

PLAY METER UPDATE

August 19, 1977

Volume 3/ No. 16

Seeburg's earnings are down

Seeburg Industries, Inc. showed substantial increase in revenues for the first six months of 1977 over the comparable period in 1976; but in its recent earnings statement to its stockholders, the firm reported a decrease in the net income figure.

Contributing greatly to the reduced earnings for Seeburg for the first six months was an extraordinary item of \$600,000 which was paid by the company as a settlement in a class action suit brought by a stockholder of the company, Jerry Rosenbaum.

The Rosenbaum suit against Seeburg was filed May 14, 1975 in a federal district court in Pennsylvania and sought damages for alleged violations of federal securities laws arising out of alleged misstatements and omissions during the period July 16, 1973 through May 15, 1974.

Seeburg denied the allegations, and on November 11, 1975 the federal district court directed that the action should proceed as a class action suit on behalf of all persons who purchased common stock or warrants of Seeburg Industries during that ten-month period.

The two sides finally came to terms May 2, 1977 with the final settlement calling for Seeburg to pay \$1,000,000 in cash and securities. Of that amount, \$400,000 was paid by the Seeburg's insurance company to the law firm of Peterson, Ross, Rall, Barber & Seidel of Chicago, Illinois.

The remaining \$600,000 of the settlement represented the agreed-upon value of 88,479 shares of the company's class A common stock issued in settlement of the suit.

Seeburg's revenue figures for the second quarter and first half of the year increased from 1976's figures of \$32.4 million and \$60.4 million to \$38.1 million and \$69.1 million in 1977.

However, largely because of the extraordinary item of the court settlement, the company's stockholders share of the earnings dropped from 54 cents for the first

six months of 1976 to 14 cents for the first six months of 1977.

Seeburg's common and common equivalent shares outstanding total 2,878,675.

Foosball tourney held

Over \$3,000 was awarded at the second annual Joe Snider Foosball Classic, a three-day foosball tournament that was held recently at the Wreck of the Hesperus Tavern in Portland, Oregon.

Shooters from all over the country, including six national champions—Rick Beberg, Bev Froom, Dan Kaiser, Ken Riveria, Jack Briggs, and Vicki Freeman—were in attendance.

Beberg emerged as the leading money winner over the three-day event, pocketing \$300 for winning one event and placing in the money in two other events. Three players—Kaiser, Rick Martin, and Tom Whalen—earned \$250 a piece for their efforts. And the leading money winner for the ladies was Bev Froom who carried home \$145.

The premier event of the tourney, the open doubles, drew 35 teams and featured a \$500 first prize which was won by Rick Martin and Tom Whalen. The open singles competition had 32 entries. Dan Kaiser picked up the top money of \$250 for the event.

The largest drawing tournaments at the three-day event were the draw-your-partner doubles (60 entries), the novice singles (52 entries), and the novice doubles (51 teams).

Five other tournaments were also held. Those events, and the number of entries in each are as

follows: open mixed doubles (18 teams), novice mixed doubles (19 teams), women's doubles (12 teams), over 30 (12 teams), Oregon State four-on-four championships (12 teams).

Mirco appoints Tiffany, Hamill

Mirco, Inc. of Phoenix, Arizona has made two appointments. Robert R. Tiffany has rejoined the company as the firm's commercial accounts manager, and John B. Hamill has been appointed manager of manufacturing operations.

Tiffany has 27 years experience which covers all phases of manufacturing and general management. Prior to joining Mirco, he was manager of manufacturing for Control Data Corp. with responsibility for operations at facilities in Tucson and Minneapolis. He previously spent 17 years in various manufacturing capacities at several General Electric facilities.

Hamill has 15 years of experience in purchasing, materials, and operations management. Most recently he held positions as corporate purchasing manager for Memorex Corp. in Santa Clara, California and director of material for Sweda International, a division of Litton Industries in New Jersey.

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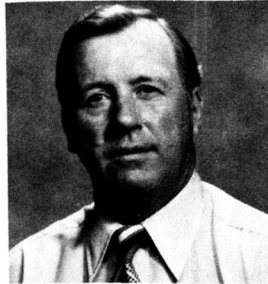
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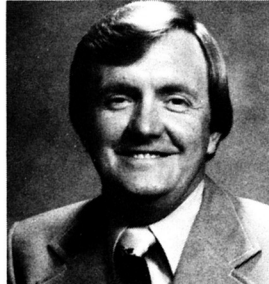


member

Related story on page 1



Tiffany



Hamill

Rowe meeting

Rowe International has scheduled its national distributor meeting this year for the Sheraton National Hotel in Arlington, Virginia September 29-30.

