its name to Lanier and Lanier International. Warren Lanier Sr., commenting on the change, said, "With this change, we are expanding in some areas in the company and seeking to become more involved in projects on an international basis. We want people to realize that we are a total entertainment company, not just p.r."

ON THE CHARTS — Highest debut on the black contemporary chart is new **Chic** single called "Rebels Are We" at #61 bullet. Following in a close second is the new **Teddy Pendergrass** cut, entitled "Can't We Try," from the *Roadie* sound track album.

cookie amerson

TOP 75 ALBUMS

	Weeks On Chart	6/28		Weeks On Chart	6/28
1 LET'S GET SERIOUS JERMAINE JACKSON (Motown M7-928R1)	1	14	38 FOR MEN ONLY MILLIE JACKSON (Spring/Polydor SP-1-6727)	50	3
2 GO ALL THE WAY THE ISLEY BROTHERS (T-Neck/CBS FZ 36305)	2	12	39 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	37	13
3 SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	3	10	40 WINNERS KLEEEER (Atlantic SD 19262)	30	19
4 CAMEOSIS CAMEO (Casablanca CCLP 2011)	6	9	41 SHINE AVERAGE WHITE BAND (Arista AL 9523)	44	5
5 AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	5	12	42 SPLASHDOWN BREAKWATER (Arista AB 4264)	42	7
6 DIANA DIANA ROSS (Motown M8-936)	9	4	43 A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	43	5
7 THE GLOW OF LOVE CHANGE (RFC/Warner Bros. 3438)	8	11	44 ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	53	2
8 ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	10	6	45 BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON & CREW (Brunswick BL 754221)	47	4
9 HEROES COMMODORES (Motown M8-939M1)	18	2	46 YOU AND ME ROCKIE ROBBINS (A&M SP-4805)	49	5
10 MOUTH TO MOUTH LIPPS INC. (Casablanca NBLP 7197)	7	14	47 NOW WE MAY BEGIN RANDY CRAWFORD (Warner Bros. BSK 3421)	48	6
11 ROBERTA FLACK featuring DONNY HATHAWAY (Atlantic SD 16013)	4	15	48 REACHING FOR TOMORROW SWITCH (Gordy/Motown G8 993M1)	33	13
12 TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO (Arista AL 9515)	11	13	49 LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31)	57	4
13 POWER TEMPTATIONS (Gordy/Motown G8-994M1)	13	9	50 SKYWAY SKYY (Salsoul/RCA SA 8532)	40	17
14 NAUGHTY CHAKA KHAN (Warner Bros. BSK 3385)	24	3	51 TWO TONS O' FUN (Honey/Fantasy F-9584)	35	11
15 HOT BOX FATBACK (Spring/Polydor SP-1-6726)	14	14	52 CATCHING THE SUN SPYRO GYRA (MCA 5108)	51	14
16 S.O.S. THE S.O.S. BAND (Tabu/CBS NJZ 36332)	36	2	53 RAY, GOODMAN & BROWN (Polydor PD-1-6240)	38	29
17 DON'T LOOK BACK NATALIE COLE (Capitol ST-12079)	22	4	54 JERRY KNIGHT (A&M SP-4788)	55	9
18 PARADISE PEABO BRYSON (Capitol SOO-12063)	16	10	55 SPECIAL EDITION FIVE SPECIAL (Elektra 6E-270)	58	4
19 LADY T TEENA MARIE (Gordy/Motown G7-992R1)	17	17	56 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	54	18
20 SPIRIT OF LOVE CON FUNK SHUN (Mercury SRM 1-3806)	12	13	57 ONE WAY featuring AL HUDSON (MCA-5127)	62	2
21 LIGHT UP THE NIGHT THE BROTHERS JOHNSON (A&M SP-3716)	15	18	58 RHAPSODY AND BLUES THE CRUSADERS (MCA-5124)	—	1
22 GO TWO GO (Arista AL 9511)	20	15	59 KWICK (EMI-America SW-17025)	52	8
23 AND ONCE AGAIN ISAAC HAYES (Polydor PD-1-6269)	25	8	60 MASSTERPIECE MASS PRODUCTION (Cotillion/Atlantic SD 5218)	56	15
24 OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	23	45	61 DREAM COME TRUE EARL KLUGH (United Artists LT-1026)	59	13
25 LOVE TRIPPIN' SPINNERS (Atlantic SD 19270)	34	3	62 BIG FUN SHALAMAR (Solar/RCA LX1-3479)	60	39
26 MONSTER HERBIE HANCOCK (Columbia JC 36415)	21	12	63 THE RIGHT COMBINATION LINDA CLIFFORD/CURTIS MAYFIELD (RSO RS-1-3084)	—	1
27 '80 GENE CHANDLER (20th Century-Fox/RCA T-605)	39	5	64 THE SUGARHILL GANG (Sugarhill FH 245)	61	18
28 THE WHISPERS (Solar/RCA BXL 1-3521)	19	28	65 CAT IN THE HAT BOBBY CALDWELL (Clouds/T.K. 8810)	65	7
29 RELEASED PATTI LABELLE (Epic JE 36381)	29	13	66 SYREETA (Tania/Motown T7-3721)	66	7
30 THE INVISIBLE MAN'S BAND (Mango MLPS 9537)	32	8	67 THE GAP BAND II THE GAP BAND (Mercury SRM 1-3804)	63	30
31 LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic SD 5219)	41	6	68 BLOWFLY'S PARTY X-RATED BLOWFLY (Weird World/T.K. 2034)	—	1
32 THE BLUE ALBUM HAROLD MELVIN AND THE BLUE NOTES (Source/MCA SOR-3197)	31	16	69 LOVE SOMEBODY TODAY SISTER SLEDGE (Cotillion/Atlantic SD 16012)	64	19
33 ONE IN A MILLION LARRY GRAHAM (Warner Bros. BSK 3447)	45	3	70 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	70	13
34 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	46	3	71 MIDNIGHT DESIRE RANDY BROWN (Chocolate City/Casablanca CCLP 2010)	67	14
35 1980 B.T. EXPRESS (Columbia JC 36333)	28	9	72 DELEGATION (Mercury SRM 1 3821)	69	5
36 WARM THOUGHTS SMOKEY ROBINSON (Motown TB-367M1)	26	17	73 "NOW APPEARING" AT OLE MISS B.B. KING (MCA 2-8016)	72	10
37 NATURALLY LEON HAYWOOD (20th Century-Fox/RCA T-613)	27	8	74 HANG TOGETHER ODYSSEY (RCA AFL 1-3526)	74	3
			75 BODY LANGUAGE PATTI AUSTIN (CTI/CBS JZ 36503)	—	1

CASH BOX TOP 100

July 5, 1980

	Weeks On	Chart
1 TAKE YOUR TIME (DO IT RIGHT)	1	12
2 LANDLORD	4	12
3 LET'S GET SERIOUS	2	16
4 SWEET SENSATION	3	14
5 A LOVER'S HOLIDAY	6	13
6 SHINING STAR	5	17
7 FUNKYTOWN	7	16
8 ONE IN A MILLION YOU	14	10
9 WE'RE GOIN' OUT TONIGHT	10	10
10 CUPID/I'VE LOVED YOU FOR A LONG TIME	11	7
11 BACK TOGETHER AGAIN	9	10
12 SITTING IN THE PARK	13	8
13 GOTTA GET MY HANDS ON SOME (MONEY)	8	16
14 YOU AND ME	16	11
15 POWER	15	11
16 CLOUDS	12	11
17 DOES SHE HAVE A FRIEND?	19	10
18 DYNAMITE!	21	8
19 LIGHT UP THE NIGHT	25	7
20 OVERNIGHT SENSATION	17	14
21 SOMEONE THAT I USED TO LOVE	28	6
22 I DON'T GO SHOPPING	22	10
23 BEHIND THE GROOVE	24	10
24 LADY	18	17
25 JAM (LET'S TAKE IT TO THE STREETS)	26	9
26 GIVE ME THE NIGHT	35	2
27 I SHOULD BE YOUR LOVER	34	8
28 OLD FASHION LOVE	52	2
29 HANGIN' OUT	30	9
30 SKYYZOO	31	6
31 ALL NIGHT THING	20	19
32 NEVER GIVIN' UP	33	8
33 HERE WE GO AGAIN (PART I)	43	4
34 TWO PLACES AT THE SAME TIME	27	18

	Weeks On	Chart
35 ALL THE WAY	37	7
36 LOVE'S SWEET SENSATION	36	8
37 I AIN'T NEVER	38	6
38 DON'T TAKE MY LOVE AWAY	39	7
39 I WANNA KNOW YOUR NAME	40	6
40 SPACER	41	7
41 JOJO	59	3
42 DO YOUR THANG	42	6
43 FIGURES CAN'T CALCULATE	51	4
44 HONEY, HONEY	50	7
45 GIVE UP THE FUNK (LET'S DANCE)	23	13
46 THE BREAKS	57	5
47 LOOKING FOR LOVE	54	5
48 PARTY LIGHTS	56	5
49 LOVE JONES	55	6
50 BY YOUR SIDE	61	4
51 WINNERS	32	14
52 SPACE RANGER (MAJIC'S IN THE AIR)	60	4
53 WOLF TICKETS	53	5
54 (BABY) I CAN'T GET OVER LOSING YOU	62	5
55 GIVIN' IT UP IS GIVIN' UP	58	5
56 BACKSTROKIN'	64	2
57 DON'T TELL ME, TELL HER	49	8
58 LET THIS MOMENT BE FOREVER	29	13
59 I ENJOY YA	69	3
60 BIGGEST PART OF ME	44	9
61 REBELS ARE WE	—	1
62 WE SUPPLY	66	5
63 CAN'T WE TRY	—	1
64 LET'S GO 'ROUND AGAIN	72	3
65 ROLLER SKATE	73	4
66 BEYOND	90	2
67 RESCUE ME	82	2
68 FOR THOSE WHO LIKE TO GROOVE	85	2

	Weeks On	Chart
69 DO YOU REALLY LOVE ME	80	3
70 TOP OF THE STARS	79	4
71 GEE WHIZ (LOOK AT HIS EYES)	71	6
72 LET'S GO ON VACATION	74	3
73 HOUSE PARTY	83	3
74 SPLASHDOWN TIME	76	3
75 I JUST WANNA DANCE WITH YOU	—	1
76 HEAVY ON PRIDE (LIGHT ON LOVE)	87	2
77 I COME HERE TO PARTY	77	5
78 YEARNIN' BURNIN'	86	2
79 BODY LANGUAGE	89	2
80 MAGIC OF YOU (LIKE THE WAY)	95	2
81 ONLY THE LONELY (HAVE A REASON TO BE SAD)	81	5
82 I'VE JUST BEGUN TO LOVE YOU	—	1
83 STARS IN YOUR EYES	45	11
84 I LOVE THE WAY YOU LOVE	—	1
85 SHE'S OUT OF MY LIFE	63	10
86 WELCOME TO MY WORLD	46	8
87 LET ME BE THE CLOCK	48	18
88 I'VE GOT MY SECOND WIND	—	1
89 LOVE ME, LOVE ME NOW	—	1
90 SHANTE	—	1
91 COMING DOWN FROM LOVE	67	13
92 DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (PTS. 1 & 2)	47	19
93 HOW MUCH I FEEL	—	1
94 HOW GOOD IS LOVE	84	4
95 DON'T PUSH IT, DON'T FORCE IT	70	21
96 I'M DANCING FOR YOUR LOVE	65	8
97 STAY WITH ME (SPEND THE NIGHT)	94	6
98 SAME OLD STORY (SAME OLD SONG)	88	11
99 SUPERWOMAN	68	6
100 LOVE CYCLES	75	9

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

A Lover's Holiday (Little Macho — ASCAP)	5	Gee Whiz (East Memphis — BMI)	71	— BMI)	41	BMI)	85
All Night Thing (Ackee — ASCAP)	31	Give Me (Rodsongs — ASCAP)	26	Lady (Spectrum VII/Yours, Mine & Ours — ASCAP)	24	Shining Star (Content — BMI)	6
All The Way (Web IV — BMI)	35	Give Up The Funk (Triple "O" — BMI)	45	Landlord (Nick-O-Val — ASCAP)	2	Sitting In The Park (Chevis — BMI)	12
Backstrok'in' (Clita — BMI)	56	Givin' It Up (Baby Fingers — ASCAP)	55	Let Me Be (Bertram — ASCAP)	87	Skyzoo (Alligator — ASCAP)	30
Back Together (Scarab — BMI)	11	Gotta Get My Hands (Clita — BMI/Sign Of The Times — ASCAP)	13	Let This Moment (Cessess — BMI)	58	Someone That I Used (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP)	21
Behind The Groove (Jobete — ASCAP/Dickiebird — BMI)	23	Hangin' Out (Delightful/Gang — BMI)	29	Let's Get (Jobete & Black Bull — ASCAP)	3	Space Ranger (Glenwood/Detente — ASCAP)	52
Beyond (Chappell — ASCAP)	66	Heavy On Pride (Bertram — ASCAP)	76	Let's Go On (Chic — BMI)	72	Spacer (Chic — BMI)	40
Biggest Part Of Me (Rubicon — BMI)	60	Here We Go Again (Bovina — ASCAP)	33	Let's Go Round (Average — ASCAP)	64	Splashdown Time (Breaksongs — BMI)	74
Body Language (Duchess — BMI)	79	Honey, Honey (Sherilyn/Lindseyanne — BMI)	44	Light Up The Night (State Of The Arts/Brojay — ASCAP)	19	Stars In Your Eyes (Raydiola — ASCAP/Hancock/Polo — BMI)	83
By Your Side (Val-je-Joe — BMI)	50	House Party (Mt. Airy — BMI)	73	Looking For Love (Hotlips — BMI)	47	Stay With Me (Shell — BMI)	97
Can't We Try (Stone Diamond — BMI)	63	How Good (Fred Burch/Cedarwood — BMI)	94	Love Cycles (Golden Cornflake — BMI)	100	Superwoman (Happy Birthday/Relaxed — BMI)	99
Clouds (Nick-O-Val ASCAP)	16	I Ain't Never (Rubicon — BMI)	93	Love Me (Mayfield — BMI)	49	Sweet Sensation (Frozen Butterfly — BMI)	4
Coming Down (Sherilyn/Lindseyanne/Bobby Caldwell — BMI)	91	I Can't Get Over (Mayfield — BMI)	37	Love's Sweet (Bellboy Adm. by Mighty Three — BMI)	89	Take Your Time (Avant Garde — ASCAP/Interior/Sigidi's — BMI)	1
Cupid/I Loved You (Kags/Sumac — BMI)	10	I Come Here (Groovesville — BMI/Conquisted — ASCAP)	54	Never Givin' Up (Aljarreau/Desperate — BMI)	80	The Breaks (Neutral Gray/Funkgroove — ASCAP)	46
Does She Have (Rock Garden/Los Angeles Bullet — BMI)	17	I Don't Go (Almo — ASCAP/Irving/Woolnough — BMI)	77	Old-Fashion Love (Jobete/Commodores — ASCAP)	32	Top Of The Stars (Nick-O-Val — ASCAP)	70
Don't Push It (Jim-Edd — BMI)	95	I Enjoy Ya (Finish Line — BMI)	22	One In A Million (Irving/Medad — BMI)	8	Two Places (Raydiola — ASCAP)	34
Don't Say Goodnight (Bovina — ASCAP)	92	I Just Wanna Dance (Harrindur — BMI)	59	Only The Lonely (Bema — ASCAP)	81	Welcome To My World (A-Plus/R. Bailey/B. Dunbar/R. Patterson — SESAC)	86
Don't Take My Love (Jobete — ASCAP)	38	I Love The Way (WB Music/Peabo — ASCAP)	75	Overnight Sensation (Almo/Crimasco — ASCAP)	20	We Supply (Clarkee — BMI/Kodi — ASCAP)	62
Don't Tell Me (Featherbed/Unichappell/Sumac — BMI)	57	I'm Dancing (Overdue/Drumfunk/Yellow Brick Road — ASCAP)	84	Party Lights (Total Experience — BMI)	48	We're Goin' Out (Better Nights — ASCAP/Better Days — BMI)	9
Do You Really (Moore and More — BMI)	69	I Should Be Your (Assorted — BMI)	96	Power (Midnight Sun — ASCAP/Book — BMI)	15	Winners (Alex-Soufus — ASCAP/Darak-Good Groove — BMI)	51
Do Your Thang (Perk's/Duchess — BMI)	42	I've Got My Second (Lori Joy/Ace-Deuce-Trey — BMI)	27	Rebels Are We (Chic — BMI)	61	Wolf Tickets (Rick's Adm. By Rightsong/Malbiz — BMI)	53
Dynamite! (Walden/Gratitude Sky — BMI)	18	I've Just Begun (Spectrum VII/Mykinda — ASCAP)	88	Rescue Me (Rhythm Planet/Conductive/Big One — BMI/ASCAP)	67	Yearnin' Burnin' (Three Hundred Sixty — ASCAP)	78
Figures Can't (Melomega/Maui — ASCAP)	43	I Wanna Know Your (Mighty Three — BMI)	82	Roller Skate (Lena/Funky Feet — BMI)	65	You And Me (Chinnichap Adm. by Careers — BMI)	14
For Those Who (Raydiola — ASCAP)	68	Jam (Baby Dump/Greenstreet — ASCAP)	39	Same Old Story (Same Old Song) (Four Knights/Irving — BMI)	99		
Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI)	7	Jojo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving	25	Shante (Two Pepper — Ascaph)	90		

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. REBELS ARE WE — CHIC — ATLANTIC**
KATZ, WJMO, WDAS-FM, WSOK, WRBD, WXEL-FM, WGIV, WOKB, OK100, KMJM, WENZ, WCIN, WNHC, WWIN, WIGO, WDAO, WOL
- 2. CAN'T WE TRY — TEDDY PENDERGRASS — PHILADELPHIA INTERNATIONAL/CBS**
WXEL-FM, KATZ, WSOK, WRBD, WBMX, WGIV, WEDR, WOKB, KMJM, WENZ, WAOK, WCIN, WNHC, WOL, WVKO, WGPR-FM
- 3. I JUST WANNA DANCE WITH YOU — STARPOINT — CHOCOLATE CITY/CASABLANCA**
KMJQ, WWRL, WILD, WEDR, WENZ, WCIN, WNHC, KGFJ, WWDM, WGPR-FM
- 4. I'VE JUST BEGUN TO LOVE YOU — DYNASTY — SOLAR/RCA**
WILD, WGIV, WEDR, OK100, WENZ, WAOK, WWIN, KGFJ, WGPR-FM
- 5. JOJO — BOZ SCAGGS — COLUMBIA**
WDAS-FM, WDIA, WBMX, WJLB, WENZ, WAOK, WTLC, KGFJ
- 6. BEYOND — HERB ALPERT — A&M**
WSOK, WRBD, KMJM, KDKO, WXEL-FM, WTLC, KDAY, WDAO
- 7. I LOVE THE WAY YOU LOVE — PEABO BRYSON — CAPITOL**
KMJQ, WDAS-FM, WRBD, WBMX, WJLB, WAOK, WCIN, WOL
- 8. GIVE ME THE NIGHT — GEORGE BENSON — WARNER BROS.**
WRBD, WBMX, OK100, WKND, KDAY, KOKA
- 9. BY YOUR SIDE — CON FUNK SHUN — MERCURY**
OK100, WJLB, WAOK, WCIN, WUFO, WTLC

MOST ADDED ALBUMS

- 1. BARRY WHITE'S SHEET MUSIC — BARRY WHITE — UNLIMITED GOLD/CBS**
WEDR, WENZ, WNHC, WXEL-FM, KATZ, WDAS-FM, WDAO
- 2. ONE IN A MILLION — LARRY GRAHAM — WARNER BROS.**
KDAY, KOKA, WSOK, WEDR, WLUM, KMJQ
- 3. NAUGHTY — CHAKA KHAN — WARNER BROS.**
WBMX, WSOK, WOKB, KDKO, WLUM

UP AND COMING

- MAKE IT FEEL GOOD — ALFONZO SURRETT — MCA**
- IF YOU'RE LOOKIN' FOR A NIGHT OF FUN — LEON HAYWOOD — 20TH CENTURY FOX/RCA**
- SOMETHING ABOUT YOU — BOBBI WALKER — CASABLANCA**
- HEY LOVER — CHOCOLATE MILK — RCA**
- WIDE RECEIVER — MICHAEL HENDERSON — BUDDAH**

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA — CARL CONNOR, PD
HOTS: Fatback, C. Khan, S. Mills, Temptations, Con Funk Shun, S. Robinson, N. Cole, Lipps, Inc., Kwick, Odyssey, Kleer, J. Jackson, P. LaBelle, TTF, S. Lattisaw, G. Chandler, Change, H. Melvin, P. Bryson, Mass Production, S.O.S. Band. ADDS: Taste Of Honey, C. Mayfield, F. Wesley, T. Pendergrass, Dynasty, P. Rushen, Ambrosia, P. Bryson, Boz Scaggs, Con Funk Shun. LP ADDS: Curtis Mayfield.

