



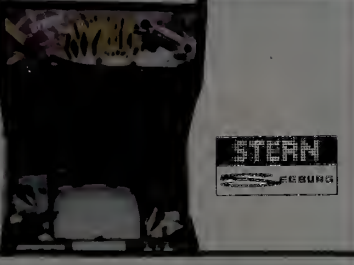


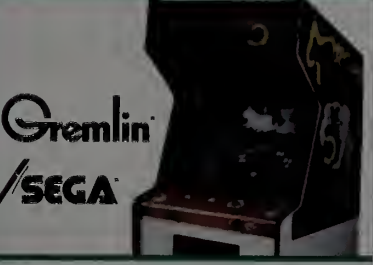
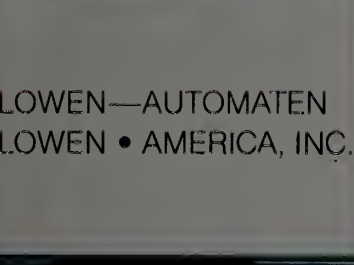









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Williams



G I R L S , R O C K ' N R O L L & C A R S

gonny destiny
&
D E S T I N Y



Includes the single
"Girls, Rock 'N Roll & Cars"
YB-11796

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Steve Verroca



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EDITORIAL Something Must Be Done

With the news of the latest ticket scalping fiasco — this time involving the Springsteen concerts in L.A. — it is clear that something needs to be done to alleviate this embarrassing problem. With tickets originally priced from \$10-15, it is outrageous that agencies should end up with blocs of prime seats suddenly bearing price tags in excess of \$200 apiece.

Much like gas stations gouging the public during an oil crisis, ticket (scalping) agencies are a painful embarrassment to their own industry. Sure, the music industry is a business, but this parasitical facet has no legitimate reason for its existence. Selling concert tickets to middlemen who will turn around and sell them to the public for up to 20 times their original worth is an unconscionable practice that should be illegal.

Who suffers from this practice? Everyone in the industry. It makes the artist, management and label look greedy (when gas stations do their number, who do you blame, the station owner or the oil industry?), and it casts doubt on the integrity of the promoter and the venue. The credibility of the entire legitimate industry is hurt when customers who have followed all of the rules of the game (i.e. waiting for days in line for tickets or sending in orders through the mail to compete with thousands of other requests) find themselves sitting in the back row, while someone who purchased from a ticket agency sits front row center.

Cash Box roundly condemns this insidious practice. Laws must be put on the books now to prevent the continuation and further proliferation of this not-yet-illegal form of highway robbery.

NEWS HIGHLIGHTS

- British record industry study shows manipulation of charts in the U.K. (page 5).
- U.S. Senators repeat request for data in record industry price-fixing probe (page 5).
- More attention focused on ticket scalping due to furor caused by Springsteen concert (page 5).
- RIAA proposal to tie mechanical royalty rate to inflation, draws fire from publisher and writer representatives (page 5).
- "Hotter Than July" by Stevie Wonder and "The Wanderer" by Donna Summer are the top **Cash Box** Album Picks (page 16).
- "If You Feel The Funk" by Latoya Jackson and the Split Enz' "I Hope I Never" are the top **Cash Box** Singles Picks (page 17).

TOP POP DEBUTS

SINGLES

36 LOVE ON THE ROCKS — Neil Diamond — Capitol

ALBUMS

8 THE RIVER — Bruce Springsteen — Columbia

POP SINGLE

WOMAN IN LOVE
Barbra Streisand
Columbia

B/C SINGLE

MORE BOUNCE TO THE OUNCE
Zap
Warner Bros.

COUNTRY SINGLE

ON THE ROAD AGAIN
Willie Nelson
Columbia

JAZZ

GIVE ME THE NIGHT
George Benson
Qwest/Warner Bros.

NUMBER ONES



Don Williams

POP ALBUM

GUILTY
Barbra Streisand
Columbia

B/C ALBUM

ZAPP
Warner Bros.

COUNTRY ALBUM

I BELIEVE IN YOU
Don Williams
MCA

CLASSICAL

PAVAROTTI'S GREATEST HITS
London

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CASH BOX TOP 100 SINGLES

November 1, 1980

Weeks
On
10/25 Chart

| | | | |
|----|---|----|----|
| 1 | WOMAN IN LOVE BARBRA STREISAND (Columbia 1-11364) | 2 | 9 |
| 2 | ANOTHER ONE BITES THE DUST QUEEN (Elektra E-47031) | 1 | 12 |
| 3 | HE'S SO SHY POINTER SISTERS (Plenet P-47916) | 5 | 15 |
| 4 | UPSIDE DOWN DIANA ROSS (Motown 1494F) | 3 | 17 |
| 5 | LADY KENNY ROGERS (Liberty UA-X130-Y) | 9 | 5 |
| 6 | THE WANDERER DONNA SUMMER (Geffen/W.B. GEF 49563) | 8 | 7 |
| 7 | REAL LOVE THE DOOBIE BROTHERS (Werner Bros. WBS 49503) | 7 | 9 |
| 8 | I'M ALRIGHT (THEME FROM "CADDYSHACK") KENNY LOGGINS (Columbia 1-11317) | 4 | 17 |
| 9 | JESSE CARLY SIMON (Warner Bros. WBS 49518) | 11 | 14 |
| 10 | NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS (20th Century-Fox/RCA TC-2460) | 14 | 13 |
| 11 | I'M COMING OUT DIANA ROSS (Motown M-1491F) | 16 | 8 |
| 12 | MASTER BLASTER (JAMMIN') STEVIE WONDER (Temple/Motown T54317F) | 17 | 8 |
| 13 | DREAMING CLIFF RICHARD (EMI-America P-8057) | 15 | 8 |
| 14 | DRIVIN' MY LIFE AWAY EDDIE RABBITT (Elektra E-46656) | 6 | 20 |
| 15 | LOVELY ONE THE JACKSONS (Epic 9-50938) | 20 | 8 |
| 16 | DREAMER SUPERTRAMP (A&M 2269) | 19 | 7 |
| 17 | LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS (Columbia 1-11349) | 13 | 11 |
| 18 | WHIP IT DEVO (Werner Bros. WBS 49550) | 21 | 10 |
| 19 | YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES (RCA PB-12103) | 23 | 8 |
| 20 | XANADU OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285) | 10 | 13 |
| 21 | MORE THAN I CAN SAY LEO SAYER (Werner Bros. WBS 49565) | 30 | 6 |
| 22 | ON THE ROAD AGAIN WILLIE NELSON (Columbia 1-11351) | 25 | 9 |
| 23 | HIT ME WITH YOUR BEST SHOT PAT BENATAR (Chrysalis CHS 2464) | 34 | 5 |
| 24 | LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic 46001) | 27 | 12 |
| 25 | SHE'S SO COLD ROLLING STONES (Rolling Stones/Atlantic RS21001) | 35 | 8 |
| 26 | OUT HERE ON MY OWN IRENE CARA (RSO RS 1048) | 29 | 12 |
| 27 | THAT GIRL COULD SING JACKSON BROWNE (Asylum E-47036) | 31 | 7 |
| 28 | LOOKIN' FOR LOVE JOHNNY LEE (Asylum E-47004) | 12 | 17 |
| 29 | NEVER BE THE SAME CHRISTOPHER CROSS (Werner Bros. WBS 49580) | 36 | 4 |
| 30 | MIDNIGHT ROCKS AL STEWART (Ariste AS 0552) | 24 | 11 |
| 31 | HOW DO I SURVIVE AMY HOLLAND (Capitol P-4884) | 26 | 13 |
| 32 | GIVE ME THE NIGHT GEORGE BENSON (Owest/Werner Bros. WBS 49505) | 22 | 18 |
| 33 | WITHOUT YOUR LOVE ROGER DALTREY (Polydor PD 2121) | 39 | 7 |

Weeks
On
10/25 Chart

| | | | |
|----|--|----|----|
| 34 | I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL (Epic 9-50931) | 43 | 4 |
| 35 | LATE IN THE EVENING PAUL SIMON (Werner Bros. WBS 49511) | 28 | 13 |
| 36 | LOVE ON THE ROCKS NEIL DIAMOND (Capitol 4939) | — | 1 |
| 37 | WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND (Werner Bros. WBS 49282) | 32 | 13 |
| 38 | ALL OUT OF LOVE AIR SUPPLY (Ariste AS 0520) | 18 | 22 |
| 39 | LIVE EVERY MINUTE ALI THOMSON (A&M 2260) | 41 | 9 |
| 40 | FAME IRENE CARA (RSO RS 1034) | 33 | 19 |
| 41 | (JUST LIKE) STARTING OVER JOHN LENNON (Geffen/W.B. GEF 49604) | — | 1 |
| 42 | TURNING JAPANESE THE VAPORS (United Artists UA-X1364-Y) | 47 | 8 |
| 43 | THE LEGEND OF WOOLEY SWAMP THE CHARLIE DANIELS BAND (Epic 9-50921) | 37 | 11 |
| 44 | HOLD ON KANSAS (Kirschner/CBS ZS9 4291) | 48 | 6 |
| 45 | YOU SHOOK ME ALL NIGHT LONG AC/DC (Atlantic 3761) | 49 | 8 |
| 46 | THEME FROM THE DUKES OF HAZZARD WAYLON (RCA JB-12067) | 51 | 8 |
| 47 | SOMETIMES A FANTASY BILLY JOEL (Columbia 1-11379) | 52 | 4 |
| 48 | TOUCH AND GO THE CARS (Elektra E-47039) | 38 | 9 |
| 49 | THIS TIME JOHN COUGAR (Rive R-205) | 54 | 8 |
| 50 | EVERYBODY'S GOT TO LEARN SOMETIME THE KORGIS (Elektra E-47018) | 61 | 4 |
| 51 | CRY LIKE A BABY KIM CARNES (EMI-America P-8058) | 56 | 5 |
| 52 | LET ME TALK EARTH, WIND & FIRE (ARC/Columbia 1-11366) | 42 | 7 |
| 53 | COULD I HAVE THIS DANCE ANNE MURRAY (Capitol 4920) | 53 | 9 |
| 54 | DEEP INSIDE MY HEART RANDY MEISNER (Epic 9-50939) | 66 | 3 |
| 55 | HEROES COMMODORES (Motown M-1495F) | 50 | 7 |
| 56 | GUILTY BARBRA STREISAND & BARRY GIBB (Columbia 1-11390) | — | 1 |
| 57 | I BELIEVE IN YOU DON WILLIAMS (MCA 41304) | 65 | 7 |
| 58 | HOT ROD HEARTS ROBBIE DUPREE (Elektra E-47005) | 44 | 16 |
| 59 | ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA (MCA-41289) | 40 | 14 |
| 60 | EMOTIONAL RESCUE ROLLING STONES (Rolling Stones/Atlantic 20001) | 45 | 18 |
| 61 | WALK AWAY DONNA SUMMER (Cesceblence NB 2300) | 55 | 8 |
| 62 | EVERY WOMAN IN THE WORLD AIR SUPPLY (Ariste AS 0564) | 79 | 2 |
| 63 | IF YOU SHOULD SAIL NEILSEN/PEARSON (Capitol 4910) | 69 | 6 |
| 64 | YOU'LL ACCOMPANY ME BOB SEGER (Capitol 4904) | 46 | 15 |
| 65 | I'M ALMOST READY PURE PRAIRIE LEAGUE (Cesceblence NB 2294) | 58 | 12 |
| 66 | SUDDENLY OLIVIA NEWTON-JOHN/CLIFF RICHARD (MCA-5-1007) | 76 | 3 |

Weeks
On
10/25 Chart

| | | | |
|-----|---|----|----|
| 67 | ONE-TRICK PONY PAUL SIMON (Werner Bros. WBS 49601) | 75 | 2 |
| 68 | THE BEAT GOES ON/ SWITCHIN' TO GLIDE THE KINGS (Elektra E-47006) | 73 | 11 |
| 69 | WHO WERE YOU THINKIN' OF (Columbia 1-11355) | 71 | 4 |
| 70 | SEQUEL HARRY CHAPIN (Boardwalk WS8 5700) | — | 1 |
| 71 | DE DO DO DO DE DA DA DA THE POLICE (A&M 2275) | 81 | 2 |
| 72 | NO NIGHT SO LONG DIONNE WARWICK (Ariste AS 0527) | 57 | 15 |
| 73 | DON'T ASK ME WHY BILLY JOEL (Columbia 1-11331) | 60 | 14 |
| 74 | ONE IN A MILLION YOU LARRY GRAHAM (Werner Bros. WBS 49221) | 59 | 19 |
| 75 | TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Cesceblence NB 2305) | 82 | 3 |
| 76 | IT'S MY TURN DIANA ROSS (Motown M 1498F) | 84 | 2 |
| 77 | SHERRY ROBERT JOHN (EMI-America 8061) | 85 | 2 |
| 78 | LOVE X LOVE GEORGE BENSON (Owest/Werner Bros. WBS 49570) | 80 | 3 |
| 79 | TURN IT ON AGAIN GENESIS (Atlantic 3751) | 70 | 10 |
| 80 | BRITE EYES ROBBIN THOMPSON BAND (Ovation OV 1157) | 88 | 2 |
| 81 | SAILING CHRISTOPHER CROSS (Werner Bros. WBS 49507) | 62 | 22 |
| 82 | I COULD BE GOOD FOR YOU 707 (Cesceblence 2280) | 77 | 4 |
| 83 | CELEBRATION KOOL & THE GANG (De-Lite DE 807) | — | 1 |
| 84 | GIRLS CAN GET IT DR. HOOK (Cesceblence NB 2314) | — | 1 |
| 85 | PRIVATE IDAHO THE B-52's (Werner Bros. WBS 49537) | 78 | 3 |
| 86 | LET'S BE LOVERS AGAIN EDDIE MONEY (Columbia 1-11377) | 87 | 2 |
| 87 | MAGIC OLIVIA NEWTON-JOHN (MCA-41247) | 64 | 24 |
| 88 | LET'S DO SOMETHING CHEAP & SUPERFICIAL BURT REYNOLDS (MCA-51004) | 89 | 2 |
| 89 | MIDNIGHT RAIN POCO (MCA-41326) | 90 | 4 |
| 90 | MORE BOUNCE TO THE OUNCE ZAPP (Werner Bros. WBS 49534) | 91 | 3 |
| 91 | TAKE YOUR TIME (DO IT RIGHT) PART 1 THE S.O.S. BAND (Tebu/CBS ZS9 5522) | 68 | 23 |
| 92 | INTO THE NIGHT BENNY MARDONES (Polydor PD 2091) | 63 | 22 |
| 93 | GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS (TSOP/CBS ZS94790) | 72 | 11 |
| 94 | I GOT YOU SPLIT ENZ (A&M 2252) | 74 | 11 |
| 95 | YOU'RE THE ONLY WOMAN AMBROSIA (Werner Bros. WBS 49508) | 67 | 17 |
| 96 | ASHES TO ASHES DAVID BOWIE (RCA PB-12078) | 86 | 5 |
| 97 | ANGELINE ALLMAN BROTHERS (Ariste AS 0555) | 83 | 7 |
| 98 | CAN'T WE TRY TEDDY PENDERGRASS (Phile. International/CBS ZS9 3107) | 93 | 10 |
| 99 | HOW DOES IT FEEL TO BE BACK DARYL HALL & JOHN OATES (RCA PB-12048) | 94 | 16 |
| 100 | MY GUY/MY GIRL AMII STEWART & JOHNNY BRISTOL (Hendricks/CBS WS7 5300) | 92 | 10 |

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|---|----|---|-----|---|----|
| All Over The (Jet/Unert — BMI) | 59 | Hold On (Don Kirschner/Blackwood — BMI) | 44 | Lookin' For Love (Southern Nights — ASCAP) | 28 | ASCAP) | 47 |
| All Out (Careers/BRM — BMI/Rive — PRS) | 38 | Hot Rod (Captein Crystal/Blackwood/Der Jen — BMI) | 58 | Lovely One (Renjic/Mijec — BMI) | 15 | Starting Over (Lenono — BMI) | 41 |
| Angeline (Careers/Pangola/Milene — BMI) | 97 | How Do I (April/Peul Bliss — ASCAP) | 31 | Love On The Rocks (Stonebridge/EMA/Suisse — ASCAP) | 36 | Suddenly (John Ferrer — BMI) | 66 |
| Another One (Queen/Beechwood — BMI) | 2 | How Does It (Hot Che/Six Continents — BMI) | 99 | Love X Love (Rodsongs — ASCAP) | 78 | Switchin' To Glide (Diamond-Zero — BMI) | 68 |
| Ashes To Ashes (Bewley Bros./Fleur Ltd. — BMI) | 96 | I Believe In You (Roger Cook/Cook House — BMI) | 57 | Magic (John Farrer — BMI) | 87 | Take Your Time (Avent Gerde — BMI) | 91 |
| Brite Eyes (Out There/Creative — ASCAP) | 80 | I Could Be Good (Good For You — ASCAP) | 82 | Master Blaster (Jobete & Black Bull (TM) — ASCAP) | 12 | ASCAP/Interior/Sigidi's — BMI) | 91 |
| Can't We Try (Stone Diamond — BMI) | 98 | I Got You (Enz Music) | 94 | Midnight Rein (Terentule — ASCAP) | 89 | Texas In My (Songpainter — BMI) | 75 |
| Celebration (Delightful/Fresh Start — BMI) | 83 | If You Should Sail (Third Story/Poorhouse — BMI) | 63 | Midnight Rocks (Frebjous/Approximate/Lobster — BMI) | 30 | That Girl Could (Swallow Turn — ASCAP) | 27 |
| Could I Have (Vougeur/Meple Hill c/o Weik Music Group/Onhisown — BMI) | 53 | I'm Almost (Kentucky Wonder/Vince Gill — BMI) | 65 | More Bounce (Rubber Bend — BMI) | 90 | The Legend (Het Bend Music — BMI) | 43 |
| Cry Like A Baby (Screen Gems-EMI Inc. — BMI) | 51 | I'm Alright (Milk Money — ASCAP) | 8 | More Then I Can Say (Werner-Temlerene — BMI) | 21 | The Wanderer (Cafe Americane/Revelation/Ed. Intro/Intersong Admin. — ASCAP) | 6 |
| DeDo (Virgin, Adm. In U.S. by Cheppell — ASCAP) | 71 | I'm Coming Out (Chic — BMI) | 11 | My Guy (Jobete — ASCAP) | 100 | Theme From The Dukes (Werner-Temlerene/Rich Wey — BMI) | 46 |
| Deep Inside (Nebraska/United Artists/Glesco — ASCAP) | 54 | I'm Happy That Love (ATV — BMI) | 34 | Never Be The Same (Pop 'N' Roll — ASCAP) | 29 | Time This (H.G. — ASCAP) | 49 |
| Don't Ask Me (Impulsive/April — ASCAP) | 73 | Into The Night (Pepe Jack — BMI) | 92 | Never Knew Love (Frozen Butterfly — BMI) | 10 | Touch And Go (Ric Ocsek — BMI) | 48 |
| Dreamer (Almo/Delicate — ASCAP) | 16 | It's My Turn (Colgems-EMI, Prince St. — ASCAP/Unichappell & Begonle Melodies — BMI) | 76 | No Night (Irving — BMI) | 72 | Turn It On (Hit & Run Adm. In U.S. & Cenede by Pun — ASCAP) | 79 |
| Dreaming (ATV/Rare Blue — BMI/ASCAP) | 13 | Jesse (Ouackenbush/Redeye — ASCAP) | 9 | One In A Million (Irving/Medded — BMI) | 74 | Turning Japanese (Glenwood — ASCAP) | 42 |
| Drivin My Life (Debbeye/Briarpatch — BMI) | 14 | Lady (Brockmen — ASCAP) | 5 | On The Road Again (Willie Nelson — BMI) | 22 | Upside Down (Chic — BMI) | 4 |
| Emotional Rescue (Colgems/EMI — ASCAP) | 60 | Late In The (Paul Simon — BMI) | 35 | Out Here On (MGM Affiliated — BMI/Veriety — ASCAP) | 26 | Walk Away (Rick's Adm. By Rightsong — BMI) | 61 |
| Everybody's Got To (WB Music Corp. — ASCAP) | 50 | Let Me Be (Weiden/Gretitude Sky — BMI) | 24 | Private Ideho (Boo-Fent Tunes — BMI) | 85 | Whip It (Devo/Nymph Adm. by Unichappell — BMI) | 18 |
| Every Woman In The (Pendulum Ltd./Unichappell, Inc. — BMI) | 55 | Let Me Talk (Seggillfire/Verdengel/Cherubim/Sir & Trin/Steelchest — ASCAP) | 52 | Real Love (Teuripin Tunes/Monster/April Inc. — BMI) | 7 | Who'll Be The Fool (Buzz Feiten — BMI) | 37 |
| Fame (MGM — BMI) | 40 | Let's Be Lovers (Grejonce — BMI) | 86 | ASCAP) | 7 | Who Were You (Immy — BMI) | 69 |
| Girl, Don't Let It (Mighty Three — BMI) | 93 | Let's Do Something (Peso/Duchess Corp./MCA — BMI) | 88 | Sailing (Pop 'N' Roll — ASCAP) | 81 | Without Your Love (H.G. — ASCAP) | 33 |
| Girls Can Get It (Micheel O'Connors — BMI) | 84 | Live Every (Rondor (London)/Almo — ASCAP) | 39 | Sequel (Chapin — ASCAP) | 69 | Woman In Love (Stigwood, Inc./Unichappell Admin. — BMI) | 1 |
| Give Me (Rodsongs — ASCAP) | 32 | Look What You've (Boz Scaggs — ASCAP/Foster Frees/Irving — BMI) | 17 | Sherry (Clerridge — ASCAP) | 77 | Xenadu (Jet/Unert — BMI) | 20 |
| Gully (Stigwood, Inc./Unichappell, Admin. — BMI) | 56 | | | She's So Cold (Colgems-EMI — ASCAP) | 25 | You Shook Me (J. Albert Ltd./Merks — BMI) | 45 |
| Heroes (Jobete & Commodores Entertainment — ASCAP) | 55 | | | Sometimes A Fantasy (Impulsive/April Inc. — BMI) | 25 | You'll Accompany (Gear — ASCAP) | 64 |
| He's So Shy (ATV/Menn & Weill/Breintree/Snow — BMI) | 3 | | | | | You're The Only (Rubicon — BMI) | 95 |
| Hit Me With (ATV Corp. — BMI) | 23 | | | | | You've Lost That (Screen Gems-EMI — BMI) | 19 |



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



THE LISTENERS' CHOICE — EMI/UA recording artist Kenny Rogers was recently named "Entertainer of The Year" and "Male Vocalist of The Year" in the fifth annual Listener's Choice awards, presented by radio station WHN in New York. Rogers, whose tune "Love The World Away," was cited as "Song of The Year" in the listeners' poll, repeated the success he enjoyed in the station's fourth awards competition last year. Shown at WHN are (l-r) Ed Salamon, PD for WHN; Rogers; Lee Arnold, WHN DJ; Brian Moors, station manager of WHN; and Pam Green, MD for WHN.

British Industry Study Reveals Manipulation Of Weekly Charts

by Paul Bridge

LONDON — A six-week investigation into the practice of "hyping" records in the U.K. has revealed efforts by label and independent salesmen to manipulate the weekly charts by providing retailers with promotional product and "other unrelated material." The investigation, conducted by a British Phonographic Industry (BPI) Committee of Enquiry, followed allegations on the *World In Action* and *Newsnight* television programs that such practices were prevalent in the music industry (**Cash Box**, Sept. 6).

"Practices have included the supply of promotional material unconnected with the artist who is the subject of the current promotion," the committee reported. "The control of the volume of product available to salesmen has been lax."

On the *World In Action* and *Newsnight* programs, former sales representatives of WEA alleged that they and employees of other record companies tried to influence the way retailers reported to the British Market Research Bureau (the independent company contracted by the BPI to compile its charts) by giving retailers albums, clothing, drink and other gifts. Retailers, it was alleged on the shows, were able to receive up to 10,000 pounds (\$24,150) in goods annually.

"It was not just WEA that infringed on the spirit of the (BPI) Code of Conduct, as was implied in the *World In Action* program," the committee report explained. "Other companies have been transgressing the code to a similar extent, but the attention paid to WEA was possibly the result of (former WEA managing director) John Fruin's chairmanship of the BPI and the availability of former (WEA) employees who had recently been made redundant (fired)."

Extensive Investigation

The committee's report, presented to the Council of the BPI at a special meeting last week, was compiled from interviews held over the previous six weeks with persons from all levels of the British music industry and with numerous retailers where the breaches of conduct were alleged to have taken place on the television programs. One of the salient points raised was that, in a time of deep recession in the industry, "great pressure has been put on salesmen to succeed," and that there was a "very thin dividing line" between "aggressive marketing techniques" and "hyping."

Significant proportions of salesmen's marginal incomes are in the forms of bonuses which are paid when records achieve minor chart placings," the committee reported, then adding that the labels should "discontinue the practice of paying bonuses to their staff for chart placings, since this practice only served to encourage representatives to unfairly in-

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Sen. Thurmond Sends Followup Letter Asking For Data On Record Industry Antitrust Probe

by Leo Sacks

NEW YORK — Strom Thurmond of South Carolina, the ranking Republican on the Senate Judiciary Committee, sent a second letter last week to Attorney General Benjamin Civiletti reiterating his request for an internal Justice Department memorandum concerning the handling of a completed grand jury investigation into alleged antitrust violations in the record industry (**Cash Box**, Oct. 25).

Sen. Thurmond, acting in his role as the minority leader of the Antitrust Monopoly and Business Rights subcommittee, made his first request for the memorandum in a letter dated Oct. 10, but did not receive a reply. In his letter, the Senator said that it

was his understanding that in 1979 the United States Attorney in Los Angeles had recommended prosecution of several key record company executives, but that the antitrust division of the Department of Justice in Washington declined to prosecute.

Response Forthcoming

A Justice Department spokesman, Mark Sheehan, said last week that a response to the Senator's letter was forthcoming, but declined to say when. He gave no indication as to whether the Justice Department would comply with the Senator's request for the memorandum.

"Further delay is not in the public interest and directly hinders my effort to complete

my study of the manner in which this case was handled," Sen. Thurmond wrote in a letter dated Oct. 21 and hand-delivered to Civiletti.

The Justice Department investigation was opened in early 1976, and did not end until this year. During the probe, a grand jury was convened in Los Angeles for two years and heard testimony from a number of top record industry officials. Some of these executives were offered immunity from prosecution for their testimony, according to a source close to the Judiciary Committee.

The Justice Department's handling of the investigation has come under fire in light of President Carter's acknowledged ties with key record company executives. As a result, critics of the probe have charged that the decision not to seek criminal indictments for alleged price fixing was politically motivated.

Sen. Thurmond is not the only Senator who is interested in the Justice Department's handling of the grand jury investigation. Kim Pearson, assistant counsel to Sen. Orrin Hatch (R-Utah), a member of the Antitrust subcommittee, said last week that on Sept. 15 of this year, the Senator's office was approached by "several individuals who asked us to review various documents which they had obtained from the Justice Department under the Freedom of Information Act." Pearson declined to reveal the

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Springsteen Furor Spurs New Interest In Anti-Scalping Law

by Michael Glynn

LOS ANGELES — Renewed interest in an anti-scalping initiative for the state of California was sparked recently by the public furor over exorbitant ticket agency prices here for seats to Bruce Springsteen's forthcoming series of concerts at the Los Angeles Sports Arena Oct. 30-Nov. 2. Although Jon Landau, Springsteen's manager, stated that he was "not at liberty to say exactly what measures are being taken now" on his part against what he termed the "legalized gouge perpetrated by scalpers here," he did indicate that a tour accountant was investigating the processing and distribution of tickets for the four sold out Sports Arena shows, which were available through mail order only.

"This happened when we played the Los Angeles Forum 2½ years ago," Landau pointed out. "Scalpers got a hold of so many good seats and were selling them at such inflated prices, that we complained to the promoter, along with the record company, but the action that was taken apparently met with little support."

At the time, a bill sponsored by Mel Levine (D-Santa Monica) during the 1977-78 legislative session, which would effectively restrict agencies from charging more than \$2 over the printed value of the ticket, was killed in the Assembly Criminal Justice Committee meeting, before it was even introduced before the state legislature for a vote.

Now, due to the urging of local promoter Jim Rissmiller (who is handling the Springsteen show via his Wolf & Rissmiller

Productions), one of the strongest supporters of the original anti-scalping initiative, Levine says he will re-introduce the bill in the next legislative session in Sacramento beginning December "provided we can develop enough political and music industry backing to achieve a reasonable amount of success."

Rissmiller himself says that he has already spent in the neighborhood of \$38,000 to promote anti-scalping legislation

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COUGAR ON THE LOOSE — Riva recording artist John Cougar recently appeared at the Bottom Line as part of a national tour to promote his latest LP, "Nothin' Matters And What If It Did." Shown backstage are (l-r): Dick Kline, executive vice president of Polygram Records East; Billy Gaff, Cougar's manager and chairman of the board of Riva Records; Jim Collins, national pop promotion vice president of Polygram East; Russell Shaw, vice president of artist development for Riva Records; Cougar; Dennis Collopy, executive vice president of Riva Music and Records; and Jeff Brody, New York branch manager for Polygram Distribution.

RIAA Bid To Tie Mechanicals To Inflation Attacked

by Earl B. Abrams

WASHINGTON — A proposal by the Recording Industry Assn. of America (RIAA), calling for the adjusted mechanical royalty rate being tied to inflation, came under attack during Copyright Royalty Tribunal (CRT) hearings by attorneys representing writer and publisher organizations, who said that the proposal carried the potential for manipulation by record companies.

Morris Abram, representing the National Music Publishers Assn. (NMPA), and Frederick Greenman, a lawyer for the American Guild of Authors and Composers (AGAC), also questioned a plan calling for use of all music trades' Top 200 album charts, in adding up the list price, and, based on an average of the list price, if an increase is shown over the previous year, then it would be applied to an adjustment of the mechanical royalty rate.

Addressing the concerns raised by the attorneys was RIAA president Stanley Gortikov, who said that the possibility for the plan to be manipulated was out of the question.

Gortikov was further cross-examined on proposed exemptions from the list of Top 200 albums, whose suggested retail prices

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Assault On Bootleg Merchandise Heats Up With More Lawsuits

by Marc Cetner

LOS ANGELES — The escalating controversy over the illegal manufacturing and distribution of bootleg T-shirts was given new fuel two weeks ago by two separate but inter-related developments. The cases involved the issuing of an injunction by a Chicago District Court judge that prohibits an alleged manufacturer of bootleg goods from printing shirts by numerous musical acts and the arrest of an alleged bootleg distributor on Federal charges for assault and obstruction of justice in Cincinnati.

Both of the incidents arose as a result of an extensive probe into T-shirt bootlegging by Kenny Rogers Prod. and Winterland Prod., which is one of the largest concert merchandising firms in the country.

Winterland filed an injunction against Creative Screen Design on Oct. 8 to stop the unauthorized manufacturing of bootleg T-shirts. The same day, Illinois District Court Judge Hubert Will issued a TRO (temporary restraining order), which immediately forbade the supposed bootlegger from printing shirts by the following artists: Journey, REO Speedwagon, Blue Oyster Cult, Bob Seger, Black Sabbath, Grateful Dead, Ted Nugent, Sammy Hagar, Aerosmith, Cheap Trick, Fleetwood Mac, AC/DC, Heart, The Doobie Brothers and Bruce Springsteen. Along with the TRO came the judge's order for Creative Screen Design to hold for inspection all silk screens, artwork, invoices and business records.

Judge Will entered his decision Oct. 20, granting Winterland its injunction and finding Creative Screen Design in violation of the TRO. The decision also required the alleged bootlegger to offer up for impound all silk screens and artwork related to the 15 artists mentioned.

In the related development, after testifying on behalf of the defense at a preliminary injunction hearing, Wilbur D. Hensley, who had assaulted a Federal officer during the

serving of a seizure order to confiscate bootleg T-shirts outside a concert in Cincinnati, was arrested by marshalls for Federal felony assault charges as he left the courtroom during a hearing recess. The Memphis-based Hensley, who is allegedly a major purchaser of T-shirts manufactured by Creative Screen Design and Grand Illusion, another alleged manufacturer of bootleg T-shirts (*Cash Box*, Oct. 11), was arrested outside a Kenny Rogers concert in Cincinnati on Oct. 12 on state misdemeanor charges of assault and obstruction of official business.

Hensley was arraigned on Oct. 14 in Cincinnati on state charges and later released on bail. Although, a U.S. attorney's warrant called for Hensley's arrest on Oct. 16, Judge Will ruled that he not be removed from District Court until he had testified.

A spokesman for Winterland did say the judge discussed the possibility of referring the Winterland vs. Creative Screen Design case to the U.S. attorney's office for criminal prosecution for the defendant's violation of the order and the alleged trashing of evidence. However, that decision won't be made until Nov. 13, when the parties return to court.

Evidence Missing

While Creative Screen Design did produce some 120 silk screens and various records and invoices at a preliminary injunction hearing Oct. 16-17, a spokesman for Winterland maintains that they failed to come up with everything the Judge had asked for.

"We hired an investigator to search Creative Screen's trash after the entry of the injunction," said the spokesman, "and he came up with evidence that identified some of the purchasers of materials that was printed on the T-shirts, records that were a compendium of every major group's tour itinerary in the U.S. from September through November, as well as some duplicate invoices for which the originals were not provided."

Creative Screen Design attorney Jeff Cole maintained that evidence was not trashed intentionally and that the case will remain a civil one.

"Just because they found something in the trash doesn't mean that the defendants did anything wrong," said Cole. "In order for there to be criminal contempt, there must be a willful and flagrant disobedience of a court order. In my judgement there is

(continued on page 14)



TANYA, WAYNE, & GLEN — While performing at the Bagdad Theatre of the Aladdin Hotel in Las Vegas, Wayne Newton was joined by Glen Campbell and Tanya Tucker. Pictured are (l-r): Tucker, Newton, and Campbell.

Warner Bros. To Drop Independent Promo Projects

LOS ANGELES — In an apparent cost-cutting move, Warner Bros. Records last week informed various independent record promoters that all independent promo projects would be discontinued throughout the remainder of the year, sources told *Cash Box*.

The sources also revealed that the embargo would extend to both singles and album product.

Warner Bros. would not confirm or deny the report.

Stan Cornyn, senior vice president, Warner Communications, while testifying early this year before the Copyright Royalty Tribunal (CRT) on proposed mechanical royalty adjustment (*Cash Box*, July 12) cited the inflated cost of independent promotion as one example of how the industry is gripped by depression. He told the panel that Warner Bros. spent \$1.8 million in independent promotion last year.

E/A Announces Massive Promo Push For Thorpe

LOS ANGELES — Elektra/Asylum Records has launched a massive marketing and promotion campaign in support of Billy Thorpe's debut album for the label, "21st Century Man."

Elektra/Asylum's "21st Century Plan" includes extensive radio and print advertising and assorted merchandising items keyed to the cover art for in-store display purposes, as well as promotions and contests tied in with key radio and retail accounts. Thorpe is also on a 18-city tour, which began Oct. 17 and winds up in Los Angeles Nov. 7. He is meeting with key media and retail representatives on the tour, which began in Dallas and includes stops in Houston, Atlanta, New York City/Long Island, Philadelphia, Boston, Syracuse, Toronto, Cleveland, Detroit, Chicago, Milwaukee, Kansas City, Seattle, San Francisco and San Jose.

Also in the planning stages are a number of multi-media promotional spinoffs now being handled by Thorpe's manager/co-producer Spencer Proffer, head of the Hollywood-based Pasha Music Organisation. Included is a laser show choreographing the album's futuristic storyline, a computer video game, a line of clothing, a major motion picture, a book of poems expanding upon the storyline, a laser videodisc and a movie short to be shown in theaters.

The new "21st Century Man" LP is a continuation of the futuristic rock 'n' roll fantasy Thorpe began last year with his "Children of The Sun" LP.

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This week *Cash Box* salutes the Music and Amusement Operators Association's 1980 International Exposition, which is the world's largest showplace for coin operated, jukeboxes amusement games and allied products and services.

Of particular note in this issue is the annual *Cash Box* Operator's Route Survey, which unearths several findings of note to the music industry as well as some pretty impressive statistics. One fact that the record community might find interesting is that the majority of singles bought in the U.S.A. are purchased by music operators, who buy between 120 and 1,400 singles a week depending on route size. Another noteworthy piece of information is that the jukebox operators in the survey report that they program their phonographs by primarily relying on the music trades and one stops.

In addition, 80% of the operators surveyed said their jukebox revenues equalled or surpassed last year's earnings, proving that they provide a successful avenue of exposure for recorded music.

Label executives and music business pundits might also do well to observe 1980's AMOA Jukebox Awards. Kenny Rogers and Michael Jackson were this year's big winners. The awards are based on a records earnings power on a jukebox and they pretty much coincide with the biggest sellers in popular music. Awards won by Bob Seger for Rock Artist of the Year, Linda Ronstadt for Pop Female Artist of the Year and Billy Joel for Pop Male Artist of the Year prove that the AMOA pretty closely barometers the chart toppers in the record industry.

Along with a multitude of new phonographs, pinball machines, video games and other coin operated amusements that will be on display at this year's confab, a host of seminars, business meetings and workshops will highlight 1980's grand event.

This year's special Coin Machine section appears opposite page 24.

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THE PROOF IS IN THE E STREET BAND — Columbia recording group Bruce Springsteen and the E Street Band, currently on a national tour to promote "The River," recently performed at the Music Hall in Cleveland, where they were visited by members of Nemperor recording group The Proof and the WMMS radio staff. Shown standing are (l-r): Gary Tallent and Clarence Clemons of the E Street Band; Mike Hommel, Mike Neuman and Tom Cohen of The Proof; Springsteen; Roy Bittan of the E Street Band; John Gorman, WMMS program director; Joe Carroll, local promotion manager for CBS Records; and Joe Tupper, CBS sales manager for Cleveland. Pictured seated are (l-r): Mighty Max Weinberg of the E Street Band; Jeff Cohen of The Proof; Debbie Schwartz and Michael Batlan of Jon Landau Management; and Rhonda Kiefer of WMMS.

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NEW FACES TO WATCH



Polyrock

Billy Robertson, co-founder of RCA recording group Polyrock with his brother Tommy, says that repetition is the essence of the band's electronically spiced, perpetual-motion dance music. "We're using minimum rhythms and stressing a direct beat," says Billy about the approach Polyrock took in making its self-titled debut LP. "We wanted to stay far away from the blues sound."

Billy and Tommy formed Polyrock in 1979, but the band members, all of whom are in their early twenties, had been friends for years before that, growing up together in Bayside, Queens. In addition to Billy on rhythm guitar and vocals, and Tommy on guitars, electronics and violin, Polyrock includes Lenny Aaron on keyboards, Curt Cosentino on bass machine and synthesizer, Joey Yannece on drums, percussion and backing vocals and Catherine Oblasney, vocals and percussion.

Drawn by the energy and excitement of the local new wave club scene, the band members rented a rehearsal loft in downtown Manhattan with the aim of writing material that would reflect their fascination with artists like Brian Eno and David Bowie. Although they were strongly influenced by the "minimalist" trends that grew out of the new music scene, Billy stresses the difference between the band's concept of minimalism and sheer simplicity. "You can be complex and minimal at the same time. You can contradict each musical theme as you add another layer to the texture."

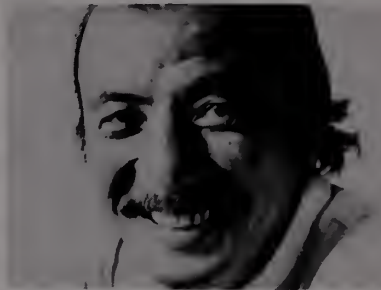
Polyrock quickly established itself on the club circuit. "We went over well," says Billy, noting that the band's dance-oriented material was perfectly suited for the late-night crowds at clubs like Max's Kansas City, CBGB's and Tier 3, where they first came to the attention of avant-garden composer Philip Glass.

Glass, his long-time associate Kurt Munkacsi, and Nancy Jeffries, A&R producer for RCA, had been combing the New York clubs in a search for a band that the composer felt he could work with. "When I first saw Polyrock," says Glass, "I was struck by how much they had accomplished for such a young band. Their music had a focus, there was a depth of material, and I was struck by their innovative use of repetition." Billy, for his part, said that he had admired the "cerebral" quality of Glass's music for a long time.

After signing with RCA, Polyrock rehearsed for three weeks before entering the studio with Glass as producer. "My role was presentational, not dictatorial," Glass remarks. "Billy and the rest of the band had very firm ideas about what they wanted. I was there to help them, not impose my own ideas on the group. It was a collaboration."

Although Billy says that he "grew up on the Beatles and the Rolling Stones," the chant-like "wordless vocals" that characterize Polyrock's music seem more closely related to the work of new bands like Suicide and the Flying Lizards. "When those bands were coming out, we were already working in that medium," Billy remarks.

The band's first single, "Romantic Me" also echoes individualistic stylings made popular by two of the original New York scene groups, Television and Talking Heads.



Sadao Watanabe

Vitality, enthusiasm and spirit flow through Sadao Watanabe's music with the same intensity that would apply to a description of the catalog listing the artists with whom he has played. Equally vast are his recording credits, both as a solo artist and as contributor to work by some of America's most renowned jazzists.

And ironically, perhaps, his deepest penetration into the American jazz market will be propelled by a performance with some of his American music family during a series of shows at the Budokan. The performances resulted in the Columbia Records LP, "How's Everything," which features the likes of Dave and Don Grusin (keyboards), bassist Anthony Jackson, guitarists Eric Gale and Jeff Miranov, drummer Steve Gadd and Jon Faddis guest blowing on trumpet.

The Tokyo Philharmonic Orchestra was also featured with Watanabe, who was the first jazz artist to ever play the venue, and also one of the most successful, with a draw of 30,000.

It is the unique that has marked Watanabe's career from inception.

As a teenage youngster in post-war Japan, American Armed Services radio became his first link to American music ("before the war, all there was to hear were classical pieces and traditional music").

"I'd listen to the radio everyday after school and hear a lot of American pop music and swing jazz, big band stuff and things like that," Watanabe said. "I went to see the *Birth of the Blues* and soon after asked my father for a clarinet which I began to learn in high school."

Following high school, Watanabe said, "I wanted to play jazz, and there weren't many people I could find to play with where I lived and fewer places to play."

"There was one band called the Tango Band and I played with them for a while, playing American pop tunes and some jazz," he said.

Jam sessions on the burgeoning jazz scene in Tokyo ensued, and it was during this period Watanabe began to play the saxophone and became acquainted with bebop. He mastered the alto and soprano well enough to land jobs playing with Japanese and visiting American musicians in local clubs.

One artist with whom he performed, Toshiko Akiyoshi, eventually wound up at the Berklee School, where she was to focus more American attention on the Japanese jazz scene. The pairs' association eventually led to Watanabe beginning a three-year stay at the Berklee School in 1962.

This period was the beginning of an association with some of American jazz top innovators and shakers, including Charles Mingus, Eric Dolphy, Chico Hamilton, Gabor Szabo, Sam Rivers, Tony Williams and Gary McFarland. This mingling led to his recording with many of the jazzmen and, according to Watanabe, awakened new ideas in his own approach to music.

Since returning to Japan, Watanabe has played with too many artists to mention, ranging from post bebop progressives like Elvin Jones and Cedar Walton to fusionists such as Lee Ritenhour and Chick Corea.

For Watanabe, the only criteria is music growth.

"I don't try to make a lot of special changes in my music, but the sound must be new and fresh."

Economic Slump Takes Toll On Jazz Artists And Labels

by Len Chodosh

WASHINGTON — A host of record company executives, retailers, artists, club promoters, union officials and jazz fans gathered recently in Washington, D.C. for the second annual Jazz Times Convention. Sponsored by Ira Sabin's *Jazz Times Magazine*, the confab participants discussed topics focusing on the current status of jazz and its future impact on the music industry.

Sabin began the proceedings by explaining that one of the prime purposes of the convention was to work to create more employment opportunities for the musician. Varied aspects of this topic were illuminated through panel discussions.

One such panel was conducted by Dr. Donald Byrd, veteran trumpeter and educator, who began his panel with a discussion about current recording problems faced by today's jazz musician.

Ted Curson, a jazz musician, bitterly described his being virtually unable to play outside of Europe for approximately 20 years because he was not able to obtain sufficient recognition to play in the U.S. regularly.

Former A&R director Steve Backer expressed his discontent with the currently prevalent attitudes among major record labels concerning jazz when he stated, "I don't know of a single major record company that isn't being affected adversely by the recession or some of its by-products. One of those by-products with regards to jazz is this music having to pay the price of other peoples' mistakes, a sort of 'scapegoatism.' "He went on to explain that while jazz has very little to do with the losses of the company, the attitudes of the top executives have changed quite radically when profits have fallen to the point that "every dollar invested has to bring a huge return on that investment." As a result, Backer complained that, in almost every case, the jazz department becomes dispensable to some degree. Backer capsuled the somewhat gloomy outlook for the future when he stated, "In my 12 years in the business, I have never seen a more problematic time for recording a new artist or unproven artist on a major label level. In my opinion, it will take quite a while to turn that around even if profits soar this year."

In summary, Backer mentioned that his approach in the past has been to strike a healthy balance between recording for purposes of documentation and recording for profit and between the aesthetic and the

commercial. He cited examples of documentation recording as the works of Anthony Braxton or Air and the commercial efforts as the Brecker Brothers and Angela Bofill.

Union Viewpoint

Bob Crothers, a musician's union official, described the problems and rewards of the working musician. He felt many of the problems stem from a lack of funding, poor distribution and promotion, unavailability of performers, a lack of adherence to recording conditions and excessive demands of recording contracts. With regards to rewards, Crothers mentioned the continuance of jazz as an art form through documentation and also cited statistics stating that the overall income for performing musicians has increased 190% from 1970 to 1980.

Part two of the session on the working musician was moderated by jazz impresario George Wein. J. Martin Emerson, secretary-treasurer of the American Federation of Musicians, was vehement in stating that the union is in business to put musicians to work, although he conceded it is "broke" because they have no way to collect money from the musicians.

Veteran musician Nat Adderley was one of several artists to question the union's work by commenting that he has never seen the union do anything to "propagate jazz" as an art form. He also felt that the majority of club owners do not consider the potential higher profit margins when booking lesser-known artists. With regard to this, Wein suggested a "circuit for small concerts" as a way to employ more musicians. Wein added that wealthy people in the U.S. have historically shied away from jazz. He said he had no alternative but to engage corporate support in order to subsidize the jazz festivals he promotes in the U.S.

Adderley commented that the answer lies in the future of the university educational system. He told the conference here that "We will get our millionaires (to support jazz) from future generations . . . It's the young people who are the future for jazz."

Seminars and workshops were staged simultaneously in different rooms throughout the confab, examining such diverse topics as "The rights, responsibilities and obligations of the critic," "How to form a jazz society," "How to run a jazz station," "Jazz and education" and "Who's ripping off who," which featured drummer

(Continued on page 18)



FOR KENNY — Following a recording session at Concorde Recording Center/Los Angeles for the recently released "Kenny Rogers' Greatest Hits" album, Michael Jackson, who provided backing vocals on the LP, and Lionel Richie, who wrote original tunes for the album and also produced it, relaxed with staff and friends before starting work again. Pictured standing are (l-r): Jackson; Susie Ikeda, A&R representative, Motown Records; Darrell Jones; Brenda Richie; Richie. Pictured seated is Reggie Dozier, chief engineer

BMI congratulates these writers of the 88 BMI Country Songs, most performed from April 1, 1979 to March 31, 1980.

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RCA Corp Announces Record Third Quarter Earnings, Up 22% Over '79

NEW YORK — RCA Corp. has announced record third quarter earnings of \$80.4 million, a 22 percent jump from the \$66 million income it reported for the same period in 1979. RCA's sales reached a new high of \$1.99 billion for the quarter, up eight percent from \$1.83 billion in the third quarter last year.

For the first nine months of 1980, RCA's earnings set a new record of \$236.2 million, compared with the previous high of \$213.7 million achieved during the first nine months of 1979. Volume for the nine-month period also reached a new high, rising eight percent to \$5.92 billion from the \$5.47 billion registered a year ago.

RCA said that results for the first nine months and the third quarter of the year included earnings on an equity basis of C.I.T. Financial Corp., which became an RCA subsidiary on Jan. 31.

RCA's earnings for the first nine months of 1980 include the sale of Random House for a \$10.8 million gain, and a \$19.8 million gain on the insurance proceeds from the loss of Satcom III. These gains, combined with a \$16.1 million loss due to the curtailment of NBC's coverage of the 1980 Moscow Olympics resulted in an earnings increase from special items of \$14.5 million. In the same period last year, special items increased earnings by \$28.8 million related to a gain on the sale of RCA Alaska Communications and a one-time United Kingdom tax benefit.

According to Edgar H. Griffiths, chairman of RCA, "strong, third quarter performances" were turned in by RCA's communications, special products, and consumer electronics operations, as well as

SRG Announces Panel Discussion On Nov. 13

LOS ANGELES — Songwriters Resources and Services (SRS) has announced a new corporate logo, as well as plans for a panel discussion of record producers to be held Nov. 13.