This year's meeting will encompass both music (the new phonographs) and vending (something new about several vendors).

The meeting will begin at 9:30 a.m. September 29, with work sessions all that day and a half day September 30.

CALENDAR

September 16-18

Florida Amusement Merchandising Association, annual convention and trade show. Deauville Hotel, Miami, FL.

September 22-24

West Virginia Music and Vending Association, annual convention, Heart-O-Town Motor Inn, Charleston, WV.

September 23-25

Wisconsin Music Merchants Association, fall annual meeting, Hilton Inn, Eau Claire, WI.

September 29-October 1

Music Operators of Virginia, annual convention, Hyatt House, Richmond, VA.

October 13-16

National Automatic Merchandi-

State association proposes fee

The Wisconsin Music Merchants Association has introduced legislation into the Wisconsin state assembly which would impose a \$10 per machine license fee in lieu of the existing sales and use taxes in that state.

The WMMA had tried to get approval of a similar proposal in the 1977-78 budget, but it was narrowly defeated.

The proposal would exempt jukeboxes and other coin-operated amusement devices from sales and use taxes and would mean that \$10 per machine per year would be the maximum tax operators would have to pay.

After its introduction, the bill will be referred to a committee for study. If accepted, the measure would go into effect January 1.

Kurz-Kasch buys molding plant

Kurz-Kasch, Inc., a Dayton, Ohio manufacturer of test equipment for the solid state market, has purchased a thermoplastic molding facility in Madison, Indiana.

The new Madison plant encompasses 35,000 square feet and has 14 plastic molding presses. A company spokesman said that some shipments in the future may be directed to the new facility.

ing Association, annual convention and trade show. McCormick Place, Chicago, IL.

October 28-30

Amusement and Music Operators Association, annual convention and trade show. Conrad Hilton Hotel, Chicago IL.

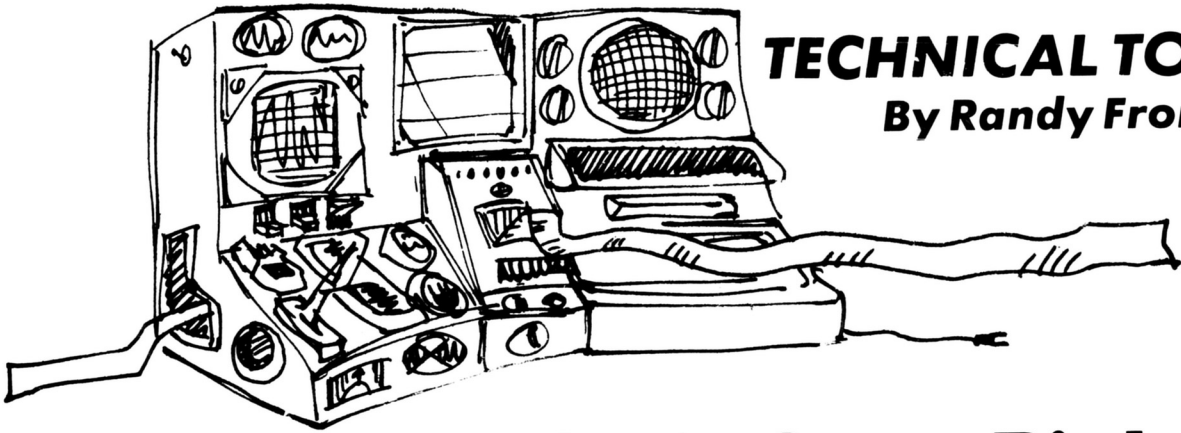
November 18-20

International Association of Amusement Parks and Attractions Exposition, Rivergate, New Orleans, LA.

May 19-21, 1978

The Music and Amusement Association of New York, regional convention and trade show, Stevensville Country Club, Swan Lake, NY.

NGA



TECHNICAL TOPICS

By Randy Fromm

Solid State Pinball

The decision to purchase a solid-state pinball over an electro-mechanical game is an important first step for an operator. Certainly one of the most critical evaluations before buying one must be in the area of service. Since downtime directly affects income, the operator's mechanic becomes a key man for consultation before the deal is made.

"Can you fix it when it fails?" is a query whose answer should have a significant effect on the final decision. During the coming months, we will take a brief look at solid-state pins and an entirely different way to skin a cat!