WWIN — BALTIMORE — CURTIS ANDERSON, PD
HOTS: Fatback, T. Marie, L. Graham, S.O.S. Band, K. Blow, J & A Simms, G. Chandler, R. James, Change. ADDS: Chic, Gap Band, F. Wesley, Love Unlimited, Dynasty, Bros. By Choice, R. Crawford, J. Jackson, Taste Of Honey. LP ADDS: Softones.

WATV — BIRMINGHAM — BILL GLOVER, MD
HOTS: Kool & Gang, B.T. Express, Shalamar, Bros. Johnson, G. Knight, Lipps, Inc., P. Bryson, C. Mayfield/L. Clifford, L. Graham, Temptations, J. Jackson, Cameo, R. Flack/D. Hathaway, S.O.S. Band, Invisible Man's Band, Change, Silk, Delegation, Lakeside, Kwick, G. Chandler, Matumbi, Brick, Spinners, S. Mills, GQ, C. Staton, Manhattans, Isley Bros., I. Hayes, Wm. DeVaughn, Ambrosia. ADDS: G. Benson, Fatback, Love Committee, B. Preston, Boz Scaggs, Chocolate Milk, Pleasure. LP ADDS: Chuck Jackson, J.G. Watson, Spinners, Commodores, C.L. Blast.

WILD — BOSTON — BUTTERBALL, JR., MD — #1 — S.O.S. BAND
JUMPS: 45 To 42 — Rufus, 37 To 33 — P. Rushen, 35 To 32 — Gap Band, 34 To 29 — Isley Bros., 32 To 28 — LaFlavour, 31 To 27 — C. Mayfield/L. Clifford, 29 To 26 — Brick, 27 To 24 — Five Special, 25 To 22 — Skyy, 28 To 21 — S. Lattisaw, 23 To 18 — C. Staton, 22 To 14 — Al Hudson, 16 To 13 — Flakes, 15 To 12 — C. Khan, 14 To 11 — R. Robbins, 13 To 9 — D. LaSalle, 10 To 7 — J.G. Watson, 8 To 3 — G. Chandler, Ex To 45 — Fatback, Ex To 41 — Cameron, Ex To 40 — Boz Scaggs. ADDS: Booker T. Jones, Starpoint, Choc. Milk, Cameo, Dynasty, Heat. LP ADDS: S. Turrentine, Pleasure.

WUFO — BUFFALO — DOUG BLAKELY, MD — #1 — S.O.S. BAND
HOTS: Change, L. Graham, Stone City Band, T. Marie, S. Lattisaw, Wee Gee, R. Robbins, C. Khan, K. Blow, 5-Special, G. Knight, Bros. Johnson, Brick, Isley Bros., L.L. Smith, D. Hudson, L. Graham. ADDS: S. Robinson, Dynasty, Chic, B.B. King, B. Walker, C. Mayfield, T. Pendergrass, L. Haywood, Collins & Collins, Wm. DeVaughn, RCR, Gap Band.

WGIV — CHARLOTTE — CHRIS TURNER, PD
HOTS: Fatback (new), Ritchie Family, Five Special, Skyy, C. Mayfield/L. Clifford, P. Brown, Spinners, Cameo (new), G. Knight, S. Robinson, Brick, Isley Bros., L.L. Smith, D. Hudson, L. Graham. ADDS: S. Robinson, Dynasty, Chic, B.B. King, B. Walker, C. Mayfield, T. Pendergrass, L. Haywood, Collins & Collins, Wm. DeVaughn, RCR, Gap Band.

WBMX — CHICAGO — BOB SCOTT, PD
HOTS: L. Graham, K. Blow, P. LaBelle, Al Jarreau, C. Khan, Stone City Band, Cameo, B.T. Express, J. Jackson, Ambrosia, Al Hudson, H. Melvin, R. Robbins, R. Crawford, Kool & Gang, Spinners, Isley Bros., Five-Special, Switch. ADDS: T. Pendergrass, G. Benson, Taste Of Honey, P. Bryson, Cameron, Robbie Dupree, Hues Corporation, Little Anthony, Al Johnson, Brecker Bros., P. Austin, C.L. Blast, Boz Scaggs, Elton John. LP ADDS: C. Khan, AWB, G. Chandler, Spinners, Al Jarreau, L. Graham, S. Turrentine, R. Ayers/W. Henderson.

WGCI — CHICAGO — BARRY MAYO, PD
HOTS: G. Knight, Manhattans, P. LaBelle, S.O.S. Band, Lipps Inc., J. Jackson, Invisible Man's Band, G. Chandler, L. Graham, Wee Gee. ADDS: P. Austin, Interlude, Taste Of Honey, Boz Scaggs, T. Pendergrass, G. Benson. LP ADDS: S.O.S. Band, S. Turrentine, Ozone.

WCIN — CINCINNATI — MIKE ROBERTS, MD
HOTS: L. Graham, S. Mills, AWB, Lipps, Inc., H. Melvin, R. Flack, L. Graham, Cameo, S.O.S. Band, G. Knight, Change, Fatback, R. Robbins, C. Khan. ADDS: Chic, Con Funk Shun, J & A Simms, C. Mayfield/L. Clifford, M. Henderson, P. Bryson, Starpoint, T. Pendergrass.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — S.O.S. BAND
JUMPS: 43 To 36 — Commodores, 42 To 35 — Dramatics, 41 To 34 — Con Funk Shun, 40 To 33 — Raydio, 39 To 32 — G. Benson, 37 To 30 — Five Special, 36 To 29 — Skyy, 38 To 28 — Fatback, 35 To 26 — G. Chandler, 31 To 25 — T. Marie, 32 To 24 — I. Hayes, 33 To 23 — K. Blow, 30 To 22 — Isley Bros., 26 To 20 — Spinners, 25 To 19 — S. Lattisaw, 22 To 17 — N. Cole, 19 To 16 — Switch, 18 To 14 — Sheila & B. Devotion, 16 To 13 — LaFlavour, 20 To 9 — L. Graham, 10 To 7 — GQ, 9 To 6 — C. Khan, 12 To 5 — R. Robbins. ADDS: H. Melvin, Chic.

WJLB — DETROIT — TOM COLLINS, PD — #1 — G. KNIGHT
JUMPS: 39 To 30 — Breakwater, 37 To 29 — C. Mayfield/L. Clifford, 32 To 28 — Collins & Collins, 34 To 27 — Rufus, 38 To 26 — Five Special, 33 To 25 — Delegation, 35 To 24 — N. Cole, 31 To 23 — Masterpiece, 28 To 22 — I. Hayes, 26 To 21 — T. Marie, 29 To 20 — Ambrosia, 24 To 19 — Bros. Johnson, 23 To 17 — GQ, 20 To 16 — B. Caldwell, 21 To 15 — P. LaBelle, 17 To 14 — Al Hudson, 15 To 12 — Spinners, 27 To 11 — Al Jarreau, 22 To 10 — S. Lattisaw, 12 To 8 — Cameo, 11 To 7 — Temptations, 10 To 5 — R. Robbins, 9 To 4 — L. Graham, 4 To 2 — H. Hancock, Ex To 40 — H. Reddy, Ex To 39 — Brick, Ex To 38 — Ritchie Family, Ex To 37 — C. Staton, Ex To 35 — Sheila & B. Devotion, Ex To 33 — Earwizard, Ex To 32 — J.G. Watson, Ex To 31 — Kool & Gang. ADDS: V. Mason, Pleasure, Con Funk Shun, Rene & Angela, P. Bryson, Boz Scaggs.

WGPR — DETROIT — GEORGE WHITE, PD — #1 — ROCKY ROBBINS
HOTS: G. Knight, Kool & Gang, ADC Band, Temptations, C. Khan, S. Mills, B. Caldwell, Spinners, Bros. Johnson, Switch, E. Grant, La Flavour, K. Blow, GQ, S. Lattisaw, Al Hudson, Collins & Collins, Ambrosia. ADDS: Choc. Milk, G. Chandler, ADC Band, Rene & Angela, Starpoint, T. Pendergrass. LP ADDS: J. Butler.

WRBD — FT. LAUDERDALE — JOE FISHER, OM — #1 — D. HUDSON
JUMPS: 36 To 32 — Mass Production, 40 To 28 — K. Blow, 38 To 22 — Breakwater, 37 To 21 — Isley Bros., 34 To 20 — C. Staton, 29 To 18 — S. Lattisaw, 21 To 17 — Skyy, 25 To 16 — Gap Band, 39 To 15 — Kano, 17 To 14 — Brick, 19 To 12 — Chaka Khan, 13 To 8 — S.O.S. Band, 8 To 5 — GQ, 15 To 3 — TTF, Ex To 40 — Tavares, Ex To 39 — Starpoint, Ex To 38 — S. Sledge, Ex To 37 — Devotion, Ex To 36 — Pleasure, Ex To 35 — Commodores, Ex To 29 — Fatback. ADDS: Chic, Benson, Seventh Wonder, P. Bryson, D. Covay, Top Shelf, D. Oliver, Cameron, H. Alpert, Teddy Pendergrass. LP ADDS: Wee Gee, G. Jones.

KMJQ — HOUSTON — DEE ROQUEMORE, MD — #1 — CHANGE
JUMPS: 40 To 31 — Brick, 39 To 21 — Gap Band, 33 To 29 — Seventh Wonder, 32 To 26 — C. Khan, 25 To 22 — Isley Bros., 20 To 13 — Five Special, 11 To 8 — S. Mills, 10 To 5 — Spinners, 7 To 4 — Fatback, Ex To 3 — K. Blow, Ex To 39 — AWB, Ex To 38 — S. Lattisaw, Ex To 37 — N. Cole, Ex To 36 — S. Clarke, Ex To 35 — Ozone. ADDS: P. Bryson, Taste Of Honey, Rene & Angela, V. Mason, Starpoint, W. Lewis, RCR. LP ADDS: Grace Jones, Trussel, S. Lattisaw, Spinners, L. Graham.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD
HOTS: L. Graham, K. Blow, S.O.S. Band, Midnite Star, Skyy, V. Mason, S. Lattisaw, N. Cole, Stone City Band, GQ, H. Melvin, Dayton, A. Boffil, Aurra, FLB, S. Robinson, Change, Ozone, TFO, Bros. Johnson, G. Benson, Commodores, Sun, Breakwater, Spinners, P. Rushen, THEM, LaFlavour, Pyrrmyd, AWB, F. Wesley, Interlude, Side Effect, Jerome Jackson, 7th Wonder, L. White. ADDS: Taste Of Honey, Boz Scaggs, S. Clarke, Choc. Milk, Con Funk Shun, H. Alpert, R. Dupree, Bros. By Choice, Cameron, Wm. DeVaughn. LP ADDS: Cameron, R. Ayers/W. Henderson, 3rd World, Pleasure, Manu Dibango.

KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — L. GRAHAM
HOTS: S.O.S. Band, Spinners, Change, Isley Bros., Five Special, Bros. Johnson, Brick, S. Lattisaw, S. Clarke, Flakes. ADDS: Rufus & Chaka, H. Alpert, Raydio, Gap Band, Cameron, G. Benson, K. Blow, TTF, Sun. LP ADDS: N. Cole, C. Khan, Spinners, Al Jarreau, Boz Scaggs, L. Graham, Crusaders.

KGFJ — LOS ANGELES — REGGIE UTLEY, MD — #1 — S. LATTISAW
HOTS: T. Marie, Kool & Gang, Brass Construction, D. LaSalle, S. Mills, Isley Bros., L. Graham, J. Jackson. ADDS: R. James, L. Haywood, Dynasty, Cameo, Boz Scaggs, Starpoint. LP ADDS: Crusaders.

WDIA — MEMPHIS — MARK CHRISTIAN, MD
HOTS: Cameo, C. Khan, Fatback, G.Q. Chandler, H. Melvin, I. Hayes, S.O.S. Band, P. LaBelle, S. Robinson, L. Graham, Spinners, Lakeside, Al Jarreau, B.T. Express, Delegation, Isley Bros., R. Robbins, R. Crawford. ADDS: Boz Scaggs, D. Hudson. LP ADDS: C. Mayfield, J. Mathis.

WEDR — MIAMI — GEORGE JONES, MD — #1 — D. HUDSON
JUMPS: 30 To 12 — GQ, 11 To 6 — Temptations, Ex To 30 — Spinners, Ex To 26 — BT Express, Ex To 13 — Kano, Ex To 10 — Crown Heights Affair. ADDS: Starpoint, C. Staton, D. Washington, F. Wesley, D. Covay, A. Surret, ROD, Dynasty, Rhyze, T. Pendergrass, Bros. By Choice. LP ADDS: P. Austin, L. Graham, B.B. King, B. White, Brick, J. Butler, R. Robbins, Brecker Bros.

WLUM — MILWAUKEE — BILL YOUNG, MD — #1 — S.O.S. BAND
HOTS: Albert Collins, Wee Gee, S. Clarke, G. Duke, I. Hayes, G. Knight, L. Haywood, B.T. Express, J.G. Watson, Change, M. Franks. ADDS: 5-Special, H. Alpert, Breakwater, G. Benson, GQ, Con Funk Shun, Raydio, AWB. LP ADDS: Rene & Angela, B.B. King, Booker T. Jones, N. Cole, Commodores, Al Jarreau, S. Turrentine, D. Siegel, G. Cables, Kittyhawk, D. Ross, L. Graham, C. Khan, E. Clapton.

WXEL-FM — NEW ORLEANS — REG HENRY, PD — #1 — L. GRAHAM
JUMPS: 30 To 27 — Seventh Wonder, 29 To 23 — Al Hudson, 28 To 19 — Commodores, 23 To 16 — Bros. Johnson, 20 To 15 — N. Cole, 13 To 7 — Isley Bros., 12 To 9 — Crown Heights Affair, Ex To 30 — Shotgun, Ex To 29 — Breakwater. ADDS: T. Pendergrass, Chic, Spyro Gyra, TTF, H. Alpert, Fatback, L. Haywood. LP ADDS: J. Butler, Brick, Spinners, P. Austin, B. White, Googie & Tom Copalla.

WWRL — NEW YORK — LINDA HAYNES, MD
HOTS: Commodores, G. Knight, T. Pendergrass, Cameo, Al Jarreau, D.J. Rogers, Dramatics, L. Graham, H. Melvin, Boz Scaggs. ADDS: C. Cissell, S. Clarke, Wm. DeVaughn, C. Mayfield, G. Duke, 7th Wonder, Starpoint. LP ADDS: Tom Browne, Kid Creole & The Coconuts, Manu Dibango, Mandrill, The Waters.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — S.O.S. BAND
HOTS: Change, G. Knight, Spinners, K. Blow, Invisible Man's Band, D. Hudson, GQ, Bros. Johnson, C. Mayfield/L. Clifford, Skyy, L. Graham, Switch, Brick, Gap Band. ADDS: R. James, Chic, T. Pendergrass, Parlet. LP ADDS: Breakwater, Al Jarreau, C. Khan, Mass Production, Millie Jackson, Sun.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — SOS BAND/G. KNIGHT
HOTS: Change, Invisible Man's Band, P. LaBelle, Skyy, Spinners, Dynasty, N. Cole, GQ, Commodores, Isley Bros., Breakwater, T. Pendergrass, G. Benson, D.J. Rogers, Switch, Wm. DeVaughn, G. Chandler, Manhattans, Brick, Sister Sledge, AWB, C. Staton, S. Robinson, B. Preston, K. Blow, D. Hudson, J. Jackson, Chic, Boz Scaggs. ADDS: Fatback, Taste Of Honey, Pure Energy, Chic, Boz Scaggs, Raydio, P. Bryson, C. Mayfield/L. Clifford, S. Lattisaw, R. James, J. Jackson, D. Hudson, K. Blow, G. Benson, T. Pendergrass, Commodores. LP ADDS: L. Haywood, J. Butler, Rene & Angela, B. White, J.G. Watson, Brick.