Panelists will include Bill House, producer of Rocky Burnette's "Tired of Toein' the Line," the Hitmen and Carla Devito; Bones Howe, who has produced the Association, the Fifth Dimension, Elvis Presley, the Turtles, Jerry Lee Lewis and others; Jerry Peters, who has worked with Stephen Bishop, Earth, Wind & Fire, the Emotions, the Jacksons and others; Paul Rothchild, producer of the Doors, Janis Joplin, Bonnie Raitt, John Sebastian and Joni Mitchell; Michael Stewart, 20th Century-Fox Records, who produced Billy Joel's "Piano Man" and three Kenny Rankin albums; and Tom Werman, vice president and executive producer for CBS Records, who has worked with Cheap Trick, Molly Hatchet, REO Speedwagon and Ted Nugent.

Discussions will include the role of the producer as musician, engineer and/or psychiatrist, the balance between creativity and technology, the state of the business and its effect on artist acquisition and development and whether new wave will be the next disco.

The meeting is to take place 7:00-10:00 p.m. at the Musicians' Union Hall, 817 N. Vine Street, Hollywood and is free to SRS members.

M.S. To Distribute Ovation In St. Louis

LOS ANGELES — M.S. Distributors was recently designated the distributor for Ovation Records product in the St. Louis area, covering the Kansas City market and also adjacent areas, according to Judd Siegel, vice president of marketing and distribution for the label. M.S. has handled Ovation's Chicago distribution since 1974.

C.I.T. and The Hertz Corporation. The quarterly report did not mention the earnings and sales performance of RCA's phonograph records operations which are reported by the consumer electronics division. Earnings of the National Broadcasting Co. were termed "slightly ahead of a year ago."

Commenting on the results, Griffiths said, "It is noteworthy that the new earnings records were achieved in a recessionary environment, and at a time when there were substantially increased expenditure for research and development and continued heavy start-up costs for the 'SelectaVision VideoDisc which is on schedule for a national introduction in the first quarter of 1981."

NARAS Sets Grammys For Feb. 25 In N.Y.

NEW YORK — The Grammy Awards presentations of the National Academy of Recording Arts and Sciences (NARAS) will be held at the Radio City Music Hall here on Feb. 25. Jay S. Lowy, national president of NARAS, and Pierre Cossette, executive producer of the awards show, announced the return of the Grammys to New York during ceremonies at City Hall.

The two-hour program will be telecast nationally by the CBS-TV network. The Grammy show will feature performances by many of the nominees and presentations by leading figures in the recording field. The recipients of the Grammy Awards are determined each year by two rounds of voting by more than 5,000 NARAS member singers, instrumentalists, producers, conductors, arrangers, engineers and other directly involved with the creative aspects of recording.

Whale Prods. Forms New Cachalot Label

NEW YORK — Whale Productions has launched a new label, Cachalot Records, which will specialize in new music. The label's first LP release is "I'm Normal" by Robert Derby, and a second release, Ian North's first solo LP, "My Girlfriend's Dead" is set for December.

Distribution for the initial releases will be handled by Rounder on the East Coast and City Hall Distributors on the West Coast. For more information contact the label's head, Eric Dufaure at 55 Mercor Street, New York, N.Y. 10013. The telephone number is (212) 925-5971.

Meyrowitz Exits ATI

NEW YORK — Wally Meyrowitz and ATI Equities, American Talent International, Ltd. and all subsidiary companies have terminated their relationship.

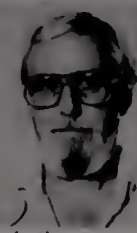
Jeff Franklin, chairman of ATI Equities, said in a statement that "the termination resulted due to irreconcilable differences amongst the principals and shareholders regarding future policy to be adopted for ATI Equities."

Franklin was not available to elaborate on the statement and a company spokesman said that there would be no further comment on Meyrowitz's departure for the present time.

Byron, Henderson Bows

NEW YORK — Bruce Henderson and Toby Byron have formed Byron, Henderson & Assoc., a publishing, management and creative marketing firm. The company, which represents Elektra recording group Lenny White and Twennynine, among others, has appointed Nina Levine to the position of media and product services director. Byron, Henderson & Assoc. is located at 225 West End Ave., N.Y., N.Y., 10023. The telephone number is (212) 580-0723.

EXECUTIVES ON THE MOVE



Lathower



Singleton



Brack



Lavery

Lathower Appointed At CRI — CBS Records International, has announced the appointment of Mauri Lathower to vice president, creative operations, CBS Records International, West Coast. He comes to CBS Records from Casablanca Records & Filmworks where for the past five years he served as vice president, international affairs.

Arista Names Winston — Arista Records has announced that Sherry Winston has been named promotion manager, jazz & progressive music for the label. Prior to this appointment, she was in the college promotion department of Elektra/Asylum Records. **Changes At Deutsche Grammophon** — Grace Patti, who has worked for PolyGram Classics, Inc. and its forerunners since early 1975, has moved within the organization to the Deutsche Grammophon label in a new capacity as head of publicity and promotion for DG and its associated Archiv Produktion label.

Goldberg Named At CBS — Carin Goldberg has been appointed art director, art packaging & design, east coast, CBS Records. She joined CBS in the CBS Television Network Division designing promotion materials. She subsequently worked as an advertising designer in the CBS Records Creative Services department.

Singleton Promoted At Casablanca — Casablanca Records has announced the promotion of Ernie Singleton to national director/R&B promotion. He was previously southeast regional promotion and marketing director for Casablanca Records.

Brack Named At Boardwalk — Boardwalk has announced the appointment of Steve Brack as director, national secondary promotion for the label. He comes to Boardwalk from Epic/Portrait/Associated labels, where he most recently served as west coast product manager. He previously was manager of the CBS College Promotion Program.

Stevens Promoted — Ovation Records have appointed Skip Stevens to national promotion director of the label's country division. He joined the label in 1978 as assistant promotion director.

Ferguson Named At Polygram — Holly Ferguson has been named A&R administrator within Central Polygram Record Services, a unit of Polygram Record Operations USA (PRO USA). Most recently contract administrator for Arista Records, she was previously a free-lance production coordinator and A&R administrator for Infinity Records.

Lavery Appointed At Columbia — Marilyn T. Lavery has been appointed as associate director, press & public information, east coast, Columbia Records. Since 1979, she has been manager, press & public information, Columbia Records. Prior to that she was with RCA Records as manager, popular press & information.



Gordon



Hester



Beckwith



Steel

Mount Appointed At WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of David Mount as Los Angeles sales manager. In August of 1977, he joined WEA as the Los Angeles marketing coordinator and was promoted to Los Angeles field sales manager in January 1979.

Tepper Appointed At Delightful — Delite Records has announced the appointment of Allan Tepper as director of the company's music publishing division — the Delightful Music group. He was formerly east coast professional manager at United Artists Music. He will be based at Delite's New York headquarters.

Changes At WEA — The Warner/Elektra/Atlantic Corp., announced the following three appointments: Dan Cotter as marketing coordinator; Fran O'Keeffe as warehouse manager; and Gina Leto as buyer. Cotter started with WEA five years ago in the warehouse and promo mail room. He was then promoted to field merchandiser and was most recently a sale representative. O'Keeffe started with WEA in 1972 in the Boston warehouse and was then promoted to branch buyer in 1975. Leto started with WEA in 1976 as order entry clerk and became a field merchandiser within the same year. In April of 1979, Leto was appointed assistant to the buyer.

Sides Moves — Stanley M. Sides is being transferred from Los Angeles to assistant production manager at the Council Bluffs Tape Duplicating Plant, Liberty-United Records. He has more than 14 years experience in manufacturing.

Gordon Appointed At A&M — A&M Records has announced the appointment of Dennis J. Gordon to northeast promotion director/R&B. He was most recently national R&B promotion director for Prelude Records in New York; and prior to that he was Northeast promotion director for 20th Century-Fox Records Division, R&B.

Changes At Riva — Riva Records and its affiliated publishing companies have announced the following restructuring of the executive officers of those companies: Jimmy Horowitz and Dennis Collopy have each been named executive vice presidents of the companies. Horowitz will be responsible for the record company and Collopy will direct all publishing operations. Since the company's inception, Horowitz has been a founding member of the board of directors and served in various executive capacities for Gaff Management, Ltd., the London-based parent corporation and its affiliated London-based companies. Collopy will concurrently continue to serve as managing director of Riva Music, Ltd., the London-based parent corporation of Riva Music, Inc. Russ Shaw has been promoted to vice president of Riva Records, Inc.

Changes At Pickwick — Pickwick Records has announced the promotion of Frank Bisbano and Alan Jones to regional sales manager. Bisbano, based in New York, is responsible for sales and distributor relations in the northeast, with Jones based in Atlanta covering the southern markets.

(Continued on page 42)

A million kids were part of Roger Whittaker's show at Radio City Music Hall.

The applause hasn't stopped!

Rarely is an evening so gratifying, rarely is a performance so overwhelming. Roger Whittaker brought 6,000 people thundering to their feet at Radio City Music Hall.

The occasion was a first-time live performance of a song entitled "I Am But A Small Voice."* It was written by 13-year old Odina Batnag from the Phillipines and was chosen from among 1 million entries in the UNESCO International "Children Helping Children" Song Contest.

This concert was the triumphant climax to Roger Whittaker's first major American tour, during which he played to sold-out audiences in 25 major markets.

His new album, "Roger Whittaker With Love," contains the winning song and also features "Tall Dark Stranger," "Newport Belle" and "Love Will." All in all, they distinguish Roger Whittaker as a major recording talent not only throughout the world, but also here in the States.

Seldom is an album launched with such love and attention; seldom is a performer deserving of all this applause.



AFLI-3778

Produced by Eric Robertson &
John Mackswith for Tembo Records

 Give the gift of music.

All royalties from this song are donated to UNESCO to aid handicapped children throughout the world.

RCA 

Clubs Can Be Viable Promotional Tool For Breaking Records, Says Caviano

by Mark Albert

LOS ANGELES — In the face of ever-tightening radio playlists and shrinking budgets to help support groups on the road, promoting dance-oriented clubs looms as a vital and successful alternative for companies to break records and artists, according to Ray Caviano, president of RFC Records and executive director of the Warner Bros. Dance Music department, which serves Bearsville, Island and Sire Records.

"Radio is in a state of transition," Caviano said. "Madison Avenue is asking radio to deliver older demographics, while your hard-line rock stations are playing it safe with the established artists. At the same time, labels have trimmed artist rosters, and many groups are not being given the support they need to tour."

Crossover Tool

"I believe that the dance clubs have become a very viable crossover tool to help a record get mass acceptance. More importantly, the clubs afford a new artist or group the exposure to the public that radio simply isn't offering at this point," Caviano said.

The RFC president cited groups like The B-52's, Change and Talking Heads, whose audiences were greatly expanded through club exposure. "Rock Lobster" turned out to be a big hit for The B-52's, as did "Lover's Holiday" by Change, yet neither of these records received much radio attention," he said.

Caviano said at RFC and with all dance product that he is responsible to Warner Bros. for, there are club priorities and radio priorities. "Certain records are strictly club records," he explained. "They simply lack mass appeal elements that radio is looking for, no matter what the format, but are absolutely infectious on the dance floor." The

B-52's and Devo's "Whip It" were examples he named as club priorities.

Radio priorities now include Devo and The B-52's, as well as Prince, the Larson/Feiten Band and Donna Summer. Crossing records like "Whip It" from the clubs to radio is Caviano's strategy.

"As a record company president, your concern is to sell records and establish and develop new artists with avenues that are available to you," Caviano explained. "With radio re-evaluating itself and with playlists so tight, I feel clubs are the key to successfully promoting new product."

"When you also get the airplay, then you've gotten the icing on the cake," he continued. "I see Top 40 radio leaning more heavily on R&B and dance music, and it has gotten to the stage where some stations are adding records based on club reports."

"Our goal is to convert the positive club energy to retail and radio. In the long run, radio will come around, but in the meantime, you have to learn to cover all bases."

Lower Truck Rates To Save Labels \$1 Million

NEW YORK — The Recording Industry Assn. of America (RIAA) estimated last week that manufacturers should save more than \$1 million in truck shipping costs for LPs and singles in the first year of the reduced shipping rates that went into effect on Oct. 11. The 10% reduction in shipping costs for LPs and singles was proposed by the RIAA earlier this year and was subsequently approved by the National Classification Board.

At the recent meeting of the RIAA Traffic Committee in Los Angeles, members approved the final draft of the new UPS weight break shipping guide, and the first draft of a proposed air freight guide. Both will be published soon as supplements to the RIAA Freight Transportation Guide, which was originally prepared in 1974 by the Traffic Committee and consultants Nicholas and Donna Behme.

The RIAA Traffic Committee and the Behme office are also researching the feasibility of an RIAA shipper coop, which would start up on a regional basis. According to the RIAA, the recent deregulation of the trucking industry could mean "substantial" potential savings for any shipper's coop, particularly in the shipping of product from warehouse locations to customers.

The RIAA will soon file a proposal for reduced shipping ratings for prerecorded cassettes and eight-tracks. The possibility of reductions for shipping pre-recorded videocassettes and videodiscs is also being researched.

NLDC Inks Four Indies

NEW YORK — The independent labels JFJ, Philly Town, Crooks and Starthrower Records recently signed agreements with the Philadelphia-based National Label Distributing Co. (NLDC). NLDC's first releases from the four labels are "Jogging For Jesus," an LP by Leslie Harris and the House of Fire on JFJ; "You Made Me Live Alone," an LP, and "Watch Out," a single, by Destiny Sills and Quiet Fire on Philly Town; "I'm Doing It For Me," a single by Jim Paul Cousins on Crooks; and "Cheyenne Autumn," a single by Stephen Parker on Starthrower.

Ovation Chooses M.S.

NEW YORK — Ovation Records recently appointed M.S. Distributors as the label's distributor in the St. Louis market which includes Kansas City and the surrounding area. M.S. has been the distributor for Ovation in the Chicago market since 1974.

THIS MUSIC OF BUSINESS — Dave Rothfeld, who, as merchandising vice president, used to set policy for the Korvette's record division, has joined Pickwick as a consultant. Insiders feel this will result in a higher profile and more aggressive pricing policy for the corporation's Sam Goody stores. . . . Expect industry veteran **Russ Regan** to head up the new American operation of Canada's Quality Records. . . . Publishing power **Mike Stewart** has taken over CBS' April/Blackwood operation. . . . Despite published reports to the contrary, the **John Lennon/Geffen Records** pact is for five years. . . . **George Harrison's** Dark Horse album, formerly set for November release, is now on hold. . . . CBS Publications held a meeting last week to explore the possibility of purchasing *The Village Voice*.



McVIE PACT — Fleetwood Mac's Christine McVie recently renewed her agreement with BMI, the performing rights organization. Pictured during a celebration of the pact are (l-r): Ron Anton, vice president, BMI; McVie; and Mickey Shapiro, attorney.

an account of his time served in Pentonville Prison.

ANOTHER BRICK OUT OF HEARTBREAK HOTEL — Elvis Presley's ex-wife, **Priscilla**, has sued Presley's svengali, **Col. Tom Parker**. She wants to eliminate a contractual clause that gives Parker 50% of Elvis' posthumous royalties. Priscilla and her 12-year-old daughter, **Lisa**, who have inherited eight million dollars, have become members of the Scientology cult. Gossip columnists say friends are worried that the organization, reputed for its "mind-control" tactics, will hit on Priscilla for huge donations.

MORE SHMOOZ — **Stevie Nicks** is at the Record Plant recording with **Jimmie Iovine** producing. . . . The next **Jam** album, out in November, will be called "Sound Effects" . . . **Stevie Wonder** plays Madison Square Garden on Nov. 13. The success of his reggae-oriented single, "Master Blaster (Jammin')", coupled with **Bob Marley's** successful performance opening for the **Commodores**, imply a new level of receptivity to the Jamaican music by American blacks. Speaking of Marley, **NME** reports that what ails the Rastaman is far worse than the reports of exhaustion.

THEY FOUGHT THE LAW — On the heels of the arrest of **Johnny Lydon**, (formerly **Rotten**), comes news of the arrests of the **Clash's** **Joe Strummer** and the **Specials'** **Jerry Dammers**. Strummer was picked up in London, because, according to a member of Scotland Yard, he "happened to be doing something that looked suspicious" and was found to possess "certain substances." A subsequent search of his premises revealed more "substances" and a handgun. He was released and is now waiting to find out if charges will be brought against him. Dammers was arrested in Cambridge for "behaviour likely to lead to a breach of the peace" when he cursed out a promoter who blamed him for outbursts of fighting at the gig.

BULLETIN BOARD — Our condolences to the family and friends of **Bobby Lester**, who died of cancer last week at the age of 50. Lester was lead singer of the **Moonglows**, one of the greatest doo-wop groups of all time, and his throaty, jazz-tinged vocals graced such classics as "Secret Love," "Sincerely" and "We Go Together." Lester, who hailed from Louisville, Ky., is survived by three sons, a mother and a grandmother.

STILL MORE SHMOOZ — There will be a film version of Rice and Lloyd-Weber's *Evita*. Prospective possibilities for starring roles include **Marlon Brando** as Juan Peron, **Barbra Streisand** as Evita, and (chuckle) **Nell Diamond** as Che. . . . A&M has signed **UB40**, featuring Johnny's brother, **Jimmy Lydon**. . . . Island has signed **The Plastics**. . . . Boardwalk has signed the **Invisible Man's Band** and is taking a hard look at **Cindy Bullens**, who just ankled Casablanca. . . . New Orleans' fine **Little Queenie and the Percolators** play "The 80's" on Dec. 12 and 13. . . . On Nov. 14, **Ron Delsener** brings the **Yellow Magic Orchestra** to the Palladium for three dollars. . . . New York's the **Zantees** have signed with L.A.'s Bomp Records. . . . The anthology concept (**Cash Box**, Aug. 23) is yielding results. Polydor will release an album by **Comsat Angels**, who debuted on the label's "Made In Britain" anthology. . . . **John Cale** is in England recording an album with **Mike Thorne** producing and members of the **Mo-Dettes** singing back-up. . . . **Sanford Ross** has taken over management of soul veteran **Tyrone Davis**. **Norby Walters** will do the booking. . . . Island U.K. released a live album by **Toots and the Maytals** on Sept. 30. What was noteworthy about the album was that it was recorded the day before. Producer **Alex Sadkin** took the tracks, recorded in a mobile studio and mixed the record in three hours. The record was cut and plated late that night, pressed early the next morning and was shipped to the stores later in the afternoon. We couldn't think of a recipient of a promotional ploy worthier than Toots. . . . **Sham 69** has reformed as the **Ailles**. . . . Spunky reissue-oriented **Solid Smoke Records** has formed **War Brides Records** for its contemporary product. It'll bow with ex-**Flaming Groovy Roy Loney's** "Contents Under Pressure" in March. The correct numbers to reach **Panther Burns** for booking are (212) 989-6065 and (901) 276-0645.

aaron fuchs & leo sacks



IN OPRYLAND — A post reception party was held for Valerie Simpson and Nick Ashford (Ashford and Simpson) following the duo's recent concert appearance at Nashville's Grand Ole Opry House. Pictured are (l-r): Simpson; Ashford; Francis Preston, vice president, BMI.

Hammond Dinner Will Benefit N'thside Center

NEW YORK — John Hammond, the noted producer, will be honored by the Northside Center for Child Development on Nov. 12 at a black tie dinner-dance at Radio City Music Hall. The special event will benefit Northside Center, a non-profit family oriented guidance center which provides psychotherapy, remedial education, medical services and social counseling for needy youngsters throughout upper Manhattan. Lionel Hampton and his orchestra will perform at the dinner.

Formerly vice president of talent acquisition for Columbia Records, Hammond is credited with discovering Billie Holiday, Benny Goodman, Bessie Smith, Count Basie, Bob Dylan, Aretha Franklin, Bruce Springsteen, and many other successful artists. Hammond is currently a consultant to CBS Records. A recipient of many awards, Hammond was recently presented with the NARM Presidential Award for Creative Excellence. He has served on the board of Northside Center for 32 years.

For further information about "A Coming Together of Friends of John Hammond," contact Ruth Baum at Northside Center, (212) 860-1616.

ASCAP Sues Club In Copyright Action

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) has instituted an action for copyright infringement against The Rusty Nail, Inc., and its owner, William McDermott of Cortland, N.Y.

The complaint alleges that songs by Billy Joel, Jackson Browne and other artists were performed without authorization at the Rusty Nail on March 14, 1980.

"HAPPY ANNIVERSARY." A SPECIAL OCCASION FROM "RAY, GOODMAN & BROWN II."

Ray, Goodman & Brown created a glit-edged rainbow with their debut Polydor album and their multi-format Gold smash, "Special Lady." So it's not surprising that they were proclaimed Best New Group of 1980.

Now there's a new single from Ray, Goodman & Brown, and it's got everyone celebrating. "Happy Anniversary" has the trademark harmonies and song styling that have made Ray, Goodman & Brown famous. With "Happy Anniversary," Ray, Goodman & Brown prove they make everything they sing sound special.

**"RAY, GOODMAN
& BROWN II"
FEATURING
"HAPPY
ANNIVERSARY."
THEIR SEQUEL
TO SUCCESS.
ON POLYDOR
RECORDS &
TAPES.**

PD-2135
PD-1-6299

RAY, GOODMAN & BROWN
Ray, Goodman & Brown II





MARCELLINO TO TAPESTRY — Kenney Marcellino (seated) has joined Tapestry Records as national director of promotion. His initial projects with Tapestry will include the current Bobby Vinton single, "He," along with the Vinton LP, "Encore," and the Mama's Pride single "Maybe." Shown at the Tapestry offices are (l-r): Lloyd Morales, vice president of productions, Tapestry; Larry Cohen, independent marketing consultant, Tapestry; Megan Arian, administrative assistant, Tapestry; Vinton; and Rondi Ruppert, field promotion, Tapestry.

Bootleg Merchandise Fight Heats Up With More Lawsuits

(continued from page 6)

simply not an iota of truth that supports it.

"If the stuff was indeed not turned over, it was inadvertent. My understanding was to turn over 1980 records. I had to sort through all their records which were thrown on my desk. We turned over thousands of pieces of paper. It may well be in my sorting that I didn't turn stuff over."

Cole went on to say that if the U.S. attorney's office did take action, no Federal Court in the country would uphold a conviction for criminal contempt. He added that when the judge had listened to all the evidence, he was confident he would rule that it should remain a civil case.

"Cole, who also represents Hensley in Chicago, also said he had dubious feelings about Winterland Prod. "Hensley, as a witness for the defense, testified in open court that Winterland and himself had bootlegged Boston and Fleetwood Mac T-

RIAA Bid To Tie Mechanicals To Inflation Attacked

(continued from page 5)

are to be used for the adjustment. Among the exemptions are extended play records, singles and multiples (albums with more than one disc).

Gortikov, in his principal presentation, emphasized to the CRT that the RIAA's main point still is that no change be made in the existing mechanical royalty charge. Music publishers, authors and composers are asking the CRT to change the rate to six percent of the suggested retail price of albums/tapes.

Gortikov said financial data submitted by music publishers (*Cash Box*, Oct. 18) showed that they earn a 38% average return on revenues. This, he said, certainly can be considered a fair return, indicating that the present rate is reasonable.

The RIAA plan proposes to adjust royalty rates in 1982 and again in 1985. This, the RIAA president said, is in response to fears of diminished purchasing power expressed by music publishers and composers.

Gortikov underscored the fact that the old two cents per song rate remained on the books for 68-69 years and that the present 2.75 cents per song rate is only four years old.

The CRT is meeting this week to finish up testimony on the RIAA proposal, with music publishers and composers witnesses to testify in rebuttal. It will reconvene on Nov. 13 to bear oral argument, following the filing on Nov. 10 of findings of fact and conclusions of law by the parties.

shirts in 1978," said Cole.

"Totally Fictitious"

When asked about that testimony, a spokesman for Winterland dismissed those statements as "totally fictitious." Hensley is still in custody and is due for arraignment later this month.

Both Winterland and Kenny Rogers Prod., a division of Ken Kragen Sales Inc. have already filed suit against Grand Illusion, another alleged Midwestern bootleg operation (*Cash Box*, Oct. 11). Gordon Bennett, who runs the merchandising operation for Rogers' company, says the firm will probably join Winterland in the suit against Creative Screen Designs. However, Bennett felt the new developments in the assault on bootlegging were most important.

"We've been effective in taking action against Grand Illusion Designs Inc.," said Bennett, "but the Creative Screen Designs case and the arresting of a vendor for the first time at the street level are major breakthroughs. We will continue to action at both a local and national level."

Work With Venues

One of the ways Kragen & Co. and Rogers Prod. is attempting to pursue the bootleg dilemma is by working with the venues themselves. According to Bennett, plans call for venues to obtain extended seizure orders covering the area of concert merchandise such as T-shirts.

"It's a general John Doe type procedure in which the facilities will add the names of the performers as they come to town," said Bennett. "We'll then have the right to seize any goods sold on or around the property. What we'll do then, I imagine because of the copyright law aspect, is plug the performer's name on the order and have a local attorney run down and file it. We'll also hire federal men and, in essence, be spending \$300-\$400 as opposed to what's currently costing us \$5,000."

Bennett said he hopes that the firm's attorneys, as well as other groups, managers and venues will have joined together and drafted the new system by 1981.

B'nai B'rith Will Hear Mitchell Talk On Video

NEW YORK — Bernie Mitchell, president of the Advent Corporation will give a talk titled, "Explore The Video Revolution," at the Nov. 3 meeting of the Music and Performing Arts Lodge of B'nai B'rith. The meeting will be held at the Sutton Place Synagogue, 225 East 51st Street, New York City, starting at 5:45 p.m.

For more information contact Mort Wax Assoc. at (212) 247-2159.

WRECK ON THE HIGHWAY — Bruce Springsteen may write about Thunder roads, Harleys in heat and hemis, but according to the folks in the mile high city of Denver, the Boss couldn't drive his way out of a paper mountain. It seems Bruce and the **E Streeters** had a few days of layover in Rocky Mountain high country after a sold out gig at McNichols Arena and approached the staff of Feyline concert promotions for the use of some four-wheel drive vehicles. No sooner had the Asbury Park crew obtained the cars and driven into the mountains than did Feyline receive a call from the brooding Jerseyites telling them that they had cracked the block on one vehicle and totally disabled the other. A rescue crew, consisting of a car and Winnebago, was immediately dispatched. But on the way back to a party at **Barry Fey's** house, the Winnebago's lights went out and the car broke down. A very red-faced crew showed up at Fey's house two hours late. Thankfully no mishaps occurred in the shrimp and ribs barbecue that followed. Lets hope they don't let the "Born To Run" crew loose on the L.A. freeways when they arrive this week.

HAVING A HOT WAVE — L.A. has its Street Scene and dozens of other cities around the U.S. have their annual combination music fest and street fair, but leave it to San Francisco to spawn the most inventive. The City By The Bay is currently in the throes of its second annual New Wave Festival, and this year those members of the Western Front made sure the non-profit event was legally filed with the State, which ensures it will be a yearly event, and the whole community should be better for it. In addition to the music, which was highlighted by performances by **The B-52's** and local dance band **The Chrome Dinettes**. **Talking Heads** and **English Beat** were also due. Vancouver's finest punkers, **DOA** (sporting rubber man drummer **Chuck Biscuits**), and **Go Gos** were other hot tickets. Due for the weekend was the nine-man funk band Talking Heads, who had wowed L.A. audiences earlier in the week with a set that showed that not only does the funk have no color lines, but also that the group has easily incorporated a heady mix of African folk pulsations. Most of the top San Francisco venues were hopping all during the week, and price of admission to one gig allowed the same ticket holder a dollar off on shows at any other club. In addition to the Old Waldorf, The Fox Warfield, Fab Mab (The Mabuhay), Club Generic and Savoy Tivoli joined the fun. While fans slammed, punked and rock lobstered at such venerable concert sites, modern paintings, sculptures, films, videos and multi-media projects attracted crowds to art galleries such as the ARE Gallery and Valencia Tool & Dye. Filmmakers from as far away as West Germany screened their avant adventures in celluloid, but everyone's pick as the hit of the fest was *The Fall And Rise Of Western Civilization*, a filmed retrospective on the L.A. new wave scene that was produced by Slash Records. A free concert featuring England's **Young Marble Giants**, San Francisco old wavers **The Flamin' Groovies** and North Beach favorites **The Mutants** and **The Victims** were scheduled to cap the combination street fair/skinny tie fete. More than 25,000 tickets



SEGAL PACTS WITH FAMOUS MUSIC — Lloyd Segal (c), head of Lloyd Segal Management, recently signed a long-term co-publishing deal with Famous Music Corp. for his Regency label and artists. Also pictured at the signing are Famous president Marvin Cane (r) and executive vice president Sidney Herman.

released on I.R.S. The LP will be out Nov. 11. Look for stray **Eagle Joe Walsh** and **Who** bassist **John Entwistle** to cut an LP together shortly. Where's the long anticipated **Townshend-Walsh** link-up? Or Joe's solo album for that matter? Volatile L.A. mod group **Code Blue**, which lost Londoner **Gary Tibbs** some months back, has finally come up with an adequate replacement. The threesome's new bassist is former **Bram Tchaikovsky** member **Joe Read**. The band will hit the road in November.

THE GRATEFUL'S GIFT — In celebration of its 15th anniversary, as well the 15th night of its 15-day, sold-out stand at **Bill Graham's Fox Warfield**, **The Grateful Dead** and the famous rock impresario donated all the proceeds of the show to several local San Francisco charities. Members of the Dead, the road crew and the band's management divided up the \$27,500 raised between such good causes as nuclear power supporters **The Abalone Alliance**, **The Haight Ashbury Medical Clinic** and **Vietnam Vet's Against Agent Orange**.

COMPS ON KING KONK — It has plagued such stars as **David Bowie**, **Sylvester** and **John Fogerty** in the past, but the latest victim to fall prey to an imposter is King Konk **Ray Davies**. A San Francisco man, who looks an awful lot like the clown prince of English rock stars, has been running up large hotel and limousine rental bills under the guise of the famous leader of **The Kinks**. Davies found out about it "The Hard Way," however. He was arrested as soon as the band's tour plane touched ground in Portland two weeks back. Police held the Celluloid Heroe for several hours of questioning before realizing that Raymond was being victimized by an imposter.

RIDING THE FREEWAY — L.A.'s Freeway Records, which fancies itself as more of a local act production house than a label, sponsored its initial artist showcase at the Whisky recently, and, hopefully, it was the first of many to come. Freeway founder and head honcho **Harvey "The K" Kubernik**, has long been a backer of the sounds that represent each distinct region of L.A. His past productions have involved surf music, East L.A. latino music, Hollywood glitter and San Fernando Valley punk. The band line-up for the show at the Sunset Strip venue was a sampling of many of those styles. **Ruben Guevara** and his **Con Safos** band, a latino rock group that plays oldies like "Louie Louie," as well as original tracks like "Home Boy," headlined the set, along with hot Hollywood R&B band **The Sheiks of Shake**. Other friends of Kubernik's who were also on the bill were Venice Beach-based poet **Kate Braverman**, who gave a well received 40-minute reading of her new wave-oriented poetry, and Valley-based Stax-Motown revivalists **The Falcons**. The next appearance by this "Sound Of L.A." troupe will be Nov. 17 at The Whisky.

marc cerner

SWITCH TO THE KINGS!

the KINGS

"Switchin' To Glide"

E-47052

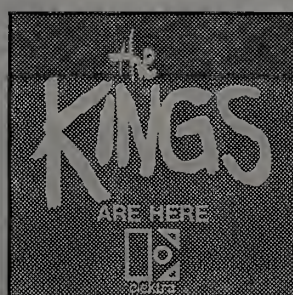


The American
Radio Switch:

from the album
THE KINGS
ARE HERE

Triple
Bulleterd

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| CKLW 11 | CHUM 16 |
| WDRQ 10 | WPHD 2 |
| KTSA | WEFM 11 |
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6E-274

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|--------------|----|
| CASHBOX | 68 |
| RECORD WORLD | 85 |
| BILLBOARD | 87 |

Produced by Bob Ezrin

HOTTER THAN JULY — Stevie Wonder — Tamla T8-373MI — Producer: Stevie Wonder — List: 8.98

"The Secret Life Of Plants" LP was a bit too ambitious and unwieldy for the Top 40 conscious public, but the Wonder man bounces back strong with "Hotter Than July" and gives the people what they want. Stevie runs through a multitude of styles on the decidedly up-tempo LP, and there are a passle of potential pop hits as well. Both "Talking Book" and "Songs In The Key Of Life" are called to mind on first listen to the LP, but this disc is a classic example of modern pop/R&B.

GREATEST HITS VOLUME TWO — Linda Ronstadt — Asylum 5E-516 — Producer: Peter Asher — List: 8.98

Lovely Linda has transcended the role of queen of the laid back L.A. folk rock scene and risen to superstar status over the past several years, and this second "best of" package is a testament to that fact. The first lady of Malibu is more than just a torch singer with a big range and a flair for pop music, as she has always had her finger firmly on the pulse of modern music and has chosen to render material by the finest of contemporary songwriters. Material by Zevon, Holly and Jagger and Richards highlight this package.

AEROSMITH'S GREATEST HITS — Aerosmith — Columbia FC 36865 — Producers: Varlous — List: 8.98 — Bar Coded

Rumor has it that the '70s were a dull and uninspiring time musically. Common beliefs have it that not until the Sex Pistols opened that idiosyncratic Pandora's box called "new wave" did the current scene really begin to soar. Bollocks! Aerosmith was, and still is, one of America's premier heavy rock outfits, and this greatest hits package more than amply proves it. Side one kicks off with the powerful melodic urgency of "Dream On" and ends up on side two with "Remember (Walking In The Sand)." An AOR pillar.

ON THE EDGE — The Babys — Chrysalis CHE 1305 — Producer: Kelth Olsen — List: 7.98 — Bar Coded

It was only a matter of time before The Babys found the right groove. All the elements were there on "Union Jacks," but last year's tour with Journey proved to be the influence that turned the trick. "On The Edge" is full of those hook-laden songs that were missing on past efforts, and Wally Stocker's new ballsy rock guitar presence makes this album a potential AOR smash. The Journey/Foreigner crowd will love "Turn And Walk Away" and "She's My Girl."

MORE GEORGE THOROGOOD AND THE DESTROYERS — Rounder 3035 — Producer: George Thorogood — List: 7.98

After lawsuit problems that detained the release of new material for more than two years, dangerous George is back and turning familiar blues and '50s rock riffs into AOR standards. With a style that conjures up thoughts of J.C. Fogerty meeting Johnny B. Goode himself, Thorogood, with his raunchy old blues master vocals and raw live guitar sound, treats classics by Elmore James and Willie Dixon as though they were meant for him. An AOR staple.

IN HARMONY — Warner Bros./Sesame Street BSK 3481 — Producers: Lucy Simon and David Levine — List: 7.98 — Bar Coded

Most childrens' records are just that — they please the toddlers and usually send mom and dad running from the room. Such is not the case with "In Harmony," for this Sesame Street Record is almost as strong as a superstar artists compilation album. While the material has that signature Kid's song tuba, the vocal arrangements and production are top notch. Best cuts on this family-oriented LP are The Doobie Brothers' "Wynken, Blynken And Nod" and "James Taylor's "Jelly Man Kelly."

SHOT IN THE DARK — The Inmates — Polydor PD-1-6302 — Producer: Vic Malle — List: 7.98

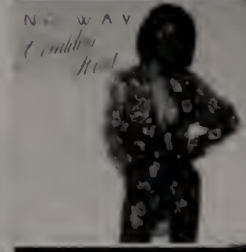
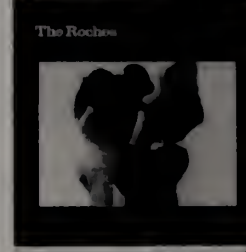
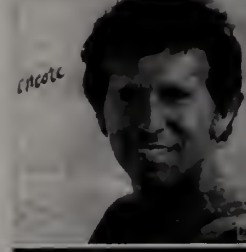
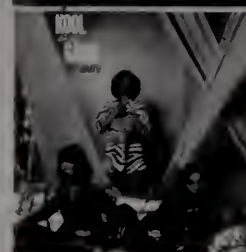
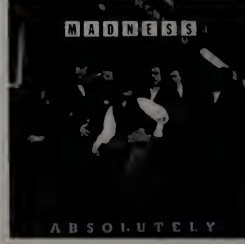
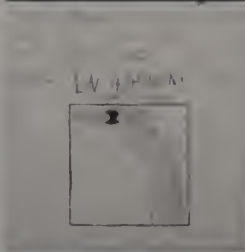
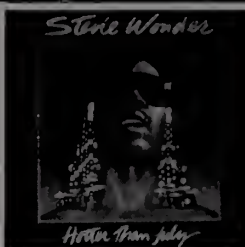
The Inmates came along last year and revitalized that first invasion Rolling Stones prototype sound by putting some modern rock 'n' roll, high decibel teeth into it. Sure the group is grave robbing, but it's only rock 'n' roll and The Inmates like it. On "Shot In The Dark," these five raucous revivalists from London town cover such chestnuts as "Talk Talk" and "So Much In Love." Short on originality, but long on emotion and enthusiasm.

THE JEALOUS KIND — Delbert McClinton — Capitol ST-12115 — Producer: Barry Beckett and The Muscle Shoals Rhythm Section — List: 7.98 — Bar Coded

Already a major attraction in the South, Delbert McClinton has his coming out party on "The Jealous Kind." This Georgia Boy and his good time whiskey-soaked voice are finally paired with the production gang from Muscle Shoals studio, and its a classic exercise in hot Southern fried rock. The Little Feat sound is ever present, as songs like "I Can't Quit You," "Baby Ruth" and "Shaky Ground" have a true Lowell George stamp. A real magnolia blossom of an LP.

ABSOLUTELY — Madness — Sire SRK 6094 — Producer: Madness — List: 7.98 — Bar Coded

Coventry has Selector and The Specials, Birmingham has The Beat and North London has the absolutely nutty sound of Madness as its representative — neo-mod British skaband. Mixing rock, horny R&B and the zaniest elements of good old cockney Music Hall, Madness emerged as one of the most popular dance bands of last year. On "Absolutely," the sextet sounds a little more controlled musically, but just as energetic as on the debut LP.



THE WANDERER — Donna Summer — Geffen Records GHS 2000 — Producers: Giorgio Moroder and Pete Bellotte — List: 8.98

If its first release is any indication, it looks as though Geffen Records is going to be the Tiffany label of the '80s. Superstar Summer delivers a set of platinum crafted pop songs and even gets her feet wet AOR-wise with tracks such as "Night Life" and "Cold Love." Guided by that Munchen machine of Moroder/Bellotte/Jurgens/Koppers, the disco inferno turns her incendiary vocals loose in the pop mainstream and comes up smelling like an across the board smash.

CELEBRATE! — Kool & The Gang — De-Lite DSR 9518 — Producer: Eumir Deodato — List: 7.98

"Ladies Night" had to be the R&B comeback album of the year, as the New Jersey-based nine piece tasted success similar to the days of "Jungle Boogie" and "Hollywood Swing- ing." The band continues to craft top-flight R&B/pop songs on "Celebration." Its steady up-tempo groove, high flying horn parts and good time vocals, courtesy of J.T. Taylor, reach new heights on "Celebration," "Take It To The Top" and "Love Festival." A B/C crossover smash.

KEEPING OUR LOVE WARM — Captain & Tennille — Casablanca NBLP 7250 — Producer: Daryl Dragon — List: 8.98

The Captain and his first mate took on a more sophisticated sensual sound and image with last year's "Make Your Move" LP, and that direction continues with "Keeping Our Love Warm." Some soft, lush pop ballads like the title track an "Don't Forget Me" pace the collection. However, a light dancer, "Until You Come Back To Me (That's What I'm Gonna Do)," and a hypnotic Top 40 must called "But I Think It's A Dream" should keep the duo's fans happy until next time's spa party.

CARNAVAL — Spyro Gyra — MCA MCA-5149 — Producers: Jay Beckenstein and Richard Calandra — List: 7.98

Along with acts like George Benson and Herb Alpert, Spyro Gyra was one of the most successful acts at making jazz a pop entity. The group's light, rhythmic style came to the forefront with the title cut from the "Morning Dance" LP, and it's been a consistent seller since. Led by sax man Jay Beckenstein, this Buffalo-based sextet delivers its most melodic effort yet with "Carnaval." Top tracks on this bouncy pop/jazz crowd pleaser are "Cafe Amore" and "Foxtrot."

THE BEST OF BILL WITHERS — Columbia JC 36877 — Producers: Varlous — List: 7.98 — Bar Coded

Still Bill has one of those singer's singers voices that artists will try and emulate for decades, and his beautifully mellow style is caught at its best on this 10-song collection. His distinctive, jazz-influenced, acoustic blues sound blew the Top 40 crowd away with "Ain't No Sunshine" and "Use Me," but other exceptional tunes from the Withers repertoire can be heard here. A/C, B/C and Top 40 fans should enjoy the foreboding "Who Is He What Is He To You" and "Grandma's Hands."

ENCORE — Bobby Vinton — Tapestry TRS-1000 — Producer: Bobby Vinton — List: 7.98

It's been an eon since the days of "Blue Velvet," but this Vegas showstopper has managed to retain his youth beautifully. Vinton has eschewed the Polish image for a change and attempted some sophisticated pop ballads like Sklerov and Kunin's "You Put It All Together" and Albert Hammond and Hal David's "To All The Girls I've Ever Loved" this time around. Those lush, string-filled dinner show tracks are still present, but Vinton should garner strong Top 40 and A/C airplay with side two's opener.

NURDS — The Roches — Warner Bros. BSK 3475 — Producer: Roy Halee — List: 7.98 — Bar Coded

One listen to the debut album by The Roches was enough to tell most listeners that this whacky trio was not the '80s incarnation of the Andrews Sisters, and one can hear that quirky, Vassar College meets '80s folk rock style on "Nurds" once again. Maggy, Terry and Suzzy Roche may not give out their telephone numbers, but their slightly avant folk sound is gathering them an ever-growing cult following. FM should wake up to these three silly sisters this time around.

NO WAY — Geraldine Hunt — Prism PLO 1006 — Producer: Mike Pabon — Austin — List: 7.98

This unknown Canadian songstress delivers one of the sleeper B/C releases of the year with "No Way." Her hot, taunting vocals work beautifully on this dance track-filled LP. There's lots of funk, horns and strings on this LP, and both disco and R&B fans should jump on it. "Can't Fake The Feeling," with its irresistible bottom and memorable hook, is the premier cut on this six-song package.

BLUE ANGEL — Polydor PD-1-6300 — Producer: Roy Halee — List: 7.98

This half-serious, half-joking band from New York is expert at emulating the sound of '50s and early '60s rock. Lead singer Cyndi Lauper is a pro at delivering the Phil Spector girl group sound. Contemporary nostalgia is the name of the game at the moment, and it's as fun as watching the submarine races at the lake or hassling the car hops at the drive-in. The Shirellesish "Maybe He'll Know" and the rockabilly romp called "Take A Chance" are the top cuts here.

NEW AND DEVELOPING ARTISTS

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

LATOYA JACKSON (Polydor PD 2137)**If You Feel The Funk** (4:09) (Seitu Music/Dorie Pride Music — BMI) (K. Peterson, D. Pride)

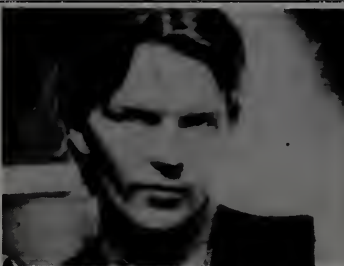
This is party music, pure and simple, of the funk variety (the title says it all) and should enjoy plenty of initial acceptance in dance clubs. The crowd noises (i.e. whistles, handclaps, etc.) are nothing new, just good old dance ambience effects. The bass and percussive work is consistent throughout for maximum funk'n'.

**SPLIT ENZ** (A&M 2285)**I Hope I Never** (3:56) (Enz Music) (T. Finn)

A sparkling cocktail piano tinkles throughout this symphonically sweeping ballad from the Enz, as the elder Finn states his case for abandoning a love that continues to ache on the follow-up to "I Got You" from the "True Colours" LP. Violins and bass synthesizer reverberate to the beat of a broken heart on this made-for-A/C, pop lament.

**EMILY** (Handshake WS8 5303)**Modern Girl** (3:28) (Pendulum Music Ltd./Unichappell Music — BMI) (Bugatti, Musker)

An electrified Euro-pop jingle with a kick drum beat big enough for dancing, Emily's Handshake debut is a cute little tune that would have been perfect for *The Mary Tyler Moore Show*. A smart rhythm with the snap, crackle and pop of synthesizers and guitars provides the catchy back-up for this bright sleeper from thoroughly modern Emily.

**THE JIM CARROLL BAND** (Atco 7314)**People Who Died** (3:43) (Earl McGrath Music/Jim Carroll Music — ASCAP) (J. Carroll)

Programmers be forewarned: Carroll pulls absolutely no punches, lyrically or musically, on his first single from the "Catholic Boys" LP. A Ramones-like rock blitzkrieg track backs Carroll's graphic listing of dead friends from the past, taken from his superb novel, *The Basketball Diaries*. A gutsy, no holds barred exercise in every way. Listen.

SWITCH (Gordy G 7193F)**Love Over And Over Again** (3:49) (Jobete Music Co., Inc. — ASCAP) (B. DeBarge, B. DeBarge)

Switch moves back to the slick soul formula that made "I Call Your Name" a top B/C and pop crossover hit on its first single from the forthcoming "This Is My Dream" LP. Bobby DeBarge's high, keening lead vocals, mixed with leader Gregg Williams', work perfectly with the polished mid-tempo groove of sleek keyboards, strings and horns. On the money for B/C.

**MICHAEL WYCOFF** (RCA PB-12108)**Feel My Love** (3:39) (Crystalane Music — BMI) (M. Wycoff)

Wycoff's joyously uplifting melodic construction and vocal phrasing transmits the celebratory air of a Stevie Wonder composition on the first single from his new "Come To My World" LP. Full, rich horn and percussive arrangements create a spirited dance tempo that will work well on both pop and B/C formats. A highly recommended choice from an artist worth watching.

**ANGEL CITY** (Epic 19-50927)**No Secrets** (3:42) (Albert Ltd./Marks Music — BMI) (Birdstrup, Neeson)

The manic energy of Aussies Angel City is tightly focused on the biting hook and metronomic rhythm of this taut pop/rocker from the "Darkroom" LP. Lead singer "Doc" Neeson's well-worn, conspiratorial vocal performance is no less than commanding and should gain the rapt attention of pop, AOR programmers and audiences alike.

**BLACK RUSSIAN** (Motown M 1497F)**Mystified** (3:41) (Sernavlad Publ. Co./Jobete Music Co., Inc. — ASCAP/Vesna Publ. Co./Stone Diamond Music Corp. — BMI) (S. Kapustin, N. O'Byrne)

There is a decided European music hall/cabaret flavor to the new Black Russian single that may catch programmers in the U.S. a little off guard. Which is to say, really, that it is a refreshingly unique tune that resolutely resists categorization. Provocative and . . . mystifying.

SINGLES TO WATCH

HITS • OUT OF THE BOX

HARRY CHAPIN (Boardwalk WS8 5700)**Sequel** (6:36) (Chapin Music — ASCAP) (H. Chapin)

Ten years later and Chapin returns to 16 Parkside Lane to visit Sue in the sequel to his mid-'70s hit "Taxi" in this bittersweet musical replay. Like the original, it's longish for a single, and Chapin leaves the cut open-ended for Chapter III.

NEIL YOUNG (Warner/Reprise RPS 49555)**Hawks & Doves** (3:30) (Silver Fiddle — ASCAP) (N. Young)

Young never fails to surprise with each new effort, despite the fact that his music always seems like an old friend in a constantly changing music scene. The opening line of this countrified fiddle tune says it all — "Ain't getting old/Ain't getting younger, though/Just getting used to the lay of the land."

ELLEN SHIPLEY (RCA PB-12124)**This Little Girl** (3:32) (Shipwreck Music/RoKoR Music/Little Gino Music — BMI/Shuck N Jive Music — ASCAP) (E. Shipley, R. Schuckett)

Shipley, backed up by Ralph Schuckett's prominent keyboards, engages in an updated girl group-type exercise on this stylish track from her "Breaking Through The Ice Age" LP.

BOOTSIE (Warner Bros. WBS 49599)**Mug Push** (3:43) (Rubber Band Music, Inc. — BMI) (P. Collins, Bootsy, G. Clinton)

Nobody can ride out a groove like Bootsy, perennial P-Funker and the elastic bass man, and here he catches the "Ultra Wave" (the title for his forthcoming LP) with the assist of the Brides. He assumes the character of Mug Push and creates a dance delight in the process.

HAZEL O'CONNOR (A&M 2284)**Elghth Day** (3:11) (Albion Music, Ltd. c/o Bandier-Koppelman, Inc./Famous Music — ASCAP) (H. O'Connor)

O'Connor's ripping new rocker from the "Breaking Glass" LP has already seen an extended stay in the U.K. Top 10. A modern day drama with an operatic feel, this taut tune, with its Biblical references, is a cutting look at modern man.