Bally's Solid-State Pinball

Who says solid-state pins have to be bizarre and futuristic? Bally's electronic pinball design has a familiar game package that is easily accepted by die-hard pinball players and novitiates alike. If these computerized chameleons of Chicago's coin cartel didn't have seven segment electronic readouts, the average player would be hard pressed to tell them from the electro-mechanical games of the past.

Once inside, however, things are very different. The relays, stepping units, and score motors have been replaced by microprocessing units (MPU), lamp, and solenoid driver modules. To the mechanic who has always thought of the pinball machine as his last electro-mechanical refuge, this new pin design might be a little scary. Fortunately, the folks at Bally have put a lot of thought into designing a game that can be easily serviced by a field mechanic with a V.O.M.

The service book is full of test procedures and trouble-shooting guides that can really help to pinpoint the trouble. Typical of microprocessor controlled games, Bally's electronic pin will run a

self-test to check for bad lamps or lamp drivers, bad score display segments, bad solenoids or solenoid drivers and stuck switch contacts. These quick checks can really help out with routine service.

For those who are, perhaps, a bit more knowledgeable (or daring!) the Bally electronic pin will run an internal sequence to examine various circuits in the microprocessing unit. This makes it possible to repair a bad MPU board in the field or to isolate the MPU board as being faulty by exchange. It is most important to realize that outside world influences can produce misleading results when testing the MPU. Before pulling the MPU board, perform the tests that are outlined in the manual. If you have

two Bally electronic pins in the same location, the boards can be swapped around to double-check your diagnoses.

Switch Matrix

At first glance, the playfield and front door contacts of the electronic pins look much the same as the electro-mechanical counterparts. A closer examination, however, reveals that a diode has been placed in series with each pair of contacts on the game. Once again, things are not what they seem to be in this new system, for instead of having a common wire to each switch as in previously engineered pin games (see figure 1) the playfield and front door switches are part of a matrix system that feeds directly into an

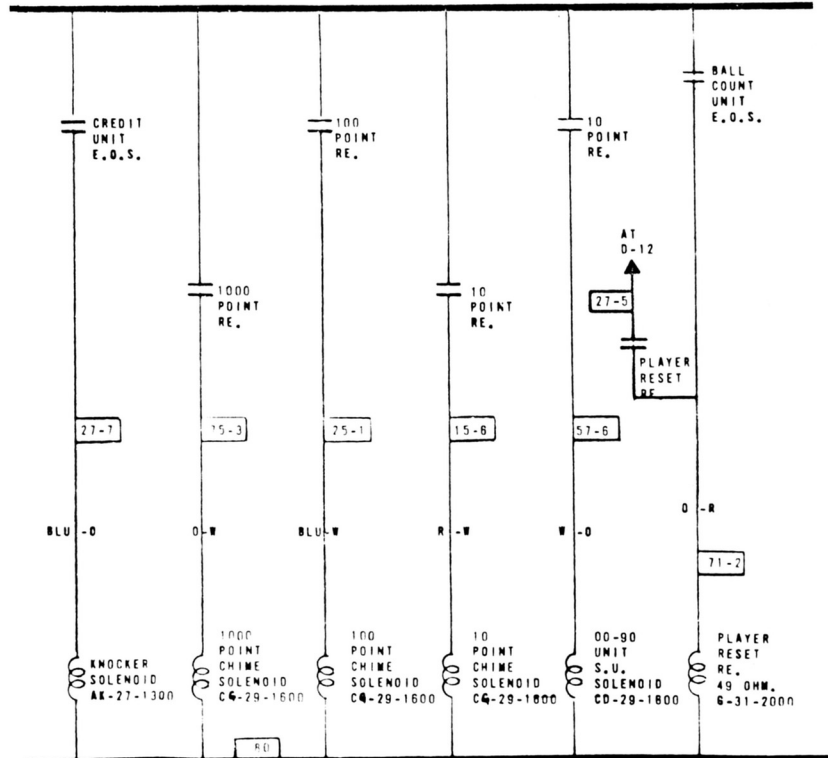


FIGURE 1

integrated circuit (U10), on the MPU board (see figure 2). In simple terms, this means that both sides of all the switch blade contact pairs in the game have "computer data" on them.

Perhaps you have observed that resting your hand or arm on the grounded side rails of the game while touching a playfield contact will make the game go crazy. This is because you have created a ground path for the data through your body. This is an important fact to remember when you get to a game that seems to have a number of "dead" playfield or front door switches. Before you poke around the MPU board, run the switch test (#4) on the game. Check every switch in the game (including the coin, credit, and tilt switches) and note the results. If a switch is stuck closed, the test will make it obvious by showing its assigned number on the player score display.