WAMO — PITTSBURGH — MATT MORGAN, MD — #1 — CHANGE
JUMPS: 40 To 34 — Brick, 38 To 33 — Al Jarreau, 39 To 32 — K. Blow, 37 To 31 — J.G. Watson, 36 To 30 — C. Mayfield/L. Clifford, 34 To 28 — Kool & Gang, 32 To 27 — Switch, 35 To 26 — Bros. Johnson, 33 To 25 — Skyy, 28 To 24 — Masterpiece, 29 To 22 — T. Marie, 27 To 20 — P. LaBelle, 26 To 18 — GQ, 23 To 17 — L. Graham, 24 To 16 — H. Melvin, 20 To 15 — Five Special, 19 To 14 — S.O.S. Band, 17 To 13 — B.T. Express, 15 To 12 — Gap Band, 14 To 11 — Stone City Band, 11 To 9 — R. Robbins, 12 To 8 — S. Lattisaw, 10 To 6 — Spinners, 8 To 4 — Cameo, Ex To 40 — LaFlavour, Ex To 39 — Crown Heights Affair, Ex To 37 — V. Mason, Ex To 35 — Con Funk Shun. ADDS: Wm. DeVaughn, Collins & Collins, Players Association, P. Rushen, Sun, Isley Bros., I. Hayes.

WENZ — RICHMOND — HARDY JAY LANG, PD — #1 — CHANGE
JUMPS: 20 To 17 — Breakwater, 18 To 14 — Ambrosia, 15 To 12 — Skyy, 11 To 8 — S. Lattisaw, Ex To 19 — G. Benson. ADDS: Chic, T. Pendergrass, T. Browne, Dynasty, Starpoint, Boz Scaggs, Switch, Commodores. LP ADDS: Brick, B. White.

KMJM — ST. LOUIS — GERALD EVANS, MD — #1 — S.O.S. BAND
JUMPS: 29 To 22 — Elton John, 30 To 5 — Bros. Johnson, 8 To 3 — R. Flack. ADDS: T. Pendergrass, F. Hooker, Erotic Drum Band, E. Klugh, J.G. Watson, S. Robinson, G. Gaynor, Raydio, Chic, H. Alpert. LP ADDS: Commodores, S. Turrentine, Starship Orchestra, G. Bartz, D.J. Rogers, E. Grant, R. Dupree, P. Austin, M. Franks.

Concert Promoters Report Decline In Ticket Sales, Attendance

(continued from page 7)

generally soft economy has resulted in greater selectivity on the part of concertgoers and inconsistent attendance patterns.

"Advance ticket sales for our outdoor summer shows, such as the 'Super Jam,' have been slow and very light," said Steve Litman, executive vice president of St. Louis-based Contemporary Productions, Inc. "People seem to be buying more tickets at the last minute this year, which contributes to a nervous condition on the part of the promoters.

"I think the economy is the major reason ticket sales are so low here. That and the fact that the job market for teens in this area is very soft this summer. Our media spread has been as wide as possible and the advertising mix for our shows is very comprehensive. We've even built a major display contest around our 'Super Jam' concert, but we cannot rely on any previous projections because the pattern is so radically different for shows in both indoor and outdoor venues here this year."

Midwest Attendance Down

Jerry Mickelson, co-principal of Chicago-based JAM Productions Ltd., concurred with Litman, stating, "We promote a lot of shows in the Midwest secondary markets, and attendance is definitely down so far this summer. And it's taking more advertising dollars to get the consumer interested, I believe. The competition is very thick out there. Black music concerts are also off, but business here in Chicago has been doing well, overall."

Inconsistent concert attendance has also plagued recent rock shows in the Houston, Dallas and Ft. Worth areas of Texas, a usual hotbed of hard rock and heavy metal concert activity, according to Louis Messina, president of Houston-based Pace Concerts, Inc.

"It's been a very confusing summer for us. The market has been soft, and we're definitely not doing the business we did last year," indicated Messina. "Last year we sold 80,000 advance tickets for the 'Texas World Music Festival,' a clean sell-out, whereas this year we were lucky to do 56,000. On the other hand, we sold out three

ZZ Top concerts at The Summit and Ted Nugent's shows have been doing very well in terms of advance ticket sales. It's just been too inconsistent."

A number of northeast U.S. promoters noted that while superstar acts continue to sell-out large coliseum or stadium-size venues, fewer are on tour this summer, and many mid-size metropolitan halls have suffered a drop in business. However, indoor and outdoor auditoriums and halls in Northeast resort and vacation areas continue to operate profitably.

Superstars Still Strong

"The kids are coming out as strong, or stronger than, ever for the superstars," pointed out John Scher, head of Monarch Entertainment Bureau Inc. of West Orange, New Jersey. "We just had the Eagles, Heart and Little River Band at Meadowlands (Giant Stadium) and the concert drew 68,000... but for the past two or three months, business has been very weak at the Capitol Theatre in Passaic, N.J. Where attendance during the summer season was once averaging 85-95% of capacity, it's now been down to about 70%, which is a substantial drop. The kids seem to be saving their money for the superstar acts."

Both Scher and Fred Johanson, executive vice president of the Cambridge, Mass.-based Don Law Company, agreed that "the focus of summertime concert activity is the resort area venues" in the Northeast, including the Monarch-promoted summer concert series at the Convention Hall and Paramount Theatre on the Boardwalk in Asbury Park, N.J., and the Don Law-promoted summer series at Cape Cod Coliseum and Tanglewood in Lenox, Mass., among others.

"It's been a certain tradition that kids will focus on the summertime venues and the reports I've been receiving from other promoters in the Northeast confirm this," stated Monarch's Scher. "The series of concerts we promote in Asbury Park have been doing extremely well in terms of advance sales."

Added Don Law's Johanson, "Advance ticket sales for the summer season at Cape Cod look real strong, and our 'Popular Artists' series at Tanglewood is also doing real well. The Cape Cod Coliseum is a very

strong venue for us and has been in the past. Although Tanglewood has generally been a more quiet facility, it will be stronger this year for us because last year we didn't have a Barry Manilow or a Jackson Browne."

Jazz Is Strong

While rock concert audiences and promoters in general are feeling the economic pinch this summer, promoters of jazz, soft rock and folk, in addition to country, are reporting stable to good ticket sales.

Steve Martin of Manhattan-based New Audiences Productions, which is promoting a number of jazz shows in New York City this summer, said, "Our concerts do well in general because we shoot for a specific audience. We don't shoot for the 16-20 year olds, we look for the 25-34 year-old crowd, especially with our jazz shows. We're doing Angela Bofill with Rodney Franklin and John Lee and Jerry Brown at Avery Fisher Hall and a tribute to Eddie Jefferson at Carnegie Hall with the Manhattan Transfer and sales for both have been very good. We're also planning a Michael Franks concert, which should also do well."

Reports from other promoters also bear out Martin's contention that shows that appeal to an upper age demographic are more successful. Alan Bregman, who books the Greek Theatre in Los Angeles for Nederlander Assoc. noted that although sales for several concerts at the outdoor venue this summer have been "disappointing," two of the sell-outs have been The Kingston Trio and Jan and Dean shows, both of which drew a generally older crowd.

Buying Late

Bregman, like others, noted that "people have been buying later than usual" this year and that the season has been a "confusing" and "unpredictable" one so far. Jim Rissmiller, of Wolf & Rissmiller Concerts, noted that he is not booking many shows in the L.A. area this summer "because, quite frankly, there aren't a lot of acts on tour."

In the Northwest, promoters are generally being more selective this summer, choosing to book fewer shows and concentrating on diversifying the type of

shows they are booking, rather than risking oversaturating the market with rock.

"The type of acts we're bringing in this summer encompass a wide variety of musical styles," said Shane Tappendorf of Double Tee Promotions in Portland, Ore. "That way, we're not attracting the same audience every week. We passed on some acts of the same musical style because they would compete with each other. We look at our audiences carefully before we make a move. We're also using a lot more Northwest acts as supporters because of the general lack of national support groups and because they are insuring extra ticket sales."

Jim Morrison, production manager for John Bauer Concert Co. of Seattle, similarly noted that his company is booking fewer concerts "but the ones we do have are doing better." He also indicated that Seattle has experienced as much as a 30% dip in concert attendance and that a large problem has been "in finding support acts for our (Seattle) Coliseum shows.

Noting the down trend in concert attendance, Alex Hodges, of the Marietta, Ga.-based Empire Agency, offered that "promoters have to understand what they are up against and be more creative. The promotion business became too easy and, in many cases, came down to a formula. The promoter now has to take a closer look at the market and assess the conditions there, including the concert traffic and the general economic climate."

Hodges also noted that "timing is the essence" in promotion, including the choice of venue and date and determining what your competition is doing.

"If someone did great business in a particular market and venue with a particular band, the same promoter can't assume he is going to do the same business this year," said Hodges. "Everyone should be geared to change and make adjustments this year. There should be more emphasis on packaging and the actual promotion of the concert than ever before. While promoters figured to make 15% of the gross in the past, in many cases they might now be lucky to break even or make a smaller profit, rather than take a loss."

Near Sellout For Playboy Jazz Fest

(continued from page 12)

decked jazz buffs old and new with its big-beat, Far Eastern flavored jazz-rock.

Ronnie Laws' party-tinged music kept the audience from cringing at the late evening California wind with his infectious brand of R&B-jazz fusion.

There was no let up to the melting pot music on Sunday, which opened with another local group, Eebo, which played power-gripping but predictable fusion music.

Generating more audience response than Eebo, perhaps more energy and certainly more music depth, was the ensemble of tenorists Arnett Cobb, Zoot Sims and Eddie "Lockjaw" Davis, altoist Richie Cole, pianist Nat Pierce, drummer Frank Capp and bassist Allan Jackson.

On the other end of the spectrum, Chick Corea and Friends and Herbie Hancock's concoction of heavy-metal jazz provided the most aggressive music of the evening.

Joining Corea for his set of effective improvisation was trumpeter supreme Dizzy Gillespie and former Return To Forever fusionists Lenny White (drums) and Stanley Clarke (bass). The result was a more settled, but still spontaneous music offering.

More Energy

When Gillespie joined Hancock later for his set along with Michael and Randy Brecker, a similar plateau, but with decidedly more energy, was also achieved.

Songstresses Angela Bofill and Carmen McRae were studied in contrast, Bofill being the vibrant, perpetually locomotive youth, and Carmen being the wise, tasteful sage of many jazz wars. Both covered a spectrum of material handily. McRae, however, earned a more endearing response to her patient, well-modulated set.

A touch of Dixieland fare and passionate swing was offered up by Bob Crosby and the Bobcats, who wasted no time showing the younger aficionados that progressive jazz is not necessarily contemporary.

But the highlight of Sunday's attractions was the set by violinist Stephane Grappelli, the 72-year-old jazz cornerstone, who did nothing less than become even more timeless by exposing jazz violin as more than an electronic-fusion instrument.

Equally galvanizing was the Akiyoshi/Tabackin big band, which embodied a sensitivity to all listeners. The band's music was expertly engineered by Toshiko Akiyoshi, whose diminutive stature did not deter her from throttling the power of the full-bodied band.

To make future Playboy Jazz Festivals a much anticipated event, booking a different nucleus of talent will keep a constant audience and undoubtedly make believers of those skeptics. Regardless, Playboy Jazz has whetted the jazz palate in Southern California with a healthy smorgasborg of many different musics.



HUEY PLAYS AT THE WALDORF — Chrysalis recording group Huey Lewis And The News played a showcase performance at the old Waldorf in San Francisco. The show was broadcast live over radio station KSAN. Pictured in the front row are (l-r): Billy Bass, vice president, promotion, creative services, Chrysalis; Eliza Brownjohn, international manager, Chrysalis; Mickey Thomas, Jefferson Starship; Linda Carhart, national director, artist development, Chrysalis; Sal Licata, president, Chrysalis; Lewis; Chris Hayes of the group; Thom Trumbo, west coast manager, A&R, Chrysalis; Stan Layton, vice president sales, Chrysalis; and Sean Hopper of the group. Pictured in the back row are (l-r): Bob Rowe, senior vice president, Capitol-EMI, Canada; Roger Watson, national A&R director, Chrysalis; Billy Gibson, Mario Cipollina and Johnny Colla of the group; Brendan Burke, merchandising manager, Chrysalis; Scott Kranzberg, former national promotion director, Chrysalis; Ann Murray, general manager, Chrysalis Music Group; Steve Shmerler, director of product development, Chrysalis, and Billy Juggs, KSAN air personality.

INTERNATIONAL



PRETENDERS GOLD — Sire recording artists *The Pretenders* recently celebrated the gold certification of their self-titled debut LP while at *Manneke Pis* near the Grand Palace in Brussels. Pictured are (l-r): *Francois De Kock*, label manager, WEA; *Rudi Aelbers*, press officer, WEA; *Dave Hill*, *The Pretenders* manager; *Greta Descheemaeker*, radio and television promotion, WEA; *Pete Farndon*, *James Honeyman-Scott*, *Chrissie Hynde* and *Martin Chambers* of *The Pretenders*; *Ted Sikkink*, general manager, WEA; and *Herman Schueremans*, promotion manager, WEA and promoter of *Pretenders'* Brussels gigs.

RCA, Precision Join To Form New U.K. Audio, Video Record, Tape Company

LONDON — RCA Records, U.K. and Precision Records and Tapes (PRT), formerly known as Pye Records, have entered a joint venture in audio and video records and tapes for manufacture, distribution and promotion of such products.

To be known as RCA Records/PRT, the new company will be 51% owned by RCA and 49% owned by Associated Communications Corp., Ltd. (ACC), parent company of PRT.

Charisma Bows Four Feature Film Projects

LONDON — Expanding its creative operations, Charisma Records is planning a series of film projects, one of which has been outlined by former Genesis lead singer Peter Gabriel.

The company recently premiered its first film at the Cannes Festival in France, *Sir Henry at Rawlinson End*, and is preparing to spend approximately \$14,000,000 on four more pictures over the next two years.

The first film tentatively scheduled is *Fletch*, which is set for November shooting date. A second project is *The Last Enemy*.

Another project set in the line-up is *Rael*, a film that would be based on Genesis' 1974 concept LP "The Lamb Lies Down on Broadway," which Gabriel, collaborating with Mexican director Alexandro Jodorowsky, developed in a 50-page outline.

The final film project tentatively scheduled is called *Buntism*.

With aims to improve profitability and market share in the United Kingdom, Edgar H. Griffiths, chairman of the RCA Corporation, and Lord Grade, chairman of ACC, jointly stated that, "The new company will be in a position to better serve the requirements of the existing market for audio records, tapes and music in the United Kingdom, as well as the emerging market for home video entertainment."

Both noted that ACC will make available its feature film and video catalog, which will serve as the partnership's entry into the pre-recorded videocassette business, and eventually, its videodisc library.

Top Features

RCA's "SelectaVision" video discs will provide the company with those programs for which United Kingdom disc rights have been obtained including many top feature films, children's programs and other material.

Handling all phases of a full service operation, from developing new talent to operating its own music publishing department, the joint venture will combine the rosters of recording artists and associated labels with the RCA Records worldwide artists roster.

With Louis Benjamin, formerly chairman of Pye Records, slated to serve as chairman of RCA Records/PRT, the merger is subject to approval by both boards of directors and certain unspecified conditions.

RCA Records, U.K. is a division of RCA Limited (England).

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — EMI A&R man **Roberto Ruiz** reported that the local branch of the British group will no longer represent A&M, whose contract is due. He explained to **Cash Box** that the policy is to build a compact but diversified local cast and to release only product coming directly from the EMI companies in most of the cases. EMI also represents WEA here through a separate division.

Francisco Vidal of Tonodisc reports the arrival of Spanish kiddie group **Parchis**, one of the current sensations in the record and TV market in the country. The label has initial orders of over 30,000 copies of the album by this group, which is considered a very high mark on these days.

CBS has obtained a strong seller with little chantress **Lucrecia**, whose single "Papucho Mio" reached the 180,000 sales mark. The record is devoted to Father's Day, which was celebrated last week. The promotion was handled through a tie-in with Channel 13 and its program, "Los Hermanos Tortorolo," a highly rated spot.

RCA's chanter **Jairo** is coming back to Argentina, where he was born and lived until he established himself in Spain. During the past two years he has obtained strong acceptance in France and became a good seller both on records and on stage.

Microfon has signed for representation of the Vanguard label, adding one more to an already impressive array of licenses. The company headed by the **Kaminsky** brothers, has been applying a very aggressive policy in this field since the situation of local pop music was weakened by the reluctance of local radio stations to play local records, favoring instead foreign recordings. However, Microfon is maintaining a roster of pop groups, soloists, and folk and tango names.

Sicamericana's **Nestor Selasco** is organizing a new division in his company to handle the ATC product, whose distribution has been signed. The first two releases are an album by **Astor Piazzolla** and **Susana Rinaldi** and the music from the program *Show Fantastico*. Sicamericana has two albums already under the ATC logo, but the repertoire has been provided by the diskery.

Susana Rinaldi has agreed to perform for two more weeks at the Michelangelo nitery, after the box office success obtained by her shows. She has also finished the recording of her latest album for Phonogram (the ATC LP is based on previous masters, owned by Trova) and will soon return to France for dates in Paris.

miguel smirnoff

Italy

ITALY — Singer/songwriter **Gino Paoli**,

previously with Durium, signed with RCA. For this label, he is now recording a collection of songs of the late author **Piero Ciampi**, which will also be the theme of a show Paoli will present through various cities in Italy, starting from the Sanremo at the end of August during the Song Review organized by the Tenco Club.

Pop group **Nuovi Angeli** founded its own label, New Angels Record, distributed by CGD Messaggerie Musicali. First release is a single by the same group, "Angelo Balu."

A compilation of Italian top hits of the '60s has been released on K-Tel label, in 10 LPs under the title "Italian Graffiti 1960/69." Every album includes 14 songs in original version.

Fourteenth edition of International Music and Hi-Fi Fair is scheduled in Milan from Sept. 4-8. Announcement was made by the General Secretary of the fair, **Roberto Pinna Berchet**.

"Discoverde," the talent contest organized by **Vittorio Salvetti** for selecting new entries at Cantagiro festival, was held in Chioggia at the end of May. Winners were singers **Mario Guarnera**, **Milena Caso**, **Ediva**, **Domenico Mattia**, **Donno**, **Alex Damiani** and group **Il Paese Di Alice**.

mario de luigi

The Netherlands

AMSTERDAM — Find the cost of **Luv-ing**. Holland's most popular all-girl group is currently talking with Dutch Broadcast Corp. about a new TV series starring **Marga**, **Patty** and **Jose**, your Dutch uncle's angels. . . Also a strip is in the works, folks. Can you believe that **Jay and the Americans** are back in the #1 position with their '65 hit, "Cara Mia"? It really happened and the now 41-year-old **Jay Black** flew to Holland to promote the single for Dutch television. Is this a breaking market or what? Now, "Cara Mia" will be released in other European countries. As follow-up for "Cara Mia," "Come A Little Bit Closer" has been set for release. . . Dutch singer **Jack Jersey** is ruling high in the charts with his "Sri Lanka My Shangri-La." Jersey, whose voice is reminiscent of the late **Elvis Presley**, has been invited by the Sri Lanka Tourist Board to visit the island and to film a promo to be shown all over the world. At the same time, Jersey will film a TV special for Holland. *Fantasy Island* revisited.