STEVE GOODMAN AND PHOEBE SNOW (Asylum E-47069)**Sometimes Love Forgets** (4:03) (Captain Crystal Music/Blackwood Music, Inc. — BMI) (B. LaBounty, M. Garvin)

A/C and pop programmers are urged not to overlook this gentle duet from two accomplished, talented singers who surely deserve mainstream recognition. A placid, string-laden showcase for the subtle interplay of two tender voices.

MANHATTANS (Columbia 11-11398)**I'll Never Find Another (Find Another Like You)** (4:05) (Content Music — BMI) (L. Graham, P. Richmond)

The silken group harmonies of The Manhattans are nicely framed in a skating mid-tempo beat with simple bell chimes and sweet, muted Fender Rhodes electric piano on this cut from "The Manhattans' Greatest Hits" LP. Classic stuff.

SUZANNE FELLINI (Casablanca NB 2315)**Give Me The Light** (3:49) (Liedela Music — ASCAP) (Fellini, DAS, Waxman, Futterman)

Fellini's voice soars into the upper octaves on this grandly dramatic pop tune from her self-titled debut LP, with an equally grand chorus of back-up singers to match the vocal tour de force.

SLAVE (Cotillion 46004)**Sizzlin' Hot** (3:33) (Slave Song/Cotillion Music, Inc. — BMI) (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington)

A bottom that's guaranteed to punch the bass out of any speaker marks this racing percussive workout from Slave, with plenty of dazzling synth and vocal effects.

THE O'JAYS (TSOP ZS6 4791)**To Prove I Love You** (3:08) (Mighty Three Music — BMI) (K. Gamble, L. Huff)

Nobody defines the essence of that sweet Philly soul sound like the O'Jays, and the group maintains its preeminence in the field with more deliciously gliding vocal interplay on this romancer from the LP "The Year 2,000." Sweet and sexy stuff for all formats.

NEIL DIAMOND (Capitol 4939)**Love On The Rocks** (3:41) (Stonebridge Music, Inc./EMA-Suisse — ASCAP) (N. Diamond, G. Becaud)**JOHN LENNON** (Geffen GEF 49604)**(Just Like) Startling Over** (3:54) (Lenono Music — BMI) (J. Lennon)**BARBRA STREISAND & BARRY GIBB** (Columbia 11-11390)**Gully** (4:24) (Stigwood Music, Inc., admin. by Unichappell Music — BMI) (B. Gibb, R. Gibb, M. Gibb)**THE POLICE** (A&M 2275)**De Do Do Do, De Da Da Da** (3:12) (Virgin Music, Inc., admin. in the U.S. by Chappell Music Co. — ASCAP) (Sting)**BRUCE SPRINGSTEEN** (Columbia 11-11391)**Hungry Heart** (3:19) (Bruce Springsteen — ASCAP) (B. Springsteen)**THE DIRT BAND** (Liberty 1389)**High School Yearbook** (2:41) (Le-Bone-Aire Music/Vicious Circle — ASCAP) (J. Hanna, R. Carpenter, R. Hathaway)**DIONNE WARWICK** (Arista AS 0572)**Easy Love** (3:15) (Cotton Pickin' Songs — ASCAP/Hobby Horse Music — BMI) (S. Dorff, L. Herbstritt, R. Cate)**MARCY LEVY and ROBIN GIBB** (RSO RS 1047)**Help Me!** (3:26) (Stigwood Music, Inc., admin. by Unichappell Music — BMI) (R. Gibb, B. Weaver)



GOOD NEWS — In a joint project, Chrysalis Records, along with Alta Distributing, Inc. in Tempe, Ariz., recently conducted a contest with the World Records and Bill's Records chains, with the winner receiving a limo ride, free passes and a backstage pass to the Huey Lewis and the News show. The band is currently on the road supporting its self-titled debut album. Pictured backstage are (l-r): Mario Cipollina, Billy Gibson and Huey Lewis of the group; Kathy Clark, contest winner; Chris Hayes, Sean Hopper and Johnny Colla of the group.

E/A Launches Push For Thorpe Album

(continued from page 6)

"Generally," said Mel Posner, E/A vice chairman, "a concept album can't project its full message through radio. But this album stands up track for track. It's rock theater that lends itself to an enormous number of marketing possibilities above and beyond the traditional approaches."

Merchandising Aids

Merchandising materials for the project have been produced by the label's merchandising director, Randy Edwards.

Keyed to the cover art, they include a four-foot banner, a two-foot by three-foot personality poster and two-foot by two-foot blow-ups of the LP jacket for display. All of these items are now available through WEA branches.

In conjunction with Proffer's Pasha Music Organisation, E/A's publicity department designed and produced a four-color press kit that includes photos of Thorpe in full 21st Century Man regalia, plus a comprehensive artist biography.

Thurmond Reiterates Call For Antitrust Probe Data

(continued from page 5)

identity of the individuals, or if they were connected to the record industry.

Pearson said that the review of the documents raised enough questions in the Senator's mind to merit access to the Justice Department's internal memorandum. Sen. Hatch had intended to co-sign Sen. Thurmond's letters, but Pearson said that a clerical mixup in Sen. Thurmond's office prevented this.

"Senator Hatch would like to find out who in the Department issued the actual declination to prosecute," Pearson said. "I find it hard to believe that the recommendation to prosecute a case of such magnitude would be declined by the lower echelon of the antitrust division."

According to Sheehan, the final determination was made by Sanford Litvack, head of the antitrust division of the Department of Justice.

Pearson said he had "every reason to believe" that the Attorney General's office will furnish the information sought by Sen. Thurmond and Sen. Hatch. After reviewing the memorandum, Pearson added, they would decide whether or not to initiate a Senate hearing on the handling of the investigation. A decision on whether to hold a hearing would have to be made by either Sen. Edward Kennedy (D-Mass.), chairman of the Senate Judiciary Committee, or Sen. Howard Metzenbaum (D-Ohio), chairman of the Antitrust Monopoly and Business Rights subcommittee. If Kennedy or Metzenbaum were to decide not to call a hearing, a majority vote could overrule either decision. If a hearing were to be held, it would not take place until the new year, Pearson said.

In the event that the Attorney General's office does not comply with Sen. Thurmond's request, the source close to the Judiciary Committee indicated that one or more minority members would try and "prevail on either Democratic chairman to

For The Record

NEW YORK — A sentence in last week's news story about the Sam Goody — RIAA Court of Appeals argument was incorrectly printed. The sentence should have read: "In spite of subsequent affidavits filed by Gortikov; Jules Yarnell, the RIAA's special counsel on anti-piracy matters; and Joel M. Schoenfeld, an RIAA anti-piracy staff attorney, that Gortikov's remarks were based on 'informal' conversations and not on the contested papers, the Goody defense subpoenaed the documents."

subpoena the memorandum and the various Justice Department officials who were involved in the investigation." He said it was conceivable that the Attorney General could be subpoenaed. But the source conceded that because the minority does not have subpoena power and the Senate is in recess until Nov. 12, it is unlikely that the senators can raise the issue until after the Nov. 4 election.

Hutzler & Charne Form Law Firm In New York

NEW YORK — James Charne and Laurie Hutzler have formed Hutzler & Charne, a new partnership for the general practice of law. The firm will specialize in copyright and entertainment-related fields.

Charne was formerly national director of merchandising for the Epic, Portrait, and CBS Associated Labels, and is currently chairman of the Special Committee on Communications and Entertainment Law for the New York County Lawyers' Association. Hutzler has worked in the CBS Records legal department, and is the founder of Legal Management Services Inc., a New York publishing and consulting firm.

Offices for the new company are located at 250 West 94 St., N.Y., N.Y., 10025, telephone (212) 864-6169. Hours are by appointment.

Moss Named U.S. Rep For London-based Rialto

LONDON — Ron Moss has been named U.S. representative for Rialto Records of London. The current Rialto release in the U.S. is The Korgis' single "Everybody's Got To Learn Sometime" and LP "Dumbwaiters" on Elektra/Asylum.

Rialto is currently negotiating with various labels for three more of its British acts — The Planets, Walkie-Talkies and Kim Beacon.

Moss can be reached at Ron Moss Management at (213) 508-9865.

Economic Slump Takes Toll On Jazz Artists

(continued from page 8)

Max Roach and attorney Noel Silverman as moderators.

The conference was culminated by a series of jam sessions on Thursday and Saturday evenings, featuring such jazz luminaries as Ira Sullivan, Mel Lewis, Al Grey, Donald Byrd, Ted Curson, Frank Foster, Shirley Horne, Billy Taylor and Dizzy Gillespie, among others.

NOTICE TO RECORDING MUSICIANS DO WE OWE YOU ANY MONEY?

Musicians who have made Phonograph records in the calendar year 1978, or prior, and did not receive a Phonograph Special Payments' Fund check, please write to the fund office, giving the following information:

1. Name (including professional name)
2. Social Security number
3. Current mailing address

PHONOGRAPH SPECIAL PAYMENTS FUND OFFICE

730 Third Avenue
New York, NY. 10017



LE BLANC GOES WITH THE MUSCLE — Singer/composer Lenny Le Blanc recently signed with Muscle Shoals Sound Records and is now recording his debut album for January release, with Muscle Shoals Rhythm Section member Barry Beckett producing. Pictured are (l-r): Beckett; Randy McCormick and Randy Hawkins, Muscle Shoals Rhythm Section; Michael Barnett, president, Muscle Shoals Sound Records; Le Blanc; Jimmy Johnson (standing) and David Hood, Muscle Shoals Rhythm Section.

RADIO

AIR PLAY

HIGH RATINGS — While Arbitron ratings seem to always cause broadcasters to bitch, not to mention get nervous, Arbitron's Radio Advisory Council has apparently earned higher praise. According to the council's 1980 Station Questionnaire, 75% of those who responded rated the council's involvement on behalf of the radio industry as "excellent" or "good," and 59.7% found the council performing "at a better level" than two years ago. The questionnaire included 60 questions pertaining to the Advisory Council and Arbitron services. Some of the responses included: 70.9% in favor of Quarterly Measurement; 53.9% agreeing that stations engaging in rating distortion should be deleted from published rating reports; 48.1% indicating that inclusion of listening by working women in market reports was "very important"; 58% reporting that the inclusion of in-car listening in market reports was "very important;" and 49.1% saying Arbitron is keeping broadcasters informed "at a better level" than three years ago.

CBS RADIO CONVENTION — Discussions of strong marketing campaigns, the role of satellites in radio's future, broadcast regulation and other topics highlighted the 22nd biennial CBS Radio Network Affiliates Convention in Phoenix the week of Oct. 13. **W. Thomas Dawson**, vice president of division services, told affiliates that "the most important tools a radio station needs to maintain a 'competitive edge' in the constant fight for the advertisers' dollars and the listeners' attention." He also said that "an organized radio marketing plan concentrates first on a station's programming; next comes research to determine audience interest to help correct program or format deficiencies, and then comes advertising and promotion and your press and public relations."

Richard M. Brescia, vice president and general manager of the Network, related to the

CBS affiliates the complexity of designing and building a satisfactory network transmission system. "It must be flexible enough to encompass all existing network needs and allow for identifiable future expansion," he said. "It must be able to meet a stringent set of economic tests, and its operational ability must be exceptional." Brescia also revealed several new information and news programs designed to enhance a competitive edge for the future, with the belief that information is "playing an increasingly more important role in the sound of a radio station." Finally, CBS Radio president **Sam Cook Digges** addressed the gathering on the subject of government regulation. Digges said that "except for technical matters, the government should get out of the



PASSIONATE CRIME — On tour to support her latest *Chrysalis* LP, "Crimes of Passion," Pat Benatar stopped in at WLS for an interview. Pictured are (l-r): Tim Kelly, WLS music director; Benatar; and John Gehron, WLS program director.

business of regulation of broadcasting." He urged broadcasters to unite on this issue because the "public will be the winner." Digges also told the broadcasters to oppose the FCC's push to have broadcasters publicly disclose station and network financial reports. He said that if this happened, broadcasters would be exploited by competitors and pressure groups. "The time has come for deregulation," Digges stated. "The National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) do a fine job in speaking in behalf of all broadcasters. It's a necessary job. But if you and your fellow broadcasters speak out, individually, you will have a thousand times the impact and effectiveness of any trade association."

GIVE ME A LINE — Twenty-five dollars isn't bad for 10 seconds or less of work. **Joe Klein**, president of L.A. Trax, has invited all DJs around the country to participate in a "Bucks For Yuks" contest in conjunction with the radio spot firm's Spotline promotion. All interested jocks should submit on cassette their favorite original liners of 10 seconds or less. Winners get \$25 and, in addition, will have their jokes tagged on the end of the firm's Platinum Promo Subline — (213) 659-3940 — with full credit given to the winner and his or her station. Submissions, limited to five per entry, should be sent to L.A. Trax, 8033 Sunset Blvd., Suite 1010, Los Angeles, Calif. 90046.

OFF THE AIR — Eleven FM stations in New York and their listeners had quite a surprise on Oct. 16 when all of the stations were knocked off the air simultaneously at 3:30 p.m. for about 90 minutes. Engineers at the stations were unable to cite specific reasons for the delay, and the stations all went back on the air as mysteriously as they went off. Stations involved were **WNCN, WPIX, WBSL, WBAI, WEVD, WRFM, WRVR, WKTU, WXLO, WQXR** and **WNYC**.

STATION TO STATION — **KNAC**/Long Beach has been sold to Wright Communications by the Harden Broadcasting Co. for a reported two million dollars. The sale is awaiting FCC approval. . . **Utopia** will be featured on Halloween night in a live concert from New Jersey to be broadcast to a network of over 50 AOR stations. . . Cleveland local band **The Generators** won a **WMMS** contest and have released a two-sided single on what else) Buzzard Record & Filmworks. . . **WCBS-FM**/New York recently staged a contest where the station was offering five copies of the limited edition RCA album "Elvis Aron Presley." Winners were selected from over 30,000 entries, or over 6,000 per album. **WCBS-FM** was the only rock station in town to get albums from RCA for promotional consideration. During "Elvis Weekend 101," the contest setting, the station featured three days of four Presley hits an hour and a special presentation of the eight-hour biography of Presley called *WCBS-FM Remembers Elvis*. . . Psychic **Lynn Gladhill**, aka **Adonna Earth Spirit** is now visiting with **PD Mike McVay** on his show at **WAKY**/Louisville from 10-11 a.m. each Wednesday. On his show, she talks about conducting seances at Graceland where the spirit of Elvis told her to reveal that he was actually murdered by the substitution of a deadly drug in a bottle he thought to contain demerol.

NEW JOBS — **Dick Bartley** was named PD at **WFYR**/Chicago. . . **Doug Paul** was named PD at **WKZL-FM**/Winston-Salem. . . **Jack Acuff** and **Nancy Brooks** are the new music directors at **WSGA** and **Z102**/Savannah respectively. They replace **Jim Lewis**, who has kept his air shift and is moving into sales. . . **Bob Buchman** has become the PD at **WBAB**/Long Island, replacing **Marty Curly**. . . **Mark Hahn** is the new music director at **KKLS**/Rapid City.

mark albert



TORONTO VISITS ATLANTA — While performing at Atlanta's Agora, A&M recording group Toronto visited **WKLS** radio staffers. The group is currently on tour to support its newly-released LP, "Lookin' For Trouble." Pictured are (l-r): **Sharon Alton**, Toronto; **Gina Logue**, **WKLS**; **Bob Bailey**, music director, **WKLS**; **Nick Costello**, Toronto; and **Johnny Shuler**, A&M promotion.

ABC's WLS, WRCK-FM In Chicago Simulcasting Morning, Evening Shows

LOS ANGELES — Effective Oct. 20, **WRCK**, ABC Radio's Chicago FM outlet, began simulcasting portions of its sister AM station **WLS** programming.

The simulcast hours include 5:30-10:00 a.m. and 7:00-11:00 p.m., Monday through Friday.

The morning show features noted personality **Larry Lujack**, and the evening show features personality **Brant Miller**. **Bob Sirott** had been handling the morning slot for **WRCK**, but had elected to return to a career in television.

In making the announcement, **Don Bouloukos**, vice president and general manager of **WLS**, and **Larry Divney**, vice president and general manager of **WRCK**, commented, "Listeners will now be able to hear, on the FM band and in stereo, some of the unique programming and personalities such as **Larry Lujack**, that were previously only available on the AM band. We are delighted to bring Chicago FM listeners the distinctive sound of **WLS**, and offer it to them in stereo."

John Gehron, PD at **WLS**, will be overseeing the programming for both stations;

'Satcon One' Aired As Injunction Is Blocked

LOS ANGELES — A Los Angeles court denied **KTIM**/San Rafael and **KADI**/St. Louis program directors **David T.** and **Terry Fox** their motion that sought an injunction to prevent national syndication company **Drake-Chenault** from airing a simulated live radio fantasy, *Satcon One* the weekend of Oct. 24-26.

T. and **Fox** had filed suit seeking one million dollars in damages for theft of an idea, lack of professional recognition and other hardships. (**Cash Box**, Oct. 25).

T. explained that **Drake-Chenault** had asked for a four million dollar bond from **T.** and **Fox** if the show was to be postponed. Unable to supply the money, the judge would not allow an injunction.

A hearing has not yet been set to determine who created the idea for *Satcon One*. **T.** said that he and **Fox** were still seeking one million dollars in damages.

Maugeri Named VP For Radio Arts Syndicators

LOS ANGELES — **Rudy Maugeri**, music director for **Radio Arts, Inc.**, a Burbank-based syndication firm, has been promoted to the post of vice president.

Maugeri joined **Radio Arts, Inc.** in 1976. **Larry Vanderveen**, president of the firm, said in making the announcement, "the appointment is in recognition of the contribution **Maugeri** has made through his outstanding professionalism and creativity, which have been major factors in the success of **Radio Arts**."

however, **Sandy Sanderson** will maintain his day-to-day programming duties at **WRCK**.

In further explaining ABC's move, **Gehron** said, "There has been an obvious void of a good Top 40 approach on the FM band. Besides bringing the many talents of **Lujack** to FM listeners, we also wanted to provide these listeners with the same solid news, sports and information in the morning that we have at **WLS**."

"**WRCK** is also taking a younger posture with teens in the market, and with **Miller's** night show having the highest ratings in town with the teens, it makes perfect sense to bring him to the FM air waves."

Gehron also related that **WRCK** has applied to the Federal Communications Commission (FCC) for new call letters of **WLS-FM** in order to avoid an identity problem for either station. He also said that the FCC permits a yearly average of 25% of broadcast time for simulcasting.

General Tire & Rubber Vetoes WNAC-TV Sale

LOS ANGELES — **General Tire & Rubber Co.**, parent company of **RKO General Inc.**, suspended negotiations between **RKO** and the **New England Television Corp.** for the purchase of **WNAC**, **RKO's** Boston television station.

RKO signed a "memorandum of terms" with **NETC**, which had agreed to pay \$54 million for the station. **General Tire** officials said they were not sure about **NETC's** financial backing and its ability to pay.



MILLS VISITS KISS-FM — While in Los Angeles performing recently, **20th Century-Fox** recording artist **Stephanie Mills** stopped by **KISS-FM**. Flanking **Mills** are **KISS DJ Paul Freeman** (l) and **PD Mike Wagner**.

NOVEMBER 1, 1980

Chart
Position

#4 MOST ACTIVE

10 AC/DC • BACK IN BLACK • ATCO



ADDS: None. **HOTS:** WLAV, WLVO, WABX, KWST, WKDF, KZOK, WGRQ, KSJO, KNCN, WWWW, KLLO, WORJ, WSHE, KROQ, KMG, WWWW, WMMS, WAAF, KBPI, KZEW, WCOZ, KZEL, KOME, WIBZ, WBAB, WKLS, WCCC, WBCN. **MEDIUMS:** KMEL, WAAL, WNEW, WBLM, KREM. **PREFERRED TRACKS:** Shook Me, Hells Bells, Title. **SALES:**

Good to moderate in all regions.

141 ANGEL CITY • DARKROOM • EPIC

ADDS: KLOL, WKLS. **HOTS:** KREM, WCOZ, KZEL, WBCN, KZOK. **MEDIUMS:** WORJ, KROQ, KMG, KLLO, WLAV. **PREFERRED TRACKS:** No Secrets, Face The Day, Title. **SALES:** Moderate in West and Midwest; weak in others.

26 THE B-52's • WILD PLANET • WARNER BROS.

ADDS: None. **HOTS:** WSHE, KROQ, WWWW, WBLM, KOME, WBAB, WCCC, WBCN, WNEW, KNAC, WGRQ, WABX, WHFS. **MEDIUMS:** KMG, WMMS, KNCN, WAAL, WLAV. **PREFERRED TRACKS:** Private Idaho, Strobe. **SALES:** Moderate in all regions; strongest in East.

THE BABYS • ON THE EDGE • CHRYSALIS

ADDS: KSHE, WWWW, WIBZ, WOUR, WWWW, WORJ. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Turn And Walk Away. **SALES:** Just shipped.

#2 MOST ACTIVE

5 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS



ADDS: None. **HOTS:** WLAV, WLVO, WABX, KSHE, KWST, WKDF, KZOK, WAAL, WGRQ, KNAC, WNEW, KSJO, KNCN, KLLO, WBCN, WCCC, WKLS, WBAB, WORJ, WSHE, KROQ, KMG, WWWW, WMMS, WOUR, WAAF, KBPI, KZEW, WCOZ, KZEL, KEZY, KOME, WIBZ. **MEDIUMS:** KMEL, WBLM, KREM, WRNW. **PREFERRED TRACKS:** Best Shot, Prisoner, Better Run. **SALES:** Good in all regions.

23 DAVID BOWIE • SCARY MONSTERS • RCA

ADDS: None. **HOTS:** WABX, WAAL, WGRQ, KNAC, WNEW, KSJO, KROQ, KMG, WWWW, WMMS, WAAF, WBLM, WIBZ, WBAB, WCCC, WBCN, WWWW. **MEDIUMS:** WLAV, KWST, WKDF, KZOK, KLLO, WORJ, WSHE, WOUR, KREM, WCOZ, KZEL, KMG. **PREFERRED TRACKS:** Ashes, Backwards, Because, Title. **SALES:** Good to moderate in all regions; weakest in South.

11 JACKSON BROWNE • HOLD OUT • ASYLUM

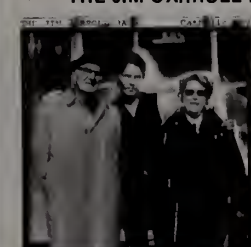
ADDS: None. **HOTS:** KMEL, KWST, WKDF, KZOK, WAAL, WIOQ, KSJO, KNCN, WWWW, KLLO, WCCC, WKLS, WBAB, WSHE, KMG, WMMS, WAAF, KBPI, WBLM, KZEW, KINK, KZAM, WRNW, WCOZ, KEZY, KOME, WIBZ. **MEDIUMS:** WBCN, WORJ, KREM, KZEL. **PREFERRED TRACKS:** Girl Could Sing, Boulevard, Hold On. **SALES:** Good to moderate in all regions.

BILLY BURNETTE • COLUMBIA

ADDS: KLOL. **HOTS:** None. **MEDIUMS:** KLOL, KROQ, KMG, WMMS, KBPI, KREM, WCOZ, KZEL, WCCC, WBCN, WHFS, WLAV. **PREFERRED TRACKS:** Don't Say No, Honey Hush. **SALES:** Weak in all regions.

#2 MOST ADDED

THE JIM CARROLL BAND • CATHOLIC BOY • ATCO



ADDS: WKFS, KZOK, WAAL, WNEW, KSJO, KNCN, WCCC, WBAB, WIBZ, KOME, KZEL, WRNW, WBLM, WOUR, WMMS, KROQ, WBCN. **HOTS:** None. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** It's Too Late. **SALES:** Just shipped.

Chart
Position

15 THE CARS • PANORAMA • ELEKTRA

ADDS: None. **HOTS:** WLAV, WLVO, WABX, KMEL, KZOK, WAAL, WGRQ, WNEW, KNCN, WWWW, WBCN, WORJ, WSHE, KROQ, KMG, WMMS, WOUR, WAAF, KBPI, WBLM, KZEW, KREM, KOME, WIBZ, WBAB, WKLS, WCCC. **MEDIUMS:** KSHE, WRNW, WCOZ, KZEL. **PREFERRED TRACKS:** Touch, Up And Down, Slack. **SALES:** Good to moderate in all regions.

126 BRUCE COCKBURN • HUMANS • MILLENNIUM/RCA

ADDS: WORJ. **HOTS:** KZAM, KREM, WHFS. **MEDIUMS:** WMMS, WBLM, KINK, KNCN, WAAL, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Fair in all regions; strongest in Midwest.

36 ELVIS COSTELLO • TAKING LIBERTIES • COLUMBIA

ADDS: WCOZ. **HOTS:** WLAV, WHFS, KROQ, WBAB, WNEW, KNAC. **MEDIUMS:** WABX, KWST, KZOK, WORJ, WSHE, KMG, WWWW, WBLM, KREM, WRNW, KOME, WCCC, WBCN, KNCN, KLLO, WAAL. **PREFERRED TRACKS:** Crowded, Hoover, Radio, Rally, Clowntime. **SALES:** Fair in all regions; weakest in South.

97 JOHN COUGAR • NOTHIN' MATTERS WHAT IF IT DID • RIVA/MERCURY

ADDS: WLVO. **HOTS:** WAAF, KBPI, WNEW, WAAL. **MEDIUMS:** WLAV, WABX, KMEL, KZOK, WORJ, KMG, WWWW, WMMS, WOUR, WBLM, KZEL, KEZY, WBAB, WBCN, KNCN, KLLO, WGRQ. **PREFERRED TRACKS:** This Time. **SALES:** Fair in all regions; strongest in Midwest.

29 DEVO • FREEDOM OF CHOICE • WARNER BROS.

ADDS: None. **HOTS:** KROQ, KZEW, WBAB, WKLS, KSJO, KNAC, WGRQ, KWST. **MEDIUMS:** WBLM, WCCC, WBCN, KNCN, KMEL. **PREFERRED TRACKS:** Whip It, Girl, Steel, Title. **SALES:** Moderate in East and West; fair in others.

3 DOOBIE BROTHERS • ONE STEP CLOSER • WARNER BROS.

ADDS: None. **HOTS:** WLAV, WLVO, KSHE, KMEL, KZOK, WAAL, WIOQ, WGRQ, WNEW, KSJO, KNCN, WWWW, KLLO, WORJ, WSHE, WMMS, KBPI, WBLM, KINK, KZAM, KREM, WRNW, KEZY, KOME, WBAB, WKLS, KNX. **MEDIUMS:** WKDF, WOUR, KZEL, WCCC. **PREFERRED TRACKS:** Real Love, Step Closer, Train. **SALES:** Good in all regions.

90 STEVE FORBERT • LITTLE STEVIE ORBIT • NEMPEROR/CBS

ADDS: KSHE, KMG. **HOTS:** WLAV, WAAL, WGRQ, KREM, WRNW, KZEL, WBAB, WNEW. **MEDIUMS:** KZOK, WORJ, WSHE, WMMS, WOUR, WBLM, KINK, KZAM, KEZY, KOME, WCCC, KNCN, KLLO. **PREFERRED TRACKS:** Cellophane, Automobile, Lonely Girl. **SALES:** Fair in all regions.

87 GAMMA • 2 • ELEKTRA

ADDS: None. **HOTS:** KMG, WABX. **MEDIUMS:** WORJ, WSHE, KROQ, WMMS, KBPI, WBLM, KREM, WCOZ, WBAB, WCCC, WBCN, KNCN, KLLO, WGRQ, KSHE. **PREFERRED TRACKS:** Something, Dirty City. **SALES:** Fair in West; weak in all others.

75 BARRY GOUDREAU • PORTRAIT/CBS

ADDS: None. **HOTS:** WOUR, WAAF, WCOZ, WBAB, WBCN, WABX. **MEDIUMS:** KROQ, KMG, KBPI, KREM, KOME, KNCN, WKDF, WLAV. **PREFERRED TRACKS:** Dreams, Hard Luck. **SALES:** Fair in South and Midwest; weak in others.

191 JACK GREEN • HUMANESQUE • RCA

ADDS: None. **HOTS:** KBPI. **MEDIUMS:** WORJ, WSHE, WCOZ, WBCN, KLLO, WNEW, KZOK, KSHE, WABX. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest; weak in all others.

44 DARYL HALL & JOHN OATES • VOICES • RCA

ADDS: None. **HOTS:** WMMS, KINK, KZAM, WWWW, WNEW, WAAL. **MEDIUMS:** KROQ, WRNW, WCOZ, KEZY, KOME, WBAB, KNCN, WIOQ, WKDF, KMEL. **PREFERRED TRACKS:** How Does It Feel, Lovin' Feeling, Perfect. **SALES:** Fair in East and West; weak in others.

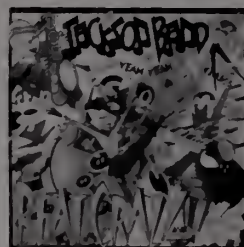
DONNIE IRIS • BACK ON THE STREETS • MCA

ADDS: WAAF. **HOTS:** WMMS, WCOZ, WCCC, WBCN, WWWW. **MEDIUMS:** WIBZ, WABX. **PREFERRED TRACKS:** Open. **SALES:** Fair in Midwest; weak in all others.

Chart
Position

#1 MOST ADDED

THE JOE JACKSON BAND • BEAT CRAZY • A&M



ADDS: WHFS, WABX, WAAL, WGRQ, WNEW, KSJO, WBCN, WBAB, KZEL, WRNW, KREM, WBLM, WOUR, WMMS, WWWW, KMG, KROQ, WORJ, WCCC, KNAC, WLAV. **HOTS:** WRNW, KNAC. **MEDIUMS:** WCCC, WLAV. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

63 JETHRO TULL • "A" • CHRYSALIS

ADDS: None. **HOTS:** KREM, KEZY, WBAB, KSHE. **MEDIUMS:** WORJ, KROQ, KMG, WMMS, KINK, WCOZ, WGRQ, KWST, WLAV. **PREFERRED TRACKS:** Open. **SALES:** Fair in East and Midwest; weak in others.

22 KANSAS • AUDIO-VISIONS • KIRSHNER/CBS

ADDS: None. **HOTS:** WLAV, WLVO, WABX, KSHE, WKDF, KZOK, WAAL, WGRQ, KNCN, KLLO, WSHE, KMG, WWWW, WAAF, KBPI, WBLM, KZEW, WCOZ, KEZY, WIBZ, WBAB, WKLS, WCCC. **MEDIUMS:** KMEL, KZEL, WNEW, WMMS, WOUR, KREM, KZEL. **PREFERRED TRACKS:** Hold On, Curtain. **SALES:** Moderate in all regions.

12 KENNY LOGGINS • ALIVE • COLUMBIA

ADDS: None. **HOTS:** WMMS, KBPI, WBLM, KINK, KREM, WIBZ, WBAB, WCCC, KNX, WWWW, KNCN, WIOQ, KZOK. **MEDIUMS:** KMEL, WKDF, WORJ, KEZY, KLLO, WAAL. **PREFERRED TRACKS:** I'm Alright, Fool Believes, Fire, This Is It. **SALES:** Good in all regions.

#3 MOST ADDED

MOON MARTIN • STREET FEVER • CAPITOL



ADDS: WHFS, KWST, KNCN, WBCN, WCCC, WBAB, WIBZ, KZEL, WCOZ, WRNW, KREM, KZEW, WBLM, WMMS, WORJ. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in West and Midwest.

DELBERT McCLINTON • THE JEALOUS KIND • CAPITOL

ADDS: WHFS, KNCN, KZEL, WRNW, WORJ, WLAV. **HOTS:** None. **MEDIUMS:** WLAV. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

McGUINN-HILLMAN • CAPITOL

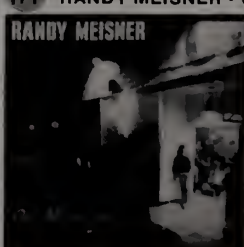
ADDS: WIBZ. **HOTS:** WHFS. **MEDIUMS:** WMMS, WAAF, KINK, WCOZ, KEZY. **PREFERRED TRACKS:** Open. **SALES:** Weak in all regions.

74 McVICAR • ORIGINAL SOUNDTRACK • POLYDOR

ADDS: None. **HOTS:** KROQ, KNCN, KSJO, WIOQ. **MEDIUMS:** KMG, KEZY, WBAB, KMEL. **PREFERRED TRACKS:** Free Me, Bitter, Without Your Love. **SALES:** Fair in Midwest; weak in all others.

#5 MOST ADDED

171 RANDY MEISNER • ONE MORE SONG • EPIC



ADDS: WAAL, WIOQ, KSJO, WBCN, KREM, KINK, WOUR, KMG, WORJ. **HOTS:** KNX. **MEDIUMS:** WMMS, KBPI, KZAM, KEZY, WBAB, WGRQ, KZOK, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in West Midwest and South.

NOVEMBER 1, 1980

Chart
Position

38 JONI MITCHELL • SHADOWS AND LIGHT • ASYLUM
ADDS: None. HOTS: KINK, KZAM, KNX, KNCN, WIOQ.
MEDIUMS: WORJ, WMMS, KBPI, WBLM, WBAB, WCCC,
WAAL. PREFERRED TRACKS: Why Do Fools. SALES:
Moderate to fair in all regions.

27 MOLLY HATCHET • BEATIN' THE ODDS • EPIC
ADDS: None. HOTS: WLAV, KSHE, KZOK, WAAL, WORJ,
WSHE, KMGH, WOUR, WAAF, KBPI, WBLM, WBAB,
WCCC, KNCN, WGRQ. MEDIUMS: WABX, WKDF,
WWWV, WMMS, KREM, WCOZ, WIBZ, KLLO.
PREFERRED TRACKS: Title. SALES: Moderate to fair in
all regions; weakest in West.

84 EDDIE MONEY • PLAYING FOR KEEPS • COLUMBIA
ADDS: None. HOTS: KMGH, WMMS, KOME, WIBZ,
WWWV, KNCN, WNEW, WABX. MEDIUMS: WWWV,
KREM, WRNW, WCOZ, KEZY, WBAB. PREFERRED
TRACKS: Running Back, Lovers Again, Trinidad. SALES:
Fair in Midwest; weak in all others.

176 MONTY PYTHON • CONTRACTUAL OBLIGATION
ARISTA
ADDS: KWST, WAAL, KNCN, KZEL. HOTS: None.
MEDIUMS: KBPI, WBLM, WBCN. PREFERRED TRACKS:
Song On The Radio. SALES: Weak in all regions.

187 GARY MYRICK & THE FIGURES • EPIC
ADDS: None. HOTS: KROQ, WLAV. MEDIUMS: KMGH,
KREM, KZOK, WABX. PREFERRED TRACKS: Stereo.
SALES: Fair in West, weak in all others.

NEW ENGLAND • EXPLORER SUITE • ELEKTRA
ADDS: WNEW, KNCN, WIBZ, WCOZ, WRNW, KZEW,
WBLM, WAAF, WBCN. HOTS: WBCN. MEDIUMS: WAAF.
PREFERRED TRACKS: Open. SALES: Just shipped.

49 GARY NUMAN • TELEKON • ATCO
ADDS: None. HOTS: WBCN, KSJO, KNAC. MEDIUMS:
KROQ, KMGH, WAAF, KOME, WBAB, WGRQ, KZOK.
PREFERRED TRACKS: I Die, Remind Me. SALES: Fair in
all regions.

2 ROBERT PALMER • CLUES • ISLAND
ADDS: None. HOTS: WHFS, KNAC, WNEW, KROQ,
WAAF, WRNW, KEZY, WBCN. MEDIUMS: KZOK, WAAL,
KLLO, KNCN, WORJ, WSHE, WMMS, WOUR, KBPI,
WBPI, WBLM, KZAM, KREM, KZEL, KOME, WBAB.
PREFERRED TRACKS: Johnny, Second Time. SALES:
Moderate in all regions; weakest in Midwest.

POCO • UNDER THE GUN • MCA
ADDS: None. HOTS: KZAM, KNCN. MEDIUMS: KROQ,
WMMS, WRNW, KEZY. PREFERRED TRACKS: Title.
SALES: Weak in all regions.

3 THE POLICE • ZENYATTA MONDATT • A&M
ADDS: KMEL, KEZY, WCOZ, KBPI. HOTS: WLAV, WHFS,
KWST, WGRQ, KNAC, WNEW, KSJO, KLLO, WORJ,
KROQ, WWWV, WMMS, WAAF, WRNW, KZEL, WIBZ,
WBAB, WCCC, WBCN. MEDIUMS: KZOK, KNCN, WSHE,
KMGH, WOUR, WBLM, KREM, KOME. PREFERRED
TRACKS: Don't Stand, De Do Do, Canary. SALES:
Moderate in all regions.

SUZI QUATRO • ROCK HARD • DREAMLAND/RSO
ADDS: WCOZ. HOTS: WWWV, WMMS. MEDIUMS:
WSHE, KBPI, KZEL, KNCN, KLLO, WABX. PREFERRED
TRACKS: Title. SALES: Weak in all regions.

2 QUEEN • THE GAME • ELEKTRA
ADDS: None. HOTS: WLAV, KMEL, KWST, WKDF, KZOK,
KSJO, WWWV, WBCN, WORJ, KROQ, KMGH, WWWV,
WMMS, WOUR, WAAF, KBPI, WBLM, KOME, WIBZ,
WBAB, WKLS, WCCC. MEDIUMS: WAAL, KREM, WCOZ,
KEZY. PREFERRED TRACKS: Another One, Suicide,
Rock It, Save Me. SALES: Good in all regions.

#5 MOST ACTIVE

6 THE ROLLING STONES • EMOTIONAL RESCUE •
ROLLING STONES/ATLANTIC

ADDS: None. HOTS: WLAV, WABX, KMEL, KWST, WKDF,
KZOK, WNEW, KSJO, KNCN, WWWV, KLLO, WKLS, WBAB,
WIBZ, WSHE, KROQ, KMGH, WWWV, WMMS, WOUR, WAAF,
KBPI, WBLM, KZEW, WCOZ, KEZY, KOME. MEDIUMS: KSHE,
WBCN, WCCC, KREM, WRNW. PREFERRED TRACKS: So Cold,
Summer, Boys Go, Title. SALES:
Good to moderate in all regions;
weakest in Midwest.

Chart
Position

ROSE TATTOO • ROCK 'N' ROLL OUTLAW •
MIRAGE/ATLANTIC
ADDS: WNEW, KLLO, WIBZ, KZEL, KREM. HOTS: None.
MEDIUMS: KLLO, KMGH. PREFERRED TRACKS: Title.
SALES: Breakouts in East.

37 ROSSINGTON COLLINS BAND • ANYTIME ANYPLACE
ANYWHERE • MCA
ADDS: None. HOTS: KMGH, WIBZ, KZOK, WKDF, KWST.
MEDIUMS: KBPI, WBLM, WCOZ, WBAB. PREFERRED
TRACKS: Prime Time, Misunderstand. SALES: Moderate
in all regions.

73 THE MICHAEL SCHENKER GROUP • CHRYSALIS
ADDS: None. HOTS: KMGH, KSHE. MEDIUMS: WSHE,
WMMS, KREM, WBAB, KNCN, KLLO, KZOK, KWST,
WABX, WLAV. PREFERRED TRACKS: Arena, Armed,
Bijou. SALES: Weak in West; fair in all others.

707 • CASABLANCA
ADDS: WBLM. HOTS: WWWV, WCOZ, WABX.
MEDIUMS: WAAF, KLLO. PREFERRED TRACKS: I Could
Be. SALES: Fair in Midwest; weak in all others.

21 PAUL SIMON • ONE TRICK PONY • WARNER BROS.
ADDS: None. HOTS: WMMS, KBPI, KINK, KZAM, KEZY,
KNX, WWWV, KNCN, WLAV. MEDIUMS: KREM, WRNW,
KZEL, WBAB, WNEW, WIOQ. PREFERRED TRACKS:
Title. SALES: Moderate in all regions.

43 SPLIT ENZ • TRUE COLOURS • A&M
ADDS: None. HOTS: WMMS, WOUR, WBAB, WBCN,
WNEW, KNAC, WGRQ. MEDIUMS: KBPI, WCOZ, WCCC,
KLLO, KWST. PREFERRED TRACKS: I Got You. SALES:
Fair in East and West; weak in others.

#1 MOST ACTIVE

8 BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA
ADDS: KINK, WAAF, WWWV.
HOTS: WLAV, WHFS, WLVO,
WABX, KSHE, KMEL, KWST,
WKDF, KZOK, WAAL, WIOQ,
WGRQ, KNAC, WNEW, KSJO,
KNCN, WWWV, KLLO, WBCN,
WCCC, WBAB, WORJ, WSHE,
KROQ, WWWV, WMMS, WOUR,
KBPI, WBLM, KZAM, KREM,
WRNW, WCOZ, KZEL, KEZY,
KOME. MEDIUMS: KMGH.
PREFERRED TRACKS: Ties That
Bind, Ramrod, Hungry Heart, Fade Away, Title. SALES: Good in
all regions.

92 THE MICHAEL STANLEY BAND • HEARTLAND • EMI-
AMERICA
ADDS: KNCN. HOTS: KSHE, WWWV, WCCC, WWWV,
WMMS, KZEL, WIBZ. MEDIUMS: WLAV, WABX, WGRQ,
WORJ, WSHE, KMGH, WOUR, WAAF, KBPI, WBLM,
KREM, WCOZ, KEZY, KOME, WBAB. PREFERRED
TRACKS: Open. SALES: Moderate in Midwest; weak in all
others.

57 AL STEWART & SHOT IN THE DARK • 24 CARROTS •
ARISTA
ADDS: None. HOTS: WRNW, KEZY, WIBZ, WBAB, KNCN,
KSJO, WAAL. MEDIUMS: WORJ, WMMS, KNX, WIOQ,
KZOK, WKDF, KMEL. PREFERRED TRACKS: Midnight
Rocks. SALES: Fair in all regions; weakest in Midwest.

#3 MOST ACTIVE

9 SUPERTRAMP • PARIS • A&M
ADDS: None. HOTS: WLAV,
WLVO, KSHE, KMEL, KWST,
WKDF, KZOK, WAAL, WIOQ,
WGRQ, KNCN, WWWV, KLLO,
WCCC, WKLS, WORJ, WSHE,
WWWV, WMMS, WOUR, WAAF,
KBPI, KINK, KREM, KZEL, KEZY,
WIBZ, WBAB. MEDIUMS: WBCN,
WBLM, KZAM, WCOZ.
PREFERRED TRACKS: Dreamer,
School, Overture, Now On, Crime.
SALES: Good in all regions.

Chart
Position

KEITH SYKES • I'M NOT STRANGE I'M JUST LIKE YOU
• MCA
ADDS: WKLS. HOTS: KZEL. MEDIUMS: KROQ, KMGH,
WMMS, WBLM, WGRQ, KZOK, WHFS, WLAV.
PREFERRED TRACKS: Open. SALES: Fair in South;
weak in all others.

83 TALKING HEADS • REMAIN IN LIGHT • SIRE
ADDS: KSJO, WKLS, KZEL, WWWV, KMGH. HOTS:
KROQ, WMMS, WRNW, WBCN, WNEW, KNAC, WHFS,
WLAV. MEDIUMS: WORJ, WBLM, WBAB, WCCC,
WGRQ, WAAL, KWST, WABX. PREFERRED TRACKS:
Crosseyed, Listening Wind, Lifetime. SALES: Major
breakouts in all regions; strongest in West.

179 THE ROBBIN THOMPSON BAND • TWO "B's" PLEASE •
OVATION
ADDS: WBAB, KZAM. HOTS: None. MEDIUMS: WORJ,
WSHE, KBPI, WBLM, KINK, KEZY, KOME, KNCN, KLLO,
KZOK, KSHE. PREFERRED TRACKS: Open. SALES: Fair
in West; weak in all others.

#4 MOST ADDED

GEORGE THOROGOOD & THE DESTROYERS • MORE
GEORGE THOROGOOD & THE DESTROYERS •
ROUNDER



ADDS: KWST, WAAL, WGRQ,
KNAC, WIBZ, WRNW, WBLM,
KROQ, WCCC, WLAV. HOTS:
WRNW. MEDIUMS: WCCC,
WLAV. PREFERRED TRACKS:
Night Time, Tip, Bottom. SALES:
Just shipped.

168 BILLY THORPE • 21st CENTURY MAN • ELEKTRA
ADDS: WLAV, WLVO, WAAL, WRNW, KREM, WSHE.
HOTS: None. MEDIUMS: WLAV, WBLM, KZEL, KNCN,
KLLO. PREFERRED TRACKS: Open. SALES: Breakouts
in Midwest and South; weak in others.

THUNDER • ATCO
ADDS: KLLO. HOTS: None. MEDIUMS: WORJ, KINK,
WCCC, KNX, KLLO. PREFERRED TRACKS: Santiago.
SALES: Weak in all regions.

62 TIMES SQUARE • ORIGINAL SOUNDTRACK • RSO
ADDS: None. HOTS: WBLM. MEDIUMS: KROQ, WMMS,
KBPI, WRNW, WCOZ, KOME, WBAB, KNCN, KLLO,
WGRQ, WAAL, WABX. PREFERRED TRACKS: Open.
SALES: Weak in South; fair in all others.

59 UTOPIA • DEFACE THE MUSIC • BEARSVILLE
ADDS: KNCN, WAAF. HOTS: WMMS, WRNW, WWWV,
WLVO. MEDIUMS: WORJ, WSHE, KMGH, WOUR, KREM,
WBAB, WCCC, KLLO, WNEW, WGRQ, KZOK, WLAV.
PREFERRED TRACKS: Touch You, Take It Home.
SALES: Fair in all regions.

79 THE JOHNNY VAN ZANT BAND • NO MORE DIRTY
DEALS • POLYDOR
ADDS: None. HOTS: WSHE, KMGH, WOUR, WBLM.
MEDIUMS: WLAV, KSHE, WORJ, KROQ, KREM, WCOZ,
KEZY, KOME, WBAB, WCCC, KNCN, WGRQ, KZOK,
WKDF. PREFERRED TRACKS: Title. SALES: Fair in
South; weak in all others.

64 THE VAPORS • NEW CLEAR DAYS • UNITED ARTISTS
ADDS: KWST, WKLS. HOTS: KROQ, WBAB, WBCN,
KSJO, KNAC, WGRQ. MEDIUMS: WSHE, WOUR, KOME,
KLLO. PREFERRED TRACKS: Turning Japanese, News
At Ten. SALES: Moderate to fair in all regions; strongest in
West.

182 BOB WELCH • MAN OVERBOARD • CAPITOL
ADDS: None. HOTS: WCOZ. MEDIUMS: WORJ, WSHE,
WMMS, WAAF, KBPI, KINK, KREM, KEZY, KOME, KNCN,
WNEW, WGRQ. PREFERRED TRACKS: Don't Rush.
SALES: Fair in East; weak in all others.

46 YES • DRAMA • ATLANTIC
ADDS: None. HOTS: WORJ, WSHE, WOUR, WCOZ,
WIBZ, WBAB, WWWV, KNCN, KWST, KSHE, WABX,
WLVO, WLAV. MEDIUMS: KROQ, KMGH, WMMS, KREM,
WNEW, WKDF. PREFERRED TRACKS: Camera,
Machine, Does It Really.