But if a switch bus (a bus is a common line between electronic components) is grounded or open, the switch test will show a zero for all switches on that bus. If you compare your list of bad switch test readings with the schematic, you will probably find they all share a common bus line into the MPU board. As an example (and this is an actual problem that seems to be recurrent in the Bally electronic pins), the spring steel backing blade on the credit button switch is separated from the contact blade itself by a piece of fish paper. If this insulating paper should shift or tear, one side of the switch will become grounded. In the electro-mechanical games, this wouldn't normally cause any problems because the blade next to the door is tied to the common. But in the electronic version, all of the switches that share the accidentally grounded switch bus will operate at best erratically and usually not at all.

In the Night Rider game, this grounded switch bus caused the top saucer hole, lower bumper, center target, and the credit button to seem dead. The switch test showed a "0" for all of the switches, meaning the MPU never knew when they were closed. The switches can be easily tested with an ohmmeter. By pulling off the connectors at J2 and J3 on the MPU board, you can isolate the switch matrix and test for continuity and shorts between various points and ground.

Don't forget that a diode is in series with each switch, so you'll have to observe the polarity of your ohmmeter when making this test. (See *Play Meter's* service issue, July 1977).

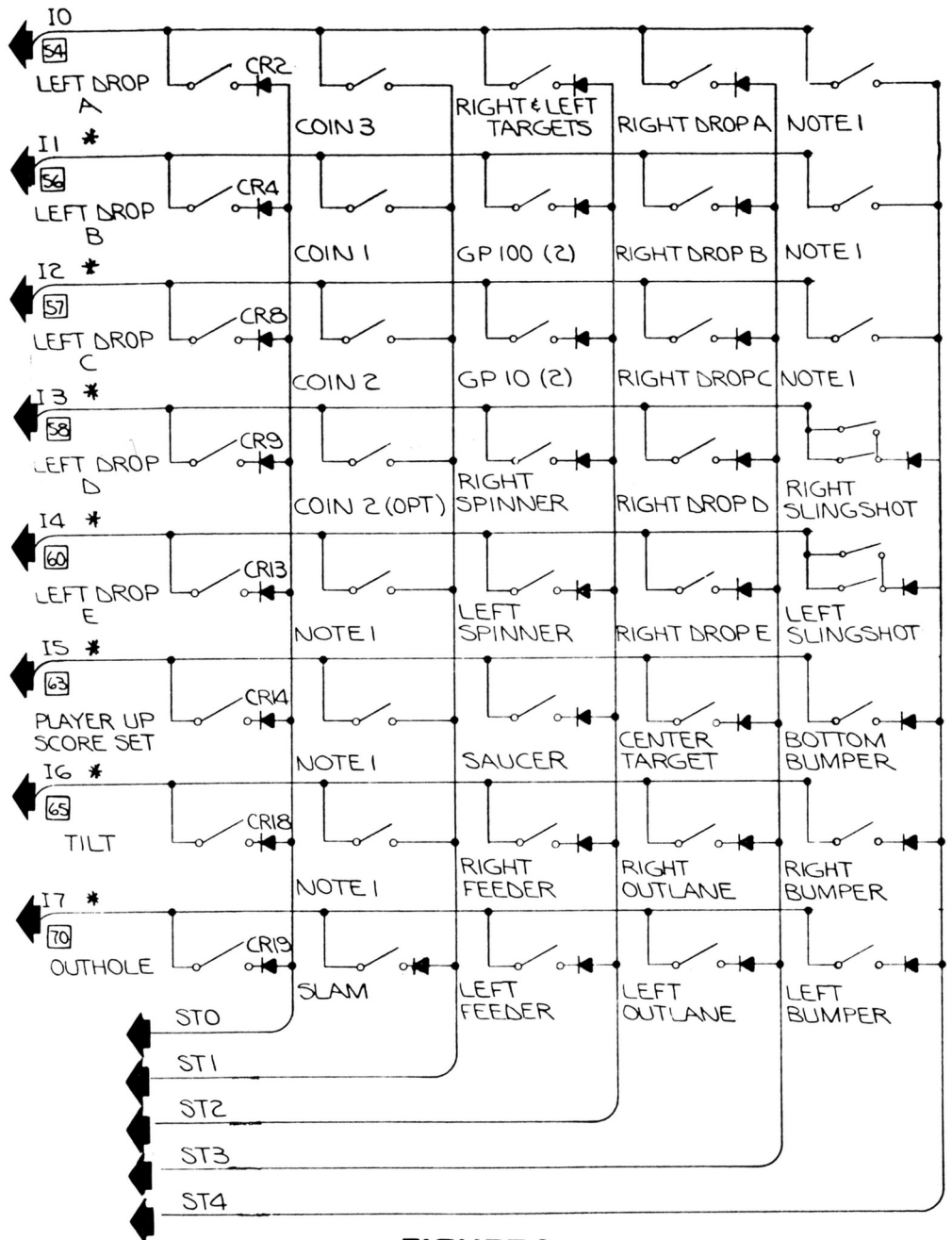


FIGURE 2



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

AUG. 6	JULY 30				WKS. ON CHART
1	2	I JUST WANT TO BE YOUR EVERYTHING	ANDY GIBB	RSO RS 872 (Polydor)	16
2	1	UNDERCOVER ANGEL	ALAN O'DAY/Pacific 001 (Atlantic)		16
3	5	BEST OF MY LOVE	EMOTIONS/Columbia 3 10544		8
4	3	I'M IN YOU	PETER FRAMPTON/A&M 1941		11
5	6	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER	RITA COOLIDGE/A&M 1922		14
6	8	WHATCHA GONNA DO?	PABLO CRUISE/A&M 1920		14
7	4	DA DOO RON RON	SHAUN CASSIDY/Warner/Curb 8365 (WB)		13
8	10	EASY	COMMODORES/Motown M 1418F		11
9	9	YOU MADE ME BELIEVE IN MAGIC	BAY CITY ROLLERS/Arista 0256		10
10	16	HANDY MAN	JAMES TAYLOR/Columbia 3 10557		8
11	7	LOOKS LIKE WE MADE IT	BARRY MANILOW/Arista 0244		14
12	13	MY HEART BELONGS TO ME	BARBRA STREISAND/Columbia 3 10555		12