Phonogram Nederland has started a new low budget label called Back Door. This operation will be a joint exploitation with the other European branches all looking for new, young talent. Polygram's former international manager, **Ton Van Der Breemer** has been appointed key to the back door a.k.a. the Leader. . . At a party in Hilversum, **Massada** received gold for sales over 100,000 for their single "Sajang e." This family affair, sung by wives and children of

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 **Papucho Mio** — Lucrecia — CBS
 - 2 **Tu Tambien Me Haces Falta** — Angela Carrasco — Microfon
 - 3 **Somos Locos Del Amor** — Valeria Lynch — Phonogram
 - 4 **Another Brick In The Wall, Pt. II** — Pink Floyd — CBS
 - 5 **Hot Summer Nights** — Night — EMI
 - 6 **Desde El Abismo** — Tormenta — Microfon
 - 7 **Gracias Por La Musica** — ABBA — RCA
 - 8 **La Danza De Los Mirlos** — Los Mirlos — Microfon
 - 9 **Funkytown** — Lipps, Inc. — Phonogram
 - 10 **Amor Salvaje** — The Ring — Music Hall

- TOP TEN LPs**
- 1 **40 Boleros Con Amor** — Maracaibo Ensemble — Music Hall- ATC
 - 2 **Ricordi** . . . — various artists — ATC-K-Tel
 - 3 **Boleros, Siempre Boleros** — Katunga — Microfon
 - 4 **Gracias Por La Musica** — ABBA — RCA
 - 5 **Amor Con Ritmo** — various artists — Music Hall/ATC
 - 6 **Bienvenidos** — Camilo Sesto/Angela Carrasco — ATC-Microfon
 - 7 **Estilo Nuevo, vol. 3** — various artists — Microfon
 - 8 **The Wall** — Pink Floyd — CBS
 - 9 **Cumbia Amazonica** — Los Mirlos — Microfon
 - 10 **17 Top Hits 80** — various artists — Phonogram

—Prensario

Australia

- TOP TEN 45s**
- 1 **Tired Of Toein' The Line** — Rocky Burnette — EMI
 - 2 **Coming Up** — Paul McCartney — Parlophone
 - 3 **Turning Japanese** — The Vapors — United Artists
 - 4 **Brass In Pocket** — The Pretenders — Sire
 - 5 **Call Me** — Blondie — Chrysalis
 - 6 **I Got You** — Split Enz — Mushroom
 - 7 **The Rose** — Bette Midler — Atlantic
 - 8 **No Secrets** — The Angels — Epic
 - 9 **People** — Mi-Sex — CBS
 - 10 **Space Invaders** — Player — WEA

- TOP TEN LPs**
- 1 **True Colours** — Split Enz — Mushroom
 - 2 **Glass Houses** — Billy Joel — CBS
 - 3 **The Rose** — Bette Midler — Atlantic
 - 4 **Sky 2** — Ariola
 - 5 **Space Race** — Mi-Sex — CBS
 - 6 **Stardust** — Willie Nelson — CBS
 - 7 **McCartney II** — Parlophone
 - 8 **Can't Stop The Music** — Village People — RCA
 - 9 **East** — Cold Chisel — WEA
 - 10 **The Boys Light Up** — Australian Crawl — EMI

—Kent Music Report

Italy

- TOP TEN 45s**
- 1 **Non So Che Darei** — Alan Sorrenti — CBO
 - 2 **Il Tempo Se Ne Va** — Adriano Celentano — Clan
 - 3 **Video Killed The Radio Star** — Buggles — Island
 - 4 **Another Brick In The Wall, Pt. II** — Pink Floyd — Harvest
 - 5 **Una Giornata Uggiosa** — Lucio Battisti — Numero Uno
 - 6 **Monkey Chop** — Dan I — Island
 - 7 **Su Di Noi** — Pupo — Baby Records
 - 8 **Olympic Games** — Miguel Bose — CBS
 - 9 **L'Ape Maja** — Katia Svizzero — Fonit-Cetra
 - 10 **Funkytown** — Lipps Inc. — Casablanca

- TOP TEN LPs**
- 1 **Una Giornata Uggiosa** — Lucio Battisti — Numero Uno
 - 2 **Sono Solo Canzonette** — Edoardo Bennato — Ricordi
 - 3 **The Wall** — Pink Floyd — Harvest
 - 4 **Galaxy** — Rockets — Rockland
 - 5 **Un Po' Artista Un Po' No** — Adriano Celentano — Clan
 - 6 **Duke** — Genesis — Charisma
 - 7 **Uffa! Uffa!** — Edoardo Bennato — Ricordi
 - 8 **Miguel** — Miguel Bose — CBS
 - 9 **Tozzi** — Umberto Tozzi — CGD
 - 10 **Regatta de Blanc** — Police — A&M

—Musica E Dischi

INTERNATIONAL

INTERNATIONAL DATELINE

the group members, held the #1 chart position for several weeks.

EMI Holland has signed producer **Pim Koopman**, drummer of hard rock group **Diesel**. Koopman will produce three acts, of whom **Maywood** and **Pussycat** have so far been named.

For their recent album "Tusk," **Fleetwood Mac** was honored with a platinum record. The celebration took place in an empty dressing room after the group's Rotterdam concert that brought 7,000 to a standing ovation, screaming for more **Stevie Nicks**, star of the parade. WEA's managing director, Holland, **Ben Bunders**, poured the champagne while **Christine** and **Dennis Wilson** formed a 'perfect' couple.

More champagne at an informal party thrown by guitarist **Phil Manzanera**, who apologized to new guests for not having anything decent to drink. Drummer **Andy Newmark** had a lot of fun having opted for **Roxy Music's** European tour instead of **Dan Fogelberg's** recording sessions.

constant meyers

United Kingdom

LONDON — Virgin Records is continuing its exploitation of the recently acquired Immediate catalog with the release of two singles, one by the **Small Faces** and one by **Rod Stewart**. The Faces single is its 1967 chart-topping smash, "Tin Soldier." The Stewart single is the song written by **Mike D'Abo** titled "Little Miss Understood," which was a flop when first released.

Atlantic is set to release a unique single featuring the combined talents of soul/pop stars **Amii Stewart** and **Johnny Bristol** on June 27. The single is a clever combination of two songs — "My Guy" (written by **William "Smokey" Robinson**) and "My Girl" (written by **Smokey** and **Ronald White**). Stewart and Bristol duet the two tunes simultaneously on the disc, which was produced by **Barry Leng** and **Simon May**.

On Aug. 16, RCA will release a mass of previously unavailable material by superstar **Elvis Presley**, commemorating the third anniversary of the singer's death and the 25th anniversary of his signing with RCA Records in 1955. The material will be issued in a special eight-record set, and included in the package will be a book containing historic documents, information and photographs and eight inner sleeves featuring a full color photo on one side and recording and sequence info on the other. In all, 87 performances of 78 different songs will be contained in the package, plus some monolog, making a total playing time of 4 hours 26 minutes. RCA say the package will be in a limited edition and will cost in the region of 35 pounds.

The latest British Phonographic Industry (BPI) platinum and gold awards for the first

quarter of 1980 LPs and singles are as follows:

Platinum singles — **Pink Floyd** — "Another Brick In The Wall, Pt. II."

Platinum LPs — **The Bee Gees**, "Bee Gees Greatest;" **The Shadows**, "String Of Hits;" **Boney M**, "Oceans Of Fantasy;" **Fleetwood Mac**, "Tusk;" **Jean Michel Jarre**, "Oxygene;" **Boomtwn Rats**, "A Tonic For The Troops;" and **Kate Bush**, "Lionheart."

Gold Singles — **The Tourists**, "I Only Want To Be With You;" **Boney M**, "Ma Baker;" **Nolans**, "I'm In The Mood For Dancing;" **The Pretenders**, "Brass In Pocket;" **Kenny Rogers**, "Coward Of The Country;" **Blondie**, "Atomic;" **Fern Kinney**, "Together We Are Beautiful."

Gold LPs — **London Symphony Orchestra**, "Rhapsody In Black;" **Tom Robinson Band**, "Power In The Darkness;" **Sex Pistols**, "The Great Rock & Roll Swindle;" "Video Stars," Various; "Boogie Nights," Various; **Boomtwn Rats**, "The Fine Art Of Surfacing;" **Neil Diamond**, "September Morn;" **The Pretenders**, "Pretenders;" **Charley Pride**, "Golden Collection;" **Elvis Costello & The Attractions**, "Get Happy;" **Crystal Gayle**, "The Crystal Gayle Single Album;" **Genesis**, "Duke;" **Johnny Mathis**, "Tears and Laughter;" **Matt Munro**, "Heartbreakers;" **The Nolans**, "The Nolan Sisters;" **Kenny Rogers**, "Kenny;" **Rose Royce**, "Greatest Hits;" **Leo Sayer**, "Here;" "Star Tracks," Various; **Marti Webb**, "Tell Me On A Sunday;" **Joe Jackson**, "I'm The Man;" **Suzi Quatro**, "Suzi Quatro's Greatest Hits;" **Status Quo**, "12 Gold Bars;" and **Bobby Vee**, "Bobby Vee Singles Album."

nick underwood

INTERNATIONAL CERTIFICATIONS

Fleetwood Mac

WEA recording group Fleetwood Mac was awarded a gold record for its "Tusk" LP in Germany.

The Knack

Capitol recording group The Knack was awarded a platinum disc for its "My Sharona" single in the Philippines.

Anne Murray

Capitol recording artist Anne Murray was awarded a gold record for her single "You Needed Me" in the Philippines.

Gary Numan

WEA recording artist Gary Numan was awarded gold records for sales of his "Replicas" and "Pleasure Principle" LPs in Australia.

Rush

Phonogram recording group Rush was awarded with silver awards for its "All The World's A Stage," "Hemispheres" and "Permanent Waves" LPs in the U.K.



Jack van Leeuwen

Van Leeuwen To Head ITA European Office

LOS ANGELES — Jack van Leeuwen has been appointed executive secretary of International Tape Assn. (ITA) European office in Eindhoven, The Netherlands, effective Aug. 1.

Van Leeuwen, who will report directly to ITA executive director Henry Brief, will be responsible for maintaining close liaison with ITA member companies in Europe, recruiting new members, communicating publicity about ITA activities to the European press, coordinating committee activities and assisting in arrangements for the forthcoming ITA European Home Video Seminar to be held June 21-23, 1980, at the Marriott Hotel in Amsterdam.

Prior to joining ITA, van Leeuwen spent 27 years with N.V. Philips' Gloelampenfabriek, where, since 1960, he served as general manager of magnetic tape activities.

Urmel Named To A&R Post At Inelco Benelux

BRUSSELS — Inelco Benelux has named Ric Urmel to the post of A&R manager as a part of a general restructuring of the department. Urmel will handle acquisition and coordination for all new product in the Benelux countries (Belgium, Netherlands and Luxembourg.)

Urmel will be based in The Netherlands and will work in cooperation with Edo Peek, deputy managing director of Inelco's Dutch operation. Urmel, a veteran in the Benelux market, was instrumental in setting up the Belgian Ariola office nearly five years ago.

Urmel's appointment is seen as yet another move to establish Inelco as a leading independent in the Benelux countries, even more so because "there is more to the agreement than meets the eye," according to Inelco Benelux president P.-J. Goemaere.

Nippon Columbia Revenues, Profits Increase In '79-'80

TOKYO — Nippon Columbia's total revenue and net income increased for the fiscal year ended March 20, 1980 over the same time period last year, according to Takami Shobochi, president of the company.

According to Shobochi, Nippon Columbia's total revenue of 62.2 billion yen (\$283 million) increased 11% over the same period last year. Net income after taxes of 2.9 billion yen (\$13.4 million) increased 41% over last year.

Shobochi attributed strong record sales by such artists as Godayiego, Mayo Shono, Ikuye Sakakibara and Tatsuye Kaneda for much of the company's success. Also cited as a major contributor to the company's success were the increased sales of soundtrack tapes.

Revenue for the audio section was up 13% over last year, with a 27% increase in exported product, equalling 7.2 billion yen (\$33 million) reported by the company.

Discomate Revenues Increase 5.7% In '79-'80

TOKYO — Discomate Records' revenues totaled 4.6 billion yen (\$21 million) during the fiscal year ended March 20, up 5.7% from the 4.4 billion yen the year before, according to Takayasu Yoshioka, Discomate president.

Record revenues for the period reached 3.3 billion yen (\$15 million), with tapes earning another 1.3 billion yen (\$6 million).

Discomate recently formed the Union-Sun Alliance with the Larry Page organization of the U.K. for the distribution of British product in Japan (**Cash Box**, May 31).



ROYAL VISITOR — On a recent visit to Aylesbury, Buckinghamshire, HRH Princess Anne looked around Aylesbury Civic Centre, where the leading industries of the town had exhibit stands. At the CBS manufacturing stand, she met Johnny Logan, recent winner of the Eurovision Song Contest with "Whats Another Year" which also went to #1 in the U.K. charts. Pictured here with HRH Princess Anne are Logan, and Ian Hindle, CBS.

INTERNATIONAL BESTSELLERS

Tokyo

TOP TEN 45s

1. **Dancing All Night** — Monta & Brothers — Nippon Phonogram
2. **Subaru** — Shinji Tanimura — Polystar
3. **Run Away** — Chanels — Epic/Sony
4. **Ride On Time** — Tatsuro Yamashita — RVC
5. **Rock 'N Roll Window** — Momowe Yamaguchi — CBS/Sony
6. **Minami Kayikisen** — Takao Horiuchi & Tomoharu Ryu — Polystar
7. **Shinkiro** — Crystal King — Canyon
8. **Oretachi No Jidayi** — Hideki Saijo — RVC
9. **Technopolice** — Yellow Magic Orchestra — Alfa
10. **Shiawase Sagashite** — Hiroshi Itsuki — Tokuma

TOP TEN LPs

1. **Mr. Black** — Chanels — Epic/Sony
2. **Zoshoku** — Yellow Magic Orchestra — Alfa
3. **Solid State Survivor** — Yellow Magic Orchestra — Alfa
4. **Subaru** — Shinji Tanimura — Polystar
5. **Roman** — Chiharu Matsuyama — News
6. **Kavach** — Eyikichi Yazawa — Warner/Pioneer
7. **McCartney II** — Toshiba/EMI
8. **T-Wave** — Masayoshi Takanaka — Polydor
9. **To Chi Ka** — Kazumi Watanabe — Columbia
10. **Greatest Hits** — Sadao Watanabe — Victor

—Cash Box Of Japan

The Netherlands

TOP TEN 45s

1. **Funkytown** — Lipps Inc. — Phonogram
2. **Cara Mia** — Jay and the Americans — EMI
3. **Working My Way Back** — Spinners — WEA
4. **Buzz Buzz A Diddle It** — Matchbox — EMI
5. **What's Another Year** — Johnny Logan — CBS
6. **Lost In Love** — Demis Roussos — Phonogram
7. **Sri Lanka My Shangri La** — Jack Jersey — Dureco
8. **Pierrot** — Bonnie St. Claire — Phonogram
9. **Sun Of Jamaica** — Goombay Dance — Fleet
10. **Runnin' With The Devil** — Van Halen — WEA

TOP TEN LPs

1. **Met je ogen dicht** — Rob de Nijs — EMI
2. **Grootste hits** — B.Z.N. — Phonogram
3. **Dromentrein** — Lenny Kuhr — CNR
4. **The Magic Of Boney M** — Fleet
5. **Sky 2** — Ariola
6. **Homo Sapiens** — Robert Long — EMI
7. **Women And Children First** — Van Halen — WEA
8. **Hey** — Julio Iglesias — CBS
9. **20 Greatest Hits** — Hot Chocolate — Arcade
10. **Sun Of Jamaica** — Goombay Dance Band — Fleet

—Nationale Hitkrant Produkties

United Kingdom

TOP TEN 45s

1. **Crying** — Don McLean — EMI
2. **Funkytown** — Lipps Inc. — Casablanca
3. **Back Together Again** — Roberta Flack/Donny Hathaway — Atlantic
4. **Theme From Mash** — The Mash — CBS
5. **Everybody's Got To Learn Sometime** — Korgis — Rialto
6. **Behind The Groove** — Teena Marie — Motown
7. **Simon Templar/Two Pints Of Lager** — Splodgenessabounds — Deram
8. **Substitute** — Liquid Gold — Polo
9. **Let's Get Serious** — Jermaine Jackson — Motown
10. **Rat Race/Rude Buoy's Outa Jail** — Specials — 2 Tone

TOP TEN LPs

1. **Flesh And Blood** — Roxy Music — Polydor
2. **Peter Gabriel** — Peter Gabriel — Charisma
3. **Hot Wax** — Various — K-Tel
4. **The Photos** — The Photos — Epic
5. **Saved** — Bob Dylan — CBS
6. **McCartney II** — Paul McCartney — Parlophone
7. **Me Myself I** — Joan Armatrading — A&M
8. **Just Can't Stop** — The Beat — Beat
9. **Defector** — Steve Hackett — Charisma
10. **Sky 2** — Sky — Ariola

—Music Week

ARGENTINA

NATIONAL — RADIOACTIVE

Tu Tambien Me Haces Falta — Angela Carrasco — Microfon
 Oro — Johnny Stewart — Phonogram
 Noches Calidas De Verano — Night — EMI
 Un Sentimental — Julio Iglesias — CBS
 Dame, Dame, Dame — ABBA — RCA
 Papucho Mio — Lucrecia — CBS
 Amor Salvaje — The Ring — Music Hall
 Desde El Abismo — Tormenta — Microfon
 Que Lio Haberte Enamorado — Nazareno — Phonogram
 Sola A La Orilla Del Mar — Bonnie Tyler — RCA
 Yo Que No Vivo Sin Ti — Dyango — EMI
 Enamorate De Mi — Camilo Sesto — Microfon
 Como No Creer En Dios — Trio San Javier — CBS
 Deseo — Andy Gibb — Phonogram
 Telefono — Blue Man — Music Hall
 La Carta — Jose Augusto — EMI
 Leon Herido — Ruben Amado — CBS
 Moscau — Dschinghis Khan — Microfon
 Puedo Ahora Ya Vivir Sin Ti — Viola Wills — RCA
 Somos Los Locos Del Amor — Valeria Lynch — Phonogram
 Como Yo Te Amo — Raphael — Music Hall
 Y Sera Que No La Quiere — Mathias — RCA
 Take Me — Ian Dury — CBS
 Esta Noche No Durara Siempre — Michael Johnson — EMI
 Pedro — Raffaella Carra — CBS
 Maldito Es Tu Amor — Santiago — Phonogram
 Ayudala — Mari Trini — Music Hall
 Saca El Revolver — The Three Degrees — Microfon
 La Danza De Los Mirlos — Los Mirlos — Microfon
 Justo Ahora — Lavelle — EMI
 Bahama Mama — Boney M. — RCA
 Si Me Dejas No Vale — Jose Jose — Microfon
 Quiza Tengas Razon — Billy Joel — CBS