TOP 100 SINGLES

NOVEMBER 1, 1980

CASH BOX R

| LAST WEEK | THIS WEEK | | WEEKS ON CHART |
|-----------|-----------|--|----------------|
| 2 | 1 | WOMAN IN LOVE BARBRA STREISAND | 9 |
| 1 | 2 | ANOTHER ONE BITES THE DUST QUEEN | 12 |
| 5 | 3 | HE'S SO SHY POINTER SISTERS | 15 |
| 3 | 4 | UPSIDE DOWN DIANA ROSS | 17 |
| 9 | 5 | LADY KENNY ROGERS | 5 |
| 8 | 6 | THE WANDERER DONNA SUMMER | 7 |
| 7 | 7 | REAL LOVE THE DOOBIE BROTHERS | 9 |
| 4 | 8 | I'M ALRIGHT (THEME FROM "CADDYSHACK") KENNY LOGGINS | 17 |
| 11 | 9 | JESSE CARLY SIMON | 14 |
| 14 | 10 | NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS | 13 |
| 16 | 11 | I'M COMING OUT DIANA ROSS | 8 |
| 17 | 12 | "MASTER BLASTER (JAMMIN'") STEVIE WONDER | 6 |
| 15 | 13 | DREAMING CLIFF RICHARD | 8 |
| 6 | 14 | DRIVIN' MY LIFE AWAY EDDIE RABBITT | 20 |
| 20 | 15 | LOVELY ONE THE JACKSONS | 6 |
| 19 | 16 | DREAMER SUPERTRAMP | 7 |
| 13 | 17 | LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS | 11 |
| 21 | 18 | WHIP IT DEVO | 10 |
| 23 | 19 | YOU'VE LOST THAT LOVIN' FEELING DARYL HALL & JOHN OATES | 6 |
| 10 | 20 | XANADU OLIVIA NEWTON-JOHN/ ELECTRIC LIGHT ORCHESTRA | 13 |
| 30 | 21 | MORE THAN I CAN SAY LEO SAYER | 6 |
| 25 | 22 | ON THE ROAD AGAIN WILLIE NELSON | 9 |
| 34 | 23 | HIT ME WITH YOUR BEST SHOT PAT BENATAR | 5 |
| 27 | 24 | LET ME BE YOUR ANGEL STACY LATTISAW | 12 |
| 35 | 25 | SHE'S SO COLD ROLLING STONES | 6 |
| 29 | 26 | OUT HERE ON MY OWN IRENE CARA | 12 |
| 31 | 27 | THAT GIRL COULD SING JACKSON BROWNE | 7 |
| 12 | 28 | LOOKIN' FOR LOVE JOHNNY LEE | 17 |
| 36 | 29 | NEVER BE THE SAME CHRISTOPHER CROSS | 4 |
| 24 | 30 | MIDNIGHT ROCKS AL STEWART | 11 |

| LAST WEEK | THIS WEEK | | WEEKS ON CHART |
|---|-----------|--|----------------|
| 26 | 31 | HOW DO I SURVIVE AMY HOLLAND | 13 |
| 22 | 32 | GIVE ME THE NIGHT GEORGE BENSON | 18 |
| 39 | 33 | WITHOUT YOUR LOVE ROGER DALTREY | 7 |
| ADDS: WSPT, KEEL-30, KBEQ, WIKS, KENO, KTLK, WOW-28, WZZP-20, KGW, KROY, KVIL JUMPS: 96KX Ex To 25, WRFC 29 To 25, WKBO 28 To 21, WCAO 26 To 21, WISM 27 To 22, WBBQ 20 To 15, KCPX 31 To 25, KERN 27 To 22, 14Q 28 To 20, WAPE Ex To 24, WSEZ 34 To 28, WZZR Ex To 30, WKBW Ex To 17, JB105 33 To 28, KYYX 30 To 20, KSTP-FM Ex To 20, WHHY 20 To 17. SALES: Weak in all regions. | | | |

PRIME MOVER

| | | | |
|---|----|---|---|
| 43 | 34 | I'M HAPPY THAT LOVE HAS FOUND YOU JIMMY HALL | 4 |
| ADDS: WEFM-28, WNOE-30, WPRO-FM, KDWB, KC101-29, Y100-36, WOW-27, KFI, KRBE, KSTP-FM, KRTH JUMPS: WRFC 31 To 27, WBEN-FM 39 To 34, WKBO Ex To 26, KRQ 25 To 21, WRVQ 29 To 23, WISM Ex To 28, KFMD Ex To 24, WBBQ Ex To 25, WOKY 29 To 26, WKXX 15 To 11, KCPX 28 To 20, KMJK-FM Ex To 30, KERN Ex To 23, KTLK Ex To 39, WHHY 27 To 23, Y103 39 To 32, 94Q 25 To 22, KOPA 29 To 26, WAPE Ex To 23, WTIK 40 To 29, WZZR 30 To 25, WAKY 24 To 18, WGSV 20 To 15, WSGN 28 To 25, WANS Ex To 38, WRJZ Ex To 28, WWKX 20 To 13, JB105 32 To 27, KJRB 25 To 22, KIMN Ex To 27, KRAV Ex To 27, KGW Ex To 29, WFIL Ex To 30, Z93 22 To 19, WRKO Ex To 28, WZUU 27 To 21. SALES: Breaking out in the Midwest. | | | |

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|----|----|---------------------------------------|----|
| 28 | 35 | LATE IN THE EVENING PAUL SIMON | 13 |
|----|----|---------------------------------------|----|

HIT BOUND

| | | | |
|---|----|---------------------------------------|---|
| — | 36 | LOVE ON THE ROCKS NEIL DIAMOND | 1 |
| ADDS: KOPA-28, WTRY, WAPE, WOW-23, WSEZ, WTIK, WZZR, WAYS-29, KFI, WLAC, WHB-21, KFRC, WGSV, WSGN-32, WKBW, WANS, WRJZ, WWKX, JB105-35, WTIK-FM, WLS, CKLW, KJRB, KIMN-25, KRTH, WHBQ, KRAV, KGW, KROY, KYYX-19, WFIL, BJ105-39, WPGC-23, Z93, F105, KWKN-33, KSTP-FM, WRKO, WAXY, WZUU, KSLQ, WDRO, WRFC, WBEN-FM, WKBO, KRQ-27, WCAO, WSPT, WICC, KEEL, KFMD, WSGA-32, WEFM-26, WMC-FM, WDOQ-30, WIKS, WBBQ, WBBF, Q105-30, WKXX, KCPX, KMJK-FM, KENO, KERN, WHHY, WPRO-FM, KTLK, KJR, Y103, WGCL, WQXI, 94Q-30, WOKY, WGH, KTSa, 13K, WFI. SALES: Just shipped. | | | |

| | | | |
|----|----|--|----|
| 32 | 37 | WHO'LL BE THE FOOL TONIGHT LARSEN-FEITEN BAND | 13 |
|----|----|--|----|

| | | | |
|----|----|-----------------------------------|----|
| 18 | 38 | ALL OUT OF LOVE AIR SUPPLY | 22 |
|----|----|-----------------------------------|----|

| | | | |
|--|----|--------------------------------------|---|
| 41 | 39 | LIVE EVERY MINUTE ALI THOMSON | 9 |
| JUMPS: WKBO 30 To 25, WCAO 20 To 16, WISM Ex To 30, WRVQ 9 To 7, WBBQ 30 To 21, KERN Ex To 28, KTLK 32 To 28, 94Q 22 To 19, WTIK 37 To 30, WAKY 23 To 16, KXOK 17 To 12, KGW Ex To 30, KYYX 16 To 12, KWKN 33 To 28, WZUU Ex To 30. | | | |

| | | | |
|----|----|------------------------|----|
| 33 | 40 | FAME IRENE CARA | 19 |
|----|----|------------------------|----|

HIT BOUND

| | | | |
|---|----|--|---|
| — | 41 | (JUST LIKE) STARTING OVER JOHN LENNON | 1 |
| ADDS: 14Q-27, WTRY, WAPE, WOW-26, WSEZ, WTIK, WZZR, WAYS, KFI, WAKY-28, KFRC, KSLO, KRBE, WGSV, WSGN, WANS-26, WRJZ, WWKX, JB105, CKLW, KJRB-29, KOFM-30, WBBQ, KIMN, KRAV, KROY, KYYX-28, WFIL, BJ105, WPGC-19, F105, WHB-15, KRTH, WAXY, 96KX, WDRO, WRFC, WBEN-FM, KRQ-29, KFYE, WCAO, WRVQ, WSPT, KBEQ, WICC-19, WSGA-31, WEFM-27, WBBQ, Q105, WKXX, WNOE, KCPX, KMJK-FM, KENO, KERN, WPRO-FM, KTLK, WHHY, KJR, Y103, WOXI, 94Q-30, WOKY. SALES: Just shipped. | | | |

| | | | |
|---|----|------------------------------------|---|
| 47 | 42 | TURNING JAPANESE THE VAPORS | 8 |
| JUMPS: WDRQ Ex To 23, WRVQ 30 To 22, WSPT 21 To 17, WEFM 6 To 3, WBBQ Ex To 30, KMJK-FM Ex To 32, KERN Ex To 30, KTLK Ex To 37, Y100 30 To 15, 13K Ex To 22, WSEZ 37 To 33, WTIK 30 To 25, JB105 26 To 16, WLS 9 To 6, CKLW 30 To 25, KSFX 24 To 16, KROY 29 To 24, KRTH 21 To 13. SALES: Good in the West. Fair in all other regions. | | | |

| | | | |
|----|----|--|----|
| 37 | 43 | THE LEGEND OF WOOLEY SWAMP THE CHARLIE DANIELS BAND | 11 |
|----|----|--|----|

| | | | |
|---|----|-----------------------|---|
| 48 | 44 | HOLD ON KANSAS | 6 |
| ADDS: WZUU, JUMPS: 96KX 11 To 7, WBEN-FM 36 To 31, WSPT 25 To 22, KEEL 32 To 29, KFMD Ex To 22, WBBQ Ex To 28, WKXX 28 To 24, KCPX 26 To 23, WHHY 30 To 27, WGCL Ex To 29, WFI Ex To 29, WSEZ 30 To 24, WTIK 19 To 14, WZZR Ex To 28, WKBW Ex To 22, WANS 26 To 23, WLS 32 To 24, KSLQ Ex To 21. SALES: Good in the Midwest. Weak in all other regions. | | | |

| | | | |
|---|----|--|---|
| 49 | 45 | YOU SHOOK ME ALL NIGHT LONG AC/DC | 8 |
| ADDS: WBBQ, WHHY, BJ105, JUMPS: Q102 34 To 30, WRVQ 23 To 16, WSPT 20 To 15, WIKS Ex To 31, Q105 25 To 21, WKXX 23 To 20, KMJK-FM 31 To 26, KJR 21 To 19, WGCL 26 To 17, WTIK Ex To 23, KRBE Ex To 30, WANS 19 To 15, JB105 30 To 24, WRQX 30 To 26. SALES: Moderate in the West and Midwest. Weak in the East and South. | | | |

| | | | |
|---|----|---|---|
| 51 | 46 | THEME FROM THE DUKES OF HAZZARD WAYLON | 8 |
| ADDS: KTSa, WANS, JUMPS: WSPT 23 To 18, WSGA 34 To 30, WBBQ Ex To 29, WKXX Ex To 21, 13K Ex To 23, WTRY Ex To 27, WSEZ 13 To 9, WTIK Ex To 40, WSGN 25 To 20, WRJZ 6 To 4, JB105 Ex To 33, KOFM 30 To 25, WLAC Ex To 24, BJ105 Ex To 37, Z93 26 To 20. SALES: Moderate in the Midwest and South. Weak in the West and East. | | | |

| | | | |
|---|----|---------------------------------------|---|
| 52 | 47 | SOMETIMES A FANTASY BILLY JOEL | 4 |
| ADDS: WNCI, WGCL, JUMPS: WBEN-FM 37 To 32, KRQ 23 To 20, WICC 27 To 24, WSGA 25 To 22, WKXX Ex To 30, KMJK-FM 33 To 29, KERN 29 To 24, WPRO-FM 23 To 18, KTLK 31 To 27, WHHY 24 To 21, KDWB 18 To 14, Y103 31 To 27, WBBF Ex To 22, 13K Ex To 24, WTRY Ex To 30, WTIK 22 To 17, WAYS Ex To 27, KRBE Ex To 29, WABC Ex To 48, WANS Ex To 34, WRJZ Ex To 29, JB105 28 To 23, WTIK-FM 26 To 22, WLS Ex To 42, KIMN 26 To 20, KYYX 29 To 26. SALES: Moderate in the Midwest. Breakouts in the West and South. | | | |

| | | | |
|----|----|------------------------------|----|
| 38 | 48 | TOUCH AND GO THE CARS | 95 |
|----|----|------------------------------|----|

LA TOYA JACKSON

"IF YOU FEEL THE FUNK"

BRAND NEW SINGLE FROM
THE CURRENT HIT DEBUT ALBUM
"LA TOYA JACKSON"

LA TOYA JACKSON



AVAILABLE ON



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RADIO CHART

TOP 100 SINGLES
NOVEMBER 1, 1980

| LAST THIS WEEK WEEK | WEEKS ON CHART | LAST THIS WEEK WEEK | WEEKS ON CHART | LAST THIS WEEK WEEK | WEEKS ON CHART |
|---|----------------------|--|--------------------------------------|--|-------------------------------|
| 4 | 6 | 55 | 61 | 80 | 78 |
| THIS TIME | JOHN COUGAR | WALK AWAY | DONNA SUMMER | LOVE X LOVE | GEORGE BENSON |
| ADDS: WISM, WIKS, KDWB, WGCL. JUMPS: WRVQ Ex To 29, WBBQ 28 To 23, WKXX 24 To 18, KTLK Ex To 40, WHHY Ex To 30, Y103 40 To 34, 94Q 29 To 26, WTXI 35 To 31, WSGN Ex To 31, WANS 9 To 6, WWKX 27 To 22, F105 Ex To 29, WRKO Ex To 25. | | | | JUMPS: WKBO Ex To 27, WCAO 29 To 25, Q105 27 To 24, WQXI Ex To 20, 94Q 23 To 17, KJRB 21 To 15, KSFX Ex To 20. | |
| SALES: Breakouts in the Midwest. Weak in all other regions. | | | | | |
| 1 | 4 | 79 | 82 | 70 | 79 |
| EVERYBODY'S GOT TO LEARN SOMETIME | KORGIS | EVERY WOMAN IN THE WORLD | AIR SUPPLY | TURN IT ON AGAIN | GENESIS |
| ADDS: WKBO-29, KFYE, KEEL-32, KMJK-FM, WOKY, WAPE, WABC, KOFM-29, KIMN, KGW, Day-Part WAYS. JUMPS: WRFC Ex To 31, WRVQ Ex To 31, WBBQ Ex To 27, WKXX 30 To 27, KCPX 34 To 24, KENO Ex To 24, KERN Ex To 27, KC101 30 To 26, Y103 38 To 30, 94Q 30 To 27, WSEZ Ex To 38, WTXI Ex To 26, WANS Ex To 37, WRJZ Ex To 30, KJRB Ex To 30, KRAV Ex To 30, KYYX Ex To 30. | | ADDS: KTSA, WIFI, WRFC, WKBO, WRVQ, WSGA-34, WKXX, KMJK-FM, WGCL, 94Q, WRKO, WAXY, KOPA-30, WAPE, WTXI, WZZR, WGSV, WWKX, KYYX, WRQX. JUMPS: WCAO Ex To 27, Y103 Ex To 36, WAYS Ex To 28, WSGN Ex To 28, WANS Ex To 36, KRAV Ex To 25, WPGC 25 To 20, Z93 Ex To 29. | | | |
| SALES: Breakouts in the Midwest. | | | | | |
| 6 | 5 | 69 | 83 | 88 | 86 |
| CRY LIKE A BABY | KIM CARNES | IF YOU SHOULD SAIL | NEILSEN/PEARSON | BRITE EYES | ROBBIN THOMPSON BAND |
| ADDS: WIFI. JUMPS: Q105 30 To 27, WTXI Ex To 39, WAKY 26 To 21, WLAC 26 To 20, KYYX 25 To 22, Z93 27 To 24, F105 20 To 15, WRKO 20 To 15. | | ADDS: KDWB, WWKX, WFIL. JUMPS: WKBO Ex To 28, WICC Ex To 30, WPRO-FM 26 To 22, Y103 Ex To 39, WZZP 24 To 16, WSEZ 21 To 18, JB105 27 To 17, BJ105 Ex To 40. | | ADDS: KRBE, WANS. JUMPS: WRFC Ex To 30, WKXX Ex To 29, WRVQ 7 To 3, WHHY Ex To 28, WSEZ 38 To 34. | |
| SALES: Moderate in the West and South. | | SALES: Weak in all regions. | | | |
| 2 | 7 | 46 | 64 | 62 | 81 |
| LET ME TALK | EARTH, WIND & FIRE | YOU'LL ACCOMPANY ME | BOB SEGER | SAILING | CHRISTOPHER CROSS |
| | | | | | |
| 3 | 9 | 58 | 65 | 77 | 82 |
| COULD I HAVE THIS DANCE | ANNE MURRAY | I'M ALMOST READY | PURE PRAIRIE LEAGUE | I COULD BE GOOD FOR YOU | 707 |
| | | | | | |
| 6 | 3 | 76 | 86 | 83 | 83 |
| DEEP INSIDE MY HEART | RANDY MEISNER | SUDDENLY | OLIVIA NEWTON-JOHN/ CLIFF RICHARD | CELEBRATION | KOOL & THE GANG |
| ADDS: WIFI, WDRQ, WRFC, WBEN-FM, WISM, KEEL-35, WNCI, KFMD, WIKS, KSLQ, WTRY, KRBE, JB105, WLAC, KGW, Z93, F105, Day-Part WOV. JUMPS: 96KX 26 To 22, KRQ 26 To 23, WRVQ Ex To 30, WKXX Ex To 26, KCPX Ex To 31, KENO Ex To 30, KJR 23 To 20, Y103 Ex To 38, KOPA Ex To 29, WSEZ Ex To 37, WAKY 27 To 20, WSGN Ex To 30, KIMN Ex To 29, KYYX Ex To 29, WRKO Ex To 30, WAKY Ex To 26. | | ADDS: WKBO, WISM, WICC, KFMD, WTRY, WZZR, KOFM-27, KWKN-34. JUMPS: WRFC 30 To 26, WSGA 30 To 27, Q105 Ex To 25, KMJK-FM Ex To 31, KENO Ex To 29, KERN Ex To 26, Y103 Ex To 31, WGSV 31 To 22, WSGN Ex To 29, WWKX Ex To 30, JB105 34 To 30, WTXI-FM Ex To 26, KRAV 30 To 26. | | ADDS: Y103-40, Y100-35, WBBQ, WSGA-33. JUMPS: Z93 Ex To 30, JB105 Ex To 29, WPGC 21 To 17. | |
| SALES: Breaking out in the Midwest. | | SALES: Breakouts in the West and Midwest. | | ON: KFI. | |
| 0 | 7 | 75 | 87 | 84 | 84 |
| HEROES | COMMODORES | ONE-TRICK PONY | PAUL SIMON | GIRLS CAN GET IT | DR. HOOK |
| | | ADDS: Y103, WWKX. JUMPS: WRFC Ex To 29, WBEN-FM 38 To 33, WCAO Ex To 28, WSGA 32 To 29, KJR Ex To 24, WSEZ 29 To 25, WAKY 30 To 25, KRBE 28 To 25, WGSV 34 To 29, WANS Ex To 33, WRKO 27 To 24. | | ADDS: KYYX, WTXI, KTSA, WGCL, 96KX. JUMPS: WGSV Ex To 34. | |
| | | SALES: Just shipped. | | ON: BJ105, WANS, WFLB, KTLK, JB105-35. | |
| | | 73 | 88 | 78 | 85 |
| | | SWITCHIN' TO GLIDE | THE KINGS | PRIVATE IDAHO | THE B-52's |
| | | ADDS: WLS-18. | | | |
| | | ON: CKLW, WDRQ, WEFM, KTSA. | | | |
| | | SALES: Moderate in the Midwest. | | | |
| | | 71 | 69 | 87 | 86 |
| | | WHO WERE YOU THINKIN' OF | THE DOOLITTLE BAND | LET'S BE LOVERS AGAIN | EDDIE MONEY |
| | | ADDS: WNOE, WTXI. JUMPS: KCPX Ex To 34. | | JUMPS: WHHY Ex To 29, WZZR Ex To 24. | |
| | | 70 | 89 | 64 | 87 |
| | | SEQUEL | HARRY CHAPIN | MAGIC | OLIVIA NEWTON-JOHN |
| | | ADDS: KJRB, WGSV, KFI, WGH, Y103, KCPX, WICC, WSPT, 96KX, Day-Parts KRAV, WHHY. JUMPS: WBEN-FM 40 To 35, WCAO Ex To 26. | | | |
| | | ON: WABC, KYYX, WWKX, KJR, WQXI, 94Q, WGCL, WAPE. | | | |
| | | SALES: Just shipped. | | | |
| | | 81 | 71 | 89 | 88 |
| | | DE DO DO DO DE DA DA DA | THE POLICE | LET'S DO SOMETHING CHEAP & SUPERFICIAL | BURT REYNOLDS |
| | | ADDS: WIFI, WRVQ, WIKS, WBBQ, WNOE, 13K, Y103, WWKX, KYYX, F105, Day-Part Q105. JUMPS: WDRQ Ex To 30, CKLW Ex To 30, KRTH Ex To 28. | | JUMPS: KFRC Ex To 27. | |
| | | SALES: Just shipped. | | | |
| | | 57 | 72 | 90 | 89 |
| | | NO NIGHT SO LONG | DIONNE WARWICK | MIDNIGHT RAIN | POCO |
| | | | | ADDS: KWKN-35. | |
| | | 60 | 73 | 91 | 90 |
| | | DON'T ASK ME WHY | BILLY JOEL | MORE BOUNCE TO THE OUNCE | ZAPP |
| | | | | SALES: Good in the South. | |
| | | 59 | 74 | 68 | 91 |
| | | ONE IN A MILLION YOU | LARRY GRAHAM | TAKE YOUR TIME (DO IT RIGHT) PART 1 | S.O.S. BAND |
| | | | | | |
| | | 82 | 75 | 63 | 92 |
| | | TEXAS IN MY REAR VIEW MIRROR | MAC DAVIS | INTO THE NIGHT | BENNY MARDONES |
| | | ADDS: WAKY-30. JUMPS: WGSV Ex To 31. | | | |
| | | SALES: Moderate in the Midwest and South. | | | |
| | | 84 | 76 | 72 | 93 |
| | | IT'S MY TURN | DIANA ROSS | GIRL, DON'T LET IT GET YOU DOWN | THE O'JAYS |
| | | ADDS: WKBO, WCAO, KCPX, KC101-28, WHBQ. JUMPS: WPRO-FM Ex To 27, WABC Ex To 37, WGSV Ex To 32. | | | |
| | | SALES: Moderate in the South. | | | |
| | | 85 | 77 | 74 | 94 |
| | | SHERRY | ROBERT JOHN | I GOT YOU | SPLIT ENZ |
| | | ADDS: WSEZ. JUMPS: KCPX Ex To 37. | | | |
| | | SALES: Breakouts in the West. | | | |
| | | | | 67 | 95 |
| | | | | YOU'RE THE ONLY WOMAN | AMBROSIA |
| | | | | | |
| | | | | 86 | 96 |
| | | | | ASHES TO ASHES | DAVID BOWIE |
| | | | | | |
| | | | | 83 | 97 |
| | | | | ANGELINE | ALLMAN BROTHERS |
| | | | | | |
| | | | | 93 | 98 |
| | | | | CAN'T WE TRY | TEDDY PENDERGRASS |
| | | | | | |
| | | | | 94 | 99 |
| | | | | HOW DOES IT FEEL TO BE BACK | DARYL HALL & JOHN OATES |
| | | | | | |
| | | | | 92 | 100 |
| | | | | MY GUY/MY GIRL | AMII STEWART & JOHNNY BRISTOL |
| | | | | | |

HIT BOUND

| | |
|---|-------------------------------|
| 56 | 56 |
| GUILTY | BARBRA STREISAND & BARRY GIBB |
| ADDS: WBEN-FM, WKBO-30, WRVQ, KFMD, WMC-FM, Q105-29, WKXX, KERN, 94Q-28, WPRO-FM, WZZR, WSGN, JB105-34, WTXI-FM, CKLW, KOFM-26, Z93, KSTP-FM, WAXY. JUMPS: WRFC 28 To 22, KRQ 27 To 19, WSGA 29 To 26, WNOE 29 To 23, WHHY Ex To 25, Y103 Ex To 35, WQXI 26 To 23, WOKY Ex To 23, WGSV 32 To 27, WWKX Ex To 29, KRTH Ex To 25, KSLQ Ex To 24. | |
| SALES: Just shipped. | |

CASH SMASH

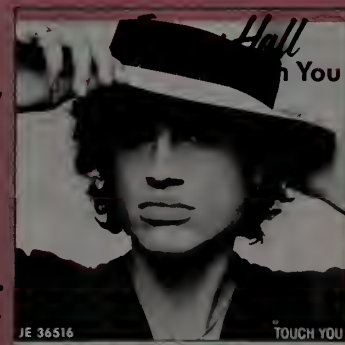
| | |
|--|--------------------------|
| 55 | 57 |
| I BELIEVE IN YOU | DON WILLIAMS |
| ADDS: KEEL, WANS, WFIL, WHB-21, WZUU-28. JUMPS: WKIX Ex To 24, WCAO 30 To 23, KCPX Ex To 32, WOKY Ex To 29, WGH Ex To 22, KTSA Ex To 24, WTXI Ex To 38, KFI Ex To 28, WGSV 33 To 28, WWKX Ex To 25, WLAC Ex To 25. | |
| SALES: Good in the West. Moderate in all other regions. | |
| 54 | 58 |
| HOT ROD HEARTS | ROBBIE DUPREE |
| | |
| 50 | 59 |
| ALL OVER THE WORLD | ELECTRIC LIGHT ORCHESTRA |
| | |
| 5 | 60 |
| EMOTIONAL RESCUE | ROLLING STONES |
| | |

LOOKING AHEAD

| | |
|--|---------------|
| MORNING MAN | RUPERT HOLMES |
| ADDS: Y103, Day-Part WAYS. JUMPS: WICC Ex To 28, WGSV Ex To 33, KRAV Ex To 29. | |
| WHEN WE GET MARRIED | LARRY GRAHAM |
| ADDS: WAXY. | |
| ON: KRTH, WKIX. | |
| IN THE MIDNIGHT HOUR | ROXY MUSIC |
| ADDS: 96KX, WSEZ. | |

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TALENT

The Kinks

THE FORUM, L.A. — While somewhat hampered by the size of the 18,000-seat Forum, King Konk & Co., nevertheless, came up with a show that sufficed as the annual Kinks fix needed by its hard-core legion of fans in the L.A. area. Normally playing mid-sized, 4-5,000 seat venues here, the group was somewhat dwarfed by the massive size of the Forum and lost a lot of the intimacy needed for a true Kinks show; but the mere presence of the Muswell Hill quintet proved enough for most of the fans in attendance.

Previous Kinks shows in L.A. have always been characterized by a feeling of intimacy and camaraderie among the long-time followers of the group and the few new fans each year, but with the surge in popularity on the heels of the "Low Budget" and "One For The Road" LPs, plus the Pretenders' cover of "Stop Your Sobbing," an inordinate number of recent (and much younger) converts added a different flavor to the crowd and concert. Instead of the reunion-like feeling that dominated Kinks concerts of the past, this year's version fell more into the category of a regular rock concert.

Nevertheless, the music itself and the ever-fresh style of the band prevailed over the venue difficulties, as Kinks standard after standard followed in rapid order. "Lola," "Celluloid Heroes," "Misfits," "Low Budget" and many more (sounding a little to similar to versions on "One For The Road," unfortunately) generated a lively and enthusiastic response from the crowd.

In addition, a nod to the Pretenders with "Stop Your Sobbing," a preview of the upcoming LP with "Give The People What They Want" and a couple of cuts from Dave Davies' solo "AFL1-3603" LP provided new highlights for Kink kultists to savor until the band's return next year. To top it off, the final encore number, "David Watts," gave the people what they wanted.

The show was exciting enough, with enough Kinks flavor to generate enthusiasm and appreciation among both kultists and new fans, but the show really would have been much better in a mid-sized venue more suited to the group's style. The music was good but the feeling was dwarfed by the Forum. While it may be selfish to say so, Kinks music needs to be heard in the more intimate setting of a mid-sized venue instead of a sold-out professional basketball arena.

Opening the show was the Australian hard rocking unit Angel City. Top stars in their homeland, Angel City displayed promise that they can make it here.

richard imamura

Jeff Beck

THE PALLADIUM, N.Y.C. — Many of the fans in the wildly enthusiastic crowd that packed the house for Jeff Beck were still in-

fants when the lean British guitar hero first achieved stardom with the trail-blazing Yardbirds in the mid-'60s. Beck's ability to transfix a new generation of rock fans with his freewheeling excursions to the outer precincts of jazz-rock demonstrated convincingly that he is one of the select few living legends prepared to face a new decade on the strength of what he is doing now.

Most of Beck's repertoire featured high-powered improvisational renderings of the material from his strong, current Epic LP, "There And Back." Leading his energetic new band with Tony Hymas on keyboards, Simon Phillips on drums and Mo Foster on bass, Beck was thoroughly in touch with every dynamic nuance of the performance. Attired in pegged, black jeans, black vest, a yellow shirt and red, high-top sneakers, the guitarist was a picture of understated flash, wearing his vintage sunburst Stratocaster like a second skin.

Many image-conscious contemporary rock guitarists confuse foolish, posturing bravado with stage presence. But Beck's stage action was more akin to a fluid series of t'ai chi movements — with each physical expression seeming to amplify his sense of oneness with his material. Few of Beck's contemporaries can touch the pure, soaring high-end voice of the Stratocaster with more authority and tender aggression than the man who was overshadowed for so long by those other ex-Yardbirds, Eric Clapton and Jimmy Page.

No one in the theater seemed bothered in the slightest by Beck's all-instrumental direction. Indeed, the high level of excitement was a healthy indication that rock fans are looking for more than just A&R department formula bands.

richard gold

Toronto

THE WHISKY, L.A. — The first thing you notice about A&M recording group Toronto is that the group shares a marked similarity with early day Heart. Like Heart, the focal point of Toronto is its two female rockers, lead vocalist Holly Woods and back-up singer and co-lead guitarist Sheron Alton.

Complementing the ladies with bassist Nick Costello, drummer Jimmy Fox, vocalist and co-lead guitarist Brian Allen and Scott Kreyer on keyboards, Toronto delivered a high energy rock show in its Los Angeles debut at the Whisky.

Highlights of the set included cuts from its debut LP "Lookin' For Trouble," with the title cut, "Even The Score," "Get Your Hands Off Me," "Delerious" and its new single "5035." However, the show stopper for sure was a new tune about Jack Daniels whiskey done in the Joplin blues tradition that dramatically displayed Woods' four-octave vocal range. At one point, in an interplay with guitarist Allen, Woods hit notes so high that Allen was unable to reach her glass shattering pitch even playing off the fretboard.

The group's 40-city tour has certainly seasoned Toronto quickly, but it needs a little more imagination in approach to better showcase Woods' vocal talents, as well as its strong musicianship.

mark albert



POLYDOR INKS HESHIMU — Jamaican reggae artist Kwame Heshimu has signed with Polydor Records. His first album for the label, "Follow I," is scheduled for November release. Pictured **standing** at the signing are (l-r): attorney Bob Urband; Lee Jaffe and Karl Pitterson, co-producers for Iration Productions; Henry Schillingford of Iration Productions; and David Mintz of Warner Productions. Pictured **seated** are (l-r): attorney Rick Smirth; Harry Anger, senior vice president of product development for Polydor Records; Heshimu; Stu Fine, director of East Coast A&R for Polydor Records; and Dick Kline, executive vice president of Polygram Records East.

Arista To Add 40 LPs To Midline In November

NEW YORK — Arista Records is making "a full-scale commitment" to its \$5.98 album catalog midline, according to Gordon Bossin, vice president of sales and distribution for the label. Commenting on the reception of the first midline release, which shipped on August 20, Bossin said, "Based on the initial response, we are increasing our commitment to, and visibility of, the mid-price line. We recognize, as other labels have, that a mid-price line is an extremely attractive product to consumers in today's market."

The first release contained LPs by Barry Manilow, Melissa Manchester, The Outlaws, Eric Carmen, The Bay City Rollers, Patti Smith, Lou Reed, Jennifer Warnes, Anthony Braxton and the Brecker Brothers. The follow-up release is scheduled for early November, with over forty catalog titles to be included, among them albums that were issued by Buddah Records, now distributed by Arista. Among the artists represented will be Manilow, Manchester, Raydio, The Muppets, Al Stewart, The Lovin' Spoonful, The Fifth Dimension, Tony Orlando & Dawn, Ohio Players, Michael Henderson, Gladys Knight, Sha Na Na, The Monkees, Rodney Dangerfield, Gil Scott-Heron, The Kinks and Monty Python.

Bossin said that Arista will support the second phase of its midline with an "aggressive advertising campaign" designed to alert consumers to the LPs. Each album will carry a special identifying sticker to mark it as a mid-price product and will bear the slogan "Priceless Music Priced Less."

NARM Scholarship Deadline Set For Oct. 31

LOS ANGELES — The National Assn. of Recording Merchandisers (NARM) scholarship foundation recently announced that Oct. 31 was the closing for NARM members' employees, children and spouses to file applications for the 1981 NARM scholarships.

A minimum of scholarships, which will range from \$4,000 to \$6,000, will be awarded, with recipients to be announced at NARM's annual convention, April 11, 1981, at the Diplomat Hotel in Hollywood, Fla. Qualifications for the scholarships call for the applicant to be a high school graduate planning to enroll at an accredited college or university no later than fall 1981.

Criteria for selection includes academic achievement, potential for a successful college career and financial need. Members may obtain applications for the NARM scholarships by calling NARM at (609) 795-5555.

Warner Bros. Releases Two \$4.98 Mini Albums

LOS ANGELES — Warner Bros. Records has released two 12-inch "mini LPs" by Gang of Four and Robin Lane and the Chartbusters. Both records carry a \$4.98 list price.

Vice president and creative director Pete Johnson called the two mini albums a "marketing experiment" to offer additional product to help establish the market place identity of the groups. New LPs by these groups are not expected before early 1981.

"The company and the artists' respective managements felt that, with nearly a year's lag time between album releases, and with both groups touring consistently, it would be of great benefit to release some new product to keep interest high," remarked Johnson. "Both of these groups' debut albums are steady catalog sellers and we want to continue to support their growing followings."

The Gang of Four mini LP features four songs. Two were released prior to its debut album, "Entertainment," while the other two songs are newly recorded.

Robin Lane and the Chartbusters' mini LP features a live recording of five songs including the group's first single, "When Things Go Wrong," as well as three new tunes and a reworking of Johnny Kidd's "Shakin' All Over."

CBS Midline Adds 19

NEW YORK — CBS Records has added 19 titles to its \$5.98 "Nice Price" mid-line of records and tapes. The artists and titles are:

Aerosmith, "Draw The Line"; Electric Light Orchestra, "No Answer," "On The Third Day," "Ole ELO," and "Electric Light Orchestra II"; Steve Forbert, "Alive On Arrival"; Lynn Anderson, "I Love What Love Is Doing To Me"; Asleep At The Wheel's self-titled LP; Beach Boys, "L.A. (Light Album)"; Blackfoot, "Flyin' High"; Janie Fricke, "Singer of Songs"; Sonny James, "200 Years of Country Music"; Charly McClain, "Here's Charly McClain"; Earl Scruggs Revue, "Bold & New"; Tanya Tucker, "What's Your Mama's Name," and "You Are So Beautiful"; Tammy Wynette, "Till I Can Make It On My Own," and "You And Me"; and Jane Olivor, "First Night."

Handshake Signs Fox

NEW YORK — Handshake Records has signed composer and pianist Charles Fox to a recording contract as part of a long-term production agreement with Fox and Ed Newmark. Ron Alexenburg, president of Handshake, said that Fox's first release will be an instrumental version of "Seasons" based on the theme from the film *Ordinary People*.

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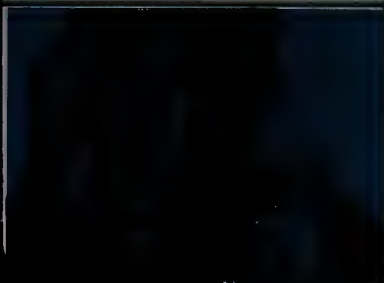


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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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On To The Eighties

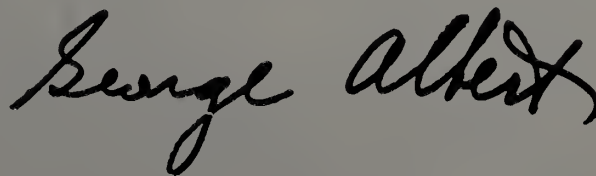
The 1980 AMOA International Exposition will open on Friday, Oct. 31 at the Conrad Hilton Hotel to what is expected to be the biggest audience in its 32-year history. What's more, there'll be more exhibit booths and more exhibiting firms than at any previous show; and foreign participation, in terms of exhibitors and visitors, is expected to reach an all time high, according to AMOA officials. By all expectations, Expo will indeed make an auspicious entrance into the decade of the eighties.

Ten years ago — Oct. 16-18, 1970 to be exact — the then Music Operators of America convention was held at the Sherman House in Chicago. The industry was experiencing a slump in equipment sales during this period and a not so bright economic environment so the convention was thought of as a means of salvation . . . a ticket out of the slump, so to speak, and the basis for better things to come. The 1970 show ranked as the most significant since the association's origin (in January of 1948), drawing a record attendance of 2,355 with well over 50% of the registration representing "pure operator" personnel.

A progression of successful conventions followed, in the ensuing decade, as the show continued to grow in stature and international scope and the sponsoring association became Amusement and Music Operators Association, to more thoroughly define its function. In 1979, attendance reached its highest level — 7,130.

Present indications are that this formidable attendance record will be dramatically shattered at Expo '80 — and the big draw, as usual, will be the exhibits. A lavish spread of music, games and related products will be displayed in dazzling, colorful settings affording operators the opportunity to see all of the latest equipment under one roof. With the prevailing video games explosion, we can expect to see an abundance of new video machines, some bearing the logos of noted pinball manufacturers who have diversified into the production of videos to capitalize on this trend. Likewise, the pinball manufacturers will be utilizing the latest technology at their disposal to showcase some innovative concepts in this category of product. With the purchase of the Seeburg phonograph line by Stern Electronics, Inc. and Centuri's recent entry into the production of jukeboxes, there will be four domestic and two foreign manufactured (Deutsch Wurlitzer and Lowen-NSM) jukebox lines displayed at Expo '80.

The exhibits, the seminars, the service booths, the personal contact with colleagues and the opportunity for one on one dialogue with manufacturers is the substance of the show and what has contributed immensely to its success — in good times and when things are not so good. The objective in attending Expo is to see as much as you can, learn as much as you can and apply what you have learned. That's what it's all about.



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AMOA • EXPO '80

AMUSEMENT & MUSIC OPERATORS ASSOCIATION

A Message From AMOA President Robert E. Nims

It has been a real privilege for me to serve as your president during this past year. It has also been a valuable learning experience, and I would like to share some of that experience with you, the members of AMOA.

We have continued our efforts to remove a regulation of the Copyright Royalty Tribunal requiring music operators to submit lists of locations. We have fought this regulation through the U.S. District Court for the District of Columbia and the U.S. Court of Appeals where our petitions have been rejected. In September of this year we instructed our attorney to petition the U.S. Supreme Court. From January to mid-September, we also participated in the jukebox royalty rate review before the Copyright Royalty Tribunal. AMOA vigorously opposed efforts of the performing rights societies to increase the \$8 jukebox royalty fee to \$70 per jukebox. A final decision is expected by the end of the year. Our legal counsel will report in detail on these matters at the General Membership Meeting. This seemingly unending battle is expensive and we still need financial help. If you have not contributed to the AMOA Legal Action Fund I urge you to do so now.

Our educational services are constantly being upgraded, and I urge every member to take advantage of them. The AMOA-Notre Dame Seminar held in Chicago last March was considered by those who attended as the best to date. Another is scheduled for next year. You can get details at the membership desk. Schools for coin machine technicians continued throughout the year, and new courses are being developed for future schools. The Exposition seminar this year focuses on two subjects of interest to operators: economics and grass roots politics. Robert Bleiberg, editor of Barron's National Business and Financial Weekly, will discuss the all-important subject of today's economy. U.S. Congressman Carroll Campbell of South Carolina will lead a panel on "Grass Roots Politics And You." There will be a film on a pinball tournament for the handicapped. We also continue the highly successful mini-seminars on Saturday and Sunday mornings.

AMOA is always ready to help states to organize associations, and I urge operators in every state to do so. I want to thank existing associations for their strong support of AMOA. Without this

"AMOA is always ready to help states to organize associations, and I urge every operator in every state to do so."

—Robert E. Nims



Robert E. Nims
National President

support AMOA would not be the success it is today. My visits to state association conventions during the year have revealed to me that these associations are not only well organized, but they do an able and effective job of representing the members to their respective government agencies and legislatures. There is no question but that a state association means better public relations and a better industry image. I also take this

opportunity to thank the trade publications serving the industry for keeping us all so well informed throughout the year.

I wish to express my deep appreciation to the members for their support of AMOA and to the Expo '80 committees and staff for making this one of our most successful Expositions.

Expo '80 Sets New Record

This year we have the greatest array of exhibitors in the history of the association. We are using more exhibit space this year than ever before. By mid-June all space in the East, West and Continental rooms had been sold out. We then added exhibit booths in the lower lobby area to satisfy the need for more space.

We urge you to work this show systematically in order to get the most out of it. Consult the directory of exhibitors in the back of the convention program for booth numbers, product information, personnel, addresses, etc. Next to the directory of exhibitors is a floor plan of the exhibit rooms and registration area. The directory and floor plan will help you find your way around this fascinating show of coin-operated games and music. We also suggest that you read the show issues of the various trade publications which contain a wealth of detailed information about the show. The Press Lounge is located in the West Room where you will find all trade publications represented. Do not leave a stone unturned to get the most out of this great once-a-year event.

Besides the exhibits, we urge you to take advantage of the Exposition services. There is a conference of state associations on Thursday afternoon. Friday morning is the Exposition Seminar with Carroll A. Campbell, U.S. Congressman and Robert M. Bleiberg, editor of Barron's National Business and Financial Weekly. For the ladies there is a luncheon and program at 12:30 on Friday. On Saturday there is a mini-seminar in the morning. The General Membership Meeting Brunch is at 11:30. There is another mini-seminar on Sunday morning. Sunday night is the gala banquet and stage show.

Work the show carefully. Take advantage of all that it has to offer. Make every

hour of every day count by seeing and learning from one of the greatest shows of its kind in the world today.

A.L. Witt
John Estridge
Co-Chairmen, Expo '80

EXPO '80 EXHIBIT HOURS AND EVENTS

Thursday, October 30

9:00 AM to 5:00 PMRegistration Deck Open
3:00 PM to 5:00 PMState Association Meeting
(Bel-Air Room, 3rd flr.)

Friday, October 31

8:30 AM to 5:30 PMRegistration Desk Open
9:00 AM to NoonAMOA Industry Seminar
(International Ballroom)
12:00 Noon to 6:00 PMExhibits Open
12:30 PM to 2:00 PMLadies Lunch & Program
(Waldorf Room)

Hospitality Suites Open In Evening

Saturday, November 1

8:30 AM to 10:00 AMAMOA Mini-Seminar
(Waldorf Room, 3rd flr.)
10:00 AM to 6:00 PMRegistration Desk Open
10:00 AM to 6:00 PMExhibits Open
11:30 AM to 1:00 PMAMOA Brunch & Business Meeting
(Boulevard Room, 2nd flr.)

Hospitality Suites Open In Evening

Sunday, November 2

8:30 AM to 10:00 AMAMOA Mini-Seminar
(Beverly Room, 3rd flr.)
10:00 AM to 3:00 PMRegistration Desk Open
10:00 AM to 4:00 PMExhibits Open
6:00 PM to 7:00 PMCocktail Hour (Cash Bar)
(Boulevard Room)
7:00 PM to MidnightBanquet & Floor Show
(Grand Ballroom)

The Future Of AMOA

Since its founding 32 years ago, AMOA has been growing and developing as a national trade association. If it continues to operate wisely, which is to say with a proper

balance between elected leadership and executive staff, and if it continues to render needed services to the membership, then it will continue on its upward path. In a larger sense — and because of long experience and an ever growing following — AMOA is in the best possible position to help the entire industry by giving it purpose and direction. It is essential of course that AMOA retain control of its activities. And in whatever it does, its leaders must always seek quality, pursue excellence and set only the highest standards. In this way, AMOA will be assured of a bright future.

In January we added a second experienced and well educated association executive to the AMOA staff. Leo A. Droste, our new assistant executive vice president, has already brought his expertise to bear on AMOA activities. He is a professional in the best sense of the word. I am sure that everyone joins me in welcoming Leo to AMOA and the industry. The office staff will also be increased and reorganized in order to handle more efficiently a steadily increasing workload. Membership, trade shows and services have all increased beyond what anyone would have thought possible just a few years ago.

The man who led AMOA this year was president Robert E. Nims, a veteran of 36 years in the business and 14 years on the AMOA Board of Directors. Bob has been a dedicated and hard working president who, among other things, has devoted a great amount of time and effort on all aspects of the copyright royalty problem, a matter of paramount importance to all operators. We all owe president Bob Nims a vote of thanks for his dedicated service to AMOA.

Frederick M. Granger
Executive Vice President



B



E

A

D

F

A

C

D

Williams,
the pinball people
who brought you
the 1st multi-player,
multi-ball™ game,
now bring you the 1st
MULTI-BALL™ TIMER!

SCORPION

- 1st Multi-Ball™ Timer!
- Exclusive Lane Change™!
- Mini-playfield within playfield!
- Wide body excitement!

Time is critical!

Sink a ball in either eject hole (A) and collect a 1,000 to 10,000 bonus with up to 5X Bonus Multiplier! Sink balls in *both* eject holes, collect both bonuses and . . . suddenly . . . all lights, sounds and action shut down to alert the player to imminent attack! In moments, the back glass pulses a warning! The trapped balls are propelled back into action! The "ball in play" indicator is transformed into a "Multi-Ball™ Timer" (B), ticking off critical seconds!

Now the real battle against time begins! Once the timer is activated, make the center 5-bank of drop targets (C) and light both out-lanes (D)! Roll through either out-lane and light "Double Timer Bonus"! Each second of multi-ball play automatically scores 1,000 points; 2,000 when action is on double timer! The timer will log up to 99 seconds of super-scoring action as long as both balls are in play!

Time is everything! 15 seconds* of multi-ball play lights 50,000; 35 seconds* lights Extra Ball; 50 seconds* of play lights Special! Collect by blasting the ball through "Serpent's Cove". The multi-ball timer can be set off over and over again, whenever both eject holes (A) lock balls!

*location adjustable

Advance the BONUS MULTIPLIER by making the center 5-bank of drop targets (C) or by achieving multi-ball play!

In MINI-PLAYFIELD action (E), use the second set of flippers to make both 3 banks of targets to advance and collect bonus from 10,000 to 50,000 to Special!

Our exclusive LANE CHANGE™ (F) transfers the light and scoring from a lit to an unlit top lane by strategic powering of right flippers, giving extra control in making the 3 lanes!

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RIGHT FLIPPER
ADVANCES LANES

Time.
Ticking away precious seconds.
Seconds that call for
supreme strategy.
Seconds that can mean
the ultimate victory . . .
or devastating defeat.

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to lose!

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Height: 69½"; Depth: 52"
Width (cabinet): 29"
Width (backbox): 30½"
Weight: 250 lbs.
Instruction manual in game.

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AMUSEMENT & MUSIC OPERATORS ASSOCIATION

1980 Jukebox/Games Route Survey

This survey was compiled from questionnaires sent to operating companies coast to coast. It is indicative of operating trends throughout the country but is in no way an absolute method of measuring these trends. This feature cannot be reproduced in any way without the expressed permission of the editors of Cash Box.

Coin-Operated Phonographs Purchased Annually By Individual Operating Companies

..... 16
(Compared to last year, this figure reflects a decrease in purchases of new phonographs but is comparable to the figure reported in our 1978 survey; 50% of the responding operators said they bought the same amount of new machines this year as last year; 35% said they bought less and 15% reported their purchases to be more than last year.)

Average Weekly Music Gross

..... \$46
(This figure represents an increase of \$6 over last year's report. Our survey also revealed taverns to be the most profitable locations for jukeboxes, with lounges rated in second place, restaurants in third and only a very small percentage reporting disco.)

When asked how long a phonograph is kept on the route, 85% of the operators said seven years, and this percentage is considerably higher than last year; 15% said ten years and none reported a lesser dura-

tion. The survey revealed that a larger number of operators are keeping their machines on the route for longer periods of time.

The predominant pricing on phonographs continues to be 2/25¢ as indicated by the majority of the responding operators. However, about 30% reported using straight quarter play on anywhere from 25% to 50% of their routes.

Our survey revealed that 80% of the operators secure locations by contract, with the predominant term length being three to five years.

"Do you lease jukeboxes to locations" was another question asked. 60% of the operators said "yes," which is a significant increase over last year's percentage; 40% responded "no." Those who do lease reported that the weekly charge varied, depending upon the age of the machine. The figure ranged from a low of \$25 to a high of \$50 per week.

Weekly Record Purchases

Our poll revealed that operators purchase new records at the rate of two to three per machine per week. Depending upon the number of machines on the route this figure could range from between a total of 120 to 1,400 on a weekly basis, which serves to emphasize the operator's significance in the singles market.

Programming Singles

In programming their jukeboxes, 40% of the operators rely on a routeman to select the singles for their machines; 40% reported that the responsibility is handled by an employee-programmer and 20% said they make the selections themselves.

We asked operators to list in order of importance the five most useful sources as guidelines in selecting new records. Here are the findings:

1. Trade Magazines
2. Location Requests
3. One-stops
4. Personal selection by route personnel
5. Local radio station charts

The lineup varies only slightly from last year's survey in that location requests rose to the number two position, dropping one-stops down to third place.

Operators were asked if phonograph collections this past year were more than last year, the same, or less. 50% reported collections to be the same as last year; 30% reported an increase; 20% reported collections to be lower than last year. For the sake of comparison, the percentages in last year's survey were 65%, 30% and 5%, respectively.