13	14	YOU AND ME	ALICE COOPER/Warner Bros. WBS 8349		15
14	11	DO YOU WANNA MAKE LOVE	PETER McCANN/20th Century 2335		15
15	17	BARRACUDA	HEART/Portrait 6 70004		11
16	12	DREAMS	FLEETWOOD MAC/Warner Bros. WBS 8371		17
17	15	MARGARITAVILLE	JIMMY BUFFETT/ABC 12254		17
18	22	JUST A SONG BEFORE I GO	CROSBY, STILLS & NASH/Atlantic 3401		10
19	25	BLACK BETTY	RAM JAM/Epic 8 50357		10
20	18	KNOWING ME, KNOWING YOU	ABBA/Atlantic 3387		13
21	19	IT'S SAD TO BELONG	ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)		14
22	30	FLOAT ON FLOATERS	ABC 12284		7
23	32	DON'T STOP	FLEETWOOD MAC/Warner Bros. WBS 8413		5
24	24	YOU'RE MY WORLD	HELEN REDDY/Capitol P 4418		13
25	26	GIVE A LITTLE BIT	SUPERTRAMP/A&M 1938		11
26	49	STRAWBERRY LETTER 23	BROTHERS JOHNSON/A&M 1949		5
27	20	GONNA FLY NOW (THEME FROM "ROCKY")	BILL CONTI/United Artists XW940 Y		16
28	23	ARIEL DEAN	FRIEDMAN/Lifesong 45002		18
29	27	GOT TO GIVE IT UP	MARVIN GAYE/Tamla T 54280F (Motown)		18
30	37	TELEPHONE LINE	ELECTRIC LIGHT ORCHESTRA/United Artists 1000		8
31	29	LUCKENBACH, TEXAS	WAYLON JENNINGS/RCA PB 10924		13
32	34	TELEPHONE MAN	MERI WILSON/GRT 127		10
33	38	HOW MUCH LOVE	LEO SAYER/Warner Bros. WBS 8319		5
34	28	LONELY BOY	ANDREW GOLD/Asylum 45384		21
35	40	CHRISTINE SIXTEEN	KISS/Casablanca NB 889		4
36	43	ON AND ON	STEPHEN BISHOP/ABC 12269		7
37	21	JET AIRLINER	STEVE MILLER BAND/Capitol P 4424		15
38	41	SLIDE SLAVE	Cotillion 44218 (Atlantic)		9
39	33	I'M YOUR BOOGIE MAN	KC & THE SUNSHINE BAND/T.K. 1022		23
40	46	SMOKE FROM A DISTANT FIRE	SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370		7
41	44	SWAYIN' TO THE MUSIC (SLOW DANCIN')	JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)		7
42	31	ANGEL IN YOUR ARMS	HOT/Big Tree BT 16085 (Atlantic)		22
43	35	FEELS LIKE THE FIRST TIME	FOREIGNER/Atlantic 3394		20
44	36	SIR DUKE	STEVIE WONDER/Tamla T 54281F (Motown)		19
45	39	HIGH SCHOOL DANCE	SYLVERS/Capitol P 4405		17
46	45	LUCILLE	KENNY ROGERS/United Artists XW929 Y		21
47	42	LIFE IN THE FAST LANE	EAGLES/Asylum 45386		23
48	63	COLD AS ICE	FOREIGNER/Atlantic 3410		3
49	54	WAY DOWN	ELVIS PRESLEY/RCA PB 10998		6
50	60	THEME FROM "STAR WARS"/CANTINA BAND	STAR WARS/20th Century 2345		4
51	52	LIVIN' IN THE LIFE	ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)		8
52	56	SO YOU WIN AGAIN	HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)		6