AUSTRALIA

MELBOURNE — RADIO 3XY

Tired Of Toein' The Line — Rocky Burnette — EMI
 Space Invaders — Player One — WEA
 Coming Up — Paul McCartney — Parlophone
 Turning Japanese — The Vapors — United Artists
 The Rose — Bette Midler — Atlantic
 No Secrets — The Angels — Epic
 Atomic — Blondie — Chrysalis
 Brass In Pocket — Pretenders — Real Records
 Working My Way To You — Spinners — Atlantic
 People — Mi-Sex — CBS
 Call Me — Blondie — Chrysalis
 There Ain't No Age For Rock 'N' Roll — The Veterans — Avenue
 I Got You — Split Enz — Mushroom
 Rockabilly Rebel — Major Matchbox — Magnet
 Come Back — J. Geils Band — EMI
 The Boys Light Up — Australian Crawl — EMI
 Cheap Wine — Cold Chisel — WEA
 Rock Lobster — The B-52's — Warner Bros.
 An Englishman In New York — Godley & Creme — Polydor
 Together We Are Beautiful — Fern Kinney — WEA
 Captain Beakey — Keith Michell — Polydor
 I Hope I Never — Split Enz — Mushroom
 Same Old Girl — Darryl Cotton — EMI
 Don't Let Go — Isaac Hayes — Polydor
 Skinny Girls — Alan O'Day — Pacific
 Total Control — The Motels — Capitol
 Love Is Enough — Linda George & Paul McKay — Full Moon
 I Only Want To Be With You — The Tourists — Logo
 All I Wanna Do — Jo Jo Zep & The Falcons — Mushroom
 Ride Like The Wind — Christopher Cross — Warner Bros.
 You've Lost That Lovin' Feelin' — Long John Baldry — EMI
 Can't Stop The Music — Village People — RCA

Another Brick In The Wall, Pt. II — Pink Floyd — CBS
 We Are Glass — Gary Numan — WEA
 Toccata — Sky — Ariola
 Funkytown — Lipps Inc. — Casablanca
 Fly Too High — Janis Ian — Interfusion
 You May Be Right — Billy Joel — CBS
 Rock With You — Michael Jackson — Epic
 He's My Number One — Christie Allen — Mushroom

BRAZIL

SAO PAULO — INFORMA SOM

Menino Do Rio — Baby Consuelo — WEA
 Alo Alo Marciano — Elis Regina — WEA
 Bandolins — Oswaldo Montenegro — WEA
 Me Esqueci De Vivir — Jose Augusto — Odeon
 Amor Meu Grande Amor — Angela Ro-Ro — Polygram
 Toada — Boca Livre — Boca Livre
 Do You Love What You Feel — Rufus & Chaka Khan — Ariola
 Grito De Alerta — Maria Bethania — Polygram
 Crazy Little Thing Called Love — Queen — Odeon
 Velho Camarada — Fabio/Tim Malia/Hyldon — Odeon
 Frevo Mulher — Amelinha — CBS
 Please Don't Go — K.C. & The Sunshine Band — CBS
 Aquela Nuvem — Gilliard — RGE
 Second Time Around — Shalamar — RCA
 Lua De Sao Jorge — Caetano Veloso — Polygram
 Pra Voce Nao Me Esquecer — Alcone — Polygram
 Desabafo — Roberto Carlos — CBS
 Rap-O Clap-O — Joe Bataan — RCA
 Chega Mais — Rita Lee — Som Livre
 Na Paz Do Seu Sorriso — Roberto Carlos — CBS
 Partilha — Roberto Ribeiro — Odeon
 Vai Voltar — Lilian — RCA
 Get Up To Get Down — Brass Construction — Capitol
 Feira De Mangaio — Clares Nunes — Odeon
 Desesperar Jamais — Simone — Odeon
 Put A Little Love In Me — Delegation — Ariola
 D.I.S.C.O. — Ottawan — Top Tape
 Genghis Khan — Genghis Khan — RGE
 You Decorated My Life — Kenny Rogers — Capitol
 Babe — Styx — Odeon
 Pode Guardar As Panelas — Paulinho Da Viola — Odeon
 Toda Menina Baiana — Gilberto Gil — WEA
 Noturno — Fagner — CBS
 Sol De Primavera — Beto Guedes — Odeon
 Vinte E Poucos Anos — Fabio Jr. — Som Livre
 Abri A Porta — Cor Do Som — WEA
 Caso De Emergencia — Wanderley Cardoso — Copacabana
 Freak Le Boom Boom — Gretchen — Copacabana
 Another Brick In The Wall, Pt. II — Pink Floyd — CBS
 Cheiro De Amor — Maria Bethania — Polygram
 Pulstar — Vangelis — RCA
 We Don't Talk Anymore — Cliff Richard — Odeon
 Sonho De Um Sonho — Martinho Da Vila — RCA
 Just When I Needed You Most — Tony Wilson — K-Tel

FRANCE

PARIS — WRTL

Ladies Night/Tonight's The Night — Kool & The Gang — Delite — Vogue
 Stomp — Brothers Johnson — AM-CBS
 And The Beat Goes On — Whispers — Solar-RCA
 Rapper's Delight — Sugarhill Gang — Baboo-Vogue
 Another Brick In The Wall, Pt. II — Pink Floyd — Harvest — Pathe
 Rap O Clap O — Joe Baatan — Salsoul/RCA
 Le Banana Split — L.I.O. — Arabella
 The Wait/Brass In Pocket — Pretenders — Sire/Pathe

Walking On The Moon — Police — A&M/CBS
 Rockin' Rollin' Disco King — Paul Sabu — Ocean-Arabella
 Atomic — Blondie — Phonogram
 Traffic/Stand The Ghetto — Bernard Lavilliers — Barclay
 Don't Push It Don't Force It — Leon Haywood — 20th Century-Fox/RCA
 OK Fred — Errol Dunkley — Discodis
 The Letter — Amii Stewart — Carrere
 Making Plans For Nigel — X.T.C. — Virgin/Polydor
 One Step Beyond — Madness — Barclay
 On My Radio — Selector — Two Tone
 The Age Of Plastic — Buggles — Island/Phonogram
 Wanna Be Your Lover — Prince — Warner Bros./WEA
 Que Sera Mi Vida — Gibson Brothers — Zagora/Phonogram
 Rectangle — Jacno — Dorian/Discodis
 Funkytown — Lipps Inc. — Casablanca
 On The Radio — Donna Summer — Vogue
 Rappin' — Kurtis Blow — Phonogram
 Total Control — The Motels — Capitol/EMI
 L'Elite — Trust — CBS
 Computer Games — Mi-Sex — CBS
 Second Time Around — Shalamar — Solar/RCA
 In The Heart Of The Ghetto — Neil Oliver — CBS

GERMANY

NATIONAL — MEDIA CONTROL

What's Another Year — Johnny Logan — Epic/CBS
 Theater — Katja Ebstein — Ariola
 Boat On The River — Styx — A&M/CBS
 Leben so wie ich es mag — Volker Lechtenbrink — Polydor
 Pan — Costa Cordalis — CBS
 Another Brick In The Wall, Pt. II — Pink Floyd — Harvest
 Der wilde, wilde Westen — Truck Stop — Nature
 Weekend — Earth And Fire — Vertigo
 Call Me — Blondie — Chrysalis
 Cinema — Paola — CBS
 It's A Real Good Feeling — Peter Kent — EMI
 Sun Of Jamaica — Goombay Dance Band — CBS
 San Francisco Bay — Smokie — RAK
 Take That Look Off Your Face — Marti Webb — Polydor
 Verzeih'n Sie, Madame — Stefan Wagershausen — Ariola
 Der Nippel — Mike Kruger — EMI
 Take Good Care Of My Baby — Smokie — RAK
 Wenn du nicht weisst, wohin — Suzanne Klee — EMI
 I See A Boat (On The River) — Boney M. — Hansa Int.
 Wie Frei Willst du sein? — Howard Carpendale — EMI
 Amsterdam — Maggie Macneal — WEA
 I Have A Dream — ABBA — Polydor
 Traumexpress — Marianne Rosenberg — Philips
 Ride Like The Wind — Christopher Cross — Warner Bros.
 Ja, horst du denn nie Radio? — Peter Rubin — Polydor
 Sexy Eyes — Dr. Hook — Capitol
 Que sera mi vida — Gibson Brothers — Polydor
 Daydream Believer — Anne Murray — Capitol
 Nie mehr allein sein — Tony Holiday — Polydor
 Lost In Love — Air Supply — Arista
 Buona Domenica — Antonello Venditti — Metronome
 On The Radio — Donna Summer — Casablanca
 Geno — Dexy's Midnight Runners — Odeon
 Kein Madchen fur das Wochenende — Conny Morin — Ariola
 Coward Of The County — Kenny Rogers — United Artists
 Spiel das noch mal — Ireen Sheer — EMI
 Fire Lake — Bob Seger & The Silver Bullet Band — Capitol
 Him — Rupert Holmes — MCA
 Lucifer — The Alan Parsons Project — Arista
 Aloha-Oe, Until We Meet Again — Goombay Dance Band — CBS

Alles, was ich brauche, bist du — Hoffmann & Hoffmann — Global
 Dein Gesicht — Jürgen Drews — Warner Bros.
 Denk doch auch mal an dich — Peter Alexander — Ariola

ITALY

MILAN — RADIO MILANO

Echo Beach — Martha & The Muffins — Polygram
 Now We May Begin — Randy Crawford — WEA
 Little Jeannie — Elton John — MCA
 If I Didn't Love You — Squeeze — A&M
 I'm Fine — E.L.O. — CBS
 Coming Up — Paul McCartney — CBS
 Sono Solo Canzonette — Bennato — Ricordi
 The Girl You Want — Devo — WEA
 Rock Lobster — The B-52's — WEA
 This World Of Water — New Music — GTO
 We Are All Clones — Alice Cooper — WEA
 Changeling — Simple Minds — Arista
 Media Man — Flash & The Pan — Epic
 I'm Alive — E.L.O. — CBS
 Love At The Phone — Suzanne Fellini — Casablanca
 Think It Over — L. Red — Arista
 Lost In Love — Air Supply — Arista
 One Two Five — 10cc — Polygram
 Teenage Heartbreak — Sorrow — CBS
 I'm Coming Out — Diana Ross — Motown
 The Talk Of The Town — Pretenders — WEA
 This Must Be The Night — Mink DeVille — EMI
 Rose — Payoles — A&M
 Dancing In The Rain — Third World — Island
 Steal Away — Robbie Dupree — WEA
 Hold On — Jimmy Ruffin — RSO
 Turn It On Again — Genesis — Charisma
 Me Myself I — Joan Armatrading — A&M
 In Alto Mare — Berte' — CGD
 Fool For A Pretty Face — Humble Pie — Atco
 Hands Off She's Mine — The Beat — Arista
 Cool Fool — Bruce Roberts — WEA
 They Got Me Covered — Dirty Looks — CBS
 My Car — Jamie Sheriff — Polydor
 Firenze — I. Graziani — Numero Uno
 I Like It — Young & Co. — Brunswick
 Frontline — Elevators — Arista
 Power — Temptations — Gordy
 Temporary Secretary — Paul McCartney — EMI
 Take Off — Hariow — Celsius
 One Fine Day — Carole King — EMI
 Let's Go Round Again — Average White Band — RCA
 You Got Me Spinning — Booker T. Jones — A&M
 This Feelin' — Hooker — Panorama
 Ain't No Bigger Fool — Gaynor — Polydor
 Please Don't Ask — Genesis — Polygram
 The Hard Way — Point Blank — MCA

JAPAN

TOKYO — HOSO

You May Be Right — Billy Joel — CBS/Sony
 99 — Toto — CBS/Sony
 Save Me — Queen — Warner/Pioneer
 Another Brick In The Wall, Pt. II — Pink Floyd — CBS/Sony
 Walking On The Moon — Police — Alfa
 Ride Like The Wind — Christopher Cross — Warner/Pioneer
 How Do I Make You — Linda Ronstadt — Warner/Pioneer
 Magic — Dick St. Nicklaus — Epic/Sony
 Call Me — Blondie — Toshiba/EMI
 Brass In Pocket — Pretenders — Nippon Phonogram
 Breakdown Dead Ahead — Boz Scaggs — CBS/Sony
 Feeling Like We're Strangers Again — Wilson Bros. — Warner/Pioneer
 Lost In Love — Air Supply — Nippon Phonogram
 London Calling — The Clash — Epic/Sony
 I Can't Stand Up For Falling Down — Elvis Costello & The Attractions — Warner/Pioneer
 Coming Up — Paul McCartney — Toshiba/EMI
 Island Nights — Tony Sciuto — Epic/Sony
 Hollywood Tease — Girl — CBS/Sony
 One-Two-Five — 10cc — Nippon Phonogram
 Do Right — Paul Davis — CBS/Sony

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COIN MACHINE

Midway Files Suit Against Universal

CHICAGO — Midway Mfg. Co. of Franklin Park, Ill. filed a lawsuit, June 5, in the U.S. District Court for the Central District of California (Los Angeles) against Universal Co., Ltd. and its subsidiary, Universal J.S.A., Inc., charging infringement of Midway's copyrights in audiovisual works and brochures relating to the "Galaxian" video game.

The complaint charges that Universal is infringing Midway's rights by creating, importing and distributing an electronic video game known as "Cosmic Alien," which contains audio-visual material that is copied largely from Galaxian" and by publicly distributing "numerous advertising brochures for Cosmic Alien, which... contain material that is copied largely from Galaxian." The complaint also charges Universal with unfair competition under both Federal and California laws and seeks an injunction and recovery of damages, profits, costs and attorneys fees from Universal, as well as punitive damages.

Midway states that it intends to take the legal action necessary to protect its proprietary rights against all copiers of the Galaxian video game and the sellers of such infringing games.

Food Regulation Opposed By NAMA

CHICAGO — The National Automatic Merchandising Assn. (NAMA) filed an amicus curiae brief in the U.S. District Court in Washington, D.C. in support of a suit by the National Soft Drink Assn. (NSDA) opposing the United States Department of Agriculture (USDA) competitive foods regulation which is scheduled to take effect in July 1.

"The USDA regulation clearly violates the intent of Congress and represents an attempt on the part of the Secretary of Agriculture to reach for more authority than the law gives," said G. Richard Schreiber, NAMA president. "We took this action on behalf of the more than 2,400 NAMA member firms because the USDA is clearly extending its authority beyond the law."

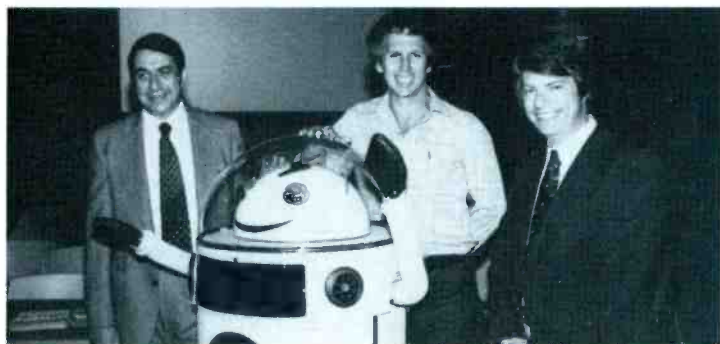
Although NAMA's "friend of the Court" brief concentrates primarily on the "time and place" aspect of the regulations, NAMA firmly supports the NSDA in its various other arguments. The NSDA suit asks for a preliminary injunction and declaratory order by the Court to overturn the USDA regulations issued last January.

The NAMA brief states that neither the current act of Congress nor the legislative history of school lunch regulations authorizes the Department of Agriculture to govern activities outside the lunchroom and at hours other than the lunch period.

Resorts To Buy Bally Slot System

CHICAGO — Bally Manufacturing Corp. has entered into an agreement with Resorts International Inc. for the sale of Bally's Slot Data System II. The SDS II is a computerized cash monitoring and security system for slot machines that permits on line, data cash monitoring, revenue reporting and data gathering and analysis of security and maintenance functions.

"The installation of this system in Resorts International's Atlantic City Casino is scheduled to begin in June 1980 and will mark the fourth major installation of the company's computerized system," said Robert D. Mullane, chairman of the board and president of Bally Manufacturing Corp. "Bally's SDS systems are presently in operation at the Las Vegas Hilton and the Flamingo Hilton



OPENING DAY AT PJ'S Sega Enterprises officially opened the doors of its new P.J. Pizzazz family entertainment center June 20, and hundreds of customers were on hand to experience the combination arcade, restaurant and video center. Pictured (l-r) at the



festivities are: Sega chairman David Rosen; Sega vice president of operations, L.A. Dodger Don Sutton, Steve Issacson, and youngsters playing the center's various video games. (Cash Box photos by Michael Martinez).

Rock-Ola's Senesac Counsel's Juke Industry

A recent article in *Canadian Coin Box Magazine* prompted the following open letter to the industry from Joseph E. Senesac, advertising and sales promotion manager at Rock-Ola Manufacturing Corp.:

The present economic condition — called many things, but all indicating a downward trend — is actually providing a stimulus to the jukebox industry.

This point was recently brought to the attention of *Canadian Coin Box Magazine* readers. The dollar amounts mentioned in the article certainly apply here in the United States, and, in all probability, are slightly higher.

Many places have found that professional musicians or disc jockeys are proving to be too expensive relative to the added income they produce at the door and at the bar. Yet those locations cater to a dancing clientele, and management must provide the desired type of music or lose their customers.

Not surprisingly, many locations are turning or returning to the jukebox to provide the needed music. This eliminates the entrance charge that only helped defray the cost of live entertainment or a disc jockey, but irritated many customers. With a phonograph, the price per selection can be set to provide a profitable income, or it can be used as a promotional tool to draw a larger crowd: free play, five cent night, 10 selections for a dollar, etc.