Promoting Phonograph Play

In response to the question "What do you do to promote more play on your phonographs" most operators seem to agree that a well maintained, properly

programmed jukebox is, in itself, the key promotional tool. "Keep the boxes clean and the lights on" suggested one operator; "leave matching money in the location," said another; request cards, colored title strips, promotion money and programming location requests were other suggestions. One operator dispensed with any specific promo ideas, suggesting instead that higher price per play be initiated!

Location Commissions

50/50 continues to be the most widely used commission split, with the majority of operators reporting it; however, a good number said they have initiated 60/40 (operator's favor) on a portion of their routes and a small percentage report that they are using it exclusively.

Games

Estimated weekly gross on the following games was reported as:

| | |
|-----------------|------|
| Pool Tables | \$56 |
| Pinball Games | 51 |
| Video Games | 86 |
| Cocktail Tables | 55 |
| Shuffle Alleys | 27 |
| Shuffleboards | 19 |
| Soccer Tables | 16 |

In comparison to last year's figures, video games and cocktail tables reflect the most significant increases.

Popularity Chart

(continued on page AMOA-28)

Innovation

ALCA GREMLIN
ATARI MIDWAY
BALLY NAMCO
CENTURI STERN
CINEMATRONICS TAITO
EXIDY TOURNAMENT SOCCER
GAME PLAN U.S. BILLIARDS
VALLEY

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AMUSEMENT & MUSIC OPERATORS ASSOCIATION

Exhibitors

EAST ROOM

AMERICAN SHUTTLEBOARD CO., INC. 126-129
210 Paterson Plank Road
Union City, N.J. 07087
201-865-6888
(6 Pocket Coin-operated Billiard Table, Bumpa Pool Table, Shuffleboard)

AMERICAN MARKETING INTERNATIONAL CORP. 110 & 121
40 Fifth Avenue
New York, New York 10118
212-239-4145
(Coin-operated games)

AMSTAR ELECTRONICS CORP. 134-135
1960 W. North Lane
Phoenix, Arizona 85021
602-997-5931
(Amusement and gaming devices)

AMUSEMENT EMPORIUM, INC. 116-117
6880 S. Emporia St.
Englewood, Colorado 80112
303-771-0885
(Coin machine parts and supplies, billiard and football supplies. Parts for arcade, pingames, jukeboxes and cigarette machines, electronic components)

AMUSEMENT SUPPLY, INC. 190
10911 Dennis Road — Suite 401
Dallas, Texas 75229
800-527-0518
(Billiard supplies and parts, pinball supplies and parts, coin handling equipment, security and football parts and supplies)

ARDAC, INC. 114-115
4860 E. 345th St.
Willoughby, Ohio 44094
216-951-3440
(Dollar bill changers, dollar bill & coin changes, dollar bill acceptors)

AUTO PHOTO COMPANY P-4
350 Lear Ave.
Costa Mesa, California 92626
714-540-8082
(Automatic photographic machines)

AUTOMATIC PRODUCTS CO. 101-102
75 W. Plato Blvd.
St. Paul, Minnesota 55107
612-224-4391
(Snackshop, Smokeshop, Candyshop)

BALLY MANUFACTURING CORP. 139-140 & 146-150 & P-3
2640 W. Belmont Ave.
Chicago, Illinois 60618
312-267-6060
(Coin-operated gaming machines)

R.H. BELAM CO., INC. 187A-189
1 Delaware Drive
Lake Success, N.Y. 11040
516-488-5600
(Coin-operated amusement games: video and/or flipper)

CENTURI, INC. P-10
245 W. 74th Place
Hialeah, Florida 33014
305-558-5200
(Centuri 2001 phonograph)

COIN MECHANISMS, INC. 132
817 Industrial Drive
Elmhurst, Illinois 60126
312-279-9150
(Coin control devices for amusement machines)

CORECO RESEARCH CORP. 118
370 Seventh Ave. — Suite 301
New York, New York 10001
212-279-3366
(Therapeutic vibrator, touch alarm, wireless intercom set)

D & R INDUSTRIES, INC. P-1-2
7111 N. Capitol Drive
Lincolnwood, Illinois 60613
312-677-3200
(Coin-operated parts & supplies, billiard supplies & accessories)

DEUTSCHE WURLITZER GmbH P-7
Postfach 1160
Hullhorst, West Germany 4971
5744-1001
(Coin-operated phonographs)

EMPIRE DISTRIBUTING, INC. 154-157
2828 N. Paulina St.
Chicago, Illinois 60657
312-871-7600
(Distributors of music, games & vending)

J.F. FRANTZ MANUFACTURING CO. 191-193
1936 W. Lake St.
Chicago, Illinois 60612
312-829-2399
(Coin-operated amusement machines, U.S. Marshall gun game)

GREMLIN/SEGA P-15-17
8401 Aero Drive
San Diego, California 92123
714-277-8700
(Video games)

IMPERIAL BILLIARD INDUSTRIES 109-122
550 Industrial Road
Carlstadt, New Jersey 07072
201-935-9330
(Pool table supplies & soccer tables)

INSPOUT, INC. 130-131
912 Industry Drive
Seattle, Washington 98188
206-575-1165
(Billiard & coin-op supplies, micro computer parts)

INTERMARK INDUSTRIES, INC. P-12
8625 N. 19th Ave.
Phoenix, Arizona 85021
602-944-9315
(Reflex: two player counter game)

IRVING KAYE COMPANY, INC. 158-165
48 Union St.
Stamford, Connecticut 06906
203-348-1800
(Pool tables: Silver Shadow, Lion's Head, Silver Shadow Klub and Hurricane Soccer)

KIMCO 113
P.O. Box 322
Mentor, Ohio 44060
216-255-7757
(Tooling, electronic repairs)

LOEWEN-AMERICA, INC. P-5
9213 Park Lane
Franklin Park, Illinois 60131
312-451-1909
(NSM coin-operated phonographs; Modals Festival ES 160, Prastiga ES 160, Consul Classic)

MIDWAY MANUFACTURING CO. 151-153
10750 W. Grand Ave.
Franklin Park, Illinois 60131
312-451-1360
(Coin-operated video amusement games)

MOBILE RECORD SERVICE CO. 186A-186B
2716 Penn Ave.
Pittsburgh, Pennsylvania 15222
412-391-8182
(Phonograph records for jukebox operators)

PENN-RAY INTERNATIONAL CORP. 103-105
1705 Winchester Road, P.O. Box 390
Bensalem, Pennsylvania 19020
215-638-4720
(Parts & supplies for electro-mechanical & electronic games and for phonographs; also billiard table parts, accessories & supplies)

POLAND MANUFACTURING CORP. P-11
P.O. Box 709, Clemmons Ctr.
Lewisville-Clammons Rd.
Clemmons, North Carolina 27012
919-766-7393
(Poland "Easy Mover" and "Easy Leveler" pool table handling devices)

ROCK-OLA MANUFACTURING CORP. P-6
800 N. Kedzie Ave.
Chicago, Illinois 60651
312-638-7600
(Coin-operated phonographs)

ROWE INTERNATIONAL, INC. P-8
75 Troy Hills Road
Whippany, New Jersey 07981
201-887-0400
(Coin-operated phonographs, consoles, music systems, accessories; bill and coin changers, ticket vendors, snack vendors and cigarette machines)

SCAN COIN, INC. 112
201 Elden St.
Herndon, Virginia 22070
703-471-6510
(Portable and office-based coin counting/sorting equipment)

SEEBURG P-9
(A division of Stern Electronics, Inc.)
1725 W. Diversey Parkway
Chicago, Illinois 60614
312-935-4600
(Phonographs, pinballs, video equipment, shuffle alleys, test fixtures)

SKEE-BALL, INC. P-14
8th & Maple Streets
Lansdale, Pennsylvania 19446
215-362-0300
(10 ft. location-type four player Skee-Ball alley)

STANDARD CHANGE-MAKERS, INC. 119-120
422 E. New York St.
Indianapolis, Indiana 46202
317-639-3423
(Coin and currency changing equipment)

STERN ELECTRONICS, INC. 141-145
1725 W. Diversey Parkway
Chicago, Illinois 60614
312-935-4600
(Pinballs, video equipment, test fixtures, shuffle alleys, phonographs)

SUMMIT SYSTEMS, INC. P-13
7814 Burnet Ave.
Van Nuys, California 91405
213-988-7711
(Slot machine conversion package, SMCP, slot machines, casino accounting and security systems, CASS)

TOMMY LIFE GATE MANUFACTURING CO. 111
Bus Brown Drive, P.O. Box 8
Woodbine, Iowa 51579
712-647-2050
(Hydraulic lift gates for 1/2 to 1 ton pickups & vans. Hydraulic lifts for all mini compact pickups)

U.S. BILLIARDS, INC. 169-172 & 179-182
243 Dixon Ave.
Amityville, N.Y. 11701
516-842-4242
(Pool tables, SST air hockey game, arcade games, Silver Falls Pusher Game, solid state counter game, coin chutes and allied coin equipment)

UNITED BILLIARDS, INC. 173-178
51 Progress St.
Union, New Jersey 07083
201-686-7030

(Coin-operated pool tables, home pool tables, amusement games)

VALLEY COMPANY (THE) 106-108 & 123-125
333 Morton St., P.O. Box 656
Bay City, Michigan 48707
517-892-4536
(Cougar pool tables, bumper pool tables, soccer, pinball tables, one and two-piece cues)

VINTAGE JUKEBOX COMPANY (THE) 101A
35 Dudden Hill Lane
London, NW10 2ES, England
451-0320
(Promotion items for the industry/manufacturers of custom parts in metal, wood, plaster & plastic for antique machines; prototype design, Europe's major importers of antique machines)

WICO CORP. 133 & 136-138
6400 W. Gross Point Road
Niles, Illinois 60648
312-647-7500
(Parts and supplies)

WILLIAMS ELECTRONICS, INC. 166-168 & 183-186
3401 N. California Ave.
Chicago, Illinois 60618
312-267-2240
(Pinball machines and video; slot machines and club machines)

WEST ROOM

ABLOY SECURITY LOCKS 12A
5603 Howard St.
Niles, Illinois 60648
312-647-9650
(High security locks)

AMERICAN COMMUNICATIONS LABORATORIES 39
1190 S. Little Creek Rd.
Dover, Delaware 19901
302-678-9063-4
(Electronic card games for arcades, bars and lounges)

ARTIC INTERNATIONAL, INC. 70C-70D
550 Route 22
Bridgewater, New Jersey 08807
201-231-0800
(video game machines)

ATARI, INC. 1-3, 13-24 & 25-36
1265 Borregas Ave.
Sunnyvale, California 94086
408-745-2500
(electronic coin-operated amusement machines)

BIO-RHYTHM COMPANY (THE) 97
885 Fairway Drive
Bensenville, Illinois 60106
312-595-6770
(The Bio-Card model 500 merchandiser/Bio-Rhythm Machine)

BRUNSWICK CORP. CONSUMER DIVISION 67-69
One Brunswick Plaza
Skokie, Illinois 60077
312-470-4916
(Coin-operated billiard tables, billiard supplies & accessories)

CAROUSEL INTERNATIONAL CORP. 4-6
P.O. Box 307
Eldon, Missouri 65026
314-392-7122
(Coin-operated kiddie rides)

CENTURI, INC. 84-87
245 W. 74th Place
Hialeah, Florida 33014
305-558-5200
(Coin-operated video games, upright, cocktail table and "Maxi" styles; Centuri 2001 phonograph)

CHICAGO LOCK CO. 7
4311 W. Belmont Ave.
Chicago, Illinois 60641
312-282-7177
(Acce r change-matic locks, lock-out acce r locks, cylinder locks, handle locks)

DATA EAST, INC. 91A-96A
470 Gianni St.
Santa Clara, California 95050
408-727-4490; 800-538-5129
(Coin-operated amusement games)

DYNAMO CORP. W-1-6
1805 S. Great Southwest Parkway
Grand Prairie, Texas 75051
214-641-4286
(Coin-operated pool tables and football tables, home pool tables and football tables)

ELCON INDUSTRIES, INC. 90A
2715 Nakota
Royal Oak, Michigan 48073
313-549-1140
(video games — consoles, cocktails, mini-bartop)

EXIDY, INC. 44-51
390 Java Drive
Sunnyvale, California 94086
408-734-9410
(Coin-operated electronic video games including Targ)

FAR EAST VIDEO, INC. 97A-98A
22410 72nd Ave. South
Kent, Washington 98031
206-575-0764
(Nintendo line of coin-operated amusement games)

GAME PLAN, INC. 37-38 & 57-58
1515 Fullerton Ave.
Addison, Illinois 60101
312-628-8200
(Coin-operated amusement games)

GOOD MANUFACTURERS INTERNATIONAL 70B
801 S. Raymond Ave., Suite 34
Alhambra, California 91803
213-283-0349; 289-9860
(Billiard cue stick and accessories, billiard pool ball, miniature pool table)

GREMLIN/SEGA 70-72 & 88-90
8401 Aero Drive
San Diego, California 92123
714-277-8700
(Video games)

J-S SALES COMPANY, INC. 40-41
24 S. Third Ave.
Mt. Vernon, N.Y. 10550
212-324-3830, 914-668-8051
(Billiard supplies & parts; supplies for amusement machines)

MIRACLE RECREATION EQUIPMENT CO. 53
P.O. Box 275
Grinnell, Iowa 50112
515-236-7536
(Coin-operated 3-pony carousel)

NAMCO-AMERICA, INC. 81-83 & 98-100
343 Gibraltar Drive
Sunnyvale, California 94086
408-745-7600
(Coin-operated amusement games)

NEVADA GAMING SCHOOLS, INC. 8
3100 Sirius Ave.
Las Vegas, Nevada 89102
702-873-2345
(Coin amusement machines technician school, slot machine technician, electronic video games technician)

O.B.A. Inc. 11-12
2522 Irving Blvd.
Dallas, Texas 75207
214-630-8004
(Fussball tables, billiard supplies, parts & chemicals)

O.K.F. 9-10
1213 Innsbruck Dr.
Sunnyvale, California 94086
408-745-6051
(Kiddie rides)

PRIORITY CIGARETTE SERVICE, INC. 70A
3628 Prospect Ave.
Cleveland, Ohio 44115
216-431-4100
(Frames and decorative panel inserts for cigarette vending machines)

R.J. REYNOLDS TOBACCO CO. 54-56
Corner 4th & Main Sts.
Winston-Salem, North Carolina 27102
919-777-6101
(Cigarettes: Camel, Winston, Salem, Doral, Now, More, Vantage)

SAFEGUARD COIN BOX 43
101 Clinton Rd., P.O. Box 1091
West Caldwell, New Jersey 07006
201-575-0040
(Self-locking coin boxes for pinball, gaming devices, music & vending machines, game doors & game boxes, custom sheet metal work)

SPLIT/SECOND, INC. 90B-90C
4941 Armin Way
San Diego, California 92115
714-265-7733
(Coin-operated amusement devices)

TAITO AMERICA CORP. 73-75 & 64-66
1256 Estes Ave.
Elk Grove Village, Illinois 60007
312-981-1000
(Coin-operated equipment: video games, upright & cocktail table versions, the Stratovox)

TEGETO BV (c/o ELCON INDUSTRIES, INC.) 91B
2715 Nakota
Royal Oak, Michigan 48073
313-549-1140
(Video slotmachine "Take Five" — no cash or token payout, credits won show on screen)

TOURNAMENT GAMES INC. 59-63 & 76-80
7930 Occidental Ave. S.
Seattle, Washington 98108
800-426-8897
(Coin-operated soccer tables, pool tables, air hockey, dart games & related promotional material)

TRU-CHECK COMPUTER SYSTEMS, INC. 52
250 E. Hartsdale Ave.
Hartsdale, N.Y. 10530
914-472-9030
(Computerized placement payment reporting service)

UNIVERSAL U.S.A. INC. 91-96
3250 Victor St.
Santa Clara, California 95050
408-727-4591
(Coin-operated video games, pinball machines)

UNIVERSAL VISUAL AUDIOTRONICS CORP. 1A
604 Main St.
Davenport, Iowa 52803
319-326-6467
(Children's rides: Helicopter, Bulldozer, Roundabout, Red Baron, Tortoise-Horse-Duck; Kid-dierama Cartoon Theatre)

WAITE MANUFACTURING, INC. 99A-100A & 100B
527 Industrial Park Rd.
Brush, Colorado 80723
303-842-5501
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AMOA • EXPO '80

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Exhibitors

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1349 E. Seminary Drive
Fort Worth, Texas 76115
817-924-8321
(Cleaning compounds for the vending & amusement industry)

CONTINENTAL ROOM
ADI THE POOL TABLE COMPANY C-89-91
5184 126 Ave. No.
Clearwater, Florida 33520
813-577-2424
(ADI Seville Classic pool table)

ACE COIN EQUIPMENT LTD. C-44-45
Ace House, Lanelay Road
Talbot Green, Mid Glamorgan
Wales, U.K.
Llantrisant 443-222561
(Coin-operated gaming devices)

BELL-FRUIT MANUFACTURING CO. LTD. C-67-68
263 Putney Bridge Road
London S.W. 15, England U.K.
London 788-8183/6
(Casino slot machines, including the 3-line pay, 5-line pay and 1-5 rainbow feature multiplier, plus a 1-10 coin video poker machine and electronic uprights).

BENCO C-63 & 78
153 E. 11th St.
San Bernardino, California 92410
714-889-2068
(King Koin coin-operated pool table)

CALER, JOHN W. (SPECIALTY SLOTS CORP.) C-29
7506 Clybourn Ave., P.O. Box 1426
Sun Valley, California 91352
213-765-1210
(Coin-operated slot machines)

CHARLESTON MINT (THE) C-43
P.O. Box 31143
Charleston, South Carolina 29407
803-768-0200
(Manufacturers-distributors of custom coin-medallion time pieces, tokens, medallions, token vending machines)

CINEMATRONICS, INC. C-53-56
1466 Pioneer Way
El Cajon, California 92020
714-440-2933
(Coin-operated video amusement games)

COIN ACCEPTORS, INC. C-15-16
4946 Daggett Ave.
St. Louis, Missouri 63110
314-664-5550
(Coin handling equipment featuring coin doors and front plates)

CONCORDE MANUFACTURING CO. C-2-3
3101 W. Spring Mountain Rd., Suite 103
Las Vegas, Nevada 89102
702-871-2919
(Slot machines)

ELECTROHOME LIMITED C-34-35
809 Wellington St., N.
Kitchener, Ontario, Canada N5G 436
519-744-7111
(Full range of monochrome and color video games displays in a variety of screen sizes including several new video displays for the games industry).

ELECTRO-SPORT, INC. C-69-72
17842 Cowan
Irvine, California 92714
714-979-1875
(Video amusement games: Draw Poker — Skill Play Game, Blackjack — various arcade models)

FERNCREST DISTRIBUTORS INC. C-21-22
66 Illinois Ave.
Warwick, Rhode Island 02888
401-737-1771
(Video games)

FLIPPER PLAYERS CORP. C-17
66-19 Saunders St.
Forest Hills, N.Y. 11374
212-897-7486
(A.T.M. kiddie-rides from Italy)

FORT LOCK CORP. C-13
3000 N. River Road
River Grove, Illinois 60171
312-456-1100
(Gem lock, gematic lock, semi-circular key lock, lock out key feature lock, padlocks, double-sided lock, 5000 series & 9000 series)

GAME-A-TRON CORP. C-62
931 W. Main St.
New Britain, Connecticut 06051
203-223-2760/68
(Electronic video amusement games)

GEM CRAFT LTD. C-9
922 Waukegon Rd.
Glenview, Illinois 60025
312-729-7293
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D. GOTTLIEB & COMPANY C-81-86
165 W. Lake St.
Northlake, Illinois 60164
312-562-7400
(flipper pinball & video games)

GREEN DUCK CORP. C-52
255 S. Elm St.
Hernando, Mississippi 38632
601-368-9033; 800-647-6168
(Tokens, coins, medals, lithographed buttons, tab and badges)

HAMILTON SCALE CORP. C-5
3350 Secor Rd.
Toledo, Ohio 43606
419-535-7667
(Currency changers)

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15123 Highway 99 No.
Lynnwood, Washington 98036
206-743-3171
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P.O. Box 1246
Dayton, Ohio 45401
513-299-0990
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31 Central St.
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416-255-5901
(Service schools, electronics books, electronic control boards)

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Burbank, California 91505
213-845-7488
(Sanyo electrical equipment)

J.A. McNAUGHTON, INC. C-10
18 Anaconda Road
Akron, Ohio 44310
216-633-1500
(Equipment to move amusement products)

MELTEC, INC. C-30
290 Commercial St.
Sunnyvale, California 94086
408-738-4422
(Boom Ball)

MERIT INDUSTRIES, INC. C-7-8
630 Woodland Ave.
Cheltenham, Pennsylvania 19012
215-379-1000
(Coin-operated amusement games: Jacks or Better, Sweet Shawnee, Sweet Shawnee II, Race Track)

MEYCO GAMES, INC. C-11
650 Vaqueros Ave., Unit "D"
Sunnyvale, California 94086
408-245-1603
(Coin-operated video amusement games: Joker's Wild, Jack's A Pair, Casino Blackjack '81, Wild Arrow)

MYIMPA EXPORT INC. C-58
19 Keith Way
Hingham, Massachusetts 02043
617-749-8198
(Video amusement games — cocktail table & upright models)

NANAO CORP. (c/o MURATA CORP. OF AMERICA) C-19-20
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404-952-9777
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NICHIBUTSU U.S.A. (c/o PLAYMORE GAMES, INC.) C-25-26
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Fort Worth, Texas 76115
817-921-6196, 800-433-2908
(Video type machines)

NU-LOOK PRODUCTS C-14
P.O. Box 4678
Hollywood, Florida 33023
305-981-9330
(Maintenance care products)

OMEGA PRODUCTS, INC. C-4
4035 Oceanside Blvd., D-30
Oceanside, California 92054
714-941-3256
(Video amusement games, associated components including game boards, displays, payout units)

PINBALL VISION, DIVISION OF ARC, INC. C-23
2 West St., P.O. Box 62
Weymouth, Massachusetts 02190
617-331-0803
(Pinball machines with video display, pinball conversion kits)

PLAY METER MAGAZINE C-57
P.O. Box 24170
New Orleans, Louisiana 70184
504-838-8025
(trade publication for the amusement machine industry)

PROFESSIONAL PINBALL PLAYERS ASSN. C-31-33 & 46
103 Walnut Ave., Suite 28
Toronto, Ontario, Canada M5V 2S1
416-368-0157
(Professional pinball conversion kits)

R & N SILKSCREENING, INC. C-59
2054 Zanker Rd.
San Jose, California 95131
408-287-6571
(Silkscreening service for coin-operated games, graphic design service)

REMI, INC. C-36-37
2225 W. Pico Blvd.
Los Angeles, California 90006
213-380-5050
(Manufacturer-representative of recreational electronic machines: uprights, cockpit-type, cocktail and table types and mini uprights; in various series lines including space games, war games & Novelty)

ROGER WILLIAMS MINT C-28
79 Walton St.
Attleboro, Massachusetts 02703
617-226-3310
(tokens)

ROWE INTERNATIONAL, INC. C-38-39
75 Troy Hills Rd.
Whippany, New Jersey 07981
201-887-0400
(Bill and coin changers, ticket vendors, snack vendors, cigarette machines)

SIRCOMA C-47-51
520 S. Rock Blvd.
Reno, Nevada 89502
702-323-5060
(Amusement & gaming machines)

STAMBOULI BROTHERS (USA) CORP. C-79-80 & 93-94
3424 Empire State Bldg.
350 Fifth Ave.
New York, New York 10118
212-279-4466
(Public relations center; Karateco video games)

SUNBIRD CORP. C-60-61
6949 Washington Ave. So.
Edina, Minnesota 55435
612-944-1437
(Coin-operated wall games)

SUZO TRADING COMPANY BV C-24
P. de Hoogstraat 40
Rotterdam, Netherlands
10-766399
(Spare parts)

THIRD WAVE ELECTRONICS CO., INC. C-6
3212 Wynn Rd., A119
Las Vegas, Nevada 89102
702-876-5711
(Electronic coin acceptor-slug rejector)

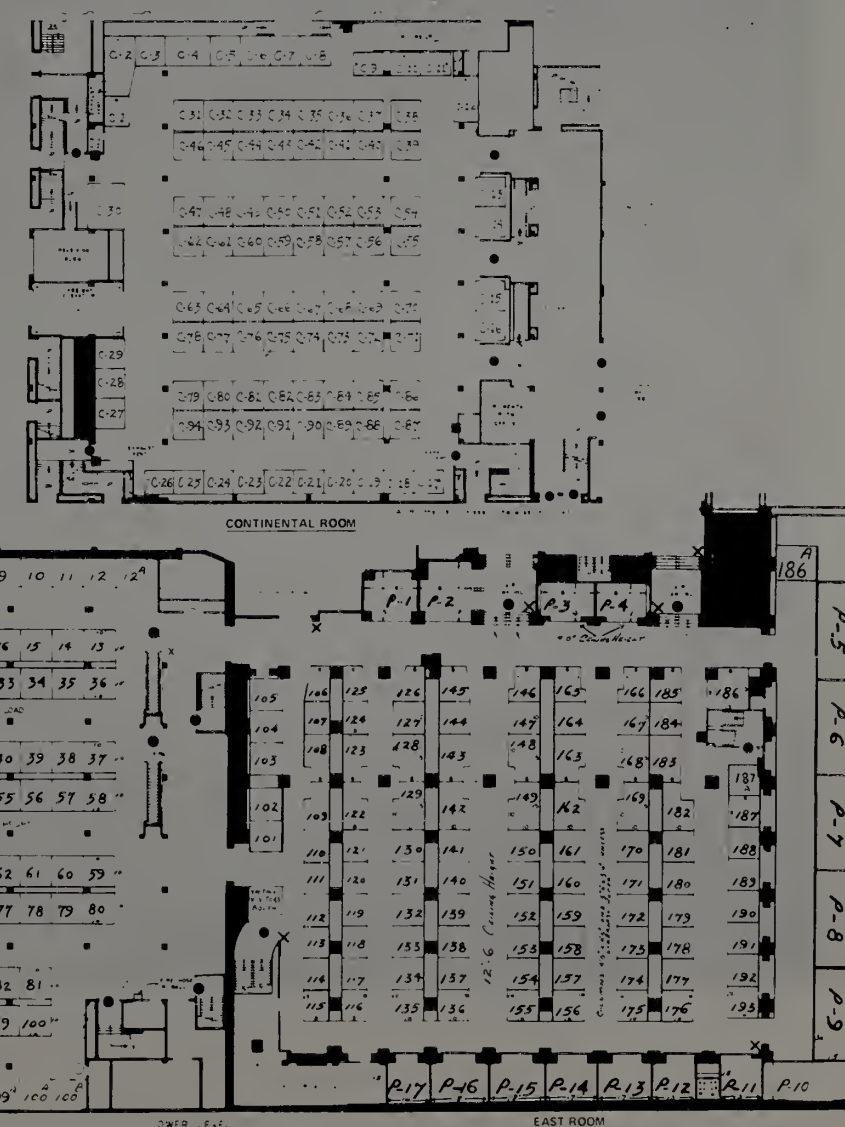
TWELVE SIGNS, INC. C-64-65
3369 S. Robertson Blvd.
Los Angeles, California 90034
213-553-8000
(Starscroll vending machines, Starscroll horoscopes)

UNIVERSAL AMUSEMENT DISTRIBUTORS C-18
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Huntingdon Valley, Pennsylvania 19006
215-947-4606; 947-4054
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606-255-5990
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110 Isabella St.
Ottawa, Ontario, Canada K1S 1V5
613-237-6650
(Complete coin door assemblies, coin control devices for amusement games and vending industry)

(continued on page AMOA-28)



MOON CRESTA™



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FLIGHT PLAN: MOON CRESTA

Mission: Dock Lunar Rockets I, II, and III for MULTI-FIRE power. Mission terminates when all rockets are destroyed.

Rocket Capabilities:

Stage I: Single firing laser with high mobility.

Stage II: Double firing lasers with moderate mobility.

Stage III: Double firing lasers.



ZUPUS
50 Pts.



HELICON
30 Pts.



MERCATOR
60 Pts.



TAURIDS
200 Pts.



TITAN
100 Pts.

Plan of Attack:

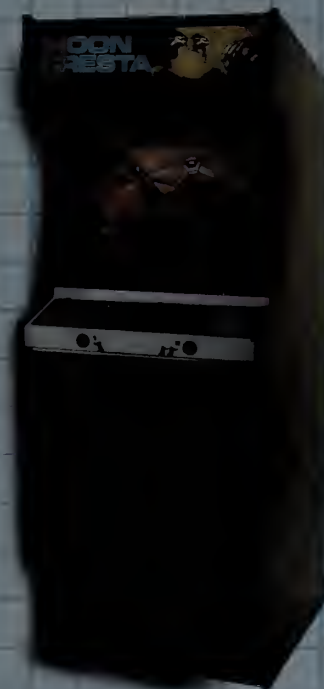
Rocket I must destroy regiments of the Zupus and Helicon craft to reach first docking station. Docking bonus points are scored as the docking ship is linked with the Mother Craft in the shortest possible time. Pilot maneuvers rockets using port-starboard directional controls. Descent can be slowed by firing retro-rocket control. Docking must be completed within 30 seconds! The highest bonus is achieved by docking in the shortest time. Failure to dock results in the loss of all bonus points. A crash during this phase destroys the docking rocket. When docking sequence is completed successfully, Rockets I and II join forces for triple firing power to combat the Mercator craft. As the last of the Mercator vessels are eliminated, RED ALERT! Be prepared for a cross-fire of Taurids meteor showers! Pilot must command Rockets I and II



Docking Sequence

through meteors before attempting link-up with Rocket III at second docking station. As Rockets I and II dock with Rocket III, firing capability is combined for MULTI-FIRE power!

The three-stage rocket now beams five lasers at the oncoming Titan missiles. When the last of these craft are destroyed, Flight Plan Moon Cresta is re-activated for increased challenge and fun.



SPECIFICATIONS:

UPRIGHT

25½" W x 67" H x 28" D
64.77 cm W x 170.18 cm H x 71.12 cm D
290 lbs./132 Kg

The MOON CRESTA game is manufactured by Gremlin Industries under license from Nihon Bussan Co., Ltd., Osaka, Japan.

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AMOA • EXPO '80

AMUSEMENT & MUSIC OPERATORS ASSOCIATION

Corey Guides OMAA Through Education, Communication

LOS ANGELES — While it began as a meager group of less than 15 operators five years ago, the Ohio Music and Amusement Assn. (OMAA) has grown into one of the

largest and most functional state associations in the coin machine industry, now boasting a paid membership of 101. And while concerned, innovative operators and

cooperative distributors are largely responsible for the success of the organization, the efforts of OMAA executive vice president Paul Corey have been a major

force in the association's coming of age.

Under Corey's direction last year, the OMAA held more 10-day digital mechanic technician schools (five) than any other two state associations combined. In addition, the organization developed its mini-school concept, a series of five free standing, two-day programs that take in the topics "Fundamentals of Electronics," "Pinball Troubleshooting," "Digital Electronics I and II" and "Phonograph Installation and Maintenance."

The informative, all-business programs are being employed by the OMAA because they are "what members want," said Corey. "With turnover the way it is, they need people who can come in and instruct personnel."

The service schools are but part of the no-nonsense attitude the OMAA has assumed, and it carries over into the association's whole approach to the Ohio coin community.

Corey insists the OMAA's annual exposition is a very serious, seminar-oriented affair that serves as more than just a social gathering. In addition to its regular business meeting, last year's meet featured a lecture by past Tennessee Assn. president John Estridge, who discussed cost factors, as well as maintenance of an automotive and truck fleet and sophisticated testing equipment.

Displays vs. Lectures

Corey also feels that game and equipment displays should take a back seat to education at state association confabs. "Operators can no longer run their businesses from the inside of their coat pocket," said Corey. "It's a very detailed business now and will grow even more complex in the next 10 years. So, we concentrate on teaching banking procedures, inventory and parts control, and the importance of keeping paperwork in order."

The executive vice president's zeal for education does not stop there, however, as he helped the OMAA institute the organization's "guardian angel committee." Corey maintains that the coin industry is comprised of many second and third generation families and that the grandfather's brainpower is not being utilized after retirement.

In order to capitalize on the wealth of knowledge, Corey established a committee of nine or 10 of Ohio's most venerable coin machine executives to advise OMAA members on technical and operational problems and help get small businesses started. Such esteemed retirees as August Van Brackel, George Elam, Roy George, Joe Westerhaus, Sr., Sy Levine, C.L. Hopkins and Joseph Abraham Sr. are some of the members of the "guardian angel" committee and can be called upon at the OMAA's annual dinner meeting, at the May Exposition or at the organization's annual summer outing.

According to Corey, the association places as much emphasis on communication as it does education. At present, the OMAA is concerned with communication in the form of newsletter.

"We're strong believers in communication," said Corey, "and we get out a one-page, two-sided newsletter at least once a month. A lot of our operators are running around like crazy from morning 'til night trying to make a living, and they just don't have the time to read all the trade publications. I don't believe in chit chat newsletters either. It's important to know that someone is

(continued on page AMOA-15)

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It's your gateway to a new dimension beyond the future...into the hyperspace of spectacular new sights and sounds. A new generation of video games that challenge, excite and earn like no other games on earth.

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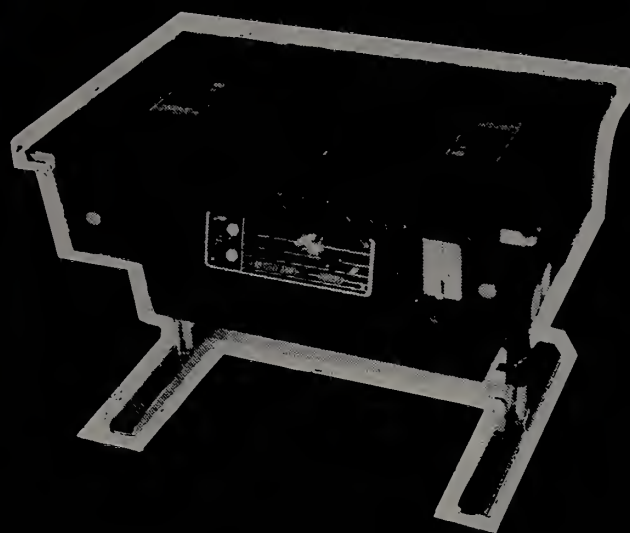


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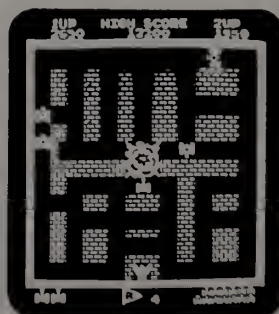
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Tank Battalion



Top Industry Service Schools Offer Varied Study Courses

LOS ANGELES — While AMOA participants Cal's Coin College and Nevada Gaming School are the two most prominent service schools in the industry, each has achieved its success by a distinctly different route.

Cal's coin college of Oklahoma, now in its tenth year as an accredited school, has oriented its continual five-day courses toward young operators. In sharp contrast, the Nevada Gaming School has gained its reputation by offering an intensive, two-phase, 13-week course that caters to the middle-aged student.

Cal's Coin College, which will be starting up Nov. 10 after a three-month lay-off, specializes in instructing people that are new to the coin machine world.

"The average age of my students is approximately 23 years-old and many of them are operator's sons," said Cal's Coin College owner and instructor Cal Clifford. "Many times, the boy will finish high school and try taking on any job except working for the old man. But a year or two after that he decides that dad's offer wasn't so bad. That's where I come in."

Clifford uses manufacturer information, manuals and schematics during his five-day classes, and he examines a new video, pin or jukebox on each successive week. A brief electronics course is also taught during the session. Clifford uses much of his own printed material as well as the game and trouble shooting material from the manufacturers and a text book by Hong.

The classes, which are limited to only five students per seminar, cost \$325 for the first week and \$275 for each additional week.

While Cal's Coin College pretty much specializes in teaching of service techniques on pinballs, videos and jukeboxes, the Nevada Gaming School's curriculum differs sharply in that it takes in the subjects of slot machines and electro-mechanical bingos as well as amusement games.

Split into two phases of 13 and 15 weeks, the first series of classes covers basic knowledge of electro-mechanical machines and schematics and the servicing of slot machines. The second phase (lasting 15 weeks) is comprised of the following: basic electronics (three weeks), electro-mechanical and electronic pinball (three weeks), electro-mechanical and electronic jukeboxes (three weeks), electronic video (two weeks) TV monitors (one week) and electro-mechanical bingos (three weeks).

A combination of service manuals, electronics text books, audio-visual materials, film strips, and overhead projector transparencies are employed by Gaming School instructors during the course, which currently boasts an enrollment of 200 students (165 at the Las Vegas school and 35 at its two-year-old complex in Reno).

"Most of our students are people in the mid-40s who are making a career change and want a trade that is not too demanding," said Stan Braaten, vice president and director of the Nevada Gaming School. "Many of the people attending class are retired military personnel."

Both phases of the Gaming School's seminar have a tuition fee of \$3,100 (taken separately the cost is \$1,400 for Phase I and \$1,650 for Phase II). The Las Vegas branch of the school is accredited by National Association of Trade Technical Schools in Las Vegas, which allows it to participate in government loan and grant programs.

Newcomer

The San Diego Arcade School, a new-

comer on the service school scene, has much in common with its contemporaries in that it is geared toward the operator.

The school's founder and instructor,

Randy Fromm, starts out his 48-hour class (six full eight hour sessions) by teaching basic electronic theory. The class studies diodes, transistors, power supplies and

how monitors work for both black and white raster scans and color monitors.

"We go through basic video game

(continued on page AMCA-15)



AMOA SHOW Booth Numbers

151
152
153

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Gottlieb's Simkowski Details Factory's AMOA Plans And Marketing Strategy

CHICAGO — Ambitious plans for D. Gottlieb & Company's participation in the 1980 AMOA exposition in Chicago, as well as follow-up marketing programs, were outlined to the trade press recently by George R. Simkowski, marketing vice president of the company.

He advised that a full complement of 12 or more Gottlieb people, including company chairman Alvin Gottlieb and president Robert W. Bloom, will man the factory's exhibit during the three-day AMOA convention and that the Gottlieb display would be highlighted by the company's newly introduced video games in both upright and cocktail table configurations. Also featured will be two new four-player pins, "James Bond" and "Time Line," an experimental solid state single player, "Asteroid Annie," a revolutionary new molded cabinet; and the traditional Gottlieb Service Center.

Simkowski noted that the company was not going to release specific details about the new cabinet make-up and design until showtime, but did offer some general information. Composed of a molded synthetic material, as opposed to traditional plywood construction, the cabinet configuration is strikingly contemporary in design. The cabinet is stronger, exceptionally durable and has a new design twist that makes it unnecessary to disassemble the game when taking it on or off location. "It's experimental," he said, "but it's terrific!"

A key attention-getter at AMOA, according to Simkowski, will be that section of the Gottlieb display devoted to the company's new video game, "No Man's Land." The game will be featured in both upright and cocktail table design.

The amusement game firm promises to show a professionally produced Service Clinic videotape for use as on-the-spot training for operator service technicians. Commented George Offshack, Gottlieb's technical services manager, "Although we conduct distributor/operator service schools throughout the year on a regular

basis, we usually visit each distributor only once a year on an average. In the meantime hundreds of service people may have missed a school and would have been forced to wait another year. This video presentation can be viewed in a one hour private showing that hits the high spots of the more formalized Gottlieb schools. It will be an invaluable tool for Gottlieb distributors."

Also on display in the Gottlieb Service Center will be a newly developed handy compact Emergency First Aid Parts Kit composed of an assortment of the most frequently required solid state component parts. The object is to make available to the operator field service men an assortment of parts that accommodates 80% to 90% of the needs in repairing Gottlieb equipment in the field. The parts are compartmentalized in a sturdy, but lightweight, hi-strength cardboard carrying case.

Gottlieb's new management team — headed by chief executive officer and president Bob Bloom, chairman Alvin Gottlieb, marketing vice president George Simkowski and vice president Tom Herrick — will be constantly on the floor of the show, meeting operators and distributors alike and detailing new company programs and products.

Herrick promised a host of promotional items would be available at the Gottlieb booths, including game posters, buttons, show bags listing company distributorships, Gottlieb note-holders and service pens. There will also be a Service Center where technical personnel will be available to answer technical questions, as well as a booth hospitality area for meetings.

Visitors to the Gottlieb display will also view a newly designed company logo in contemporary design proclaiming "Gottlieb Amusement Games" to emphasize the company's expansion into video and other amusement game formats.

Two Major Pool Tournaments Slated To Be Held At Tropicana In Las Vegas

LAS VEGAS — The Second Annual Nine-Ball World Pro-Am and First Annual Eight-Ball World Class tournaments will be held back-to-back at the Tropicana Hotel and Country Club in Las Vegas from Nov. 30 through Dec. 7. Each will pay out a minimum of \$127,500 in cash prizes.

Organized by Battle Enterprises, Ltd. of Amarillo, Tex., in association with the Tropicana, each tournament offers a first prize of at least \$25,000 in the main competition. Women-only and second-chance events also are planned. All amateur and professionals 21 years of age or older are eligible to compete.

"Players are enrolling from throughout the United States, England, Canada, Australia, and numerous other nations," said Michael L. Battle, president of Battle Enterprises and former defensive back for the New York Jets.

The nine-ball tournament, slated for Nov. 30 through Dec. 3, would pay out \$110,000 over 64 places in the main competition and \$17,500 over 16 places in the women-only event at the minimum entry level of 450 main players and 64 women competitors. Payout would exceed \$1 million for the nine-ball tournament if the maximum of 4,050 main players and 512 women players is attained.

Prizes in the eight-ball tournament, scheduled for Dec. 4 through Dec. 7, are based upon the same formula.

Basic entry fee in either main competition or women-only event is \$600. The figure includes double-occupancy accommodations for four nights at the Tropicana. Private rooms are available for an additional \$100 per tournament. Cutoff date for entry registration was Oct. 15.

The second-chance events, for losers in the first round of the competitions, have an on-site entry fee of \$100. All second-chance entry fees will be disbursed as prize money in those competitions.

"The rules — single elimination, one foul — ball in hand, and loser breaks except in

the final round of each tournament — are set up to help less-skilled players," Battle said. "Winners in each round will be determined by the best performance in two out of three games, two out of three sets, except for the final round of each tournament. There the victor must win at least four out of seven games, two out of three sets."

The tournaments will be played on specially designed 3½ by 7 tables supplied by The Valley Company of Bay City, Mich.

All play will be supervised by an independent commission established for the tournament. Commission members include baseball's George Brett and Ken Brett; Conrad Burkman, publisher of the National Billiard News; and Melodie Horn, columnist for the National Billiard News.

Battle Enterprises maintains offices at 714 South Tyler Street, Suite 316, Amarillo, Tex. 79101. The toll-free telephone number for tournament information is 1-(800) 858-4362; from Texas call collect at (806) 374-2999.

Atari Stargate 80 Exhibits Highlights Profile At AMOA

SUNNYVALE — In addition to an outstanding product display at the 1980 AMOA convention, Atari will be presenting an exciting line-up of events at this year's exhibit under the theme "StarGate 80."

Introduced for the first time at the AMOA will be "Battlezone," the latest super combat challenge from Atari where "super-tanks" compete for high score in a world beyond the stars, defending against enemy tanks and missiles.

Also featured will be the current hit-seller "Missile Command," an exciting strategy game that requires players to defend their missile bases against attacking waves of enemy missiles.

There will be special High Score Tournaments held, affording players the opportunity to compete against Atari experts on Missile Command and Battlezone.

Atari's customer service and field service groups will also have a special 30 foot exhibit and representatives of each group will be on hand to answer questions and conduct demonstrations on the latest Atari test equipment.

Once again, Atari's marketing research department will be conducting a Tellus survey. This feature was successfully launched last year and has been expanded this year to accommodate more operator responses. Customer service will also be polling distributors and operators in order to determine how to better serve their needs.

The Gold Anniversary "Asteroids," specially designed for presentation at "StarGate 80," will be another highlight of the show. Asteroids has been in production for a year, enjoying phenomenal success worldwide and has been ranked as the year's top-selling video game. The game's high appeal, together with its availability in upright, cocktail and "mini" cabaret cabinets has attracted players to every conceivable type of location, according to the factory. The incredible popularity of Asteroids has fostered worldwide publicity and high score tournaments while increasing public awareness of video games and Asteroids Gold is a celebration of this tremendous success.

New Features Boost Profit Of Rock-Ola 484

CHICAGO — Rock-Ola's new model 484, 160-selection phonograph takes advantage of exciting new graphics, improved stereo sound and proven features to stimulate more plays and larger profits, according to senior vice president Dr. David R. Rockola.

"Model 484 boasts new graphics to attract and captivate the customers' attention," Rockola stated. "To the exciting and compellingly attractive cabinet we have added new colors and designs that provoke maximum player interest and participation. Three-sided wrap-around graphics and the elegantly designed customer control panel combine to produce the ultimate in player interest."

"New backlit, 3-dimensional color graphics on the front of model 484 are actually a highly artistic treatment of the name Rock-Ola," he continued. "The graphics on the front swirl around the sides where they soar upward in a myriad of alluring colors. The graphic design assures that model 484 will attract maximum customer attention from every point in the room."

Two other cabinet features are exceptionally notable; namely that it is less than 25 inches deep to easily fit "practically anywhere" and it has been intentionally designed without level surfaces so that customers cannot sit on or set anything on

the 484.

Advanced Features

The new model also includes advanced versions of the new microprocessor controlled features that have contributed immensely to increased play and profit on location. These play stimulators include the exclusive "Bonus" offer, the Top 3 Location Hits feature and Random Complimentary Play, and their versatility allows operators to custom tailor each phonograph to the

specific requirements of each location.

The Bonus offer can be adjusted in seconds to operate two different ways: within a 10 to 30 minute interval; within 20 to 60 minutes pattern, or if desired, it may be disconnected. When the Bonus flashes, customers have up to three minutes to insert money and take advantage of the bargain prices.

Model 484 accepts nickels, dimes, quarters and dollar coins. Adapting it to the most beneficial prices for each location is a matter of snapping a few toggle switches inside the cabinet. With Rock-Ola's Bonus feature it is possible to give special bargain plays for all coins including the new Susan B. Anthony coin. A dollar bill acceptor is optional.

Top 3 Location Hits automatically computes and displays the most popular hits played on the machine. First-time customers in a location will know they are making popular selection when they play the top three hits indicated above the selection area; through repeat play regular customers can insure that their favorite remain on the top three.

Rock-Ola's Random Complimentary Play takes over when there is a temporary lull in play. The phonograph randomly chooses and plays a record at different in-



Rock-Ola 484

(Continued on page AMOA-21)

Corey Guides OMAA Through Education, Communication

(continued from page AMOA-10)

recovering nicely from open heart surgery, but it has to say something. That's why we touch on important subjects such as the Copyright Royalty Tribunal and the AMOA losing its appeal before Court of Appeals."

While the newsletter communicates issues that may have a lasting effect on Ohio operators, those issues are actively being dealt with by the association's board and the OMAA's legislative committee.

Board Meetings

"Our board members meet on a monthly basis," said Corey. "We work right through lunch and keep to an agenda with committees reporting and decisions being made. We are currently studying a North Carolina statute, which may benefit us in the area of loans and gifts, and we may ultimately introduce it to the Ohio legislature."

Corey has also helped develop a functioning legislative committee, which works in cooperation with Ohio trade association executives. The committee meets every two months, and discusses legislation that is pertinent to the OMAA. The committee also works closely with Ohio Council of Retail Merchants and Ohio Manufacturers Assn.

And while the OMAA communicates with its peer trade organizations, one of its most important relationships is with the prominent distributors of Ohio such as Cleveland Coin, Monroe Distributing and Schaeffer Distributing. Many of these distributorships carry a free standing display that holds membership blanks, and bears the heading, "OMAA: Yesterday Is Gone, Today Is Here," representing the association's concern for present day operator problems.

Corey feels the association's members are almost backward in their avoidance of publicizing good deeds such as donations of games to churches, hospitals, charities and supporting scholarship funds. However, he believes the state association has come a long way in that area. The OMAA has been the subject of several feature pieces in noted Ohio newspapers, and Corey maintains the organization showed Ohio operators they meant business when they helped legalize "free play" in Ohio via a court decision.

He insists that the popular state association is growing each day, and that more and more operators are realizing the validity of this all-business organization. And while

Varied Courses Offered At Top Service Schools

(continued from page AMOA-13)

systems, but we don't delve heavily into micro-computer technology or ICs," said Fromm. "You can't make people who have just learned basic electronics into computer technicians. What I teach is practical solid state amusement repair."

Fromm went on to say that the class, which costs \$350, is concerned with practical ways to find problems, and that he goes over dozens of common dilemmas. His average student, who is usually about 28 years of age, is given exposure to all current games, but San Diego Arcade School does not include instruction on phonographs.

Fromm, a former coin machine trade magazine writer, uses a multitude of text books, and also calls on service instructors from games manufacturers to teach classes as well.

Fromm's classes begin the second week of every month.

the OMAA continues to thrive Corey is still aiming his sights at the future.