53	55	LADY (PUT THE LIGHT ON ME)	BROWNSVILLE STATION/Private Stock 45149	10
54	47	I DON'T LOVE YOU ANYMORE	TEDDY PENDERGRASS/Phila. Intl. ZS8 3622 (CBS)	15
55	59	BABY DON'T CHANGE YOUR MIND	GLADYS KNIGHT & THE PIPS/Buddah 569	7
56	66	SUNFLOWER	GLEN CAMPBELL/Capitol P 4445	4
57	62	ROCK AND ROLL NEVER FORGETS	BOB SEGER/Capitol 4449	5
58	72	DON'T WORRY BABY	B.J. THOMAS/MCA 40735	4
59	73	KEEP IT COMIN' LOVE	KC & THE SUNSHINE BAND/T.K. 1023	7
60	71	STAR WARS THEME/CANTINA BAND	MECO/Millennium MN 604 (Casablanca)	2
61	64	SEE YOU WHEN I GIT THERE	LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	8
62	67	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD	CAT STEVENS/A&M 1948	6
63	68	IT'S A CRAZY WORLD	MAC McANALLY/Ariola America P 7665 (Capitol)	4
64	75	THE GREATEST LOVE OF ALL	GEORGE BENSON/Arista 0251	3
65	76	NOBODY DOES IT BETTER	CARLY SIMON/Elektra 45413	3
66	70	A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON/DJM 1024	4
67	78	THAT'S ROCK 'N' ROLL	SHAUN CASSIDY/Warner/Curb WBS 8423 (WB)	2
68	77	EDGE OF THE UNIVERSE	BEE GEES/RSO RS 880 (Polydor)	3
69	48	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN)	JOE TEX/Epic 8 50313	21
70	79	CAT SCRATCH FEVER	TED NUGENT/Epic 8 50425	2
71	84	DAYTIME FRIENDS	KENNY ROGERS/United Artists 1027	2
72	81	LITTLE DARLIN (I NEED YOU)	THE DOOBIE BROTHERS/Warner Brothers. WBS 8408	2
73	92	HARD ROCK CAFE	CAROLE KING/Avatar 4455 (Capitol)	2
74	83	BOOGIE NIGHTS	HEATWAVE/Epic 8 50370	2
75	87	L.A. SUNSHINE	WAR/Blue Note 1009 (UA)	2
76	86	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA PB 10977	3
77	80	I'M DREAMING	JENNIFER WARNES/Arista 0252	3