Aggressive, promotion minded managers use the jukebox in many ways to stimulate their overall business. In addition to "Free Play Nights" or "Five Cent Nights," they run special events such as music from the '30s and '40s, polka parties, square dance night, music by the big bands, Roaring Twenties, Venetian nights, and evening of Irish music, waltz parties. Some locations have their phonographs programmed two ways: for "touch type" dancing until 11 p.m. and disco type dancing from 11 p.m. until closing.

There are locations that use two phonographs located in separate rooms.

Atari Taps Gerson For Finance VP

SUNNYVALE — Fred Gerson has been named vice president, finance, for the Coin-Operated Games Division of Atari, Inc., according to Gene Lipkin, president of the division.

Prior to joining Atari, Gerson was associated for several years with Arthur Young and Company, both in New York and San Jose, California, where he served as an audit manager.

He holds a B.A. degree in Economics from Brooklyn College and an MBA degree in Accounting from New York University.

Each phonograph is selectively programmed to please a certain type of audience.

Properly used, the phonograph is a very effective promotional tool that has a direct and measurable influence on profits. When you consider that a jukebox is provided to the location without any capital investment, is serviced, maintained and, in most cases, programmed without charge, and that the location owner shares in the machine's profits and that it stimulates his overall business, a phonograph turns out to be a most unique and profit-producing piece of equipment for the location owner.

As a leading publication in the coin-operated machine industry, you strive constantly to provide operators with practical and proven ways to increase their profits.

For many operators the jukebox has always been there — producing year-in, year-out profits. They take the phonograph for granted and tend to overlook its potential for increased profits. You will be serving the operator well by regularly reminding him of the added profit potential made possible by the new phonographs now available.

Thank you for your past and continued interest in Rock-Ola.

Sincerely yours,
Joseph E. Senesac
(Ed. note: Joseph E. Senesac is advertising and sales promotion manager at Rock-Ola Manufacturing Corp. The article referred to in *Canadian Coin Box* was headlined "Rising Interest In Juke Boxes! Replacing Live Entertainment In Lounges & Bars.")

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. **I'M ALIVE** ELECTRIC LIGHT ORCHESTRA (MCA-41246)
2. **CLONES (WE'RE ALL)** ALICE COOPER (Warner Bros. WBS 49204)
3. **IN AMERICA** THE CHARLIE DANIELS BAND (Epic-50888)
4. **ALL OUT OF LOVE** AIR SUPPLY (Arista AS 0520)
5. **ATOMIC BLONDIE** (Chrysalis CHS 2410)
6. **JOJO BOZ SCAGGS** (Columbia 1-11281)
7. **PLAY THE GAME** QUEEN (Elektra E-46596)
8. **OLD-FASHION LOVE** COMMODORES (Motown M1489F)
9. **EMOTIONAL RESCUE** THE ROLLING STONES (Rolling Stones/Atlantic 20001)
10. **I CAN'T LET GO** LINDA RONSTADT (Asylum E-46654)

TOP NEW COUNTRY SINGLES

1. **SOLDIER OF FORTUNE** TOM T. HALL (RCA PB-12005)
2. **DANCIN' COWBOYS** BELLAMY BROTHERS (Warner/Curb WBS 49241)
3. **KAW-LIGA** HANK WILLIAMS, JR. (Elektra E-46636)
4. **NAKED IN THE RAIN** LORETTA LYNN (MCA-41250)
5. **SONG OF THE PATRIOT** JOHNNY CASH (Columbia 1-11283)
6. **CLYDE WAYLON** (RCA PB-12007)
7. **STAND BY ME** MICKEY GILLEY (Asylum/Full Moon E-46640)
8. **LOVE THE WORLD AWAY** KENNY ROGERS (United Artists UA-X1359Y)
9. **COWBOYS AND CLOWNS** RONNIE MILSAP (RCA PB-12006)
10. **MAKING PLANS** PORTER WAGONER & DOLLY PARTON (RCA PB-11983)

TOP NEW R&B SINGLES

1. **I WANNA KNOW YOUR NAME** FRANK HOOKER & POSITIVE PEOPLE (Panorama/RCA YB-11984)
2. **HERE WE GO AGAIN (PART 1)** THE ISLEY BROTHERS (T-Neck/CBS Z59 2291)
3. **SUPERWOMAN** SIDE EFFECT (Elektra E-46637)
4. **BY YOUR SIDE** CON FUNK SHUN (Mercury 76006)
5. **WE SUPPLY** STANLEY CLARKE (Epic 9-50890)
6. **BACK STROKIN'** FATBACK (Spring/Polydor SP 3012)
7. **GIVE ME THE NIGHT** GEORGE BENSON (Warner Bros. WBS 49505)
8. **RESCUE ME** A TASTE OF HONEY (Capitol 4888)
9. **REBELS ARE WE** CHIC (Atlantic 3665)
10. **BEYOND** HERB ALPERT (A&M 2246)

TOP NEW DANCE SINGLES

1. **HOOKED ON YOUR LOVE** THE FANTASTIC ALEEMS (Panorama/RCA JH-12024)
2. **DANK DAYTON** (United Artists UA-X1353-Y)
3. **ROLLER SKATE** VAUGHN MASON & CREW (Brunswick B 550)
4. **MAGIC OF YOU (LIKE THE WAY)** CAMERON (Salsoul/RCA S7 2124)
5. **PARTY ON** PURE ENERGY (Prism PFF-311)

COIN

CHICAGO CHATTER

Chicago Mayor Jane Byrne and Hilton Hotel Corp.'s Barron Hilton have signed an agreement for the acquisition and clearance of the site for the new \$200 million Chicago Hilton, which is to be located in the city's North Loop area. The announcement came from the mayor's office. The new Hilton will house the 1984 and 1985 AMOA conventions, and subsequent shows thereafter, providing the facilities are adequate.

JACK MITTEL departed his post at D. Gottlieb & Co. to pursue other interests. He served as the factory's vice president and general sales manager.

BALLY PINBALL DIVISION is accepting reservations for the upcoming, weeklong Bally-Midway service seminar, to be held at Howard Johnson's International O'Hare (Schiller Park, Ill) Aug. 11-15. The numbers to call are: (800) 323-3555 (Cont'l. U.S.) and in Illinois (312) 825-6431. Classes are limited in size so accommodations will be made on a first come first served basis.

SPOKE WITH Game Plan's marketing veepee Ken Anderson, who's bursting with enthusiasm over the success of the factory's Las Vegas meet (Cash Box, June 21) and the exceptional feedback on the newly debuted "Pinball Lizard" and "Tora Tora" games. The new pinball and video piece were premiered in Vegas and are currently in full production at the Addison, Illinois factory.

BIG HAPPENINGS AT Stern Electronics, Inc. both in pinball product and now video. Stern is about to launch its first video game and the model is called "Astro Invader." As we learned from Stephen Kaufman, vice president of marketing, prototypes are being shipped throughout the world. The factory's flourishing pin department is enhanced by two new models, "Cheetah" (wide-body) and "Quicksilver" (standard size), which are scheduled for production shortly. . . . Tom Campbell, Stern's newly appointed national sales manager, is in the process of relocating with his wife and son to the Chicago area. Campbell was formerly with the Betson Pacific branch in San Francisco.

EASTERN FLASHES

To start this week's column off on a happy note — NYSCMA prexy Millie McCarthy says the proposed tax increase on coin-operated machines (Cash Box, June 21) has been shelved for the time being. The bill, which could add an additional \$250 per machine annual fee for N.Y.C. ops, has been set aside in the legislature until fall, which will give operators the opportunity to strengthen their forces. In view of this development a special meeting of NYSCMA was called on Thursday, June 26, at the Sheraton Inn in Syracuse for discussion and strategy planning on this and similar issues. For further details contact Millie McCarthy at (914) 434-5343.

A SAMPLE OF THE hot, new Exidy "Targ" arrived at Bally Northeast-Syracuse last week and Jack Shawcross is quite excited about the new piece — and its high potential. Midway's "Galaxian" in both the upright and cocktail model is a big seller out there; along with the cocktail and upright Atari "Asteroids." Renewed interest in cocktail tables is most predominant, he said, in the metropolitan areas — Albany, Buffalo, Syracuse, etc. The pin spotlight is focused on Bally's "Space Invaders," and Jack indicated that the follow-up "Mystic" is testing out very well. In conclusion he noted that the distrib is looking forward to the impending release of Seeburg phonographs, just as soon as the Stern acquisition is finalized.

INDUSTRY CALENDAR

- | | |
|---|---|
| July 18-19: Montana Coin Machine Operators Assn.; annual conv.; Outlaw Inn; Kalispell. | Oct. 10-11: Amusement and Music Operators of Virginia; annual conv.; Howard Johnson's; Richmond. |
| Sept. 19-21: North Carolina Coin Operators Assn.; annual conv.; Radisson Hotel; Charlotte. | Oct. 23-26: NAMA National Convention-Exhibit; H. Roe Bartle Convention Hall; Kansas City, Missouri. |
| Sept. 26-28: West Virginia Music & Vending Assn.; annual conv.; Ramada Inn; South Charleston. | Oct. 31-Nov. 2: AMOA, annual exposition; Conrad Hilton Hotel; Chicago. |
| Oct. 8-10: JAA (Japan Amuse. Trade Assn.); annual conv.; Tokyo. | Nov. 22-24: IAAPA annual convention; Rivergate; New Orleans, La. |

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OTHER _____

TALENT

The Who

Rossington Collins Band

SPORTS ARENA, L.A. — The majority of the kids who were in attendance at the shows during The Who's recent week-long stint in L.A. suffered from an acute rock'n'roll malady that can be termed older brotheritis. That is to say, that most of the concert goers weren't old enough to remember the venerable British quartet much past '73's "Who's Next" LP and therefore went at the behest of some influential older person. The person, while probably telling rock'n'roll war stories, raved that "The Who put on the best rock concert you'll ever see." And judging from the crowd's reaction at the Monday night Sports Arena show, older brother was right.

Few bands have ever had the charismatic presence of The Who onstage, and, while some of the band's material was not of the highest quality, each song was pure rock'n'roll heaven. "Sister Disco" and "Who Are You" are fairly lightweight in comparison to such past Who classics as "The Seeker," "I Can See For Miles" and "Can You See The Real Me," but they were rendered with such pomp and power that it didn't matter.

As the group sauntered onto the stage with drummer Kenny Jones, who plays as though he was with the band from its small beginnings in Shepherds Bush, it immediately launched into two chestnuts, "I Can't Explain" and "Substitute." And while the numbers were perfunctorily performed, a good deal of the crowd (in perfect 1969 fashion) had emptied into the aisles and was headed for the stage.

However, the third tune hit the first of many highs for the night, as the familiar synthesizer strains signaled the intro to Pete Townshend's ode to teenage wasteland, "Baba O'Reilly." The lyrical theme and the famous "they're all wasted" shout illustrated what has been Townshend's strong suit through the years, the man who writes about the "g-g-g-eneration."

The Who's fifth man for the tour, John "Rabbit" Bundrick, played an even-tempered keyboard and synthesizer, and bailed Townsend's somewhat frustrated leads out when they became a little too erratic. A three-man horn section, which has been added for the new tour, also gave the four-piece a little more body during the more ambitious numbers from "Tommy" and "Quadrophenia."

However, the band has always been the melodic king of high decibel rock, and it is as a four-piece that it functions best. "5:15" and "My Generation" proved that the band has never lost its punk stance, as they were perfect examples of melodic minimalism.

Townshend avoided tedium during the set by abbreviating an excerpt from "Tommy" and turning the volume switch up. The result made the music sound alternately pastoral and like the sonic warfare that came blasting out of the speakers when "Live At Leeds" was first cued in the summer of 1970.

Daltrey, with his closely cropped McVicar look, went through his usual onstage calisthenics, but his voice was in fine growling form. And Entwistle remains the band's anchor as he remained stone still, but sounded like a VC-10 rocket.

While the Forum shows were somewhat subdued, Townshend put the boot in on the encores at the arena by selecting two deafening oldies. Even the Clash would have been proud as both "Twist And Shout" and "Summertime Blues" were delivered with reckless abandon.

marc cetner

FOX THEATRE, ATLANTA — The debut performance of the Rossington Collins Band was as much a socio-cultural event as a rock concert. The thousands of rebel flag waving followers crowded into the ornately beautiful Fox Theatre all rallied behind a common cause — Southern-bred rock 'n' roll — immediately let you know that to them, at least, this was more than a mere concert. Welcoming the RCB had reached the heady proportions of a tribal rite.

Two-and-a-half years ago, Lynyrd Skynyrd ceased to be. Fans waited patiently to see if Gary Rossington, Allen Collins, Billy Powell and Leon Wilkeson could pull themselves together — physically, emotionally and musically — get back in the studio and on the road, and secure the popularity and notoriety that in the '70s made Lynyrd Skynyrd the premiere Southern rock band. The fans who waited patiently have not been disappointed.

After much anticipation and preparation, the RCB debuted one fantastic show in Atlanta. There may have been some skepticism among the predominantly macho male fans of the group at its choice of a lead vocalist — diminutive Dale Krantz, who just happens to be a girl. She laid any doubts to rest as she moved flawlessly through an hour-plus set that tested the gamut of her vocal abilities — it is no easy task to compete with the powerful decibels of the RCB's music. But she did it, and quite well, thank you.

It was obvious the group was happy to be together and performing. Allen Collins, dressed in white pants, a flowing white robe and topped with a red plumed cap, was a highly visible part of the show, moving back and forth across the stage, baiting the audience with a wave of his hand and a searing guitar lick. Gary Rossington exuded a quietly important presence, complete with a slick bit of guitar playing that has never been better.

The addition of Barry Harwood, who previously appeared on three Lynyrd Skynyrd albums, was another step in the right direction. Not only can he play a mean slide guitar, but he can sing as well. The vocal exchanges between Harwood and Krantz on "Don't Misunderstand Me" was one of the highlights of the evening. Add drummer Derek Hess to the line-up, and you have one of the finest seven-member bands pleasing the tastes of rock fans today.

Surprisingly, RCB refrained from performing any Lynyrd Skynyrd material until the encore. Upon returning to the stage after at least five minutes of a standing ovation, the band soared into an extended instrumental version of "Free Bird," which was the only impetus this audience needed. The tight-as-a-pin security finally lost all control, as an army of fans stormed the front of the auditorium and managed to stay there, close to the band, throughout the 10-15 minute version of the song. It was an emotion-charged moment for much of the audience — signs reading "In Memory of Ronnie Van Zandt" were brought forth; lighters and matches were lit; and several members of the audience dropped to their knees in tears, obviously overcome by it all.

The encore was a fitting tribute to a band that meant a lot to much of the new South's young, and to the rest of the country. But Lynyrd Skynyrd is history now. This is the Rossington Collins Band, a group destined to make a history of their own.

Jennifer bohler

ON STAGE

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MISCELLANEOUS

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Manager Gaff's Credo Is 'Let The Artist Make The Music'

(continued from page 12)

I wouldn't want to say that Warner Bros. was better than Mercury. You know we sold a lot of records with Mercury. In fact, the first album with Warner Bros., 'Atlantic Crossing,' did very badly. I don't think anyone's aware that Warner Bros. only just about managed to make that gold, selling about 400,000 LPs."

Starts Own Label

Under the terms of Stewart's deal with Warner Bros., Gaff started his own label, Riva Records, with exclusive U.K. rights to Stewart's sales there (Riva is distributed by Phonogram in America.). According to Gaff, Riva achieved sales of over one million for "Atlantic Crossing" in England. Gaff thinks that "confusion" in America over the single pick from the LP contributed to the disparity between "Atlantic Crossing" sales in the U.S. and the U.K. "I Don't Want To Talk About It" was already #1 in England, but in America there is an old-fashioned tendency to sit around and wait for radio to tell you what to put out."

Although a gold LP would be cause for celebration in most quarters, Gaff was unhappy about the American promotion of

Stewart at that juncture of his career. "After 'Atlantic Crossing' — and I'll probably be criticized for saying this — I was very concerned about Rod's sales." When Stewart's next album, "Tonight's The Night," was completed, Gaff and his staff picked the title cut as the single and it immediately became #1 in England. According to Gaff, the manager took the single and "forced it out in America because Rod was appearing on the televised 'Rock Awards.'" This 1977 television appearance, Gaff said, triggered the major crisis in his long association with the singer.

"Very few people wanted him to do the awards show," Gaff recalled. "I remember Elton John telling Rod, 'for God's sake don't do it,' which got me upset because Elton had done it the year before, had just come off several million album sales and could afford not to. It was one of the few times I've ever had a row with Rod. I told him, 'Look here, you really ought to get somebody else to manage you if you don't do this.' I was very upset that other people were interfering."

Stewart relented and took his manager's advice. "The upshot of Rod's doing the

show was that the single and the album, 'Tonight's The Night,' were #1 in three weeks," said Gaff.

Stewart's career has been on the upsurge since. His most recent albums, "Foot Loose & Fancy Free" and "Blondes Have More Fun," both achieved platinum status, as did the smash single from the latter LP, "Da Ya Think I'm Sexy?" According to Gaff, "Rod is a follower of trends, but the success of the single does not imply a permanent shift to disco. I can assure you that Rod's next album will not be a disco album."

Gaff said that Stewart, who now lives in Los Angeles with his wife Alana, will release his next album in September and commence an eight month worldwide tour in October. Gaff added that a Stewart video production, intended for all videotape and videodisc systems, is ready for imminent release.

Other Acts

Although Stewart is his major act, Gaff has been very active in searching out new talent with promising possibilities. When The Clash was a virtually unknown band in search of a publishing deal, Gaff beat larger competitors to the punch with a lightning-

quick offer. Gaff had never heard the band, but he relied on the word of friends in London who told him that "The Clash were the best of all the new bands." Although his contract with the group has now expired, Gaff turned a healthy profit on the deal, which covered all of the group's songs up through the "London Calling" LP. HG Music Inc., Gaff's publishing enterprise, recently scored with a major hit when Air Supply, an Australian group he signed three years ago, climbed to #2 on the **Cash Box** Top 100 Singles chart with "Lost In Love."

Gaff is currently managing Riva/Phonogram Records' John Cougar, who had an American hit single with "I Need A Lover" 18 months after its original release, according to Gaff. His strategy for breaking Cougar is similar to the plan that worked for Stewart — extensive touring. These days, however, economic realities have made tour support from labels more difficult to come by. "Tour support is the most important single issue I have with a lot of record companies," said Gaff. "Mercury has been very supportive of John Cougar and they do appreciate the situation."