"Now we need a national mechanism by which state associations can com-

municate," said Corey. "The AMOA could be very helpful in setting up a national umbrella between state associations, as well as setting up a good lobbying operation in

Washington. It would help the industry avoid getting so far down the road on an issue that it's only recourse would be litigation."

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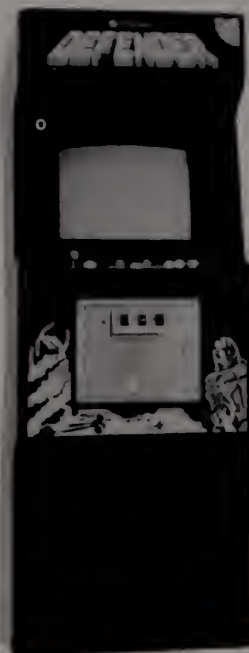


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Centuri's "Eagle" is a color monitor space fantasy game. In a dramatic flight for survival, the player must contend with attacking space war birds that appear on the 19-inch screen.



"Defender" marks Williams Electronics' entry into the upright video game field. For additional details and information, visit the Williams booth for a closer look.



Gremlin/Sega's "Carnival" upright takes the player back to the days of the old time shooting gallery. The popular theme is enhanced by full color video play action and excitement.



An attractive and mar-resistant wood grain cabinet surrounds Gremlin/Sega's "Moon Cresta" video upright. The Interplanetary game theme should attract players of all ages.



Above: Strategy challenges abound in Atari's "Battlezone" upright. Missiles, saucers, tanks and super tanks make up the enemy forces that the player destroys for various point values.



Right: With "Xenon," Bally Introduces the first bi-level playfield pinball machine. Stop by the factory's booth for further information and details on this one.



AMOA

SHOWSTOPPERS



007 himself is the inspiration behind Gottlieb's "James Bond" pinball. A real attention grabber, this is one flipper that is "licensed to thrill." Another gem in the Star 80 series.



"Missile Command" is Atari's challenging missile defense action battle game. Various operator adjustable options and exciting play features add up to an outstanding color video game.



A rugged, down to earth pinball machine describes Bally's "Frontier." The colorful backglass graphics depict a mountain man in his struggle to survive against nature.



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New Features Boost Profit Potential Of Rock-Ola Model 484

(continued from page AMOA-14)

tervals within two time sequences — 10 to 30 minutes or 20 to 60 minutes — controlled by the operator and depending on how the operator wants to set the phonograph.

Periodic maintenance or servicing of the 484 is quite simple. The dome section swings up and locks into a choice of two positions. The cabinet door drops down and the customer control panel opens out, so that servicing can be completed quickly and easily. If speakers, wallboxes or other accessories are being added, a rear access panel can be easily removed.

A series of microprocessor controlled and computer operated devices are responsible for Rock-Ola's play and profit stimulators. The Profit-Setter enables the operator to customize regular prices, Bonus features and Random Complimentary Play in seconds by touching appropriate programming switches.

Rock-Ola's Hit Tracker continually computes and displays the top three location hits. A memory bank in the Hit Tracker records the number of times each selection is played, and displays this information on demand starting from the most played (up to 999 times) or the least played (beginning with zero). Hit Tracker will also display on request the total number of selections played.

The speed and dependability of record selection has been increased by a new Opto-Sensor and microprocessor operated logic board. The request for records is fed into the memory bank of the logic board which then activates the Opto-Sensor. A beam of light in the Opto-Sensor

Countertop 'Reflex' Game Introduced By Intermark Ind.

PHOENIX — John L. Walsh, president of Intermark Industries, Inc., announced the introduction of a new counter-top two-player "Reflex" game, which will be presented at the AMOA convention.

"The game has been successfully tested in Phoenix and Chicago," says Walsh. "The operator's return, based on his investment, has truly been phenomenal. For 50 cents for two players, or 25 cents per player, you can test your reflex skill on a five-try play.

"Microprocessor based circuitry offers added reliability," he adds. "The game features an electronic coin meter with digital readout for effective control and a battery back-up memory for coin readout retention if the unit is unplugged. Backlighted LED's electronically display the player's game skill level on the face of the unit."

Reflex measures 6 5/16" high, 7 3/4" wide, 7 1/2" in depth and weighs a mere 3 1/2 pounds. It comes with 50/60 Hz and 115/200 VAC.



'Reflex'

finds the correct records and delivers them to the turntable.

The model 484 cabinet measures a slim 24 1/4 inches deep, 54 1/4 inches high and 42

inches wide. The elegant Metallic Bronze finish is enhanced by a smooth grained Chamois Vinyl. Specially tempered glass protects all back-lighted graphic areas.

Complete details on the new phonograph and the exclusive seven-year warranty may be obtained by contacting Rock-Ola distributors.

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Billy Joel



Kenny Rogers

AMOA JUKEBOX AWARDS



Crystal Gayle

POP MALE ARTIST OF THE YEAR: Billy Joel • Columbia

POP FEMALE ARTIST OF THE YEAR: Linda Ronstadt • Asylum

RECORD OF THE YEAR (ALL CATEGORIES): "Coward Of The County" • Kenny Rogers • UA

ARTIST OF THE YEAR (ALL CATEGORIES): Kenny Rogers • UA

COUNTRY RECORD OF THE YEAR: "Coward Of The County" • Kenny Rogers • UA

COUNTRY FEMALE ARTIST OF THE YEAR: Crystal Gayle • Columbia

BEST ALL TIME FAVORITE ARTIST OF THE YEAR: Elvis Presley • RCA



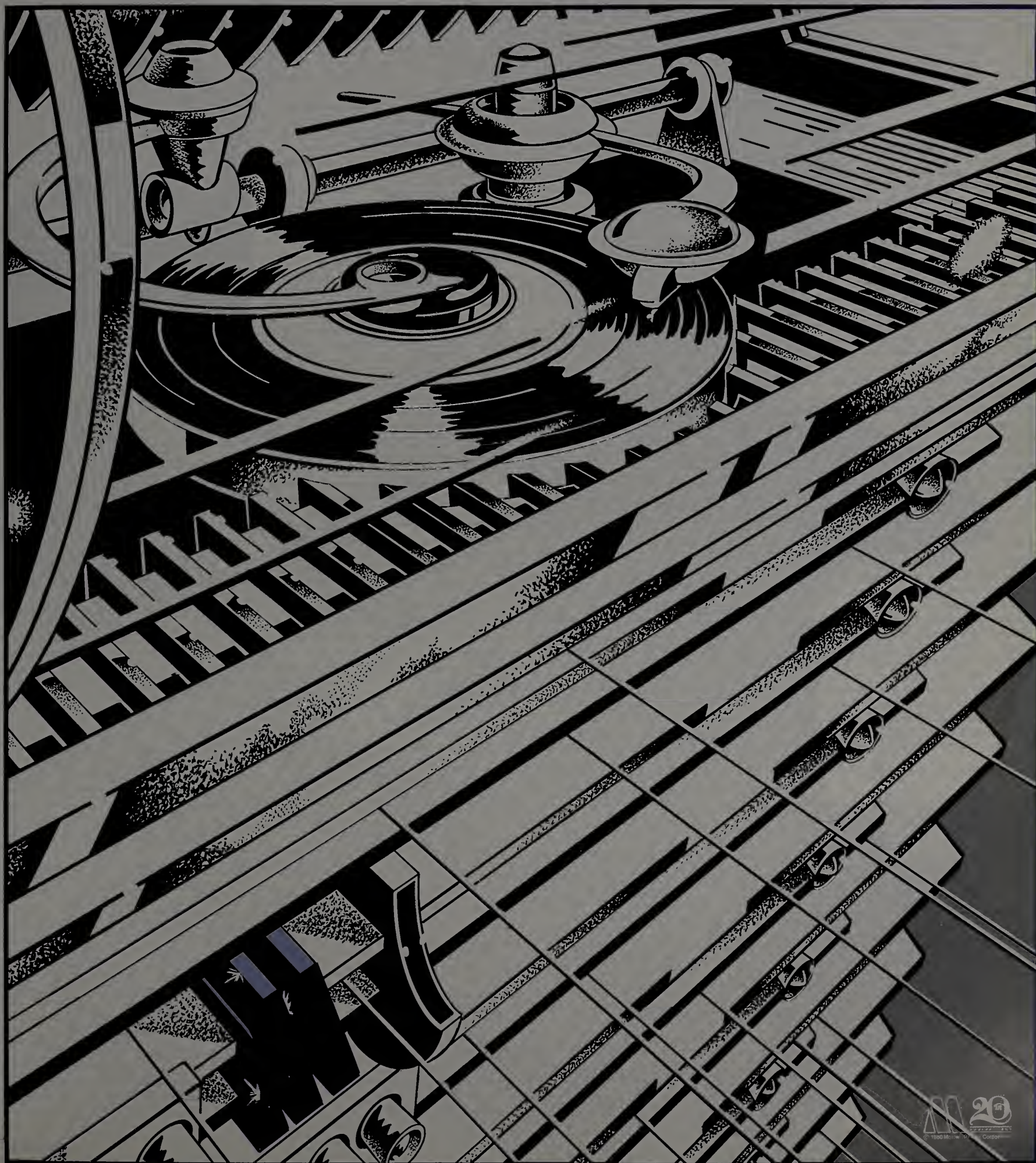
Linda Ronstadt



Elvis Presley

M O T O W N

PERFORMANCE AT 45 RPM



Rogers Sweeps Jukebox Awards For Second Straight Year

One of contemporary music's most consistent performers, Kenny Rogers last year garnered five AMOA Jukebox Awards, including Artist of the Year, Pop Male Artist of the Year, Country Artist of the Year, Record of the Year and Country Record of the Year. This year Rogers again out-poled all other recording artists by capturing four Awards: Artist of the Year, Records of the Year, Country Male Artist of the Year and Country Record of the Year.

Success and confidence. These are two words Kenny Rogers knows a lot about these days.

Over the past three years, Rogers' star has been rising steadily. And it's still rising.

Consider his most recent achievements: In 1979, Rogers was named Entertainer of the Year and Top Male Vocalist by the Academy of Country Music (ACM). His United Artists album, "The Gambler," went double platinum, selling in excess of two million copies while staying for a record 25 weeks atop the Country charts. His single of "The Gambler," written by Don Schlitz, went gold, racking up sales of more than a million and it won a Grammy award as Best Country Song. And his "She Believes In Me" single recently topped not only the Country and Easy Listening music charts but also became Number 1 on the nation's Pop music charts, a sign that Kenny Rogers now is assured a place among the Music Superstars of the 1980s.

Not bad for a guy from Houston, Tex. who has spent the better part of the last 20 years perfecting what he does.

Kenny Rogers' ship has come in. And it's no Boston whaler. It's a Spanish galleon rich with treasure.

Amazingly enough, amidst all the accolades from his peers, Kenny has kept his perspective and his wry sense of humor.

"It's interesting," he said after winning his Grammy, "I had to become a country artist to buy a tuxedo."

Clearly, however, Kenny Rogers is more than a country artist. He's an artist for the whole country. He's a walking, singing, soon-to-be-acting success story, an American dream come true.

Rogers' stature as a songwriter has grown, too. His song, "Sweet Music Man," for example, has been recorded by more than a dozen major artists, including Anne Murray, Tammy Wynette, Dolly Parton,

Millie Jackson, Dottie West and Lynda Carter and was Number 1 in France (by Johnny Halliday). "Love Or Something Like It," which Rogers wrote with Steve Glassmeyer, was a number one country single in 1978.

Of course, you don't become a bona fide sensation the way Rogers has without having to work. With all the success comes a rigorous schedule of personal appearances, a schedule tough enough to give pause to even the most seasoned entertainer.

Flying around the country in his own jet — a 7-passenger Hawker-Siddeley de Havilland 125 — Rogers works more than 250 days each year, taking only the month of December off to rest. In a typical 12-month period, he will visit more than 200 cities in the United States, Canada and Europe, performing in concert, in nightclubs and at state fairs. He will play in several tennis tournaments, tape several TV specials (including his own), and guest-host "The Tonight Show" (he is one of a handful of performers frequently called upon to fill Johnny Carson's chair).

Are there a few more grey hairs? Yes. Kenny confesses he may have them. But being on top is easier to deal with than being down. Rogers knows, because he's been down before.

It was "Lucille" that brought him back up. "I was going along just fine with my quiet little career," says Rogers, "when someone screwed up and got me a hit."

Actually, "Lucille" was Kenny Rogers' tenth hit record.

He had his first, "Crazy Feeling," when he was 19. It enabled him to leave Houston for the first time and it landed him on Dick Clark's "American Bandstand."

"The thing is," Kenny recalls, "it was the most obscure million-selling record of all time."

So, from million-selling obscurity, Rogers embarked on a musical odyssey that has taken him through almost every style in popular music. He joined the Bobby Doyle Trio and played jazz on the upright bass for a few years. In 1966, he became a member of the folk group, the New Christy Minstrels, and a year later, with fellow minstrels Mike Settle, Terry Williams and Thelma Camacho, he formed a rock group — The First Edition.

Rogers was ready for the rock 'n' roll, and rock 'n' roll was ready for Rogers and The

First Edition. A high school friend of Kenny's, songwriter Mickey Newberry, brought him a song called "Just Dropped In To See What Condition My Condition Was In." The song was perfectly suited to the psychedelic late Sixties, and it became the first in a string of hits for the group. Then came "But You Know I Love You" (written by First Edition member Mike Settle), "Ruby, Don't Take Your Love To Town" (written by Mel Tillis), "Tell It All, Brother" (written by Rogers and Settle's replacement, Ken Vassy), "Heed The Call," "Reuben James" (both by Alex Harvey) and "Something's Burnin'" (Mac Davis).

"I loved the First Edition. There never was one minute I didn't feel proud of its success," says Kenny. "But one day we realized doing the same thing over and over just didn't excite us. There were no hard feelings. We just left the stage one night and never came back."

Rogers came back, though.

As a solo performer, Kenny signed with United Artists Records and Nashville producer Larry Butler. The two men instantly made a remarkable team, producing Rogers' first solo hit, "Love Lifted Me." After scoring with three more major country singles ("Homemade Love," "Laura" and "While The Feeling's Good"), they finally struck gold and platinum with "Lucille."

Rogers and Butler have been hitting home runs ever since — after "Lucille" came "Love Or Something Like It," "The Gambler," and now "She Believes In Me."

Feeling secure in his own position as a solo artist, Rogers then teamed up with country songstress Dottie West for a duet album called "Every Time Two Fools Collide." Their single by the same name climbed to Number One on the country charts with the speed of a proverbial bullet. The rest, of course, is country music history. Rogers and West have made two albums together, each one a best-seller. And "Anyone Who Isn't Me Tonight" not only topped the country charts, it won them the CMA's Vocal Duo of the Year award. Two more Number One country duet songs followed.

As if Rogers doesn't already have enough going for him, he recently moved into yet another area of self-expression. With music journalist Len Eppard, he wrote a book, "Making It With Music," published by Harper & Row.

Rogers describes the book as a "game plan" for anyone who's interested in the performing part of the music business.

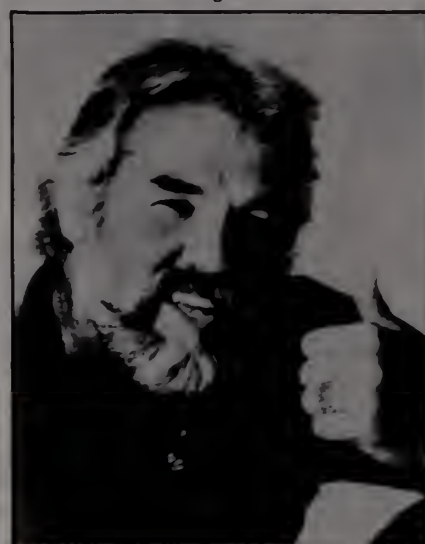
"I'm a strong believer in having a game plan," says Kenny. "A bad game plan is better than none at all."

"The more successful I've become, the more often I'm asked, 'How do I get started?' The book heavily stresses what one should do to get started in the business. It's designed to help a person with an average amount of talent who just wants to make a decent living in a very lucrative business."

Most recently a new book about the bearded country/pop crossover superstar biography is entitled *Gambler, Dreamer, Lover* and it was written by Rolling Stone writer Chet Fillipo's wife, Martha Hume. The book deals more with Kenny Rogers than the *Making It With Music*.

For most of his career, Rogers has been skillfully and creatively guided by his personal manager of ten years, Ken Kragen. Kragen's credentials include graduating from Harvard Business School, producing "The Smothers Brothers Comedy Hour," the Los Angeles production of "Hair" and

guiding the careers of such performers as The Smothers, Mason Williams, comedian Pat Paulsen and more recently former Righteous Brother Bill Medley, Dottie West and comedian Gallagher.



"I was going along just fine with my quiet little career when someone screwed up and got me a hit. It was the most obscure million-selling record of all time."

—Kenny Rogers

"Ken and I work as a team, consulting daily and rarely disagreeing," Rogers says candidly. "He is creative and regularly has made outstanding moves with my career."

Although he records in Nashville, Rogers makes his home in Bel Air, Calif. with his wife, Marianne Gordon, who appears as a regular on the syndicated TV series, "Hee Haw."

How does Rogers spend what little free time he has? Like many entertainers who are forced to live out of a suitcase in hotel rooms all over the world, Rogers is active in several sports. He's a competitive tennis player (frequently traveling with his own tennis pro) and an accomplished softball pitcher. And where possible, he combines his athletic activities with fund raising for favorite charities. Each year, for example, Rogers stages a celebrity softball game in Las Vegas for the benefit of the Nevada Special Olympics for the Mentally Handicapped.

Successful and confident, Rogers is enjoying being on the top again. You can see that when he performs.

"I figure I've got a couple of good years ahead," he says matter of factly. Then he adds, "I think it may take awhile for all of this to sink in..."

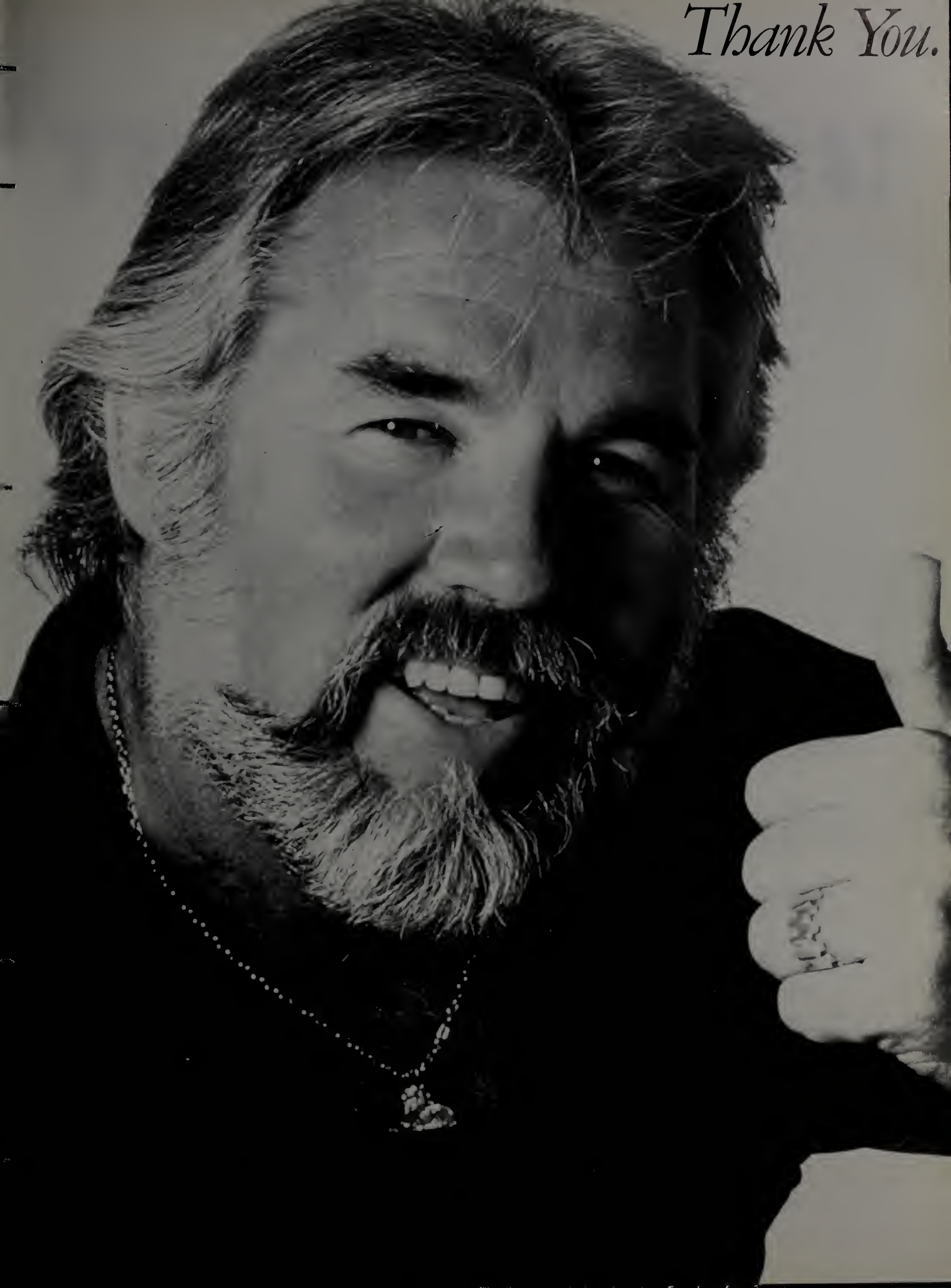
The final word on Kenny Rogers rightfully should come from Lucille — not the woman immortalized in Rogers' hit song, but his mother who, coincidentally, is named Lucille Rogers. She makes no secret of the fact that she's proud of her famous son. But, she adds with a mischievous look in her eye, "Kenny never worked a day in his life. That boy just kept on singin'."

And for Kenny, singing has paid off real big.



Rogers teamed up with country singer Dottie West for a duet album called "Every Time Two Fools Collide." Their single of the same name climbed to Number One on the country charts.

Thank You.





Pink Floyd



Michael Jackson

AMOA JUKEBOX AWARDS



Donna Summer

SOUL RECORD OF THE YEAR: "Funkytown" • Lipps, Inc. • Casablanca

SOUL MALE ARTIST OF THE YEAR: Michael Jackson • Epic

SOUL FEMALE ARTIST OF THE YEAR: Donna Summer • Geffen

MOST PROMISING NEW TALENT OF THE YEAR: Christopher Cross • Warner Bros.

POP RECORD OF THE YEAR: "Against The Wind" • Bob Seger • Capitol

ROCK ARTIST OF THE YEAR: Bob Seger • Capitol

ROCK RECORD OF THE YEAR: "Another Brick In The Wall" • Pink Floyd • Columbia



Christopher Cross



Bob Seger



Lipps, Inc.

THANKS AMOA!



Michael Jackson
Soul Male Artist of the Year

AMOA • EXPO '80

AMUSEMENT & MUSIC OPERATORS ASSOCIATION

1980 Jukebox/Games Route Survey

(continued from page AMOA-5)

According to operators surveyed, the five most popular games in taverns are pool tables, video games, pinballs, shuffleboards and foosballs (the models most frequently mentioned by name were Space Invaders, Galaxian, Asteroids and Firepower); the most popular games in restaurants and other locations where food is served are videos, pins and cocktail tables; in arcades or other off street locations, video games and pins lead the way. Of special significance in this year's survey was the increased number of operators who included cocktail tables in their popularity lineup.

Play Pricing

Straight quarter play on flippers made a dramatic rise again this year with 85% reporting it (as opposed to 60% last year) and 20% using 2/25c. 75% of responding operators are using straight quarter play on shuffle alleys, which is comparable to last year's report.

50 Cent Play

An addition to this year's survey was the subject of 50 cent play pricing, and the response, while mixed, revealed that the majority of operators favor the increased pricing concept and feel it is a necessary move in today's economic environment... but they have reservations as to its acceptance by players. To the question, "Do you operate any games on 50 cent play?" 60% said "yes" and these responses represented such states as Wyoming, Tennessee, New York, Wisconsin, Kansas, Nebraska and Colorado. One industrious operator advised that he is utilizing 50 cent play on 80% of his videos and 20% of his pinballs and feels the new concept is "great!" For the most part, however, it is being employed on an experimental basis with two or three pieces in each game category being put out on 50 cent play and ops adopting a wait and see attitude. The question was asked, "What do you think about 50 cent play pricing on games?" Here are some of the responses: "It's good for pool tables, only" ... "it'll work great once you convert the public" ... "it's effective only on games that warrant it, such as Firepower and Space Invaders" ... "I see it mainly for arcades" ... "had nine pinballs on 50 cent, lowered to 25 cent and improved collections" ... "we must start using 50 cent play" ... "if a game is good enough, you can get it."

The Machine Purchase Graph

When asked about new game purchases this year 90% of the responding operators said they bought more new equipment this year than last (which corresponds exactly with our 1979 survey); 5% said they bought the same amount; 5% said they bought less.

A dramatic reduction in used equipment purchases was evident in this year's survey. 85% of the responding operators said they bought less used equipment this year than last and 15% said they bought none at all.

Queried as to how long various machines are kept on the route, responses averaged out to three to four years for pins; seven for shuffle alleys; two to three for video games; six for pool tables; and three for cocktail tables, with one operator stating "as long as they last."

General Trade Information

The tremendous rise in the popularity of video games was dramatically seen in this year's survey as 85% of the responding operators said they purchased more video games than pinball machines this year, "better return on investment" being the primary factor mentioned. When asked to report on new locations added to the route this year 80% of the ops responded that new additions were "good"; 10% reported they were "satisfactory"; 10% said they lost more than they gained.

"How do you keep pace with inflation and operate profitably in today's economic environment" was another question we asked and operators seemed to agree, almost unanimously, that increased play pricing is the most effective formula. Here are some of the comments we received: "buy equipment wisely, watch spending, raise play pricing when possible and tighten one's belt" ... "increase gross by better commission basis" ... "cut your own operating costs; drop bad locations and add better ones" ... "better play pricing and more rotation of equipment." One operator outlined a four-point plan: "change commissions, reduce number of machines per location, require weekly minimums and reduce service hours."

When asked the hypothetical question "if you could operate only one machine, which would it be," 80% of the operators said video games and of these 40% specified the model Asteroids.

The year's top three "highest earning

pieces," according to our survey are:

1. Asteroids
2. Galaxian
3. Firepower

Operators were asked to name the top three amusement game manufacturers, based on quality and earning power of the products they produce, and following are the results:

1. Bally
2. Atari and Midway (tie)
3. Williams

In response to our queries on tournaments 80% reported some participation (which is on a par with last year); the most widely accepted being pool, with foosball and pinball tied for second place.

The subject of the Susan B. Anthony dollar drew mixed responses from operators. "Is it in circulation in your area" — 60% replied "yes;" however, of this number, only 15% said it is being used in locations. "Are you doing anything to promote it" — the majority of operators responded in the affirmative and the two most frequently mentioned methods were "keeping the locations supplied with the coins" and providing machines that are equipped with the SBA coin chutes. Many operators feel that lack of public acceptance and mass exposure of the coin is hampering their efforts.

Operators were asked, "What are the most irritating things about the operating business?" Here are some of the comments we received: "know it all location owners" ... "poor engineering by manufacturers" ... "constant increases in the cost of equipment" ... "inflation — and stupid location owners" ... "demand from locations for equipment they can't support" ... "the 50/50 commission split and operators who give it all away" ... "locations that dictate to the operator" ... "customers who want more equipment than they require." And then there's the operator who answered, "Nothing — I love it!"

The following are some of the comments made in response to the question, "What can factories do to improve equipment and service to operators?": "give better working

equipment without raising the price" "manufacture on 50 cent play only" "continuous service schools in all areas of the country" ... "give us service bulletins and immediate parts availability" "hold more schools in the state of Kansas" "quit making so many machines" "reduce the waiting list on back orders" "be more thorough with instructions, production and the quality of construction" ... "make earnings and service information on games being tested available to the press" ... "it is important for us to keep our games working but too often parts are not available on current runs"

Here's a sampling of what operators feel distributors can do to improve their service: "maintain a better stock in parts" "be more accurate about when they will have the equipment you want to buy" "expedite board repair" ... "help obtain parts immediately — a down game that costs over \$2,000 really hurts" ... "don't keep us waiting for board exchange" "reduce auxiliary prices on parts"

We asked operators what changes (if any) they have observed in the industry over the past year and here are some of their replies: "better percentage for the operator" ... "video games have surpassed pinballs in popularity" "machines are better, equipment is being accepted in more locations and better people are coming into the business" ... "more of a mix of music, games and vending machines in one route" ... "lack of quality in single records" ... "music in marginal locations is failing while video gross is way up" ... As one operator summed it up, "it's amazing what a little competition can do to an industry."

"What do you feel lies ahead for the music and games business" was the final question we asked and, while there were complaints about inflation, increased equipment prices and the higher cost of operating most operators expressed optimism and a positive attitude towards the future. More than one commented that operators can look forward to shorter service hours and higher commissions.

Exhibitors

(continued from page AMOA-7)

VENTURE LINE INC. C-75-77
2207 S. 48th St.
Tempe, Arizona 85282
602-966-4695
(Custom designed logic boards for video amusement games, video game conversion kits)

WORLD WIDE DISTRIBUTORS INC. C-40-41
2732 W. Fullerton Ave.
Chicago, Illinois 60647
312-384-2300
(Thoroughly reconditioned coin-operated equipment)

ZAMPERLA INC. C-73-74
16 Edgeboro Rd.
East Brunswick, New Jersey 08816
201-238-6280
(Punchball, Bull, Soccer — strength measurer machines; kiddie rides — Train, Ferrari)

LOWER LOBBY AREA
AMERICAN GAME & MUSIC, INC. L-4
3800 Wendell Drive, Suite 306
Atlanta, Georgia 30336
404-691-5258
(Giant TV screen and security products)

BOB'S SPACE RACER L-5-6
427 15th St.
Daytona Beach, Florida 32017
904-677-0761
(Whac-A-Mole amusement game)

F.W. & ASSOCIATES, INC. L-2
2605 W. First St.
Tempe, Arizona 85281
602-894-2391
(Mechanical bucking bull)

FUTURA KIDDIE RIDES, INC. L-3
2110 Tustin St.
Pittsburgh, Pennsylvania 15219
412-391-1611
(Coin-operated kiddie rides)

HOEI INTERNATIONAL INC. L-11-14
9000 Sunset Blvd.
Los Angeles, California 90069
213-278-7090
(Computer video games)

MOVIE HUT, INC. L-1
State Highway 38
Elkland, Missouri 65644
417-329-5414
(Animated coin-operated vending machine children's cartoon booth)

NEVADA GAMING GRAPHICS L-10
3100 Sirius Ave.
Las Vegas, Nevada 89102
702-873-2345
(Silk screening, typesetting, graphic art, graphic design, printing)

NINTENDO CO., LTD. Island E
60, Kamitakamatsu-cho
Fukuoka, Higashiyama-ku
Kyoto, Japan
075-541-6111
212-741-3247
(Video games)

OLDE NEW YORK AMUSEMENT FACTORY L-7
43 Mill St.
Springfield, Massachusetts 01105
413-739-7085
(Reproductions of antique coin-op games)

STAR BULL INC. L-1
P.O. Box 230
Opelika, Alabama 36801
205-749-2061, 800-633-1572
(Electronic controlled bucking machine)

VENDING INTERNATIONAL CORP. L-1
33157 Camino Capistrano "C"
San Juan Capistrano, California 92675
714-661-6808
(Funky Mallon balloon vending machine, arm wrestling machine)

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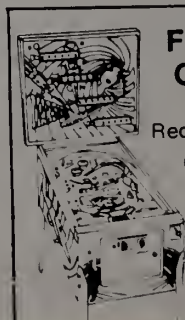
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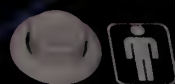
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AMOA • EXPO '80

AMUSEMENT & MUSIC OPERATORS ASSOCIATION

Centuri Appoints John Chapin Vice President, Music Systems

HIALEAH — John T. Chapin has been named vice president of Music Systems for Centuri, Inc. The announcement was made by Centuri president Edward Miller.

Chapin, a veteran of the jukebox industry with more than 30 years of product-development experience in the field, will be directly involved in Centuri's entrance into the jukebox manufacturing business.

"Modern electronics have changed the jukebox industry," Chapin said. "It's no longer simple mechanics, but, rather complex technology and sophisticated manufacturing procedures. Centuri is entering this market, quite simply, to produce the best coin-operated phonograph available — at the lowest possible price."

Background

Chapin is a graduate of and former instructor at Temple University. His background includes a BA degree in physics and math, and practical experience in engineering, production, marketing and administration in the coin-operated music entertainment business. He most recently served as president of the Seeburg Corporation.

"John Chapin is a man for whom I have a great deal of respect," commented Miller. "With over 20 years of experience, he knows the music business from every point of view. John's contribution to Centuri's



John Chapin

Music Division will be that of profound experience and substantial credibility."

Under Chapin's direction the firm plans to introduce its first jukebox, the Centuri 2001, in January 1981.

Centuri, Inc. is a Hialeah, Fla.-based international manufacturer of video amusement games and other electronic devices.

Rubin, Needleman Named At Atari

SUNNYVALE — Howard Rubin has been named special markets manager for Atari's coin-operated games division, according to Frank Ballouz, Atari's director of marketing.

In making the announcement, Ballouz noted, "Howie will add a great deal to the marketing department. As special markets manager he will pursue new areas for the introduction of coin-operated games. He will work on extending our marketing base in locations such as convenience stores, recreational and amusement parks, and other areas where coin-operated games have not been seen before."

Rubin was formerly east coast regional sales manager with responsibility for Atari's customer service operation in New Jersey.

He will now maintain his office at Atari headquarters in Sunnyvale, California.

It was also announced by national sales manager Don Osborne that Dick Needleman has been named regional sales and promotion manager for the Atari coin-operated games division. In this post, Needleman will be responsible for marketing and promotion efforts in the Southeastern area of the country.

Commenting on the appointment, Osborne said, "Dick will be an important addition to our sales team. His extensive background in the leisure industry and his creative promotional talents make him a

valuable asset to Atari. Dick's many contacts in the coin industry will help us to expand our marketing base in the Southeast. We were very pleased when Dick became available to us," Osborne added. "He will provide an effective liaison between the

(continued on page AMOA-30)

URL, Inc. Names Harris

CHICAGO — Lee J. Harris has been named manager of O.E.M. sales at URL, Inc. of Elk Grove Village, Ill., the subsidiary company that provides solid-state assemblies to Stern Electronics, Inc.

Harris will supervise formation of an O.E.M. contract sales department as well as recruit and appoint sales representatives nationwide. He formerly served as a sales manager at S&R Corp. of Arlington Heights, Ill. and a sales engineer at Allied Electronics of Elgin.

A graduate of the Illinois Institute of Technology, Harris resides with his wife and children in suburban Buffalo Grove.

The appointment of Harris was announced by Ed Polanek, president of URL, Inc., who said the company's recent relocation to a larger 42,000 square foot facility and reinvestment in extensive engineering hardware and software development will enable URL to step-up its sales program and bolster its position in the O.E.M. contracts market.

1980



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AMUSEMENT & MUSIC OPERATORS ASSOCIATION

Frantz To Show 'U.S. Marshall' And 'Space Shot' At AMOA Expo '80

CHICAGO — Long time AMOA exhibitor J. F. Frantz Mfg. Co. will be occupying booths 191, 192 and 193 at this year's convention to display the firm's traditional "U. S. Marshall" gun game along with a new unit

"Space Shot," which features a redesigned cabinet and target area. Company president John Frantz, a participant in AMOA for the past three decades and one of the pioneers of the coin machine business, will

be manning the exhibit.

The U. S. Marshall gun has been a key seller for the company for a number of years, as Frantz pointed out, and is still shipped at nickel play pricing. The model is

fully mechanical, requires no electricity and is easy to service. Dimensions are 54 inches high, 19 inches wide and 33 inches deep.



'U.S. Marshall'

Space Shot is the latest addition to the Frantz line. It is similar in mechanics to the U. S. Marshall but offers a different play theme and various cosmetic changes.

Atari Names Two

(Continued from page AMOA-29)

factory and our distributors."

Prior to joining Atari, Needleman served as head of Jungle Habitat, an animal theme park operated by Warner Communications Inc. He has been actively involved in the leisure and tourism industry in Florida for a number of years, serving as special council to the Governor of Florida as well as president of the Florida Public Relations Assn.

Upon joining Atari late in 1978, Needleman took over as manager of Leisure Facilities in Florida. He was responsible for the development of new markets for video games in amusement and theme parks.



Howard Rubin



Dick Needleman

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CLASSICAL

TOP FORTY CLASSICAL ALBUMS

| | Weeks On Chart | 10/4 |
|--|----------------------|------|
| 1 PAVAROTTI'S GREATEST HITS London PAV 2003-4 (15.98/2 LPs) | 1 | 24 |
| 2 BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling/Columbia M33233 (7.98/1 LP) | 10 | 204 |
| 3 PAVAROTTI: O Sole Mio London OS 26560 (8.98/1 LP) | 2 | 54 |
| 4 PACHELBEL: Canon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8.98/1 LP) | 4 | 206 |
| 5 MOZART: The Symphonies-Volume 3 Academy of Ancient Music (Hogwood) L'Oiseau Lyre D169D3 (29.94/3 LPs) | 7 | 22 |
| 6 SHOSTAKOVICH: Symphony #5 New York Philharmonic (Bernstein) Columbia IM 35854 (14.98/1 LP) | 3 | 18 |
| 7 JAMES GALWAY: Annie's Song RCA ARLI-3061 (8.98/1 LP) | 5 | 88 |
| 8 DEBUSSY: Images Pour Orchestre London Symphony Orchestra (Previn) Angel Digital DS 37674 (10.98/1 LP) | 9 | 32 |
| 9 BEETHOVEN: Nine Symphonies Vienna Philharmonic (Bernstein) Deutsche Grammophon 2740 216-10 (71.84/8 LPs) | 8 | 22 |
| 10 JAMES GALWAY: Song of the Seashore and Other Melodies of Japan RCA ARL 1-3534 (8.98/1 LP) | 6 | 88 |
| 11 TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel) Telarc Digital DG 10041 (17.98/1 LP) | 13 | 44 |
| 12 BRAVO PAVAROTTI: Pavarotti London PAV 2001 (15.98/2 LPs) | 18 | 12 |
| 13 BOLLING: Picnic Suite Rampal, Bolling Columbia M35864 | 20 | 204 |
| 14 SAINT-SAENS: Symphony #3 "Organ" Philadelphia Orch. (Ormandy) Telarc Digital 10051 (17.98/1 LP) | 14 | 18 |
| 15 PERLMAN: The Spanish Album Angel SZ 37590 (8.98/1 LP) | 11 | 20 |
| 16 HITS FROM LINCOLN CENTER: Pavarotti London OS 26577 (8.98/1 LP) | 22 | 12 |
| 17 BOLLING: Concerto for Classic Guitar and Jazz Piano Romero, Shearing Angel Digital DS 37327 (9.98/1 LP) | 24 | 26 |
| 18 STRAVINSKY: Petrouchka New York Philharmonic (Mehta) Columbia Digital IM 35823 (14.98/1 LP) | 16 | 20 |
| 19 CLEO LAINE AND JAMES GALWAY: Sometimes When We Touch RCA ARL 1-3628 (8.98/1 LP) | 19 | 16 |
| 20 ITZAK PERLMAN AND PINCHAS ZUCKERMAN PLAY MUSIC FOR TWO VIOLINS Angel SZ 37668 (8.98/1 LP) | 21 | 20 |
| 21 LEONTYNE PRICE: Prima Donna, Vol. V Philharmonia Orch. (Lewis) RCA ARL 1-3522 (8.98/1 LP) | 15 | 24 |
| 22 VERDI: La Traviata Callas, Angel ZBX 3910 | — | 4 |
| 23 BERG, STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa) Deutsche Grammophon 2531 110 (9.98/1 LP) | 34 | 28 |
| 24 TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy) Angel SZ-37640 (8.98/1LP) | 30 | 12 |
| 25 DVORAK: "New World" Symphony Vienna Philharmonic (Kondrashin) London Digital LDR10011 | 27 | 14 |
| 26 HANDEL: Ariodante Baker English Chamber Orchestra (Leppard) Philips 6769-025 (39.98/4 LPs) | 26 | 12 |
| 27 RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568 | 29 | 8 |
| 28 STRAUSS: Four Last Songs London Symphony Orchestra (Davis) Columbia M 25140 | 37 | 8 |
| 29 KRAMER VS. KRAMER AND OTHER BAROQUE FAVORITES Columbia M35873 (8.98/1 LP) | 17 | 26 |
| 30 ENCORES: Itzhak Perlman Angel SZ-37560 | 36 | 8 |
| 31 BEETHOVEN: Fidelio Chicago Symphony Orch. and Chor. (Solti) London Digital LDR 10017 (29.94/3 LPs) | 23 | 26 |
| 32 VERDI: Stiffelio Sass, Carreras, Manuguerra, Ganzarolli ORF Orchestra (Gardelli) Philips 6769-039 | — | 4 |
| 33 BEETHOVEN: Violin Concerto Chung, Kondrashin London Digital LDR 10010 | 35 | 14 |
| 34 BERLIOZ: Symphonie Fantastique New York Philharmonic (Mehta) London Digital LDR 10013 (9.98/1 LP) | 12 | 24 |
| 35 CANADIAN BRASS PLAYS BAROQUE MUSIC: Pachelbel Canon RCA ARL 1-3554 (8.98/1 LP) | 28 | 30 |
| 36 PUCCINI: La Boheme National Philharmonic (Levine) Angel SZBX 3900 (17.96/2 LPs) | 25 | 18 |
| 37 VERDI AIDA: Herbert Von Karajan Angel SZCX-3888 | — | 4 |
| 38 MAHLER: Songs Of A Wayfarer Von Stade, London Philharmonic (Davis) CBS M35863 | — | 4 |
| 39 LEONEVALLO: I Pagliacci MASCAGNI: Cavalleria Rusticana Philharmonia Orch. (Muti) Angel SZCX 3895 (27.94/3 LPs) | 38 | 26 |
| 40 MAHLER: Songs London Philharmonic (Davis) Columbia M 35863 (8.98/1 LP) | 31 | 18 |

CLASSICAL CLIPS

LOS ANGELES — With more than 100 performances and special programs featuring his music planned, **Aaron Copland** will celebrate his 80th birthday Nov. 14 with several major orchestras, chamber groups and music organizations. Some of the events include a performance by the American Symphony Orchestra, Nov. 9, at Carnegie Hall in New York. The orchestra will be conducted by Copland, who will also narrate "Lincoln Portrait." Other material during the concert will be conducted by **Leonard Bernstein**. Other participants include the Oratorio Society of New York, under the direction of **Lyndon Woodside**, in "Old American Songs" and excerpts from "Tender Land;" and soprano **Linda Wall** performing "Eight Songs of Emily Dickinson." Another concert highlight will take place on the composer's birthday at the Kennedy Center in Washington featuring the National Symphony Orchestra, playing an all Copland bill, to be conducted by **Maestri Bernstein**, Copland and **Rostropovich**. Radio tributes honoring Copland on his birthday include a National Public Radio broadcast; a midnight to midnight broadcast on WFMT/Chicago; and WNCN/New York's re-broadcast of its 52-week series, "Aaron Copland Comments ..."

Brazilian concert pianist **Joao Carlos Martins** recently began an extensive project entailing his efforts to record the complete keyboards works of **Bach** in 18 records, celebrating the Bach Tri-Centennial in 1985. The announcement came from Caedmon/Arabesque Recordings president **Carol Haubert** and impresario **Jay K. Hoffman**, who also announced that the inaugural release in the series is scheduled for Feb. 15, 1981. The release, a three-record set, will be titled "Six Partitas." The releases will ship semiannually.

CBS Masterworks is scheduled to release its first recordings of **Pinchas Zukerman**, who will perform with the St. Paul Chamber Orchestra, America's first full-time professional chamber orchestra. Zukerman has developed his reputation through conducting with the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, the Los Angeles Philharmonic, the Israel Philharmonic and other prestigious international orchestras. Zukerman will lead the St. Paul Chamber Orchestra on an eight-city tour of the West Coast in February 1981, with stops planned for Los Angeles, San Francisco and Denver ... Masterworks also recently released a debut digital recording by Paris-born cellist **Yo-Yo Ma** on the audiophile label, Master-

sound. His performances include the works of **Lalo** and **Saint Saens** No. 1 Cello Concertos, with Orchestre National de France ... Additionally, conductor **Zubin Mehta** was featured in a major campaign by CBS Masterworks during the month of October, which included release of his album with the New York Philharmonic performing the **Beethoven** Symphony No. 3 "Eroica." Release of the digital audiophile pressing was backed with extensive print advertisement, in-store appearances by Mehta and 60-second radio spots.

C.F. Peters Corp., a music publishing firm, has commissioned **Ruth Laredo** to edit the music of **Rachmaninoff**, due to her much-lauded association with the composer's work beginning in 1974 with her four-year project of recording complete solos by Rachmaninoff for Columbia Records. Laredo is set to compile material from Op. 23 and 32 for publication in two separate volumes by September 1981.

A&R, sales and management staffs of the Angel/EMI Records group recently attended their North American Hemisphere Classical Conference at Los Angeles' Sheraton Universal Hotel. Also on hand were several top ranking international executives of the Capitol/EMI America/Liberty Records group. The confab issues centered around presentation of digital product sales, marketing and engineering techniques and the upcoming classical product release scheduled for 1981-82 ... **Lucia Dlugoszewski's** "Fire Fragile Flight," recorded by Candide Vox Recording by Orchestra of Our Time, won the 1980 Koussevitsky International Record Award. The orchestra performed under the direction of **Joel Thome**, conductor. The selection was made by an international panel of about 40 record critics from Europe, the Orient and America ... The third annual Kennedy Center Friedheim Awards were recently presented to ASCAP composers **Jacob Druckman** and **Robert Wykes** ... The Chamber Music Society of Lincoln Center recently received \$30,000 award from the **Edna McConnell Clark** Foundation for recognition of artistic excellence and sound business management. Established in 1978, the annual award, which is only given to greater New York area arts organizations, was first awarded to the Metropolitan Opera. The Dance Theatre of Harlem was the 1979 recipient.

Two performances of Verdi's "La Traviata," by the National Opera Touring Company, a division of the New York City Opera, are planned for Nov. 9 at Knott's Berry Farm's Good Time Theatre.

michael martinez

CLASSICAL ALBUM REVIEWS



MOZART CONCERTO NO. 20 IN D MINOR, K. 466, CONCERTO NO. 22 IN E-FLAT, K. 482: Emanuel Ax with the Dallas Symphony Orchestra; Eduardo Mata, conductor. RCA/Red Seal ARL1-3457 — Producer: Peter Dellheim — List: 8.98

Rumbling underneath via swelling cellos, Mozart's Concerto No. 20 is rendered with subtle, smooth strokes, with its power remaining elusive until, as a listener, you are engrossed. Emanuel Ax' piano work segues easily into the orchestral flourishes. Concerto No. 22 brandishes more obvious power, is multi-layered, textured and thoroughly dynamic.



MUSIC FOR WINDS BY GUSTAV HOLST AND RALPH VAUGHN WILLIAMS: The London Wind Orchestra; Denis Wick, conductor. Nonesuch N-78002 — Producer: John Boyden — List: 5.98

This is peace evoking music, which does not forsake dynamic range, tone color or vibrance to achieve the goal. This is dramatic music, which does not lose perspective in efforts to create taut counterpoint. The horns are shiny where appropriate and the woodwinds soar at the proper moment. The music on this album is varied and is good stuff for the budding classical buff.

COUNTRY

Roller Rinks Selling Country Music? Labels Adopt 'Wait-And-See' Attitude

By Jennifer Bohler

NASHVILLE — From all indications country music's blitzkrieg assault on the public this year has not been limited to merely penetrating mass appeal radio, television and the movies. The idiom is rapidly finding acceptance in that fascinatingly unique subculture known as the roller rink. Lynda Emon, publisher of the roller rink tip sheet *Roller Review* indicates that programming country music in roller rinks has become a commonplace occurrence.

Approximately 300 roller rinks in the United States subscribe to Emon's year old publication, which featured its first country music edition in September. In an interview, Emon told **Cash Box** that she began to notice a trend toward the programming of country music in rinks in early summer.

"When I was in New York in July, I had the opportunity to meet with several rink operators and discuss what was happening with their rinks," Emon said. "They were telling me that they had turned Monday, a night they were usually closed, into a profitable business night. What they had done was offer Monday night as country night to their patrons — they were getting 2,000 skaters into the rink on a night they had normally been closed, and they were making a good deal of money off of it."

What Emon noticed in New York was simply a preview of things to come. In the next few months, she gauged that this country trend was becoming the norm for rinks throughout the country — in other words, the majority of the 6,000-plus rinks in the United States were offering some country music to patrons during the week. She added that no rink she knew of offered a strictly country program.