CHARTMAKER OF THE WEEK

78	—	JUNGLE LOVE	STEVE MILLER	Capitol P 4466	1
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79	57	HOTEL CALIFORNIA	EAGLES/Asylum 45386	23
80	82	SING IT, SHOUT IT	STARZ/Capitol P 4434	3
81	88	DOWN THE HALL	FOUR SEASONS/Warner/Curb WBS 8407 (WB)	2
82	51	BACK TOGETHER AGAIN	DARYL HALL & JOHN OATES/RCA PB 10970	14
83	89	HELP IS ON THE WAY	LITTLE RIVER BAND/Harvest P 4428 (Capitol)	2
84	58	HEARD IT IN A LOVE SONG	MARSHALL TUCKER BAND/Capricorn CPS 0270 (WB)	22
85	85	PLATINUM HEROES	BRUCE FOSTER/Millennium 602 (Casablanca)	3
86	—	I FEEL LOVE	DONNA SUMMER/Casablanca 884	1
87	91	HURRY SUNDOWN	OUTLAWS/Arista 0258	4
88	53	WHEN I NEED YOU	LEO SAYER/Warner Bros. WBS 8332	24
89	93	I BELIEVE YOU	DOROTHY MOORE/Malaco 1042 (T.K.)	2
90	94	THE "STAR WARS" STARS	THE FORCE/Lifesong 031	2
91	98	HOLD ON WILD CHERRY	Epic 8 50401	2
92	95	GET IT UP FOR LOVE	AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402	8
93	—	NOTHING BUT A BREEZE	JESSE WINCHESTER/Bearsville BSS 0318 (WB)	1
94	96	SUNSHINE ENCHANTMENT	Roadshow XW991 Y (UA)	6
95	97	I BELIEVE IN LOVE	KENNY LOGGINS/Columbia 3 10569	2
96	99	INDIAN SUMMER	POCO/ABC 12295	2
97	100	DON'T IT MAKE MY BROWN EYES BLUE	CRYSTAL GAYLE/United Artists XW1016	2
98	—	NIGHTS ON BROADWAY	CANDI STATON/Warner Bros. WBS 8387	1
99	—	LET'S CLEAN UP THE GHETTO	PHILA. INTL. ALL STARS/Phila. Intl. ZS8 3627 (CBS)	1
100	—	DEVIL'S GUN	C.J. & COMPANY/Westbound 55400 (Atlantic)	1

MUSIC PROGRAMMING

by Michael B. Klein



Three Hot Ones

The way it looks right now, this may be my last column. Not by choice, though. As I write this, a massive cloud of smoke is drifting over my house. It is black and horrible. Very frightening. As a matter of fact, it may be very soon that I will have to pack up my typewriter, and go somewhere else to write this.

And here I sit writing while California burns to the ground, listening to single records for *PLAY METER*. I feel a little bit like Nero. But the show must go on. After all, I have a deadline to meet! Perhaps a little macabre, but here are some outstanding singles to play around a fire. Maybe, for the more fortunate, a campfire!

AFRICAN SUMMER—Herb Alpert/
A&M Records 1962S

Herb Alpert. Haven't I heard that name somewhere? Oh, yes, now I remember, isn't he the owner of A&M Records? He and another fellow? Fine record company. Didn't Herb Alpert play trumpet with the TiJuana Brass many years ago? Right. This is *the* Herb Alpert. And on this disc...you would never know it. He has changed his style and no longer has those corny horns and plunkety-plunk, rhythms. He is now trying to be a jazz musician. I assure you, Maynard Ferguson, Dizzy, Chuck, Cat, and even fledgeling trumpet players have nothing to be concerned with. The tune is adequate...but simply not jazz, as it is trying to be. Forget it.

However...the flip side of the single is quite good. *THE YOU IN ME* (same number as above). It is a

very mellow, nice tune, performed very well. And if you have customers who are into Middle Of The Road tunes...this is perfect. I'm also certain that this will become a hit single. By all means, watch this one.

HERE YOU COME AGAIN—Randy Bishop/A&M Records 1947S

Continuing with the Middle Of The Road type tunes...this one is also very good. It takes a couple of playings to appreciate it though. In the beginning, it sounds very much like teeny-bopper music. But once you lend an ear, it comes off very sophisticated and slick. I don't know much about Randy Bishop, but he can certainly sing. And, as usual, with all A&M recordings, the production values are superb. And the sound is clean and crisp.

One would think that other record companies could match the quality of sound...but none do. Once in a while, Capitol records puts out a quality sounding record, but, well, enough said. This tune, however, has success written all over it. One reason, aside from the artist, is that the tune was penned by super-songwriters, Barry Mann and Cynthia Well. They have written too many hits to mention. Again, watch this one. It's hot. I imagine before too long it will be in *BILLBOARD*, with a bullet.

DOG DAYS—The Atlanta Rhythm Section/Polydor PD 14411

Some time ago, a friend of mine loaned me a copy of the Atlanta Rhythm Section's album, of the same name. I could never understand why the folks at Polydor never released the title track of that lp, as a single. *Two years* later...it's now a single. As they say, "Better late than never." A super single. But it's not in the vein that you've known the band to be in, in past years. They have been stereotyped as a disco, upbeat, hot horn band. But not here. The tune is slow, and mellow, and is enhanced by the orchestration, vocals and strings.