ON JAZZ

THE BEAT MUST GO ON — To every drummer of the past 35 years, whether they play jazz, rock or funk, **Max Roach** is the undisputed king of modern percussion. If, as Roach once observed, "that for every three beats drummers play, two of them belong to **Jo Jones**," then it could be stated with some certainty that modern drummers owe the greater part of their technical vocabulary to Max Roach. Roach brought trap drumming to the forefront of American music and raised the improvised drum solo to the level of pure poetry, so great was his sense of structure and form. "I was never that impressed with drummers who were just straight time players," Roach told **Cash Box** in recalling his formative years. "I could hear the drums as an instrument that could step out front in a non-subservient, melodic



RHYTHM SECTION — Drummer **Max Roach** (left) recently talked with **Chip Stern** of **Cash Box** about his musical career.

role. The drummers who had the greatest effect on me were people like **Chick Webb**, **Big Sid Catlett** and **Jo Jones**. They would swing the band, support the improvisers and add their own personality to everything that happened — they were always right out front. People like **Lester Young** and **Charlie Parker** had a built-in metronome. They didn't want someone playing straight time behind them. You had to be a composer to play with Charlie Parker's music. When we went into the studio, he'd usually have some parts and head sheets written out, but when I asked him what he wanted me to play, he'd just say 'you know what to do.' So when I played with Bird or **Bud Powell** or **Monk**, I'd always deal with it as their music; I knew I'd have to have my own group to develop my own concepts. That's why I went into the whole compositional aspect.

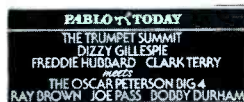
The first step was my group with **Clifford Brown**. Then I initiated the use of all sorts of odd meters. The next step was during the '60s when I began dealing in socio-political aspects and the use of voices (as exemplified by the "Freedom Now Suite" on Columbia). Now with the **M'Boom** percussion ensemble, I've taken my concept to its furthest point — with all these different percussion instruments, how do you create all the modes of music? With **M'Boom** we've created an orchestral sound that incorporates harmony, melody and a wide variety of rhythms." It's all there on Roach's "M'Boom" (Columbia Digital IC 36247/List: \$14.98), one of the initial releases on the new CBS Mastersound series along with recordings of **Stravinsky**, **Strauss** and **Shostakovich**. The Mastersound series represents the pinnacle in audiophile recordings; they're digitally recorded and mastered, then pressed on an advanced vinyl compound. The ringing, thundering quality of **M'Boom's** percussion arsenal is well suited to the clarity and depth of the digital process; the sound is sumptuous and vibrant. Roach and his fellow percussionists (**Roy Brooks**, **Omar Clay**, **Fred King**, **Ray Mantilla**, **Warren Smith**, **Freddie Waits**, **Joe Chambers** and **Kenyatta Abdur-Rahman**) have arrived at a new inception — a school of percussion that comes out of the American music heritage, while incorporating all aspects of global rhythmic languages; the charming oriental modes of "Twinkle Toes," the Ellingtonian Afro/Latin of "Caravanseri," the South American jungle sounds of "Morning/Midday," the epic grandeur and mystery of "January V" and **Monk's** "Epistrophe," and the engaging funk of "Kujichaglia" and "The Glorious Monster." "M'Boom" is the most visionary album of 1980, and marks the return to active recording use of one of America's great composers and improvisers. Roach is also well-represented on the excellent Soul Note release "Pictures In A Frame" (imported from Italy by Rounder Records). It's a quartet with trumpeter **Cecil Bridgewater**, saxophonist **Odeon Pope** and bassist **Calvin Hill**. The production quality is up to the level of the German ECM's, and the tunes are short, lyrical and subtle. "Reflections" is the prototypical Max Roach drum solo, and Hill's "China Waltz" is a delicate 3/4 fantasia. Both "M'Boom" and "Pictures In A Frame" are varied enough to fit into different radio formats. Roach's music crosses over by virtue of its dignity and authority, and the way it redefines the American musical experience.

CRUSADERS POLISH THEIR GROOVE(S) — The **Crusaders** epitomize both roots and commitment in popular music. Drummer **Stix Hooper**, keyboardist **Joe Sample** and reedman/bassist **Wilton Felder** have managed to stay in tune with their jazz roots while expanding the range and depth of their audience — not by selling out, but reaching out. How has the music developed for these Texas musicians since they progressed from being the **Jazz Crusaders** to the **Crusaders**? "The name wasn't a stigma," says drummer Hooper, "it was a confinement. We felt we had certain talents and feelings that were deeply grounded in jazz, the blues and gospel. So we were confined by what critics and fans felt was jazz or not jazz. Prior to the changing of our name, I was leaning away from playing what I felt. Instead, I played what somebody else thought I should play. The freedom and popularity of the band's music steadily grew through the '70s as we began to play exactly what we wanted. But you know, the irony of the situation is that since 1969, this same question comes up in every interview. Why haven't they created a word to describe the music we've done and the style it's created for people to follow?" Probably because the **Crusaders** music crosses over into all aspects of the American music experience. "Live Sides" (Blue Note LT-1046) is a re-issue of the **Jazz Crusaders** live at the Hermosa Beach Lighthouse in 1968. It is furiously swinging music that draws in equal parts from bebop, early '60s Coltrane and funk. It is a masterful recording by a progressive improvising unit, showing that the only real shift that took place in the '70s was one of focus. With the addition of guitarist **Larry Carlton** and bassist **Pops Popwell**, the **Crusaders** brought their funk and blues roots to the foreground on a series of classic albums (now available on MCA). On Joe Sample's solo albums, "Rainbow Seeker" and "Carmel," the **Crusaders** began using more elaborate harmonic structures and forms; with the departure of Carlton, Popwell and trombonist **Wayne Henderson**, the **Crusaders** moved into the a subtle pop direction that was an enormous success on their "Street Life" album with vocalist **Randy Crawford**. Now with "Rhapsody And Blues" (MCA-5124) the **Crusaders** have found a mid-ground between the pop gleam of "Street Life" and the Gulf Coast funk and church stylings that distinguish their earlier work. Sample says that "within that structure there is interplay — the reciprocal response we call jazz. We're trying to get a synthesis of song forms with different rhythm things. When I came up you had to be able to do it all." **chip stern**

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1 CATCHING THE SUN SPYRO GYRA (MCA 5108)	1 16	20 LOVE IS THE ANSWER LONNIE LISTON SMITH (Columbia JC 36373)	16 11
2 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	2 18	21 INFLATION STANLEY TURRENTINE (Elektra 6E-269)	25 3
3 A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	4 6	22 HIROSHIMA Arista AB 4252)	22 29
4 WIZARD ISLAND JEFF LORBER FUSION (Arista AL 9516)	3 8	23 SPLENDIDO HOTEL AL DI MEOLA (Columbia C2X 36270)	31 2
5 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	6 19	24 LIVE IN NEW YORK STUFF (Warner Bros. BSK 3417)	17 6
6 ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	9 4	25 SKAGLY FREDDIE HUBBARD (Columbia FC 36418)	20 8
7 MONSTER HERBIE HANCOCK (Columbia JC 36415)	7 13	26 NUDE ANTS KEITH JARRETT (ECM-2-1171)	23 11
8 DREAM COME TRUE EARL KLUGH (United Artists LT 1026)	5 13	27 HORIZON McCOY TYNER (Milestone/Fantasy M-9094)	21 5
9 ONE BAD HABIT MICHAEL FRANKS (Warner Bros. BSK 3427)	8 9	28 BARTZ GARY BARTZ (Arista AB 4263)	24 11
10 EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	10 22	29 BODY LANGUAGE PATTI AUSTIN (CTI/CBS JZ 36503)	— 1
11 THIS TIME AL JARREAU (Warner Bros. BSK 3434)	15 3	30 NITE RIDE DAN SIEGEL (Inner City IC 1046)	30 10
12 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	11 15	31 NOMAD CHICO HAMILTON (Elektra 6E257)	29 15
13 DETENTE THE BRECKER BROTHERS (Arista AB 4274)	19 3	32 ONE ON ONE BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	32 36
14 TAP STEP CHICK COREA (Warner Bros. BSK 3425)	13 9	33 AMERICAN GARAGE PAT METHENY GROUP (ECM 1-1155)	33 33
15 RHAPSODY AND BLUES THE CRUSADERS (MCA 5124)	— 1	34 8 FOR THE 80's WEBSTER LEWIS (Epic NJE 36197)	28 26
16 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	12 20	35 KITTYHAWK (EMI-America/Capitol SW 17029)	35 12
17 PRIME TIME ROY AYERS/WAYNE HENDERSON (Polydor PD-1-6276)	26 2	36 CELESTIAL SKY STARSHIP ORCHESTRA (Columbia NJC 36456)	34 4
18 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	14 18	37 LIVE AT THE PUBLIC THEATRE THE HEATH BROS. (Columbia FC 36374)	36 13
19 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	18 35	38 UN POCO LOCO BOBBY HUTCHERSON (Columbia FC 36402)	27 7
		39 FULL FORCE THE ART ENSEMBLE OF CHICAGO (ECM 1-1167)	38 5
		40 CABLES' VISION GEORGE CABLES (Contemporary 14001)	— 1

JAZZ ALBUM PICKS



THE TRUMPET SUMMIT (HUBBARD, TERRY, GILLESPIE) — Meets the Oscar Peterson Big 4 — Pablo Today 2312-114 — Producer: Norman Granz — List: 8.98

Producer Norman Granz perfected the art of the jam session with his renowned Jazz at the Philharmonic presentations, and it remains one of his favorite forms as this super shoot-out between trumpet masters Dizzy Gillespie, Freddie Hubbard and Clark Terry shows. None of these brassmen has sounded this good on record in some time (particularly on "Chicken Wings") and the rhythm section of Oscar Peterson, Joe Pass, Ray Brown and Bobby Durham drives them for dear life.



THE LIDCRANZ SESSIONS — Eddie Condon — Commodore XFL1535 — Producer: Not listed — List: 7.98

The people at Columbia Special Products continue to unearth vintage jazz gems from the '30s and '40s for their Commodore series. These 1939-1940 sessions are all-star summits led by guitarist Eddie Condon with the accent on the free-wheeling polyphony of New Orleans jazz (dixieland, if you will). Highly recommended for the escalating urgency and pungency of its dialogs.



RAINBOW DELTA — Patrick Gleeson — PVC Records — PRODUCERS: Patrick Gleeson & Steve Mantoani — List: 7.98

Synthesizer master Gleeson cut his teeth in Herbie Hancock's early 70's electric funk band, and recently worked on the soundtrack of "Apocalypse Now." Gleeson's approach to synthesizers is basically orchestral, but without the ersatz affectations that mar so many other keyboardists' albums. Gleeson is creating new sounds on the instruments, from the dreamy astral travelling of "Frank Stella by Starlight" to the near Euro-disco improvisations of "La Grange Point Five."

Cash Box Top Albums / 101 to 200

July 5, 1980

		7.98	92	12			7.98	132	18			7.98	177	3
		7.98	120	5			7.98	154	3			7.98	178	13
		8.98	107	26			7.98	150	5			7.98	155	9
		7.98	98	27			7.98	139	105			11.98	138	12
		7.98	101	15			7.98	121	11			7.98	182	3
		8.98	—	1			7.98	146	3			7.98	172	15
		7.98	118	3			8.98	144	11			7.98	159	23
		8.98	102	38			7.98	147	8			7.98	183	2
		7.98	110	111			7.98	148	8			9.98	186	2
		7.98	112	41			7.98	151	6			7.98	181	13
		7.98	127	3			7.98	153	7			7.98	184	14
		7.98	115	19			7.98	170	2			13.98	—	1
		8.98	95	7			7.98	170	2			7.98	187	2
		7.98	116	6			7.98	143	28			7.98	167	18
		13.98	133	2			7.98	142	142			8.98	185	81
		8.98	91	13			7.98	140	9			7.98	195	20
		9.98	114	23			7.98	163	3			7.98	152	9
		7.98	122	7			7.98	117	32			7.98	—	1
		7.98	134	3			7.98	160	4			7.98	189	13
		8.98	136	4			7.98	137	14			7.98	192	3
		7.98	125	6			7.98	137	14			7.98	173	10
		7.98	126	8			7.98	175	3			7.98	199	8
		7.98	141	4			7.98	162	5			7.98	190	18
		7.98	129	17			7.98	149	94			7.98	—	1
		8.98	119	19			7.98	166	5			7.98	171	25
		7.98	130	6			7.98	164	19			7.98	156	15
		7.98	94	15			7.98	174	4			7.98	179	29
		7.98	158	2			7.98	161	20			13.98	194	13
		8.98	109	39			7.98	—	1			7.98	168	8
		7.98	123	20			12.98	164	30			7.98	—	1
		7.98	145	2			7.98	180	4			7.98	196	16
		7.98	111	18			7.98	135	6			7.98	196	16
		8.98	124	10			7.98	128	9			7.98	171	25
		7.98	106	12			7.98	164	19			7.98	156	15
101	IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207)	7.98	92	12	136	ALL THAT JAZZ ORIGINAL SOUNDTRACK (Casablanca NBLP 7198)	7.98	132	18	170	TONIGHT YOU'RE MINE ERIC CARMEN (Arista AL 9513)	7.98	177	3
102	'80 GENE CHANDLER (20th Century-Fox/RCA T-605)	7.98	120	5	137	HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	7.98	154	3	171	UNDERTOW FIREFALL (Atlantic SD 16006)	7.98	178	13
103	THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327)	8.98	107	26	138	LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic SD 5219)	7.98	150	5	172	SPIDER (Dreamland/RSO DL-1-5000)	7.98	155	9
104	THE WHISPERS (Solar/RCA BXL 1-3521)	7.98	98	27	139	THE CARS (Elektra 6E 135)	7.98	139	105	173	WELCOME TO THE CLUB IAN HUNTER (Chrysalis CH2 1269)	11.98	138	12
105	YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	7.98	101	15	140	BERNADETTE PETERS (MCA-3230)	7.98	121	11	174	AFTER THE ROSES KENNY RANKIN (Atlantic SD 19271)	7.98	182	3
106	COME UPSTAIRS CARLY SIMON (Warner Bros. BSK 3443)	8.98	—	1	141	LET'S MAKE A NEW DOPE DEAL CHEECH & CHONG (Warner Bros. HS 3391)	7.98	146	3	175	PROGRESSIONS OF POWER TRIUMPH (RCA AFL 1-3524)	7.98	172	15
107	ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	7.98	118	3	142	ROBIN LANE & THE CHARTBUSTERS (Warner Bros. BSK 3424)	8.98	144	11	176	PERMANENT WAVES RUSH (Mercury SRM 1-4001)	7.98	159	23
108	KEEP THE FIRE KENNY LOGGINS (Columbia JC 36172)	7.98	87	38	143	OZARK MOUNTAIN DAREDEVILS (Columbia JC 36375)	7.98	147	8	177	TAKE A LITTLE RHYTHM ALI THOMSON (A&M SP-4803)	7.98	183	2
109	EAT TO THE BEAT BLONDIE (Chrysalis CHE 1225)	8.98	102	38	144	THE TALE OF THE TAPE BILLY SQUIER (Capitol ST-12062)	7.98	148	8	178	ONE WAY featuring AL HUDSON (MCA-5127)	7.98	—	1
110	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98	110	111	145	SHINE AVERAGE WHITE BAND (Arista AL 9523)	7.98	148	8	179	AIRBORN MIKE OLDFIELD (Virgin/Atlantic VA 13143)	9.98	186	2
111	FLIRTIN' WITH DISASTER MOLLY HATCHET (Epic JE 36110)	7.98	112	41	146	THE KINGBEES (RSO RS-1-3075)	7.98	151	6	180	DREAM COME TRUE EARL KLUGH (United Artists LT-1026)	7.98	181	13
112	THE SON OF ROCK AND ROLL ROCKY BURNETTE (EMI-America SW-17033)	7.98	127	3	147	SNAKES AND LADDERS GERRY RAFFERTY (United Artists LOO-1039)	7.98	153	7	181	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL (Warner Bros. BSK 3407)	7.98	184	14
113	STARDUST WILLIE NELSON (Columbia JC 35305)	7.98	115	19	148	CAREFUL MOTELS (Capitol ST-12170)	7.98	170	2	182	VOLUNTEER JAM VI VARIOUS ARTISTS (Epic KE 236438)	13.98	—	1
114	THE HARD WAY POINT BLANK (MCA-5114)	8.98	95	7	149	DARK SIDE OF THE MOON PINK FLOYD (Harvest/Capitol SMAS 11163)	7.98	143	28	183	HAVIN' A PARTY WITH SOUTHSIDE JOHNNY SOUTHSIDE JOHNNY & THE ASBURY JUKES (Epic JE 36246)	7.98	187	2
115	A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	7.98	116	6	150	THE STRANGER BILLY JOEL (Columbia JC 34987)	7.98	142	142	184	MASSTERPIECE MASS PRODUCTION (Cotillion/Atlantic SD 5218)	7.98	167	18
116	SPLENDIDO HOTEL AL DI MEOLA (Columbia C2X 36270)	13.98	133	2	151	WIZARD ISLAND THE JEFF LORBER FUSION (Arista AL 9516)	7.98	140	9	185	MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK 3193)	8.98	185	81
117	RARITIES THE BEATLES (Capitol SHAL-12060)	8.98	91	13	152	METAL RENDEZ-VOUS KROKUS (Arista/OL 1502)	7.98	163	3	186	HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	7.98	195	20
118	LONDON CALLING THE CLASH (Epic E2 36328)	9.98	114	23	153	EXTENSIONS MANHATTAN TRANSFER (Atlantic SD 19258)	7.98	117	32	187	DREGS OF THE EARTH DIXIE DREGS (Arista AL 9528)	7.98	152	9
119	SYREETA (Tami/Motown T7-3721)	7.98	122	7	154	WHITE MUSIC CRACK THE SKY (Lifesong LS 8208)	7.98	160	4	188	TONIGHT FRANCE JOLI (Prelude PRL 12179)	7.98	—	1
120	FOR MEN ONLY MILLIE JACKSON (Polydor SP-1-6727)	7.98	134	3	155	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND (Capitol SKBB 11523)	7.98	137	14	189	REACHING FOR TOMORROW SWITCH (Gordy/Motown G8 993M1)	7.98	189	13
121	CAN'T STOP THE MUSIC ORIGINAL SOUNDTRACK (Casablanca NBLP 7220)	8.98	136	4	156	WARM LEATHERETTE GRACE JONES (Island ILPS 9592)	7.98	175	3	190	THE LONG RIDERS ORIGINAL SOUNDTRACK (Warner Bros. HS 3448)	7.98	192	3
122	YOU AND ME ROCKIE ROBBINS (A&M SP-4805)	7.98	125	6	157	BLOWFLY'S PARTY X-RATED BLOWFLY (Weird World/T.K. 2034)	7.98	162	5	191	GLASS MOON (Radio Records RR 2003)	7.98	173	10
123	IN THE POCKET NEIL SEDAKA (Elektra 6E-259)	7.98	126	8	158	PARALLEL LINES BLONDIE (Chrysalis CHR 1192)	7.98	149	94	192	PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI (London PAV 2003-4)	15.98	199	8
124	ROBBIE DUPREE (Elektra 6E-273)	7.98	141	4	159	SEDUCTION JAMES LAST BAND (Polydor PD-1-6383)	7.98	—	1	193	THE SUGARHILL GANG (Sugarhill FH 245)	7.98	190	18
125	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES (Source/MCA SOR-3197)	7.98	129	17	160	NEVER RUN NEVER HIDE BENNY MARDONES (Polydor PD-1-6263)	7.98	166	5	194	BODY LANGUAGE PATTI AUSTIN (CTI/CBS JZ 36503)	7.98	—	1
126	BEBE LE STRANGE HEART (Epic FE 36371)	8.98	119	19	161	GOLD & PLATINUM LYNYRD SKYNYRD BAND (MCA 2-11003)	12.98	164	30	195	BEST OF THE DOOBIES THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	7.98	196	16
127	NOW WE MAY BEGIN RANDY CRAWFORD (Warner Bros. BSK 3421)	7.98	130	6	162	LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31)	7.98	180	4	196	SIT DOWN AND TALK TO ME LOU RAWLS (Phila. Int'l./CBS JZ 36304)	7.98	171	25
128	GQ TWO GQ (Arista AL 9511)	7.98	94	15	163	LIGHTS IN THE NIGHT FLASH AND THE PAN (Epic JE 36432)	7.98	135	6	197	CAT IN THE HAT BOBBY CALDWELL (Cloude/TK 8810)	7.98	156	15
129	ROMANCE DANCE KIM CARNES (EMI-America SW-17030)	7.98	158	2	164	1980 B.T. EXPRESS (Columbia JC 36333)	7.98	128	9	198	RAY, GOODMAN & BROWN (Polydor PD-16240)	7.98	179	29
130	CORNERSTONE STYX (A&M SP 3711)	8.98	109	39	165	WINNERS KLEER (Atlantic SD 19262)	7.98	164	19	199	BACKSTAGE PASS LITTLE RIVER BAND (Capitol SWBK-12061)	13.98	194	13
131	DANCING IN THE DRAGON'S JAW BRUCE COCKBURN (Millennium/RCA BXL 1-7747)	7.98	123	20	166	BOUNCE, ROCK, SKATE ROLL VAUGHAN MASON & CREW (Brunswick BL 754221)	7.98	174	4	200	NATURALLY LEON HAYWOOD (20th Century-Fox/RCA T-613)	7.98	168	8
132	ROADIE ORIGINAL SOUNDTRACK (Warner Bros. 2HS 3441)	7.98	145	2	167	FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	8.98	161	20					
133	SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	7.98	111	18	168	SPECIAL THINGS PLEASURE (Fantasy F-9600)	7.98	—	1					
134	SOMEBODY'S WAITING ANNE MURRAY (Capitol SOO-12064)	8.98	124	10	169	BARNET DOGS RUSS BALLARD (Epic NJE 36186)	5.98	169	7					
135	FACE TO FACE ANGEL CITY (Epic NJE 36344)	7.98	106	12										