"The roller rinks are using a mixed format, and I think it's better that way," she added. "I really don't believe it would be wise for rinks to go to an exclusively country format. There are different age groups they must cater to, and by offering a variety of music, they are sure to please them all."

Emon sees the roller rink as one of the latest markets available to expose country music to people that might not otherwise notice the genre.

Instead Feedback

"There's a potential for testing a new record in a rink," Emon said. "It's called instant feedback — they play the record, and either the skaters get into it or they don't. That's basically how it works in *Roller Review* (the tip sheet offers a list of top songs in a variety of categories, including "Couples and Waltzes," "Two Step Shuffle" and "Best Choices For Country Programm-

ing," just to mention a few). When the new product is out, we ask the programmers how it is doing with them, then we report it in *Roller Review*. It's a very simple tabulation method I use to determine the top songs."

While Emon sees the rinks as a highly viable venue for breaking new product, Nashville label executives have met the latest trend with mixed feelings and are certainly testing the waters cautiously before plunging ahead.

Of the labels queried (MCA, RCA, Elektra/Asylum and Warner Bros.), Warner Bros. was the only label that has begun to actively service roller rinks with product, both singles and albums.

Noting a service list of 130-plus rinks, Stan Byrd, national director of sales and promotion, Warner Bros. Nashville, said "The roller rink thing is something we will have to take a watch-and-see attitude with. It is definitely an exposure outlet, so we're going to give it a try."

Other label representatives, notably Joe Galante, vice president of marketing, RCA Nashville; Erv Woolsey, vice president of promotion, MCA/Nashville; and Nick Hunter, director of marketing, Elektra/Asylum Nashville, each offered the wait-and-see attitude. Noted Woolsey, "We are not currently involved with distributing product to roller rinks, but there is the possibility we may do something with it in the future. I'd never rule it out. All I have to see is that it works."

RCA Announces Milsap Promotion

NASHVILLE — Ronnie Milsap's "Greatest Hits," the first such release by the RCA artist, has been released this week, backed by a multi-faceted marketing campaign.

Leading the merchandising support are display pieces designed from the album cover, which is a reproduction of an embossed photo album featuring a snapshot-like photo of Milsap, and include 1x1, 2x2 and 3x3 four-color posters along with a centerpiece. RCA has also prepared a trade and consumer advertising blitz using both a 60-second radio spot and television spot featuring newly produced concert footage. At the radio level, the label has implemented a cross-promotional giveaway of Milsap photo albums, based on the design of the LP cover.

Bradley's Barn Studio Razed In Conflagration

NASHVILLE — Bradley's Barn, the 16-year-old recording studio owned by record producer Owen Bradley, was destroyed Oct. 20 in a fire apparently caused by a faulty fluorescent light fixture.

Hundreds of master recording tapes and several thousand dollars worth of studio equipment, including microphones, instruments and \$40,000 worth of unused tape, were destroyed in the fire that totally demolished the 50-year-old converted barn. The studio had recently been converted to a state-of-the-art facility.

The studio had played a host to a number of artists, including Loretta Lynn, Conway Twitty, Jerry Reed, Brenda Lee and Leon Russell, among others.

Bradley, who was unavailable for comment, was quoted in a Nashville newspaper as saying that another studio will be built. No one was harmed in the blaze.



NARAS NASHVILLE AWARDS SCHOLARSHIPS — The Nashville chapter of NARAS recently awarded two Belmont College students scholarships worth \$500. The students are studying music business at the college. Pictured during the presentation are (l-r) Bill Ivey, Nashville Chapter of NARAS governor; Glenn Snoddy, also governor of the chapter; Francine Anderson, executive director of NARAS Nashville; James Lynn Fuston, scholarship recipient; Guy Schroeder, scholarship recipient, and Don Butler, chapter president.

Simmons TV Opens Nashville Office; Will Announce Country Music Plans

NASHVILLE — The Jeff Simmons Sports Co., a Maryland-based television company, has opened an office here to handle its expansion into non-sports entertainment. Producers of such sports-oriented programs as the weekly Southeastern and Pac-10 Conference basketball games and other sports specials, the production company will soon be announcing the production of a major weekly country music series and a network awards program.

"Our experience in live sports production gives us the technical expertise that is ideally suitable for other programs, especially musical concerts," noted company principal Jeff Simmons.

The company will be combining those areas when it produces *The New Orleans Super Bowl Party* in January preceding the Super Bowl. The show will be hosted by George Plimpton and will feature Al Hirt and his jazz band, Pete Fountain, Fats Domino and the Preservation Hall Jazz Band. The special has already been cleared by the NBC Network's owned and operated stations, and at present more than 40 stations are lined up to air the syndicated special.

The Nashville office is headed by executive vice president Frank Bean, who is assisted by Marti Purcell, formerly with Show Biz, Inc.; Vicky Branton, formerly with the Country Music Assn. (CMA); and Steve Armistead. The office is located at 49 Music Square West.

Humorist Clower Hosts Opryland Charity Olympics

NASHVILLE — Humorist Jerry Clower hosted the Opryland Olympics Oct. 25, a series of silly events performed to raise money for Tennessee Special Olympics, Inc. To give the event a true Olympian flavor, 1976 decathlon gold medalist Bruce Jenner participated as a judge for the "Gong Show" talent contest.

Other judges for the various events included Tandy Rice, president of Top Billing, Inc.; actress Misty Rowe of *Hee Haw* and Ed Temple, head women's track coach at Tennessee State University. Civic clubs from six Middle Tennessee communities were recruited to fill the roles of Opryland Olympics' athletes and were required to compete in such events as the Flume Zoom basketball game in the park's log flume ride and a Hula Hoop marathon.

The civic clubs distributed admission coupons in respective communities, which will in turn count toward the club's total points in the athletic competition. For every coupon relating to the Opryland Olympics that was used, Opryland plans to donate one dollar to Tennessee Special Olympics.

Tree International Cops Top Publishing Awards

NASHVILLE — Tree International made history this year by taking awards from the American Society of Composers, Authors and Publishers (ASCAP) and the Broadcast Music, Inc. (BMI) as the #1 publisher of the year — Tree Publishing receiving the honor from BMI and Cross Keys Publishing from ASCAP. Additionally, Tree International holds the BMI record for receiving the highest number of awards, with 127 to its credit.

These awards mark the first time in the history of both ASCAP and BMI that one company has simultaneously garnered the top award from both organizations.



WORLD SERIES CLASS GATHERING — Before the Oak Ridge Boys performed their a capella version of the National Anthem for the opening game of the World Series, the group members met with ace batter George Brett of the Kansas City Royals. Pictured at the Royals' stadium are (l-r): Bill Golden and Duane Allen of the Oaks; Brett; Joe Banskalt of the Oaks; Jim Foglesong, president of MCA Records Nashville division and Richard Sterban of the Oaks.

COUNTRY

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TOP 75 ALBUMS

| | | Weeks On Chart | 10/25 | | | Weeks On Chart | 10/25 |
|----|---|----------------------|-------|----|--|----------------------|-------|
| 1 | I BELIEVE IN YOU DON WILLIAMS (MCA-5133) | 2 | 11 | 39 | SONGS I LOVE TO SING SLIM WHITMAN (Epic/Cleveland Int'l. JE 36768) | 39 | 4 |
| 2 | HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia C236752) | 1 | 9 | 40 | DRUNK AND CRAZY BOBBY BARE (Columbia JC 36785) | 40 | 2 |
| 3 | HORIZON EDDIE RABBITT (Elektra 6E-276) | 4 | 17 | 41 | ALWAYS PATSY CLINE MCA MCA-3263 | 41 | 2 |
| 4 | MUSIC MAN WAYLON JENNINGS (RCA AHL 1-3602) | 5 | 22 | 42 | WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642) | 42 | 69 |
| 5 | URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002) | 3 | 24 | 43 | ELVIS ARON PRESLEY (RCA CPL8-3699) | 34 | 10 |
| 6 | THESE DAYS CRYSTAL GAYLE (Columbia JC 36512) | 7 | 7 | 44 | TOGETHER AGAIN GEORGE JONES & TAMMY WYNETTE (Epic JF 36764) | 44 | 3 |
| 7 | GREATEST HITS ANNE MURRAY (Capitol SO-12110) | 8 | 5 | 45 | IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207) | 48 | 34 |
| 8 | KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO-1072) | 11 | 3 | 46 | TOGETHER THE OAK RIDGE BOYS (MCA 3220) | 46 | 36 |
| 9 | PORTER AND DOLLY PORTER WAGONER and DOLLY PARTON (RCA AHL 1-3700) | 9 | 9 | 47 | NEW YORK TOWN JOHNNY PAYCHECK (Epic JE 36496) | 43 | 7 |
| 10 | FULL MOON CHARLIE DANIELS BNAD (Epic FE-36571) | 10 | 13 | 48 | WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237) | 45 | 52 |
| 11 | SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia 36476) | 6 | 21 | 49 | NO ONE WILL EVER KNOW GENE WATSON (Capitol ST-12102) | 49 | 8 |
| 12 | THAT'S ALL THAT MATTERS TO ME MICKEY GILLEY (Epic JE 36492) | 12 | 14 | 50 | GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488) | 50 | 19 |
| 13 | LOVE IS FAIR BARBARA MANDELLI (MCA MCA-5136) | 14 | 6 | 51 | THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H) | 51 | 99 |
| 14 | I AM WHAT I AM GEORGE JONES (Epic JE 36586) | 15 | 7 | 52 | DON'T IT BREAK YOUR HEART CON HUNLEY (Warner Bros. BSK 3474) | 52 | 2 |
| 15 | GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722) | 17 | 3 | 53 | ED BRUCE ED BRUCE (MCA MCA-3242) | 53 | 20 |
| 16 | GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378) | 16 | 80 | 54 | LIGHT OF THE STABLE EMMYLOU HARRIS (Warner Bros. BSK-3484) | 54 | 2 |
| 17 | HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278) | 26 | 21 | 55 | EVEN COWGIRLS GET THE BLUES LYNN ANDERSON (Columbia JC 36568) | 47 | 8 |
| 18 | RAZZY RAZZY BAILEY (RCA AHL 1-3688) | 13 | 8 | 56 | HOW THE HELL DO YOU SPELL RYTHUM? THE AMAZING RHYTHM ACES (Warner Bros. BSK 3476) | 56 | 4 |
| 19 | SMOKEY AND THE BANDIT 2 VARIOUS ARTISTS (MCA MCA-6101) | 19 | 10 | 57 | GYPSY JOHNNY RODRIGUEZ (Epic JE-36587) | 57 | 2 |
| 20 | MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644) | 20 | 18 | 58 | TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H) | 58 | 132 |
| 21 | HARD TIMES LACY J. DALTON (Columbia JC 36763) | 21 | 24 | 59 | MILSAP MUSIC RONNIE MILSAP (RCA AHL 1-3563) | 59 | 31 |
| 22 | HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582) | 22 | 3 | 60 | THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE (RCA AHL 1-3548) | 60 | 36 |
| 23 | 10TH ANNIVERSARY STATLER BROTHERS (Mercury SRM 1-5027) | 23 | 12 | 61 | THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096) | 61 | 77 |
| 24 | KILLER COUNTRY JERRY LEE LEWIS (Elektra 6E-291) | 24 | 4 | 62 | DIAMONDS AND CHILLS MARGO SMITH (Warner Bros. BSK-3464) | 62 | 6 |
| 25 | THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235) | 29 | 53 | 63 | COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA-5107) | 63 | 23 |
| 26 | FAMILY BIBLE WILLIE NELSON (Songbird/MCA MCA-3258) | 28 | 5 | 64 | KENNY KENNY ROGERS (United Artists UA-LWAK-979) | 64 | 58 |
| 27 | STARDUST WILLIE NELSON (Columbia JC 35305) | 27 | 131 | 65 | STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250) | 65 | 25 |
| 28 | TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca NBLP 7239) | 33 | 3 | 66 | JOHN ANDERSON JOHN ANDERSON (Warner Bros. BSK 3459) | 66 | 14 |
| 29 | ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422) | 18 | 24 | 67 | I DON'T WANT TO LOSE LEON EVERETTE (Orlando ORC-1101) | 67 | 8 |
| 30 | SMOOTH SAILIN' T.G. SHEPPARD (Warner Bros. BSK-3423) | 31 | 8 | 68 | THE WAY I AM MERLE HAGGARD (MCA MCA-3229) | 68 | 28 |
| 31 | DREAMLOVERS TANYA TUCKER (MCA MCA-5146) | 55 | 2 | 69 | ENCORE JEANNE PRUETT (IBC 1001) | 69 | 44 |
| 32 | ASK ME TO DANCE CRISTY LANE (United Artists LT-1023) | 32 | 26 | 70 | AGAIN DICKEY LEE (Mercury SRM 1-5028) | 70 | 8 |
| 33 | GIDEON KENNY ROGERS (United Artists L.OC-1035) | 30 | 30 | 71 | LACY J. DALTON LACY J. DALTON (Columbia JC-36322) | 71 | 32 |
| 34 | FRIDAY NIGHT BLUES JOHN CONLEE (MCA MCA-3246) | 35 | 18 | 72 | THE BEST OF JERRY JEFF WALKER (MCA MCA-5128) | 72 | 18 |
| 35 | ROCKABILLY BLUES JOHNNY CASH (Columbia JC 36779) | 36 | 3 | 73 | BRONCO BILLY ORIGINAL SOUNDTRACK (Elektra 5E-512) | 73 | 20 |
| 36 | REST YOUR LOVE ON ME CONWAY TWITTY (MCA MCA-5138) | 37 | 2 | 74 | THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327) | 74 | 52 |
| 37 | WHERE DID THE MONEY GO? HOYT AXTON (Jeremiah JG 5001) | 25 | 15 | 75 | MAKE A LITTLE MAGIC THE DIRT BAND (United Artists LT-1042) | 75 | 14 |
| 38 | TEXAS BOUND AND FLYIN' JERRY REED (RCA AHL 1-3771) | 38 | 5 | | | | |

CASH BOX TOP 100 COUNTRY

November 1, 1980

| | Weeks On Chart | 10/25 |
|--|----------------------|-------|
| 1 ON THE ROAD AGAIN WILLIE NELSON (Columbia 1-11351) | 3 | 10 |
| 2 THEME FROM THE DUKES OF HAZZARD WAYLON (RCA PB-12067) | 2 | 11 |
| 3 I'M NOT READY YET GEORGE JONES (Epic 9-50922) | 4 | 11 |
| 4 COULD I HAVE THIS DANCE ANNE MURRAY (Capitol P-4920) | 5 | 9 |
| 5 PECOS PROMENADE TANYA TUCKER (MCA 41305) | 8 | 11 |
| 6 OLD HABITS HANK WILLIAMS, JR. (Elektra/Curb E-47016) | 7 | 10 |
| 7 I BELIEVE IN YOU DON WILLIAMS (MCA 41304) | 1 | 11 |
| 8 STEPPIN' OUT MEL TILLIS AND THE STATE SIDERS (Elektra E-47015) | 9 | 10 |
| 9 SWEET SEXY EYES CRISTY LANE (United Artists UA-X1369-Y) | 10 | 12 |
| 10 OVER THE RAINBOW JERRY LEE LEWIS (Elektra E-47026) | 12 | 9 |
| 11 SMOKEY MOUNTAIN RAIN RONNIE MILSAP (RCA PB-12084) | 17 | 4 |
| 12 SHE CAN'T SAY THAT ANYMORE JOHN CONLEE (MCA 41321) | 13 | 8 |
| 13 IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE (Columbia 1-11359) | 14 | 8 |
| 14 HARD TIMES LACY J. DALTON (Columbia 1-11343) | 15 | 10 |
| 15 BROKEN TRUST BRENDIA LEE (MCA 41322) | 18 | 7 |
| 16 THEY NEVER LOST YOU CON HUNLEY (Warner Bros. WBS-49528) | 16 | 12 |
| 17 WHY LADY WHY ALABAMA (RCA PB-12091) | 19 | 7 |
| 18 LADY KENNY ROGERS (Liberty UA-X1380-Y) | 22 | 4 |
| 19 THE BOXER EMMYLOU HARRIS (Warner Bros. WBS-49551) | 21 | 8 |
| 20 A PAIR OF OLD SNEAKERS GEORGE JONES and TAMMY WYNETTE (Epic 9-50930) | 20 | 9 |
| 21 THAT'S THE WAY A COWBOY ROCKS AND ROLLS JACKY WARD (Mercury 57032) | 24 | 8 |
| 22 ALWAYS PATSY CLINE (MCA 41303) | 23 | 11 |
| 23 YOU ALMOST SLIPPED MY MIND CHARLEY PRIDE (RCA PB-12100) | 28 | 8 |
| 24 TEXAS BOUND AND FLYIN' JERRY REED (RCA PB-12083) | 25 | 10 |
| 25 IN MEMORY OF A MEMORY JOHNNY PAYCHECK (Epic 9-50923) | 26 | 10 |
| 26 TUMBLEWEED SYLVIA (RCA PB-12077) | 27 | 9 |
| 27 TAKE ME TO YOUR LOVIN' PLACE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 1-11369) | 30 | 6 |
| 28 LOVERS LIVE LONGER BELLAMY BROTHERS (Warner/Curb WBS 49573) | 31 | 4 |
| 29 ONE IN A MILLION JOHNNY LEE (Asylum E-47076) | 32 | 2 |
| 30 NORTH OF THE BORDER JOHNNY RODRIGUEZ (Epic 9-50932) | 33 | 7 |
| 31 THAT'S ALL THAT MATTERS MICKEY GILLEY (Epic 9-50940) | 37 | 4 |
| 32 THE BEST OF STRANGERS BARBARA MANDRELL (MCA 51001) | 36 | 4 |
| 33 NIGHT GAMES RAY STEVENS (RCA PB-12069) | 34 | 8 |
| 34 BABY, I'M A WANT YOU STEPHANIE WINSLOW (Warner/Curb WBS 49557) | 35 | 7 |

| | Weeks On Chart | 10/25 |
|---|----------------------|-------|
| 35 A BRIDGE THAT JUST WON'T BURN CONWAY TWITTY (MCA 51011) | 43 | 3 |
| 36 TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca NB-2305) | 42 | 5 |
| 37 A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH CHARLIE RICH (Elektra E-47047) | 40 | 4 |
| 38 NEVER BE ANYONE ELSE R.C. BANNON (Columbia 1-11346) | 39 | 8 |
| 39 THERE'S ANOTHER WOMAN JOE STAMPLEY (Epic 9-50934) | 44 | 6 |
| 40 FADED LOVE WILLIE NELSON & RAY PRICE (Columbia 1-11329) | 6 | 13 |
| 41 ROSE'S ARE RED FREDDIE HART (Sunbird SBR-P7553) | 41 | 8 |
| 42 DRINK IT DOWN, LADY REX ALLEN, JR. (Warner Bros. WBS-49562) | 47 | 8 |
| 43 CAN'T KEEP MY MIND OFF OF HER MUNDO EARWOOD (GMC 111) | 51 | 7 |
| 44 (YOU SAY YOU'RE) A REAL COWBOY BILLY "CRASH" CRADDOCK (Capitol P-4935) | 53 | 4 |
| 45 GIVING UP EASY LEON EVERETTE (RCA PB-12111) | 56 | 3 |
| 46 TAKE THIS HEART DON KING (Epic 9-50928) | 48 | 7 |
| 47 FOOD BLUES BOBBY BARE (Columbia 1-11365) | 49 | 6 |
| 48 A LITTLE GROUND IN TEXAS THE CAPITALS (Ridgeway R-01080) | 54 | 6 |
| 49 ANOTHER TEXAS SONG EDDY RAVEN (Dimension DS-1011) | 52 | 7 |
| 50 UNTIL THE BITTER END KENNY SERATT (MDJ 1006) | 50 | 9 |
| 51 DON'T IT MAKE YA WANNA DANCE BONNIE RAITT (Full Moon/Asylum E-47033) | 57 | 6 |
| 52 DREAM LOVER TANYA TUCKER & GLEN CAMPBELL (MCA 41323) | 55 | 6 |
| 53 I CAN SEE FOREVER IN YOUR EYES REBA MCENTIRE (Mercury 57034) | 60 | 4 |
| 54 I THINK I'LL JUST STAY HERE AND DRINK MERLE HAGGARD (MCA 10649) | 68 | 2 |
| 55 OUT RUN THE SUN JIM CHESTNUT (United Artists UA-X1372-Y) | 48 | 6 |
| 56 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA 41309) | 66 | 5 |
| 57 LOVE CRAZY LOVE ZELLA LEHR (RCA PB-12073) | 67 | 4 |
| 58 LOVING UP A STORM RAZZY BAILEY (RCA PB-12062) | 11 | 15 |
| 59 HARD HAT DAYS AND HONKY TONK NIGHTS RED STEAGALL (Elektra E-47014) | 29 | 11 |
| 60 YESTERDAY ONCE MORE MOE BANDY (Columbia 1-11305) | 38 | 15 |
| 61 HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS MARGO SMITH (Warner Bros. WBS 49569) | 64 | 5 |
| 62 NO ONE WILL EVER KNOW GENE WATSON (Capitol P-4940) | 75 | 2 |
| 63 DRINKIN' THEM LONG NECKS ROY HEAD (Elektra E-47029) | 63 | 6 |
| 64 CHEATIN' ON A CHEATER LORETTA LYNN (MCA 51015) | 76 | 2 |
| 65 ME AND THE BOYS IN THE BAND TOMMY OVERSTREET (Elektra E-47041) | 68 | 5 |
| 66 I LOVE A RAINY NIGHT EDDIE RABBITT (Elektra E-47066) | — | 1 |

| | Weeks On Chart | 10/25 |
|--|----------------------|-------|
| 67 SWEET RED WINE GARY MORRIS (Warner Bros. WBS 49564) | 69 | 5 |
| 68 BLUE BABY BLUE LYNN ANDERSON (Columbia 1-11374) | 79 | 2 |
| 69 PUT IT OFF UNTIL TOMORROW THE KENDALLS (Ovation OV-1154) | 45 | 15 |
| 70 AM I THAT EASY TO FORGET ORION (Sun SUN-1156) | 81 | 5 |
| 71 LOVE INSURANCE LOUISE MANDRELL (Epic 9-50935) | 71 | 6 |
| 72 LET'S DO SOMETHING CHEAP AND SUPERFICIAL BURT REYNOLDS (MCA 51004) | 80 | 3 |
| 73 WHEN SLIM WHITMAN (Epic/Cleveland Int'l 9-50915) | 58 | 14 |
| 74 SEEING IS BELIEVING DONNA FARGO (Warner Bros. WBS 49575) | 84 | 2 |
| 75 STARTING OVER TAMMY WYNETTE (Epic 9-50915) | 59 | 13 |
| 76 WHO WERE YOU THINKIN' OF THE DOOLITTLE BAND (Columbia 1-11355) | 82 | 4 |
| 77 NOT EXACTLY FREE O.B. MCCLINTON (Sunbird SBR-P7554) | 77 | 5 |
| 78 REGRETS CAROL CHASE (Casablanca NB-2301) | 78 | 5 |
| 79 AN OCCASIONAL ROSE MARTY ROBBINS (Columbia 1-11372) | — | 1 |
| 80 DOWN TO MY LAST BROKEN HEART JANIE FRICKE (Columbia 1-11384) | — | 1 |
| 81 I'LL LEAVE THIS WORLD LOVING YOU WAYNE KEMP (Mercury 57035) | 83 | 2 |
| 82 GOODBYE MARIE BOBBY GOLDSBORO (Curb/CBS ZS9-5400) | 92 | 2 |
| 83 WILLOW RUN RANDY BARLOW (Paid PAD-110) | 87 | 2 |
| 84 NOBODY IN HIS RIGHT MIND (WOULD'VE LEFT HER) DEAN DILLON (RCA PB-12109) | — | 1 |
| 85 WHO'LL TURN OUT THE LIGHTS MEL STREET (Sunbird SBR-P7555) | 89 | 2 |
| 86 ONE BAR AT A TIME STONEY EDWARDS (Music America MA-109) | 86 | 7 |
| 87 TAKE IT LIKE A WOMAN DEBBY BOONE (Warner/Curb WBS-49585) | — | 1 |
| 88 HALFTIME J.W. THOMPSON (NSD NSD-62) | 88 | 5 |
| 89 BABY RIDE EASY CARLENE CARTER (Warner Bros. WBS 49572) | 90 | 2 |
| 90 THE LIGHT OF MY LIFE (HAS GONE OUT AGAIN TONIGHT) DAVID WILLS (United Artists UA-X1375-Y) | 61 | 7 |
| 91 WOMEN GET LONELY CHARLY MCCLAIN (Epic 9-50916) | 62 | 13 |
| 92 IF I COULD SET MY LOVE TO MUSIC JERRY WALLACE (Door Knob KD80-134) | 93 | 4 |
| 93 DEVIL'S DEN JACK GREEN (Firstline FLS-709) | — | 1 |
| 94 WHERE DID THE MONEY GO HOYT AXTON (Jeremiah JH 1008) | 94 | 3 |
| 95 (SITTIN' HERE) LOVIN' YOU TROY SHONDELL (Telefonik T 804) | 96 | 2 |
| 96 LET ME LOVE YOU FRED KNOBLOCK (Scotti Brothers SB-607) | — | 1 |
| 97 BOMBED, BOOZED AND BUSTED JOE SUN (Ovation OV 1152) | 70 | 12 |
| 98 GONE RONNIE McDOWELL (Epic 9-50925) | 72 | 11 |
| 99 DO YOU WANNA GO TO HEAVEN T.G. SHEPPARD (Warner/Curb WBS 49557) | 73 | 15 |
| 100 HEART OF MINE THE OAK RIDGE BOYS (MCA MCA-41280) | 74 | 16 |

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|---|-----|--|----|---|----|
| A Bridge That Just Won't Burn (Blackwood/Magic Castle — BMI) | 35 | Giving Up Easy (April — ASCAP) | 45 | ASCAP | 28 | Steppin' Out (Cherlo Corp. — BMI) | 8 |
| A Little Ground In Texas (Bobby Fischer Music) | 48 | Gone (Rightsong — BMI) | 98 | Loving Up A Storm (House Of Gold — BMI) | 58 | Sweet Red Wine (Sweet Dreams — BMI) | 67 |
| A Man Just Don't Know What A Woman Goes Through (Chess, Inc. — ASCAP) | 37 | Goodbye Marie (Music City — ASCAP/Combine — BMI) | 82 | Me And The Boys In The Band (Ironside — ASCAP) | 65 | Sweet Sexy Eyes (Kevin Lee/Robchris — BMI) | 9 |
| A Pair Of Old Sneakers (Hall-Clement/Flegship) | 20 | Halftime (Hitkit — BMI) | 88 | Never Be Anyone Else (Matragun — BMI) | 38 | Take Me To Your Lovin' Place (Larry Gatlin Music) | 27 |
| Always (Irving Berlin — ASCAP) | 22 | Hard Hat Days And Honky Tonk Nights (Dieblo Lobo/Cross Keys — ASCAP) | 59 | Night Games (Ray Stevens — BMI) | 33 | Take It Like A Woman (Al Gallico/Turtle — BMI) | 87 |
| Am I That Easy To Forget (Four Star — BMI) | 70 | Hard Times (Tree — BMI) | 14 | Nobody In His Right Mind (Would've Left Her) (Pi-Gem — BMI) | 84 | Take This Heart (April Music/Robin Batteau Music/Apple Cider Music — ASCAP) | 46 |
| An Occasional Rose (Singletree — BMI) | 79 | Heart Of Mine (Silverline — BMI) | 100 | No One Will Ever Know (Milene — ASCAP) | 62 | Texas Bound And Flyin' (Guitar Man — BMI) | 24 |
| Another Texas Song (Milene Music — ASCAP) | 49 | He Gives Me Diamonds, You Give Me Chills (Window/Little Jeremy — BMI) | 61 | North Of The Border (Algee Music — BMI) | 30 | Texas In My Rear View Mirror (Songpainter — BMI) | 36 |
| Baby, I'm A Want You (Colgems/EMI Music) | 34 | I Believe In You (Roger Cook/Cook House — BMI) | 7 | Not Exactly Free (Red Ribbon/Hitkit — BMI) | 77 | That's All That Matters (Tree — BMI) | 31 |
| Baby Ride Easy (Sea Three — BMI) | 89 | I Can See Forever In Your Eyes (Combine — BMI) | 53 | Old Habits (Bocephus — BMI) | 6 | That's The Way A Cowboy (Tennessee Swamp Fox — ASCAP) | 21 |
| Blue Baby Blue (Warner-Tamerlane/Flying Dutchman — BMI) | 68 | I Love A Rainy Night (DeDeve/Brierpatch — BMI) | 66 | On The Road Again (Willie Nelson — BMI) | 1 | The Best Of Strangers (Pi-Gem — BMI) | 32 |
| Bombed, Boozed And Busted (ATV M/Blue Lake) | 97 | If I Could Set My Love To Music (Door Knob/Think Gold — BMI) | 92 | One Bar At A Time (Midstate — BMI) | 86 | The Boxer (Paul Simon — BMI) | 19 |
| Broken Trust (Goldline Music — ASCAP) | 15 | If You Ever Change Your Mind (Dawnbreaker — BMI/Silver Nightingale — ASCAP) | 13 | One In A Million (Time Square/Unichappell/Bundin — BMI) | 29 | The Light Of My Life (Sawgrass Music — BMI) | 90 |
| Can't Keep My Mind Off Of Her (Sebel Music/Mundo Earwood Music — ASCAP) | 43 | I'll Leave This World Loving You (Tree — BMI) | 81 | Out Run The Sun (House Of Gold Music/Vogue Music/Baby Chick Music — BMI) | 55 | Theme From The Dukes Of Hazzard (Good Ol' Boys) (Warner — Tamerlane/Rich Way — BMI) | 2 |
| Cheatin' On A Cheater (Music City — ASCAP) | 64 | I'm Not Ready Yet (Unichappell/Morris — BMI) | 3 | Over The Rainbow (Leo Feist, Inc. — ASCAP) | 10 | They Never Lost You (Chess — ASCAP) | 16 |
| Could I Have This Dance (Vogue/Maple Hill/Onisown) | 4 | In Memory Of A Memory (Bojan/Daydan) | 25 | Pecos Promenade (Peco/Duchess (MCA)/Senor/Leeds (MCA) — BMI/ASCAP) | 5 | There's Another Woman (Mullet Music — BMI) | 39 |
| Devil's Den (First Lady/Robchris — BMI) | 93 | I Think I'll Just Stay Here And Drink (Shade Tree — BMI) | 54 | Put It Off Until Tomorrow (Combine — BMI) | 69 | Tumbleweed (Pi-Gem — BMI) | 26 |
| Do You Wanna Go (Tree/Cross Keys — ASCAP) | 99 | Lady (Brockman — ASCAP) | 18 | Regrets (Intersong — ASCAP) | 78 | Until The Bitter End (Chappell-Intersong — ASCAP) | 50 |
| Don't It Make Ya Wanna Dance (Prophecy Publ.) | 51 | Let Me Love You (Flowering Stone — ASCAP) | 96 | Rose's Are Red (Blue Moon/Merliker/April) | 41 | When (Burning River/Company Of The Two Peters. B.V./Blue Moon, B.V. — BMI) | 73 |
| Down To My Last Broken Heart (Chick Rains/Jensing — BMI) | 80 | Let's Do Something Cheap And Superficial (Peco/Duchess — BMI) | 72 | Seeing Is Believing (Tree — BMI) | 74 | Where Did The Money Go (Lady Jene — BMI) | 94 |
| Dream Lover (Hudson Bay/Rightsong/Screen Gems/EMI — BMI) | 52 | Love Crazy Love (Duchess/Posey/Tree — BMI) | 57 | She Can't Say That Anymore (Cross Keys — ASCAP) | 12 | Who'll Turn Out The Lights (Tree — BMI) | 85 |
| Drink It Down, Lady (Tree Publ. — BMI) | 42 | Love Insurance (Werner-Tamerlane — BMI/Chess Music — ASCAP) | 71 | (Sittin' Here) Lovin' You (Feltthut Virtue — BMI) | 95 | Who Were You Thinkin' Of (Inmy — BMI) | 76 |
| Drinkin' Them Long Necks (House Of Gold Music — BMI) | 63 | Lovers Live Longer (Bellamy Brothers/Femus — BMI) | 3 | Smoky Mountain Rain (Pi-Gem — BMI) | 11 | Why Lady Why (Millhouse Music — BMI) | 17 |
| Faded Love (Right Song — BMI) | 40 | | | Sombody's Knockin' (Chiplin — ASCAP/Tri-Chappell — SESAC) | 56 | Willow Run (Frebar — BMI) | 83 |
| Food Blues (Evil Eye Music — BMI) | 47 | | | Starting Over (Hall/Clement — BMI) | 75 | Women Get Lonely (Werner-Tamerlane/Bill Black/Partnership — ASCAP) | 91 |



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



CONGRATULATIONS, EMMYLOU:
FEMALE VOCALIST OF THE YEAR.
COUNTRY MUSIC ASSOCIATION, 1980



COUNTRY

NEW AND DEVELOPING ARTISTS

FEATURE PICKS



DEBORAH ALLEN (Capitol P-4945)
Nobody's Fool (3:43) (Duchess Music Corp./Posey Publishing Co./Unichappell Music, Inc./VanHoy Music/Cross Keys Publishing Co. Inc. — BMI/ASCAP) (J. Allen, R. VanHoy, Cook)

Light and wispy vocals front a wonderfully simple melody, which is etched with subtle strings and a soft guitar strum. Allen has experienced some chart success with previous releases, but this single is her best effort to date. Country, MOR and even pop formats should be interested in this single.

STEVE WARINER (RCA PB-12139)
Your Memory (2:55) (Chess Music Inc. — ASCAP) (C. Quillen, J. Schweers)

Wariner's latest single debuts his teaming with producer Tom Collins, and the result is quite pleasing. This upbeat number features pedal steel and a catchy guitar punctuation line throughout, as well as a bit of banjo, which gives it that happy feeling. Vocally, Wariner never sounded better.



RODNEY CROWELL (Warner Bros. WBS 49591)
Heartbroke (3:33) (World Song Publishing, Inc. — ASCAP) (G. Clark)

Crowell's last single made a noticeable dent in the country charts, but this one should fare even better. Steel guitar, the thump-thump rhythm and Crowell's vocals give it a definite country cum rockabilly air. A fine single from an artist who should become one of the performers of the '80s.



HITS • OUT OF THE BOX

STATLER BROTHERS (Mercury 57037)
Don't Forget Yourself (2:48) (American Cowboy Music Co. — BMI) (D. Reid)

ED BRUCE (MCA 51018)
Girls, Women And Ladies (3:25) (Tree Publ./Sugarplum Music/Gingham Music — BMI/ASCAP) (E. Bruce, R. Peterson, P. Bruce)

BILL ANDERSON (MCA 51017)
I Want That Feelln' Agaln (2:32) (Stallion Music — BMI) (B. Anderson)

SINGLES TO WATCH

KENNY DALE (Capitol P-4943)
When It's Just You And Me (3:09) (House of Gold Music — BMI) (K. O'Dell)
CARROLL BAKER (RCA JH-12105)
Still Falling In Love (2:35) (Coal Miner's Music — BMI) (J. Ross)
FREDDY WELLER (Columbia 11-11394)
Still Your Fool (3:05) (Buzz Cason Publ. — ASCAP/Young World Music — BMI/Spooner Oldham Music — BMI) (B. Cason, F. Weller, S. Oldham)
JOHNNY SANDS (Stop ST-602)
Going Up In Smoke (3:08) (Power Play — BMI) (J. Sands)
KRIS KRISTOFFERSON (Columbia 11-11383)
I'll Take Any Chance I Can With You (3:29) (Music City Music/Resaca Music Publ. — BMI) (K. Kristofferson, G. Clark)
RAY CHARLES & CLINT EASTWOOD (Warner Bros./Viva WBS49608)
Beers To You (2:42) (Peso Music/Wallet Music — BMI) (S. Dorff, J. Durrill, S. Pinkard, S. Garrett)



DREAM LOVERS IN THE STUDIO — Their latest single says a lot about Tanya Tucker and Glen Campbell, who are "Dreamlovers" in more than just song. The happy couple was in Nashville in mid-September recording the soundtrack of an upcoming CBS-TV movie titled "Georgia Peaches," in which Tucker stars. Pictured in Woodland Studio during the session are (l-r): Campbell; Tucker; producer Jerry Crutchfield and engineer Rick McCollister.

THE COUNTRY COLUMN

CORNELIUS TEAMS WITH UNITED TALENT — Helen Cornelius, who recently departed from singing partner Jim Ed Brown, has signed a booking agreement with United Talent, Inc. To support her new road show, Cornelius has hired a six member band from Greenville, S.C. Our best wishes to Helen's son Joey, who suffered a crushed cheek after being kicked in the face by a mule.

LET HE WHO IS WITHOUT TYPOGRAPHICAL ERROR CAST THE FIRST ERASER — Last week's column was a comedy of errors, to say the least. Our apologies to all those fine entertainers who suffered under the hands of an unfortunate series of typographical errors. Those suffering injuries include **Ronnie McDowell**, **Ray Stevens**, **Jerry Reed**, **Ranger Doug Green** and BMI, which celebrated its 27th Country Awards Presentation, not 11th.



Helen Cornelius

ONE AND ONLY — Dolly Parton will make her only live performing appearance this year when she welcomes 1981 with a New Year's Eve show at the Hotel Diplomat in Hollywood, Fla. Look for a new Parton LP, titled "Nine To Five," in November, and the movie of the same name any time.

Stephanie Winslow recently performed an SRO concert with **Eddie Rabbitt** at a 5,000-seater in West Palm Beach, Fla. In other parts of the country, **Helen Hudson** is hitting various venues in the West, opening for the likes of **Michael Murphy** and **Jesse Winchester**.

STUDIO TRACKS — Ex-Urlah Heeper **Ken Hensley** is in Nashville at Quadrafonic Studios producing a group called **Slopoke**, which consists of **Jack Williams** and **Mike and Rick McDonald**. Hensley told **Cash Box** the project is straight ahead rock 'n' roll, and that Nashville session musicians are utilized throughout. No label deal has been signed yet, and Hensley says they won't begin shopping around until the tapes are completely ready. Additionally, Hensley is in the process of finishing his solo album, which he hopes to release the first of next year. He will begin putting together a band in January to tour with him in March. Concerning Nashville, Hensley said he wants to bring a few of his rock 'n' roll buddies to the city to record... In Soundstage this month, **Ed Bruce** is in with producer **Tommy West** working on album material... **Sonny Curtis** is in with Hitmen Productions... Producer **Jerry Kennedy** is mixing **George Burns'** next single... **Hank Williams, Jr.** is mixing his new album with producer **Jimmy Bowen**.

In Sound Emporium, French recording artist **Eddy Mitchell** was working on a new album for his EM Productions-Barclay Records label.

In Woodland Studios, **John Conlee** and producer **Bud Logan** and engineers **Tom Knox** and **Skip Shimm** are working on a new album... **Marty Haggard** and producer **Ray Pennington** are cutting some new tracks with engineer **David McKinley**... **Rafe Van Hoy** is working on his second album for MCA with co-producers **Ron Chancey** and **Don Gant**. Engineering the project is **Les Ladd** and **Russ Martin**... **Conway Twitty** and **Loretta Lynn** are working on a new album with producer **Ron Chancey**. Twitty is co-producing, while Russ Martin is handling the boards.

Moe Bandy and **Joe Stampley** are scheduled to enter the studio in November to begin work on their second duet album, which **Ray Baker** will produce.

jennifer bohler

ALBUM REVIEWS



BACK TO THE BARROOMS — Merle Haggard — MCA MCA-5139 — Producer: Jimmy Bowen — List: 8.98

Though many try, few country artists can equal the sincerity, musical depth and adventurous quality deeply imbedded in Merle Haggard's work. At times, his music takes on those elements that comprise jazz — a freewheeling yet masterfully controlled musical attitude. Though the cover graphics do indeed make Haggard appear as though he has been in the barroom for several all-niters, it's what's inside that counts. And inside this package is everything any music buff needs, including "Misery And Gin," "Can't Break The Habit," "Easy Come, Easy Go," plus eight more pleasers.

GREATEST HITS — Oak Ridge Boys — MCA MCA-5150 — Producer: Ron Chancey — List: 8.98

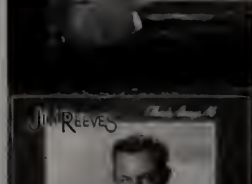
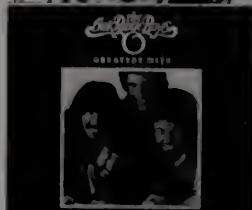
From the Oak Ridge Boys' four MCA albums, 10 top songs have been selected for inclusion on this album, which should be warmly received at the retail level. The Oak's distinctive four part harmony has established them as one of Country's top groups. The group's flamboyant stage presence is rapidly gaining acceptance in the pop field as well. Some of the songs included on the album are "Leaving Louisiana In The Broad Daylight," "Y'all Come Back Saloon" and "Heart Of Mine."

WHO'S CHEATIN' WHO — Charly McClain — Epic JE 36760 — Producer: Larry Rogers — List: 7.98 — Bar Coded

Charly McClain's roots may be country, but that home base is rapidly expanding to include influences outside the Tammy Wynette/Loretta Lynn sound. Though not quite as rockish, McClain, at times, seems to be following that cross country path blazed by Tanya Tucker. When it comes to McClain at her country best, listen to "I've Given About All I Can Take" and "I Think I Could Love You (Better Than She Did)." MOR Country takes another stride forward.

THERE'S ALWAYS ME — Jim Reeves — RCA AHL1-3827 — Producers: Chet Atkins, Bud Logan and Jerry Bradley — List: 8.98

Jim Reeves smooth vocal stylings will be a welcome addition to the holiday releases. Like Patsy Cline, the late singer's popularity seems to be on the rise, with no end in sight. The 10-song collection includes such gems as "Moon River," "Somewhere Along The Line," "Room Full Of Roses" and the title track. All the material was previously released.



CMA Week Photo Highlights



COUNTRY MUSIC WEEK HIGHLIGHTS — Celebrating its biggest year ever, the Country Music community gathered in Nashville the week of Oct. 12-18 for a host of annual awards banquets, showcases and down home country fun. The celebratory mood of Country Music Week in the capital city of Country was shared by approximately 3,500 participants representing every facet in the industry and every region in the nation. Pictured in the **top row** are (l-r): Warner Bros. recording artist Rodney Crowell and Columbia Recording artist Rosanne Cash performing at an Exit/In showcase Oct. 17; Randy Roberts, Polygram Records East singles sales director; Paul Luck, Polygram Distribution Inc. (PDI) Dallas branch manager; Bob Sherwood, Phonogram/Mercury president; Dickey Lee, Mercury recording artist; Frank Leffel, Phonogram/Mercury national country promotion manager; Rayburn Anthony and Becky Hobbs, Mercury recording artists; and Jim Collins, Polygram Records East pop promotion vice president, at the Mercury reception Oct. 16; Bruce Adelman, Elektra/Asylum Nashville national coordinator; Sherwood Cryer, Full Moon/Asylum recording artist; Johnny Lee's manager; Jim Ed Norman, Lee's producer; Lee; Vic Faraci, E/A vice president/director of marketing; Nick Hunter, E/A Nashville director of marketing; and Ewell Roussell, E/A Nashville general manager, at Lee's Oct. 14 Exit/In showcase; and MCA recording artist Barbara Mandrell moderating a panel on "The

Artist's Viewpoint — Problems and Concerns" with Columbia recording artists Steve, Larry and Randy Gatlin. Pictured in the **bottom row** are (l-r): the American Society of Composers, Authors and Publishers (ASCAP) Oct. 15 awards banquet participants, including Hal David, ASCAP president; Bob Morrison, Patti Ryan and Wanda Mallette, songwriters of "Lookin' For Love;" Johnny MacRae, vice president of Combine Music Group (the song's publisher); Bob Beckham, Combine president, and Connie Bradley, ASCAP Southern regional executive director of the Certificate of Achievement presentation; David Morrison, winner of ASCAP Country Songwriter of the Year honors; and Bradley at the presentation; and Don Gant, Tree International (parent company of ASCAP Country Music Publisher of the Year Cross Keys Publishing) vice president; Donna Hilley, Tree International vice president; David; Buddy Killen, Tree International president; Jack Stapp, Tree International chairman and chief executive officer, and Bradley at the presentation; and the CBS Records Appreciation Luncheon held at recording artist Larry Gatlin's home and attended by (on motorcycles) Jim Carlson, Rich Schwan and Roy Wunsch; (**standing**) Jay Jensen, Jim Kemp, Joe Casey, Jack Lameier, Paul Smith, Roger Metting, Cheryl Schmidt, Tim Pritchett, Rick Blackburn and B.J. Welch; and (on horseback) Bonnie Garner, Rudy and Steve Gatlin, Bob Perlstein, Jeff Lyman and Larry Gatlin.



FESTIVE MOOD IN NASHVILLE — More highlights of Country Music Week in Nashville included, in the **top row** of photos (l-r): the Broadcast Music, Inc. (BMI) awards dinner Oct. 14 with Jack Stapp, chairman and chief executive officer of Tree International; (parent company of Tree Publishing Co., BMI Country Music Publisher of the Year); Ed Cramer, BMI president; Bobby Braddock and Carly Putman, Tree songwriters; Buddy Killen, Tree International president; and Sonny Throckmorton, Tree songwriter, at the presentation; Frances Preston, BMI Nashville vice president, and Cramer presenting an award to songwriter Chuck Howard and First Lady Songs Inc.'s Paul Richey for "Come With Me;" and Joe Moscheo, BMI Nashville director of affiliate relations; MCA recording artist Barbara Mandrell; Epic recording artist and songwriter Charlie Daniels; songwriter Bob McDill; Preston; Columbia recording artist and songwriter Larry Gatlin (laying down); Elektra/Asylum recording artist and songwriter Eddie Rabbitt, a co-winner of BMI's Robert J. Burton Award for the most performed Country song of the year with "Suspicious;" Del Bryant, BMI Nashville director of performing rights relations (seated); Phil Graham, BMI Nashville performing rights administration (seated); Michael Murphy, performer and songwriter (with cowboy hat); and Jerry Smith, BMI Nashville assistant director of writer relations, at a BMI gathering; and the CBS Records President's Party Oct. 15 attended by (front row) Rick Blackburn, Lacy J. Dalton, Josh Gatlin, Larry Gatlin and Janie Fricke; and (second row) Billy Sherrill, Walter Yetnikoff, Moe Bandy and Joe Stampley; and (third row) Ronnie McDowell, Mary Ann McCreedy, Don Dempsey, Bruce Lundvall and Paul Smith;

and (last row) Joe Casey, Greg Geller, Mike Martinovich and Roy Wunsch. Pictured in the **middle row** of photos are (l-r): the Casablanca party Oct. 13 attended by Wade Conklin, Casablanca general manager; Ann Conklin; Casablanca recording artist Mac Davis and friend Lise Gerard; and Caroline and Ron Bledsoe, owners of KX194/Nashville; the Oct. 15 RCA showcase with recording artists Janis Carnes, Dean Dillon, Helen Cornelius, Sue Powell, emcee Tom T. Hall, Darrell McCall, Mark Herndon of recording group Alabama, Sylvia, Jim Ed Brown and Alabama's Jeff Cook and Teddy Gentry; the Oct. 16 MCA party attended by Ron Chancey, MCA Nashville A&R vice president; Jere Hausfeter, MCA Nashville director of business affairs; recording artist John Wesley Ryles; Bob Siner, MCA Records president; and Al Bergamo, MCA Distributing president; and Warner Bros. recording artist Gail Davies performing at an Oct. 15 showcase at the Exit/In. Pictured in the **bottom row** of photos are (l-r): Warner Bros. recording artist John Anderson at an Oct. 15 showcase at the Exit/In; the Oct. 16 SESAC awards banquet with Vincent Candilora, SESAC vice president; Peggy Forman, SESAC writer and Dimension recording artist; Dianne Petty, SESAC director of Country Music and Ray Pennington, SESAC Producer of the Year winner, at the presentation; Collin Chandler of the BBC; Petty; RCA recording artist Charley Pride with his special International Award for "Crystal Chandeliers;" and Wally Whyton and Bill Bebb of the BBC at the presentation of the award; Shirl Milete, SESAC Writer of the Year and writer of the Song of the Year, "Song Of The Patriot;" and Petty at the presentation; and MCA artists Brenda Lee and the Oak Ridge Boys at an Oct. 16 showcase

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. I THINK I'LL JUST STAY HERE AND DRINK — MERLE HAGGARD — MCA — 23 REPORTS
2. I LOVE A RAINY NIGHT — EDDIE RABBITT — ELEKTRA — 22 REPORTS
3. AN OCCASIONAL ROSE — MARTY ROBBINS — COLUMBIA — 15 REPORTS
4. NO ONE WILL EVER KNOW — GENE WATSON — CAPITOL — 13 REPORTS
5. DOWN TO MY LAST BROKEN HEART — JANIE FRICKE — COLUMBIA — 12 REPORTS
6. ONE IN A MILLION — JOHNNY LEE — ASYLUM — 11 REPORTS
7. (YOU SAY YOU'RE) A REAL COWBOY — BILLY "CRASH" CRADDOCK — CAPITOL — 11 REPORTS
8. I CAN SEE FOREVER IN YOUR EYES — REBA McENTIRE — MERCURY — 11 REPORTS
9. NOBODY IN HIS RIGHT MIND (WOULD HAVE LEFT HER) — DEAN DILLON — RCA — 11 REPORTS
10. TAKE IT LIKE A WOMAN — DEBBY BOONE — WARNER/CURB — 10 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. SMOKY MOUNTAIN RAIN — RONNIE MILSAP — RCA — 57 REPORTS
2. LADY — KENNY ROGERS — LIBERTY — 52 REPORTS
3. LOVERS LIVE LONGER — BELLAMY BROTHERS — WARNER/CURB — 45 REPORTS
4. TAKE ME TO YOUR LOVIN' PLACE — LARRY GATLIN AND THE GATLIN BROTHERS BAND — COLUMBIA — 44 REPORTS
5. THE BEST OF STRANGERS — BARBARA MANDELL — MCA — 43 REPORTS
6. YOU ALMOST SLIPPED MY MIND — CHARLEY PRIDE — RCA — 39 REPORTS
7. THAT'S ALL THAT MATTERS — MICKEY GILLEY — EPIC — 38 REPORTS
8. BROKEN TRUST — BRENDA LEE — MCA — 34 REPORTS
9. IF YOU EVER CHANGE YOUR MIND — CRYSTAL GAYLE — COLUMBIA — 33 REPORTS
10. WHY LADY WHY — ALABAMA — RCA RECORDS — 33 REPORTS

International Acts Utilizing Sound Emporium Studio

NASHVILLE — The Sound Emporium here has had an increase of international business during October, with two European artists utilizing the studio to record material.