This is a multi-directional song, ranging from blues to fleeting exquisite melodies. This tune is bound to become a classic. Even if it is simply among a cult group. Dynamite single. I can't say enough good things about it, without them all being cliches.

Another fire engine. It's getting hotter around here. I better go no. Luckily, I have these singles on tape...and I can listen to them while I load up my car.

Top Country Hits

Now Was

1	2	ROLLIN' WITH THE FLOW	CHARLIE RICH/Epic 850382
2	1	IT WAS ALMOST LIKE A SONG	RONNIE MILSAP/RCA PB 10976
3	4	I DON'T WANNA CRY	LARRY GATLIN/Monument 221
4	3	I CAN'T LOVE YOU ENOUGH	LORETTA & CONWAY/MCA 40728
5	7	A SONG IN THE NIGHT	JOHNNY DUNCAN/Columbia 310554
6	6	MAKIN' BELIEVE	EMMYLOU HARRIS/Warner Bros WBS 8388
7	8	WAY DOWN/PLEDGING MY LOVE	ELVIS PRESLEY/RCA PB 10998
8	9	HONKY TONK MEMORIES	MICKEY GILLEY/Playboy ZS85807
9	10	A TEAR FELL	BILLY CRASH CRADDOCK/ABC Dot DO 17701
10	17	RAMBLIN' FEVER	MERLE HAGGARD/MCA 40743
11	13	I'M THE ONLY HELL (MAMA EVER RAISED)	JOHNNY PAYCHECK/Epic 850391
12	15	TILL THE END	VERN GOSDIN/Elektra 45411
13	16	(AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN	DOTTSY/RCA PB 10982
14	5	I'LL BE LEAVING ALONE	CHARLEY PRIDE/RCA PB 10975
15	19	SUNFLOWER	GLEN CAMPBELL/Capitol 4445
16	21	DON'T IT MAKE MY BROWN EYES BLUE	CRYSTAL GAYLE/United Artists XW1016
17	18	COWBOYS AIN'T SUPPOSED TO CRY	MOE BANDY/Columbia 310558
18	12	CHEAP PERFUME AND CANDLELIGHT	BOBBY BORCHERS/Playboy ZS85803
19	20	IN THE JAILHOUSE NOW	SONNY JAMES/Columbia 310551
20	22	GENTLE TO YOUR SENSES	MEL MCDANIEL/Capitol 4430

Top Soul Hits

Now Was

1	2	FLOAT ON	FLOATERS/ABC 12284
2	1	BEST OF MY LOVE	EMOTIONS/Columbia 310544
3	3	EASY	COMMODORES/Motown M 1418F
4	5	STRAWBERRY LETTER 23	BROTHERS JOHNSON/A&M 1949
5	4	SLIDE	SLAVE/Cotillion 44128 (Atlantic)
6	7	A REAL MOTHER FOR YA	JOHNNY GUITAR WATSON/DJM 1024 (Amherst)
7	6	LIVIN' IN THE LIFE	ISLEY BROTHERS/T-Neck ZS82267 (CBS)
8	9	SUNSHINE	ENCHANTMENT/Roadshow XW991 Y (UA)
9	13	I BELIEVE YOU	DOROTHY MOORE/Malaco 1042 (T.K.)
10	8	THIS I SWEAR	TYRONE DAVIS/Columbia 310528
11	10	SEE YOU WHEN I GIT THERE	LOU RAWLS/Phila. ZS83623 (CBS)
12	11	GOT TO GIVE IT UP	MARVIN GAYE/Tamla T 54280F (Motown)
13	17	L.A. SUNSHINE	WAR/Blue Note 1009 (UA)
14	12	I DON'T LOVE YOU ANYMORE	TEDDY PENDERGRASS/Phila. Int. ZS83622
15	15	LOVIN' IS REALLY MY GAME	BRAINSTORM/Tabu 10961 (RCA)
16	14	I'M GOING DOWN	ROSE ROYCE/MCA 40721
17	22	LET'S CLEAN UP THE GHETTO	PHILA. INTL. ALL STARS/Phila. Int. ZS83627
18	21	DEVIL'S GUN	C.J. & COMPANY/Westbound 55400
19	35	THE GREATEST LOVE OF ALL	GEORGE BENSON/Arista 0251
20	16	SIR DUKE	STEVIE WONDER/Tamla T54281F

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