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Air Supply	92	Commodores	10	Hancock, Herbie	82	Lattisaw, Stacy	138	Petty, Tom	49	Squier, Billy	144
Ambrosia	40	Con Funk Shun	66	Harris, Emmylou	29	Lipps, Inc.	9	Pink Floyd	5	Styx	130
Angel City	135	Cooper, Alice	41	Hayes, Isaac	72	Little River Band	199	Pleasure	168	Sugarhill Gang	193
Armstrading, Joan	45	Crack The Sky	154	Haywood, Leon	200	Loggins, Kenny	108	Point Blank	114, 149	Summer, Donna	85
Austin, Patti	194	Crawford, Randy	127	Heart	126	Lorber, Jeff Fusion	151	Pretenders	22	Switch	189
Average White Band	145	Cross, Christopher	18	Hunter, Ian	173	Lynyrd Skynyrd	161	Pure Prairie League	61	Syreeta	119
B-52's	98	Crowell, Rodney	181	Invisible Man's Band	94	Mangione, Chuck	167	Rafferty, Gerry	147	Temptations	47
Baillard, Russ	169	Davis, Mac	101	Isley Bros	26	Manhattans	25	Rankin, Kenny	174	Thomson, Ali	177
Beatles	117	Def Leppard	59	J. Geils Band	50	Manhattan Transfer	153	Rawls, Lou	196	Townshend, Pete	7
Benatar, Pat	55	Devo	54	Jackson, Jermaine	12	Mardones, Benny	160	Ray, Goodman & Brown	198	Travers, Pat Band	60
Blackfoot	58	Dimeola, Al	116	Jackson, Michael	11	Marie, Teena	65	REO Speedwagon	99	Triumph	175
Black Sabbath	31	Dixie Dregs	187	Jackson, Millie	120	Mason, Dave	79	Robbins, Rockie	122	Tutone, Tommy	79
Blondie	109, 158	Doobie Bros.	185, 195	Jarreau, Al	64	Mason, Vaughn and Crew	166	Robinson, Smokey	83	Van Halen	15, 100
Blowfly	157	Duke, George	115	Jennings, Waylon	53, 63	Mass Production					

CASH BOX TOP 100 ALBUMS

July 5, 1980

		8.98	Weeks On 6/28 Chart			7.98	Weeks On 6/28 Chart			5.98	Weeks On 6/28 Chart
1	GLASS HOUSES	BILLY JOEL (Columbia FC 36384)	1	34	GO TO HEAVEN	GRATEFUL DEAD (Arista AL-9508)	30	68	FOUND ALL THE PARTS	CHEAP TRICK (Epic 4E 36453)	78
2	AGAINST THE WIND	BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	2	35	UNMASKED	KISS (Casablanca NBLP-7225)	43	69	KENNY	KENNY ROGERS (United Artists LWAK-979)	65
3	McCARTNEY II	PAUL McCARTNEY (Columbia FC 36511)	3	36	BRITISH STEEL	JUDAS PRIEST (Columbia JC 36443)	37	70	LIGHT UP THE NIGHT	BROTHERS JOHNSON (A&M SP-3716)	55
4	JUST ONE NIGHT	ERIC CLAPTON (RSO RS-2-4262)	4	37	NAUGHTY	CHAKA KHAN (Warner Bros. BSK 3385)	48	71	FLESH AND BLOOD	ROXY MUSIC (Atco SD 32-102)	96
5	THE WALL	PINK FLOYD (Columbia PC2 36183)	5	38	ONE FOR THE ROAD	THE KINKS (Arista A2L 8401)	68	72	AND ONCE AGAIN	ISAAC HAYES (Polydor PD-1-6269)	64
6	THE EMPIRE STRIKES BACK	ORIGINAL SOUNDTRACK (RSO RS 2-4201)	6	39	CAMEOSIS	CAMEO (Casablanca CCLP 2011)	39	73	CATCHING THE SUN	SPYRO GYRA (MCA-5108)	62
7	EMPTY GLASS	PETE TOWNSHEND (Atco SD 32-100)	8	40	ONE EIGHTY	AMBROSIA (Warner Bros. BSK 3368)	31	74	LOVE IS A SACRIFICE	SOUTHSIDE JOHNNY & THE ASBURY JUKES (Mercury SRM 1-3836)	85
8	URBAN COWBOY	ORIGINAL SOUNDTRACK (Asylum DP-90002)	15	41	FLUSH THE FASHION	ALICE COOPER (Warner Bros. BSK 3436)	41	75	AMERICAN GIGOLO	ORIGINAL SOUNDTRACK (Polydor PD-1-6259)	66
9	MOUTH TO MOUTH	LIPPS INC. (Casablanca NBLP 7197)	7	42	S.O.S.	THE S.O.S. BAND (Tabu/CBS NJZ 36332)	75	76	PEARLS: SONGS OF GOFFIN AND KING	CAROLE KING (Capitol SOO-12073)	90
10	HEROES	COMMODORES (Motown M8-939M1)	25	43	MICKEY MOUSE DISCO	(Disneyland 2504)	35	77	RELEASED	PATTI LaBELLE (Epic JE 36381)	77
11	OFF THE WALL	MICHAEL JACKSON (Epic FE-35745)	10	44	ROBERTA FLACK featuring DONNY HATHAWAY	(Atlantic SD-16013)	45	78	OLD CREST ON A NEW WAVE	DAVE MASON (Columbia JC 36144)	81
12	LET'S GET SERIOUS	JERMAINE JACKSON (Motown M7-928R1)	12	45	ME MYSELF I	JOAN ARMATRADING (A&M SP 4809)	52	79	TOMMY TUTONE	(Columbia NJC 36372)	86
13	MIDDLE MAN	BOZ SCAGGS (Columbia FC 36196)	11	46	ABOUT LOVE	GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	50	80	TIGHT SHOES	FOGHAT (Bearsville BHS 6999)	88
14	SCREAM DREAM	TED NUGENT (Epic FE 36404)	14	47	POWER	THE TEMPTATIONS (Gordy/Motown G8-994M1)	47	81	THE GAMBLER	KENNY ROGERS (United Artists UA-LA 934)	74
15	WOMEN AND CHILDREN FIRST	VAN HALEN (Warner Bros. HS 3415)	9	48	THE LONG RUN	THE EAGLES (Asylum 5E-508)	34	82	MONSTER	HERBIE HANCOCK (Columbia JC 36415)	84
16	THE ROSE	ORIGINAL SOUNDTRACK (Atlantic SD 18010)	17	49	DAMN THE TORPEDOES	TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015)	42	83	WARM THOUGHTS	SMOKEY ROBINSON (Tamlia/Motown T8 368M1)	71
17	21 AT 33	ELTON JOHN (MCA-5121)	18	50	LOVE STINKS	THE J. GEILS BAND (EMI-America SOO17016)	38	84	LOVE TRIPPIN'	SPINNERS (Atlantic SD 19270)	113
18	CHRISTOPHER CROSS	(Warner Bros. BSK 3383)	16	51	PETER GABRIEL	(Mercury SRM 1-3848)	63	85	ON THE RADIO GREATEST HITS VOLUMES I & II	DONNA SUMMER (Casablanca NBLP 2-7191)	73
19	DUKE	GENESIS (Atlantic SD 16014)	19	52	ANIMAL MAGNETISM	SCORPIONS (Mercury SRM 1-3825)	54	86	SAN ANTONIO ROSE	WILLIE NELSON & RAY PRICE (Columbia JC 36476)	104
20	DIANA	DIANA ROSS (Motown M8-936)	24	53	GREATEST HITS	WAYLON JENNINGS (RCA AHL 1-3378)	53	87	ONE IN A MILLION YOU	LARRY GRAHAM (Warner Bros. BSK 3447)	108
21	MAD LOVE	LINDA RONSTADT (Asylum 5E-510)	13	54	FREEDOM OF CHOICE	DEVO (Warner Bros. BSK 3435)	59	88	ONE BAD HABIT	MICHAEL FRANKS (Warner Bros. BSK 3427)	83
22	PRETENDERS	(Sire SRK 6083)	21	55	IN THE HEAT OF THE NIGHT	PAT BENATAR (Chrysalis CHR 1236)	57	89	DON'T LOOK BACK	NATALIE COLE (Capitol ST-12079)	100
23	SWEET SENSATION	STEPHANIE MILLS (20th Century-Fox/RCA T-603)	23	56	HOT BOX	FATBACK (Spring/Polydor SP-1-6728)	44	90	TEN YEARS OF GOLD	KENNY ROGERS (United Artists UA-LA 835-H)	82
24	GIDEON	KENNY ROGERS (United Artists LOO-1035)	22	57	TWO PLACES AT THE SAME TIME	RAY PARKER JR. & RAYDIO (Arista AL 9515)	40	91	COAL MINER'S DAUGHTER	ORIGINAL SOUNDTRACK (MCA 5107)	76
25	AFTER MIDNIGHT	MANHATTANS (Columbia JC 36411)	28	58	TOMCATTIN'	BLACKFOOT (Atco SD 32-101)	72	92	LOST IN LOVE	AIR SUPPLY (Arista AB 4268)	69
26	GO ALL THE WAY	THE ISLEY BROTHERS (T-Neck/CBS FZ 36385)	20	59	ON THROUGH THE NIGHT	DEF LEPPARD (Mercury SRM 1-3828)	61	93	DANGER ZONE	SAMMY HAGAR (Capitol ST-12069)	105
27	THE UP ESCALATOR	GRAHAM PARKER & THE RUMOUR (Arista AL 9517)	27	60	CRASH AND BURN	PAT TRAVERS BAND (Polydor PD-1-6262)	51	94	THE INVISIBLE MAN'S BAND	(Mango/Island MLPS 9537)	97
28	THE GLOW OF LOVE	CHANGE (RFC/Warner Bros. RFC 3438)	32	61	FIRIN' UP	PURE PRAIRIE LEAGUE (Casablanca NBLP 7212)	67	95	PARADISE	PEABO BRYSON (Capitol SOO-12063)	79
29	ROSES IN THE SNOW	EMMYLOU HARRIS (Warner Bros. BSK 3422)	29	62	THE PLEASURE PRINCIPLE	GARY NUMAN (Atco SD 38 120)	58	96	ARGYBARGY	SQUEEZE (A&M SP-4802)	89
30	THE BLUES BROTHERS	ORIGINAL SOUNDTRACK (Atlantic SD 16017)	46	63	MUSIC MAN	WAYLON (RCA AHL 1-3602)	70	97	FAME	ORIGINAL SOUNDTRACK (RSO RX-1-3080)	131
31	HEAVEN AND HELL	BLACK SABBATH (Warner Bros. BSK 3372)	36	64	THIS TIME	AL JARREAU (Warner Bros. BSK 3434)	80	98	THE B-52's	(Warner Bros. BSK 3355)	99
32	TRILOGY: PAST, PRESENT & FUTURE	FRANK SINATRA (Reprise 3FS 2300)	33	65	LADY T	TEENA MARIE (Gordy/Motown G7-99261)	49	99	A DECADE OF ROCK AND ROLL 1970 TO 1980	REO SPEEDWAGON (Epic KE2 36444)	93
33	DEPARTURE	JOURNEY (Columbia FC 36339)	26	66	SPIRIT OF LOVE	CON FUNK SHUN (Mercury SRM 1-3806)	60	100	VAN HALEN	(Warner Bros. BSK 3075)	103
				67	PHOENIX	DAN FOGELBERG (Full Moon/Epic FE 35634)	56				

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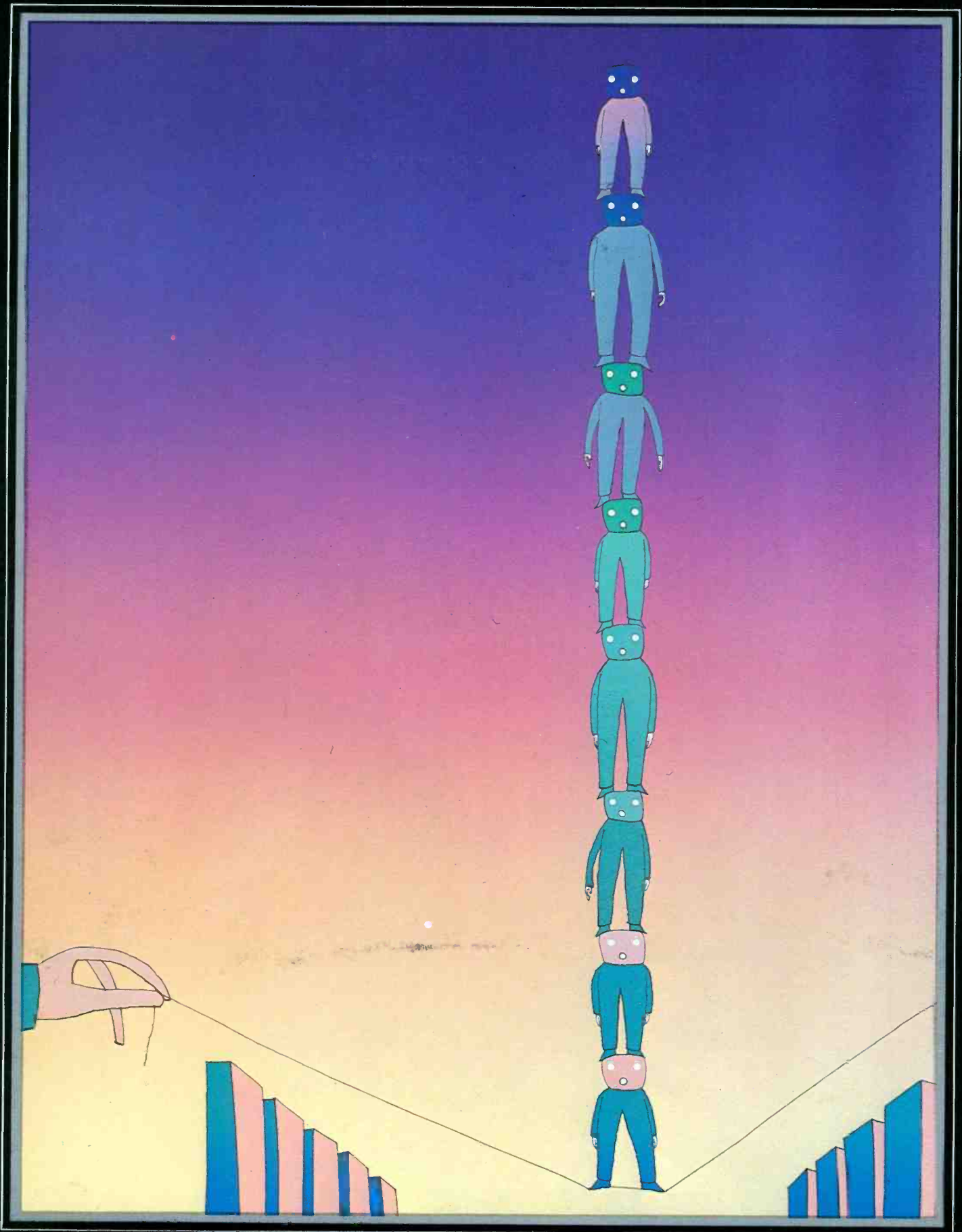
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