Italian producer John Reverberi was in the studio working with new Italian artist Paul Barabani, preparing an album that will be released in Italy on Baby Records. Billy Sherrill engineered the recording, which featured Nashville session musicians Bob Moore, Jimmy Capps, Ray Edenton, Hargus Robbins, Billy Sanford, Charlie McCoy, Jerry Carrigan and The Jordanares.

French recording artist Eddy Mitchell also utilized the studio to work on his seventh release featuring Nashville musicians. Co-produced by John Fernandez and the artist, the album was engineered by Charlie Tallent and features a variety of musical styles, including country, pop and rock. The artist has recorded for Barclay-distributed labels since 1959.

CMA Elects New Board Members For Coming Year

NASHVILLE — During the annual membership meeting of the Country Music Assn. (CMA), board members for the upcoming year were elected. New members and respective categories are as follows — Advertising Agency: Katie Coke, John F. Murray Advertising, New York; Artist/Musician: Don Reid, the Statler Brothers; Artist Manager or Agent: Don Light, Don Light Talent, Nashville; Talent Buyer or Promoter: Bette Kaye, Bette Kaye Prod., Los Angeles; Composer: Tom T. Hall; Disc Jockey: "Uncle" Len Ellis, WAKE/Valparaiso, Ind.; International: A. Torio, Polydor K.K., Tokyo, Japan; Publisher: Ralph Peer, Peer-Southern Organization, Los Angeles; Radio/TV: Jim Stone, KCUB/Tucson; Record Company: Jim Foglesong, MCA/Nashville; Record Merchandiser: Jim Schwartz, Schwartz Brothers, Washington, D.C.; and At-large: Rick Blackburn, CBS Records, Nashville; Hal David, ASCAP, New York; and Sam Lovullo, Yongestreet Prod., Beverly Hills.



THREE DISC JOCKEYS HONORED — During Country Music Week in Nashville, three disc jockeys were honored by the Country Music Assn. (CMA) as DJ of the Year in their respective markets. Pictured are (l-r): Larry Scott, KRLD/Dallas, the large market winner; Bob Cole, KOKE/Austin, the medium market winner; and Lee Shannon, WCCF/Punta Gorda, Fla., the small market winner. The disc jockeys were presented their awards during the DJ luncheon, sponsored by the CMA.

THE COUNTRY MIKE

HALL OF FAME — Over 480 industry leaders and personalities packed Nashville's Hyatt Regency grand ballroom Oct. 17 for the 1980 FICAP awards banquet. The evening was highlighted with the announcement of three new FICAP Hall of Fame inductees — T. Tommy Cutler, long-time country radio and television personality and presently Tennessee state senator; Bob Jennings, famous 22-year-old veteran of WLAC/Nashville, presently with Acuff/Rose Publishing, Nashville; and in the deceased category, Skeets Yaney, formerly with KSTL/St. Louis. New lifetime FICAP members — Dickey Lee, Charley Pride, Larry G. Hudson and Freddy Hart — were also presented with plaques. The program was hosted by FICAP president King Edward of WSLC/Roanoke and FICAP executive director Georgia Twitty; while the evening's entertainment was provided by CBS recording artists



Hal Jay

Lacy J. Dalton, Bobby Bare, Moe Bandy, Mickey Gilley and Full Moon/Asylum's Johnny Lee.

PERSONALITY PROFILE — Hal Jay began his radio career 14 years ago at KLIB/Liberal, Kan. "sweeping the floors, just like everybody else" at the station where his father was general manager. By 1972, he had made his way to Fort Worth, where he worked the 7:00 p.m.-midnight shift with KBUY (presently located in Amarillo). When the morning drive slot opened at WMC, Jay headed north to Memphis. During his nearly three-and-a-half year tenure there he handled many responsibilities, most notably, the music chores. But when KPLX/Arlington switched to country in January 1980, Jay went back home to Texas. In addition to his morning drive shift, he has also taken over as program director. With 14 years of experience behind him, it is little wonder that KPLX has risen dramatically in the Arb books, having garnered 5.3% of that popular country market.

Don Kelly, vice president and general manager of KLAC/Los Angeles, has announced that Country Music Assn. (CMA) disc jockey of the year, Larry Scott, will resume his former shift at the California country station. Scott, who had been handling his midnight-6:00 a.m. at KLAC from 1971-1975, took an extended leave of absence from the air waves and took up administrative radio duties until 1978, when he organized a truckers' show for Metromedia Radio's AMer in Dallas, KRLD. Scott will take his truckers' show back to L.A. on Nov. 3.

Oct. 3 was "Freddie Hart Day" in Bismarck, N.D. in celebration of the grand opening of KQ94 AM/FM radio station. Hart welcomed the station on the air at the "Stars of the Grand Ole Opry" show, assisted by Billy "Crash" Craddock, Freddy Fender, Moe Bandy, Jeanne Pruett and Margo Smith.

WHK/Cleveland, in conjunction with Wyatt Lincoln-Mercury, recently came to blows with at least part of the Japanese car market now flooding America. As Wyatt Lincoln-Mercury introduced the new Mercury Lynx, WHK air personalities and the public took turns demolishing a Japanese import by simply taking a sledgehammer to it. With each swing costing one dollar, (two for a buck for members of the United Auto Workers), WHK raised proceeds for the March of Dimes. The Japanese car fell apart in no time, while the 1981 Lynx sat, unscathed, only yards away.

Music director Al Hamilton of KEBC/Oklahoma City couldn't make it to Nashville CMA week, so he missed the awards, the FICAP banquet, the DJ tapings, etc. What he didn't miss, however, was the birth of his 7 lbs. 4 oz. baby girl, Candice Renee, to wife Georgette on Oct. 17, 7:53 a.m. Congratulations!

Archie Campbell, of Hee Haw fame, recently appeared before an audience of 16,000 at the Corn Palace in Mitchell, S.D. While in town, Campbell paid a visit to local radio station KORN, where he was to receive a very special award. Campbell was the recipient of the coveted 1980 KORN C.O.B. award. KORN's Mike Edwards was on hand to present the award for "Contributions Outstandingly Bourgeois" to an individual whose professional contributions have, over the years, proven to be commonplace, ordinary, and boring."

country mike

PROGRAMMERS PICKS

| Artist | Station | Album/Single |
|-------------------|-------------------|--|
| Ron West | KSON/San Diego | A Man Just Don't Know What A Woman Goes Through — Charlie Rich — Elektra |
| Hal Jay | KPLX/Dallas | One In A Million — Johnny Lee — Asylum |
| Janet Fort | WSM/Nashville | I Think I'll Just Stay Here And Drink — Merle Haggard — MCA |
| Dale Elchor | KWMT/Fort Dodge | An Occasional Rose — Marty Robbins — Columbia |
| Rob Hough | KTTS/Springfield | Back To The Barrooms Again — Merle Haggard — MCA |
| Country Dan Dixon | WCXI/Detroit | I Can See Forever In Your Eyes — Reba McEntire — Mercury |
| Steve Halbrook | WKSJ/Mobile | I Think I'll Just Stay Here And Drink — Merle Haggard — MCA |
| Tim Byrd | WHK/Cleveland | Let Me Love You — Fred Knoblock — Scotti Brothers |
| Jay Phillips | WMC/Memphis | Acapulco — Johnny Duncan — Columbia |
| Mark Anderson | WTMT/Louisville | One In A Million — Johnny Lee — Asylum |
| Duke Hamilton | WUBE/Cincinnati | I Love A Rainy Night — Eddie Rabbitt — Elektra |
| Willis Williams | WLAS/Jacksonville | Lost In Love — Dickey Lee — Mercury |

BLACK CONTEMPORARY

TOP 75 ALBUMS

| | | Weeks On Chart | | Weeks On Chart | |
|----|---|----------------------|----|--|----------|
| 1 | ZAPP (Warner Bros. BSK 3463) | 10/25 1 | 39 | THE GLOW OF LOVE CHANGE (RCA/Warner Bros. 3438) | 10/25 36 |
| 2 | TRIUMPH THE JACKSONS (Epic FE 36424) | 6 3 | 40 | TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AL 9534) | 41 6 |
| 3 | DIANA DIANA ROSS (Motown M8-936) | 2 21 | 41 | HURRAY UP THIS WAY AGAIN THE STYLISTICS (TSOP/CBS JZ 36470) | 49 4 |
| 4 | TP TEDDY PENDERGRASS (Phila. Int'l/CBS FZ 36745) | 3 12 | 42 | WAITING ON YOU BRICK (Bang/CBS JZ 36262) | 45 17 |
| 5 | GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3459) | 4 13 | 43 | I HEARD IT IN A LOVE SONG McFADDEN & WHITEHEAD (TSOP/CBS JZ 36773) | 43 5 |
| 6 | LOVE APPROACH TOM BROWNE (GRP/Arista 5009) | 5 14 | 44 | STONE JAM SLAVE (Cotillion/Arista SD 5224) | 51 3 |
| 7 | SHINE ON LTD (A&M SP 4819) | 7 9 | 45 | BADDEST GROVER WASHINGTON, JR. (Motown M9-940A2) | 30 8 |
| 8 | WIDE RECEIVER MICHAEL HENDERSON (Buddah/Arista BDS 6901) | 8 11 | 46 | FEEL ME CAMEO (Chocolate City/Casablanca CCLP 2916) | — 1 |
| 9 | IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-997M1) | 10 9 | 47 | THE FUNK IS ON INSTANT FUNK (Salsoul/RCA SA 8536) | 42 4 |
| 10 | JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol S-12057) | 9 14 | 48 | TWENNYNINE with LENNY WHITE (Elektra GE-304) | 57 2 |
| 11 | HEROES COMMODORES (Motown M8-993M1) | 11 19 | 49 | LET'S DO IT TODAY LENNY WILLIAMS (MCA-5147) | 59 2 |
| 12 | THE YEAR 2000 THE O'JAYS (TSOP/CBS FZ 36416) | 12 10 | 50 | CALL ON ME EVELYN "CHAMPAGNE" KING (RCA AFL-1-3543) | 50 4 |
| 13 | THE GAME QUEEN (Elektra SE-513) | 14 10 | 51 | INHERIT THE WIND WILTON FELDER (MCA-5144) | 50 2 |
| 14 | LOVE LIVES FOREVER MINNIE RIPERTON (Capitol SQ 12097) | 15 10 | 52 | WORTH THE WAIT PEACHES & HERB (Polydor PD-1-6298) | 37 5 |
| 15 | ONE IN A MILLION LARRY GRAHAM (Warner Bros. BSK 3447) | 16 20 | 53 | TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12659) | 38 14 |
| 16 | LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Arista SD 5219) | 15 23 | 54 | I JUST CAN'T KEEP ON GOING TYRONE DAVIS (Columbia JC 36596) | 55 5 |
| 17 | ADVENTURES IN THE LAND OF MUSIC DYNASTY (Solar/BXL-3576) | 17 16 | 55 | 14 KARAT FATBACK (Spring/Polydor SP-1-6729) | — 1 |
| 18 | SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603) | 18 27 | 56 | DIRTY MIND PRINCE (Warner Bros. BSK 3478) | — 1 |
| 19 | CELEBRATE KOOL & THE GANG (De-Lite/Mercury DSR 9518) | 26 3 | 57 | REAL PEOPLE CHIC (Arista SD 16016) | 35 15 |
| 20 | SPECIAL THINGS POINTER SISTERS (Planet/Elektra P-9) | 20 10 | 58 | SEAWIND (A&M SP-4324) | 63 2 |
| 21 | KURTIS BLOW (Mercury SRM-1-3854) | 34 3 | 59 | UPRISING BOB MARLEY & THE WAILERS (Island LPS 9596) | 56 11 |
| 22 | A MUSICAL AFFAIR ASHFORD & SIMPSON (Warner Bros. HS 3458) | 19 11 | 60 | RHAPSODY AND BLUES THE CRUSADERS (MCA-5124) | 47 18 |
| 23 | CAMERON (Salsoul/RCA SA-8535) | 23 16 | 61 | BARRY WHITE'S SHEET MUSIC BARRY WHITE (Unlimited Gold/CBS FZ 36208) | 54 17 |
| 24 | RAY, GOODMAN & BROWN II RAY, GOODMAN & BROWN (Polydor PD-1-6299) | 25 5 | 62 | LOVE FANTASY ROY AYERS (Polydor PD-1-6301) | — 1 |
| 25 | THIS TIME AL JARREAU (Warner Bros. BSK 3434) | 22 20 | 63 | LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31) | 53 21 |
| 26 | VICTORY NARADA MICHAEL WALDEN (Arista SD 19279) | 40 3 | 64 | '80 GENE CHANDLER (20th Century-Fox/RCA T-605) | 46 22 |
| 27 | I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA T-616) | 27 13 | 65 | OFF THE WALL MICHAEL JACKSON (Epic FE 35748) | 62 62 |
| 28 | ONE WAY featuring AL HUDSON (MCA-8127) | 28 19 | 66 | PUCKER UP LIPPS, INC. (Casablanca NBLP 7242) | 70 2 |
| 29 | S.O.S. THE S.O.S. BAND (Tahiti/CBS NJZ 36332) | 21 19 | 67 | AFTER MIDNIGHT MANHATTANS (Columbia JC 36411) | 65 29 |
| 30 | CAMEOSIS CAMEO (Casablanca CCLP 2011) | 24 26 | 68 | LOVE TRIPPIN' SPINNERS (Arista SD 19270) | 68 20 |
| 31 | NO NIGHT SO LONG DIONNE WARWICK (Arista AL 9528) | 29 12 | 69 | SPECIAL THINGS PLEASURE (Fantasy F-3500) | 64 17 |
| 32 | BRASS VI BRASS CONSTRUCTION (United Artists LT-1960) | 32 9 | 70 | DON'T LOOK BACK KATHIE COLE (Capitol ST-12079) | 69 21 |
| 33 | LATOYA JACKSON (Polydor PD-1-6291) | 39 4 | 71 | NIGHT CRUISER EUMIR DEODATO (Warner Bros. BSK 3467) | 62 9 |
| 34 | NAUGHTY CHAKA KHAN (Warner Bros. BSK 3395) | 33 20 | 72 | SOMETHING TO BELIEVE IN CURTIS MAYFIELD (Curtem/RSD RS-1-3377) | 58 16 |
| 35 | AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l/CBS JZ 36767) | 48 3 | 73 | ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36397) | 67 23 |
| 36 | GARDEN OF LOVE RICK JAMES (Motown G8-995M1) | 31 13 | 74 | SELL MY SOUL SYLVESTER (Money/Fantasy F-9601) | 51 7 |
| 37 | ARETHA FRANKLIN (Arista AL 9538) | 52 2 | 75 | FAME ORIGINAL SOUNDTRACK (RSD RX-1-3528) | 74 6 |
| 38 | IN SEARCH OF THE RAINBOW SEEKERS MTUME (Epic JE 36617) | 44 5 | | | |



VOTER DRIVE TIME — A host of recording personalities teamed with the staff at KJLH/Los Angeles to bring more than 700 people out to the station for voter registration. Pictured in the back row with some of the registrants are (l-r): Phyllis Hyman, Arista recording artist; Stevie Wonder, owner and president, KJLH; Cheryl Lynn, Columbia recording artist; Don Mizell, vice president and general manager, KJLH; and Louise Foster, air personality, KJLH. Pictured in the front row are (l-r): Ralph Johnson and Al McKay of Earth, Wind and Fire; and Ali Kebede, public affair director, KJLH.

THE RHYTHM SECTION

HE'S NOT KIDDING — Being a musician's musician can be rewarding in the sense that you are recognized by your peers as consummate in your craft. But as time wears on, the more substantial rewards that come to artists, as they ply their skills toward a more commercial end, can provide far more viable sustenance and an opportunity to develop a more public, wider audience. Case in point, **Lenny White**, who, after checkered commercial success with his jazz/funk/rock fusion concoctions on Elektra Records, has funneled his considerable skills as a percussionist and composer into a more "accessible" sound via the two **Twennynine** LPs. White's last LP, "Best of Friends," yielded a major success with the "Peanut Butter" single. His latest LP for Elektra, "Twennynine featuring Lenny White," which is on the **Cash Box** Black Contemporary album chart, #48 bullet, has already made headway, powered largely by the single "Kid Stuff" (#25 bullet on the **Cash Box** Black Contemporary Singles chart). White etched his name in the minds of avant-garde music buffs while percussionist with the **Return To Forever** outfit, he told **Cash Box** that since the group disbanded and his own fusion fancy has been addressed, he considers it "more of a challenge to break ground and play to a new market." White added that "I'm not out to play just for money, and I'm not out to please everyone. But I do want to get people to listen. They don't have to like it, but after hearing it, they will be able to say it was done with class." White's current music direction, which is finely interpreted by Twennynine's **Barry "Sonjohn" Johnson**, **Skip Anderson**, **Eddie Martinez** and **Tanya Willoughby**, utilizes the best in funk and pop for a sound made for moving (who can argue with that?) and also geared at having fun. In terms of business, however, Twennynine's music has encouraged Elektra enough to wage a serious and substantial promotion campaign supporting the new product. In addition to the customary in-store displays, radio and print ad buys and LP give-aways, White will be conducting a six market drum clinic covering Chicago, Charleston, Memphis, Dallas, Nashville and Philadelphia. The clinic tour is being jointly sponsored by Elektra and The Tama Drum Co., which will give away a "Lenny White Super-star" drum set in four markets. In explaining his current concept of drum playing, White inadvertently described his history as a solo recording artist. "I have a concept of playing from the bottom up," he said.

COURTSIDE ACTION — Cameo leader **Larry Blackmon** filed a suit in Los Angeles Superior Court Oct. 14 against attorney/manager **Sanford Ross** charging a contract breach and asking one million dollars in actual damages and two million dollars in punitive damages. The Casablanca recording artist and his group are also seeking to rescind their agreement with Ross. Blackmon and the company are being represented by **Donald Engel** of Engel and Engel of Beverly Hills.

"SHOWVOTE" — **Stevie Wonder** last week headlined an all-star line up of artists from various fields who convened at the Forum in Los Angeles to boost support for voter registration and participation in the upcoming November presidential election. The concert is part of the "Showvote Week" proclaimed by Los Angeles Mayor **Tom Bradley**. Proceeds from the show will be donated to the **Martin Luther King, Jr. Legacy Assn.** More details about the show will appear here next week.

AIRWAVES — **Chris Turner** was recently named program director at **KMJM/St. Louis**, replacing interim PD **Cliff Winston**, who will remain at the station as an air personality. . . Radio news magazine *Like It Is*, produced by **WTLC Radio News** and sponsored by the **Rupert Ervin Construction Co.**, has moved **WTLC** and **Rupert Ervin** to the finalists circle in the 1980 Annual **CEBA Awards of the World Institute of Black Communications, Inc.** **CEBA**, Communications Excellence to Black Audiences, was created by the Institute and National Black Network to honor those who have provided creative and pertinent media programming to the black community. . . **Marsha Bryant**, recently appointed news director at **WWRL/New York**, becomes the first black woman to hold such a position in the city. Bryant most recently was news and public affairs director at **WIGO/Atlanta** and has held a variety of other news positions with other radio and television outlets.

HOT CROSSOVER VINYL — The hottest crossing this week happened on the **Cash Box** Top 100 Singles chart, with "Celebration" by De-Lite/Mercury artists **Kool and the Gang** debuting at #83 bullet. . . MCA group **Spyro Gyra's** latest LP, "Carnaval," has debuted #138 bullet on the **Cash Box** pop album chart, while breaking in the **Cash Box** Jazz chart line-up at #19 bullet.

michael martinez

CASH BOX TOP 100

November 1, 1980

| | Weeks On Chart 10/25 | | Weeks On Chart 10/25 | | Weeks On Chart 10/25 |
|--|-------------------------------|--|-------------------------------|--|-------------------------------|
| 1 MORE BOUNCE TO THE OUNCE ZAPP (Warner Bros. WBS 49534) | 1 11 | 32 THE REAL THANG NARADA MICHAEL WALDEN (Atlantic 3764) | 40 5 | 66 MAGIC OF YOU (LIKE THE WAY) CAMERON (Salsoul/RCA S7 2124) | 55 19 |
| 2 ANOTHER ONE BITES THE DUST QUEEN (Elektra E-47031) | 2 11 | 33 UPSIDE DOWN DIANA ROSS (Motown M 1494F) | 22 17 | 67 CAN'T WE TRY TEDDY PENDERGRASS (Phila. Int'l/CBS ZS9 3107) | 54 18 |
| 3 MASTER BLASTER (JAMMIN') STEVIE WONDER (Tamil/Motown T 54317F) | 5 6 | 34 THE TILT 7TH WONDER (Chocolate City/Casablanca CC 3212) | 35 6 | 68 FUN CITY VERNON BURCH (Chocolate City/Casablanca CC 3211) | 78 3 |
| 4 FUNKIN' FOR JAMAICA (N.Y.) TOM BROWNE (GRP/Arista GS 2506) | 3 14 | 35 HOW SWEET IT IS (TO BE LOVED BY YOU) TYRONE DAVIS (Columbia 1-11344) | 37 8 | 69 GANGSTERS OF THE GROOVE HEATWAVE (Epic 19-50945) | — 1 |
| 5 LOVELY ONE THE JACKSONS (Epic 9-40938) | 8 5 | 36 WALK AWAY DONNA SUMMER (Casablanca NB 2300) | 36 7 | 70 THROW DOWN THE GROOVE (PART 1) BOHANNON (Phase II/CBS WS7 5650) | 79 3 |
| 6 WIDE RECEIVER MICHAEL HENDERSON (Buddah/Arista BDA 622) | 4 17 | 37 HURRY UP THIS WAY AGAIN THE STYLISTICS (TSOP/CBS ZS9 4789) | 38 9 | 71 NIGHT TIME LOVER LaTOYA JACKSON (Polydor PD 2117) | 60 9 |
| 7 WHERE DID WE GO WRONG? LTD (A&M 2250) | 6 13 | 38 THROUGHOUT YOUR YEARS KURTIS BLOW (Mercury 76083) | 50 5 | 72 REAL PEOPLE CHIC (Atlantic 3768) | 81 2 |
| 8 I'M COMING OUT DIANA ROSS (Motown M 1491F) | 9 8 | 39 REMOTE CONTROL THE REDDINGS (Believe In A Dream/CBS ZS9 5600) | 49 4 | 73 FREAK TO FREAK SWEAT BAND (Uncle Jam/CBS ZS9 9901) | 82 2 |
| 9 I NEED YOUR LOVIN' TEENA MARIE (Motown G 7189F) | 11 10 | 40 TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AS 0548) | 42 9 | 74 WHAT CHA DOIN' SEAWIND (A&M 2274) | 84 2 |
| 10 LET ME TALK EARTH, WIND & FIRE (ARC/Columbia 1-11366) | 10 6 | 41 MY PRAYER RAY, GOODMAN & BROWN (Polydor PD 2116) | 26 10 | 75 BOURGIE', BOURGIE' GLADYS KNIGHT & THE PIPS (Columbia 1-11375) | 90 2 |
| 11 GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. WBS 49505) | 7 19 | 42 LET'S GET FUNKY TONIGHT EVELYN "CHAMPAGNE" KING (RCA PB-12075) | 43 7 | 76 SUNRISE SLICK (WMOT/Fantasy F-892) | 73 9 |
| 12 NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS (20th Century-Fox/RCA TC-2460) | 12 13 | 43 DANCE TURNED INTO A ROMANCE THE JONES GIRLS (Phila. Int'l/CBS ZS9 3111) | 29 14 | 77 HEAVENLY BODY THE CHI-LITES (20th Century-Fox/RCA TC-2472) | — 1 |
| 13 HE'S SO SHY POINTER SISTERS (Planet/Elektra P-47916) | 13 16 | 44 REAL LOVE THE DOOBIE BROTHERS (Warner Bros. WBS 49503) | 44 7 | 78 WILD AND CRAZZY SONG FENDERELLA (TK TDK 448) | 80 4 |
| 14 UPTOWN PRINCE (Warner Bros. WBS 49559) | 19 5 | 45 HEROES COMMODORES (Motown M 1495F) | 45 7 | 79 THE GLOW OF LOVE CHANGE (RFC/Warner Bros. RCS 49587) | 88 2 |
| 15 LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic 46001) | 14 14 | 46 CAN'T FAKE THE FEELING GERALDINE HUNT (Prism 315) | 52 5 | 80 TELEPHONE BILL JOHNNY GUITAR WATSON (DJM/Mercury DJMS 1305) | 64 7 |
| 16 GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS (TSOP/CBS ZS9 4790) | 15 15 | 47 SIR JAM A LOT CAPTAIN SKY (TEC 768) | 47 7 | 81 COULD YOU BE LOVED BOB MARLEY & THE WAILERS (Island IS 49547) | 66 9 |
| 17 HERE WE GO MINNIE RIPERTON (Capitol P-4902) | 17 11 | 48 FUNKDOWN CAMERON (Salsoul/RCA S7 2129) | 56 4 | 82 LOVE TOUCH JEFF & ALETA (Spector Records Int'l SRI-00007) | 61 7 |
| 18 I'VE JUST BEGUN TO LOVE YOU DYNASTY (Solar/RCA YB-12021) | 16 18 | 49 HOLD ON NATALIE COLE (Capitol P-4924) | 59 5 | 83 HAPPY ENDINGS ASHFORD & SIMPSON (Warner Bros. WBS 49594) | — 1 |
| 19 SOUTHERN GIRL MAZE (Capitol P-4891) | 18 17 | 50 OOH CHILD LENNY WILLIAMS (MCA 41306) | 57 5 | 84 PROVE IT MICHAEL HENDERSON (Buddah/Arista BDA-623) | — 1 |
| 20 S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT DIT) THE S.O.S. BAND (Tabu/CBS ZS9 5526) | 25 6 | 51 LOVE UPRISING TAVARES (Capitol P-4933) | 58 3 | 85 LADY KENNY ROGERS (Liberty UA-X1380-Y) | 85 3 |
| 21 I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA TC-2463) | 20 13 | 52 WHEN WE GET MARRIED LARRY GRAHAM (Warner Bros. WBS 49581) | 62 3 | 86 IT'S MY TURN DIANA ROSS (Motown M 1496F) | — 1 |
| 22 NOW THAT YOU'RE MINE AGAIN SPINNERS (Atlantic 3757) | 28 9 | 53 NO NIGHT SO LONG DIONNE WARWICK (Arista AS 0527) | 30 14 | 87 HOW LONG LIPPS, INC. (Casablanca NB 2303) | 91 2 |
| 23 FREEDOM GRANDMASTER FLASH AND THE FURIOUS 5 (Sugar Hill SH-549) | 24 11 | 54 KEEP IT HOT CAMEO (Chocolate City/Casablanca CC 3219) | 65 2 | 88 GET IT THE DRAMATICS (MCA 51003) | — 1 |
| 24 LOVE T.K.O. TEDDY PENDERGRASS (Phila. Int'l/CBS ZS9 3116) | 48 3 | 55 I GO CRAZY LOU RAWLS (Phila. Int'l/CBS ZS9 3114) | 63 4 | 89 LOVE HAS TAKEN ME OVER (BE MY BABY) JUNIE (Columbia 1-11362) | 89 3 |
| 25 KID STUFF TWENNYNINE WITH LENNY WHITE (Elektra E-47043) | 31 6 | 56 TRIPPING OUT CURTIS MAYFIELD (Curton/RSO RS 1046) | 41 8 | 90 ONE IN A MILLION (GUY) DEE DEE BRIDGEWATER (Elektra E-47046) | — 1 |
| 26 PUSH PUSH BRICK (Bang/CBS ZS9 4813) | 27 10 | 57 ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. WBS 49221) | 32 27 | 91 HANG TOUGH ROCKIE ROBBINS (A&M 2264) | 86 5 |
| 27 CELEBRATION KOOL & THE GANG (De-Lite/Phonogram DE 807) | 39 4 | 58 LET'S DO IT AGAIN FATBACK (Spring/Polydor SP 3015) | 75 3 | 92 YOU DON'T KNOW LIKE I KNOW GENTY (Venture V-133) | — 1 |
| 28 LOVE X LOVE GEORGE BENSON (Owest/Warner Bros. WBS 49570) | 34 4 | 59 SHAKE YOUR PANTS CAMEO (Chocolate City/Casablanca CC 3209) | 46 15 | 93 IS IT IN JIMMY "BO" HORNE (Sunshine Sound/T K SSEX-1018) | 93 2 |
| 29 THE WANDERER DONNA SUMMER (Geffen/Warner Bros. GEF 49563) | 33 5 | 60 EVERYTHING WE DO RENE & ANGELA (Capitol P-4925) | 71 4 | 94 BAD BABE SHOTGUN (MCA 41312) | 69 8 |
| 30 GIVE IT ON (IF YOU WANT TO) MTUME (Epic/CBS 9-50917) | 23 12 | 61 I HEARD IT IN A LOVE SONG MCFADDEN & WHITEHEAD (TSOP/CBS ZS9 4788) | 51 14 | 95 IT'S NOT WHAT YOU GOT (IT'S HOW YOU USE IT) CARRIE LUCAS (Solar/RCA YB 12085) | 87 6 |
| 31 POP IT ONE WAY featuring AL HUDSON (MCA 41298) | 21 12 | 62 LOOK UP PATRICE RUSHEN (Elektra E-47067) | 77 2 | 96 FOR YOU, FOR LOVE AVERAGE WHITE BAND (Arista AS 0553) | 70 6 |
| | | 63 NOW YOU CHOOSE ME PLEASURE (Fantasy F-900) | 72 4 | 97 LOVE DON'T MAKE IT RIGHT ASHFORD & SIMPSON (Warner Bros. WBS 49269) | 67 17 |
| | | 64 THE BREAKS KURTIS BLOW (Mercury 566) | 53 22 | 98 REBELS ARE WE CHIC (Atlantic 3665) | 76 18 |
| | | 65 I BELIEVE IN YOU IDRIS MUHAMMAD (Fantasy F-902) | 68 4 | 99 BIG TIME RICK JAMES (Gordy/Motown G 7185F) | 74 17 |
| | | | | 100 COWBOYS TO GIRLS PHILLY CREAM (WMOT/CBS WS7 5350) | 100 6 |

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

| | | | | | | | |
|---|-----|--|----|--|----|--|----|
| Another One (Queen/Beechwood — BMI) | 2 | He's So Shy (ATV/Mann & Weill/Breintree/Snow — BMI) | 13 | Look Up (Baby Fingers/Mims/Shownbrere — ASCAP) | 62 | Remote Control (Last Colony/Bend of Angels — BMI) | 39 |
| Bad Babe (Home Fire/Funk Rock/Duchess — BMI) | 94 | Hold On (Chappell/Jay's Enterprise/Coleereme — ASCAP/BMI) | 49 | Love Don't Make (Nick-O-Vel — ASCAP) | 97 | Shake Your Pents | 59 |
| Big Time (Stone City — ASCAP) | 99 | How Long (Anchor — ASCAP) | 87 | Love Has Taken (Bridgeport/Jun-Trec/Fat Oueit — BMI) | 89 | Sir Jam (Framingreg — BMI) | 47 |
| Bourgie, Bourgie (Nick-O-Vel — ASCAP) | 75 | How Sweet (Stone Agate — ASCAP) | 35 | Love T.K.O. (Assorted — BMI) | 24 | S.O.S. (Interior — BMI) | 20 |
| Can't Fake (Rebera/Hyeroton) | 46 | Hurry Up (Assorted Music — BMI) | 37 | Love Touch (Tunsmith/Fetus — BMI) | 82 | Southern Girl (Amazement — BMI) | 19 |
| Celebration (Delightful/Fresh Start — BMI) | 27 | I Believe In You (Jonedey — BMI) | 65 | Love Uprising (Moore & Moore/Right — BMI) | 51 | Sunrise (Parker/Wimot/Across The Miles — BMI) | 76 |
| Can't We Try (Stone Diamond — BMI) | 67 | I Go Crazy (Web IV — BMI) | 55 | Love X Love (Rodsongs — ASCAP) | 28 | Take It To (Normen Connors/Tembeat — BMI) | 40 |
| Could You Be (Bob Marley/Almo — ASCAP) | 81 | I Heard It (Assorted — BMI) | 61 | Lovely One (Ranjack/Mijec — BMI) | 5 | Telephone Bill (Vir-Jon — BMI) | 80 |
| Cowboys To Girls (Razor Sharp/Double Diamond) | 100 | I Need Your (Jobete — ASCAP) | 9 | Magic Of You (One To One — ASCAP) | 66 | The Breaks (Neutrel Gray/Funkgroove — ASCAP) | 64 |
| Dance Turned Into (Assorted — BMI) | 43 | I Touched A Dream (Angelshell/Six Continents — BMI) | 21 | Master Blaster (Jobete & Black Bull — ASCAP) | 3 | The Glow (Little Mech/Arephes Communications — BMI) | 5 |
| Everything We Do (Moore & Moore — BMI) | 60 | Is It In (Jobete — ASCAP) | 93 | More Bounce (Rubber Bend — BMI) | 1 | Unlimited Adm. by WB Music — ASCAP) | 79 |
| For You, For Love (Big Heart/Average Adm. By Ackee — ASCAP) | 96 | It's My Turn (Colgems-EMI/Prince St. — BMI) | 86 | My Prayer (Shapiro, Bernstein & Co./Peter Maurice — ASCAP) | 41 | The Real Thang (Walden/Gratitude Sky — BMI) | 32 |
| Freak To Freak (Rubber Band — BMI) | 73 | It's Not What (Spectrum VII/Mykinda — ASCAP) | 95 | Never Knew Love (Frozen Buttrfly — BMI) | 12 | ASCAP/Bress Heert/Cotillon — BMI) | 32 |
| Freedom (Malaco/Thompson Weekly/Sugherhill — license pending) | 23 | I've Just Begun (Spectrum VII/Mykinda — ASCAP) | 18 | Nightime Lover (Mijec/Tojix — BMI) | 71 | The Wanderer (Cafe Americane/Revelation/Ed Intro/Intersong Adm. — ASCAP) | 29 |
| Fun City (Rick's Adm. by Rightsong/Sand B — BMI) | 68 | Keep It Hot (Better Days — BMI/Better Nights — ASCAP) | 54 | No Night (Irving — BMI) | 53 | Throughout Your Years (Original JB/Neutrel Gray — ASCAP) | 38 |
| Funkdown (One To One — ASCAP) | 48 | Kid Stuff (Mchoma — BMI) | 25 | Now That You (Sumec, Inc. — BMI) | 22 | The Tilt (Spectrum VII/MYKINDAMUSIC — ASCAP) | 34 |
| Funkin' For Jamaica (Thomas Browne/Roaring Fork — BMI) | 4 | Lady (Brockman — ASCAP) | 85 | Now You Choose (Three Hundred Sixty — ASCAP) | 63 | Throw Down (Mr. Bo — ASCAP) | 70 |
| Gangsters Of The (Rodsongs — license pending) | 69 | Let Me Be (Walden/Gratitude Sky — BMI) | 15 | One In A Million (Irving/Meded — BMI) | 57 | Upside Down (Chic — BMI) | 33 |
| Get It (Conquistador/Baby Dump — ASCAP) | 88 | ASCAP/Cotillon/Brass Heart — BMI) | 15 | One In A Million (Bellboy — BMI) | 90 | Uptown (Echnip — BMI) | 14 |
| Girl, Don't Let It (Mighty Three — BMI) | 16 | Let Me Talk (Sagittaire/Vendengel/Cherubim/Sir & Trini/Steelchest — ASCAP) | 10 | Pop It (Perk's/Duchess (MCA) — BMI) | 50 | Walk Away (Rick's Adm. By Rightsong — BMI) | 36 |
| Give It On Up (Frozen Buttrfly — license pending) | 30 | Let's Do It (Clite — BMI) | 58 | Prove It (Electrocod — ASCAP) | 24 | What Cha (Seewind/Black Bendena — BMI) | 74 |
| Give Me (Rodsongs — ASCAP) | 11 | Let's Get Funky (Mills & Mills/Six Continents/Aquele — BMI) | 42 | Push Push (W.B./Good High — ASCAP) | 46 | When We Get Married (Big Seven — BMI) | 52 |
| Hang Tough (Unichappell — BMI) | 91 | | | Real Love (Tauripin/Monostori/April — ASCAP) | 26 | Where Did We Go Wrong (Irving — BMI) | 7 |
| Happy Endings (Nick-O-Vel — ASCAP) | 83 | | | Real People (Chic Adm. by Werner-Tamerlene — BMI) | 72 | Wide Receiver (Electrocod — ASCAP) | 6 |
| Heavenly Body (Angelshell/Six Continents — BMI) | 77 | | | Rebels Are We (Chic — BMI) | 98 | Wild And Crazy (Bronwood — BMI) | 78 |
| Here We Go (Dickie Bird/Art Phillips — BMI) | 17 | | | | | You Don't Know (East Memphis — BMI) | 92 |
| Heroes (Jobete/Commodores Entertainment — ASCAP) | 45 | | | | | | |

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. GANGSTERS OF THE GROOVE — HEATWAVE — EPIC**
WUFO, WENZ, WAWA, WAOK, WTLC, WNHC, WWDM, KDKO, WVKO, WGPR-FM
- 2. LOOK UP — PATRICE RUSHEN — ELEKTRA**
KATZ, WVEE, WCIN, WNHC, WGGI, KDKO, WBMX, WVKO, WDAO
- 3. HEAVENLY BODY — THE CHI-LITES — 20TH CENTURY FOX/RCA**
WSOK, WWRL, WYLD, WILD, WAWA, WDLA, WAOK, WPAI, KPRS
- 4. KEEP IT HOT — CAMEO — CHOCOLATE CITY/CASABLANCA**
WSOK, WUFO, WWIN, WAWA, WDLA, WOKB, KMJQ, OK100
- 5. CELEBRATION — KOOL & THE GANG — DE-LITE/MERCURY**
WWIN, WYLD, WTLC, WGIV, KGFJ, WBMX
- 6. LET'S DO IT AGAIN — FATBACK — SPRING/POLYDOR**
WSOK, WJMO, WILD, WAWA, WDLA, WGPR-FM
- 7. PROVE IT — MICHAEL HENDERSON — BUDDAH/ARISTA**
WWIN, WILD, WAWA, WTLC, KPRS, OK100
- 8. 'BOURGIE', 'BOURGIE' — GLADYS KNIGHT & THE PIPS — COLUMBIA**
KATZ, WILD, WAOK, WGIV, KGFJ

MOST ADDED ALBUMS

- 1. LOVE FANTASY — ROY AYERS — POLYDOR**
WLLE, WUFO, WENZ, WVEE, WILD, WOKB, WSOK, WWDM, WGPR-FM
- 2. CELEBRATE — KOOL & THE GANG — DE-LITE/MERCURY**
WDAO, WUFO, KDAY, WOKB, WSOK, OK100, WAMO
- 3. 14 KARAT — FATBACK — SPRING/POLYDOR**
WWRL, WUFO, WGIV, WILD, WOKB, WAWA, KPRS

UP AND COMING

DO ME RIGHT — DYNASTY — SOLAR/RCA
HAPPY ANNIVERSARY — RAY, GOODMAN & BROWN — POLYDOR
LOVE OVER AND OVER AGAIN — SWITCH — GORDY/MOTOWN
I'M TALKIN' BOUT YOU — A TASTE OF HONEY — CAPITOL
COULD I BE DREAMING — POINTER SISTERS — PLANET/ELEKTRA

BLACK RADIO HIGHLIGHTS

WVEE — ATLANTA — SCOTTY ANDREWS, PD — #1 — QUEEN

HOTS: Zapp, Brick, T. Browne, LTD, M. Henderson, Pointer Sisters, Jacksons, T. Pendergrass, Spinners, G. Benson, Kool & Gang, Maze. ADDS: P. Rushen, Ashford/Simpson, Cameron. LP ADDS: LTD, A. Franklin, Doobies, E. Gale, R. Ayers, Spyro Gyra, Kool & Gang, L. Huff, L. Clifford, Latoya Jackson, S. Watanabe.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — GRANDMASTER FLASH

HOTS: J. Wells, Zapp, Young & Co., T. Browne, Kano, S. Wonder, M. Henderson, Earth, Wind & Fire. ADDS: Jean Wells, Cameo, M. Henderson, D. Ross, R. Ayers, Kool & Gang, First Class, Experience Unlimited, D. Eibert, D. Valentin, Top Sheff, Ecstasy, Gibson Bros.

WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: Dells, Flakes, T. Pendergrass, T. Browne, Bros. Johnson, M. Henderson, C. Mayfield, J.G. Watson, Spinners, Al Hudson, Zapp, Brick, Prince, Seventh Wonder, S.O.S. Band, D. Summer, G. Benson, EWF, V. Burch, T. Davis, Jacksons, C. Lucas, Bohannon, Glory, Pointer Sisters. ADDS: R. Laws, Genty, C. Khan, Cameo, Chi-Lites. LP ADDS: A. Franklin, Spyro Gyra, Dramatics, Slave.

WILD — BOSTON — BUTTERBALL, JR., PD — #1 — ZAPP

JUMPS: 38 To 31 — Seawind, 37 To 30 — J. Bo Horne, 34 To 29 — Cameron, 35 To 28 — Tavares, 32 To 27 — J.G. Watson, 30 To 26 — Ecstasy, 29 To 25 — Con Funk Shun, 33 To 24 — T. Pendergrass, 31 To 23 — Seventh Wonder, 28 To 22 — R. Robbins, 27 To 21 — Fat Larry's Band, 25 To 20 — N.M. Walden, 26 To 19 — L. Williams, 24 To 18 — D. Summer, 21 To 16 — N. Cole, 20 To 15 — Rene & Angela, 22 To 14 — Prince, 19 To 12 — Benson, 14 To 10 — B. Marley, 16 To 9 — Kool & Gang, 10 To 5 — Jacksons, 8 To 3 — S. Wonder, Ex To 40 — K. Blow, Ex To 38 — J. Palmer, Ex To 34 — M. Starr, Ex To 33 — L. Graham. ADDS: Chi-Lites, M. Henderson, Fatback, Heat, G. Knight. LP ADDS: Fatback, R. Ayers.

WUFO — BUFFALO — DOUG BLAKELY, MD — #1 — ZAPP

HOTS: Grandmaster Flash, LTD, Stylistics, Queen, M. Riperton, Doobies, S. Wonder, T. Marie, Kano. ADDS: Seawind, D.D. Bridgewater, Sabata, Cameo, Heatwave, Latoya Jackson, Gail Adams. LP ADDS: Roy Ayers, Kool & Gang, A. Franklin, Fatback, Slave, Ahmad Jamal.

WPAI — CHARLESTON — THERON SNYPE, MD

HOTS: Teena Marie, Jacksons, S. Wonder, M. Riperton, D. Ross, Seventh Wonder, McCrary's, Isley Bros., Prince, Commodores, Shotgun, C. Lucas, K. Blow, Kool & Gang, V. Burch, N.M. Walden, Jeff & Aleta, T. Pendergrass, L. White, Bo Horne. ADDS: P. Rushen, Genty, Chi-Lites. LP ADDS: Jacksons, Solar Galaxy, L. Huff.

WGIV — CHARLOTTE — JO ANN GRAHAM, PD — #1 — SPINNERS

HOTS: Maze, Main Ingredient, LTD, McFadden & Whitehead, Kwick, S. Wonder, Cameron, L. Williams, Seventh Wonder. ADDS: Kool & Gang, K. Rogers, Dynasty, Tavares, G. Benson, Al Jarreau, McCrarys, T. Pendergrass, Chic, G. Knight. LP ADDS: A. Franklin, Jacksons, Fatback, I. Muhammad, V. Burch, Spyro Gyra.

WBMX — CHICAGO — SPANKY LANE, PD — #1 — S. WONDER

HOTS: Zapp, S. Lattisaw, M. Henderson, Jacksons, T. Pendergrass, LTD, T. Marie, M. Riperton, Shadow. ADDS: Captain Sky, P. Rushen, Kool & Gang, L. White, N.M. Walden, Ray, Goodman & Brown, Ashford/Simpson.

WGGI — CHICAGO — STEVE HARRIS, MD — #1 — S. WONDER

HOTS: M. Henderson, Zapp, S. Lattisaw, T. Marie, Dells, M. Jackson, T. Browne, LTD, Mtume. ADDS: Prince, P. Rushen, H. Laws, L. White, Stylistics, N.M. Walden, R. Crawford, Ashford/Simpson. LP ADDS: A. Franklin, E. Gale.

WCIN — CINCINNATI — MIKE ROBERTS, MD

HOTS: Prince, D. Ross, EWF, T. Pendergrass, S. Mills, J.G. Watson, S. Wonder, S. Lattisaw, Jacksons, G. Benson, Zapp, S.O.S. Band, Spinners. ADDS: P. Rushen, L. Williams, G. Hunt, D. Ross, B. West.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — ZAPP

JUMPS: 36 To 33 — N. Connors, 35 To 32 — Cameron, 34 To 31 — Cameo, 33 To 29 — Ashford/Simpson, 31 To 28 — T. Pendergrass, 26 To 23 — Kool & Gang, 24 To 18 — Brick, 19 To 16 — Jacksons, 17 To 14 — G. Benson, 13 To 11 — Dells, 10 To 7 — S. Wonder. ADDS: L. White, Dramatics, L. Rawls, Fatback, G. Hunt. LP ADDS: Zapp.

WVKO — COLUMBUS — KEITH WILLIS, MD — #1 — TOM BROWNE

JUMPS: 39 To 34 — Lenny Williams, 38 To 33 — Rene & Angela, Ex To 30 — Seventh Wonder, 40 To 29 — Larry Graham, 36 To 28 — Linda Clifford, 37 To 27 — Cameo, 33 To 26 — Shadow, 31 To 25 — Natalie Cole, 35 To 24 — Teddy Pendergrass, 30 To 23 — Mtume, 29 To 22 — Lou Rawls, 28 To 21 — Cameron, 26 To 20 — Slick, 27 To 19 — Kool & Gang, 21 To 18 — Michael Walden, 20 To 17 — Captain Sky, 23 To 15 — Sweat Band, 16 To 11 — Lenny White, 12 To 9 — Stevie Wonder, 11 To 4 — Jacksons. ADDS: Slave, Ashford/Simpson, Heatwave, Patrice Rushen, Tavares, Pleasure, Philly Cream, Belinda West.

KDKO — DENVER — KEVIN BROWN, MD

JUMPS: 40 To 33 — H. Alpert, 34 To 29 — T. Marie, 30 To 24 — B. Marley, 25 To 22 — Dells, 28 To 20 — L. Graham, 27 To 16 — Brick, 16 To 13 — S. Mills, 14 To 10 — Zapp, 13 To 9 — S. Wonder, 11 To 7 — Earth, Wind & Fire, 9 To 5 — D. Ross, 7 To 4 — Jackson, 6 To 3 — Queen. ADDS: P. Rushen, M. Walden, A. Franklin, Top Sheff, Heatwave. LP ADDS: A. Jamal, Ray, Goodman & Brown.

WJLB — DETROIT — TOM COLLINS, PD — #1 — L.T.D.

JUMPS: 36 To 29 — B. Marley, 31 To 28 — T. Davis, 34 To 27 — H. Alpert, 33 To 25 — S.O.S. Band, 30 To 22 — Commodores, 29 To 21 — Prince, 26 To 20 — D. Warwick, 22 To 17 — Mtume, 24 To 14 — D. Ross, 23 To 13 — Jacksons, 18 To 12 — Spinners, 16 To 11 — EWF, 14 To 10 — S. Wonder, 12 To 8 — S. Mills, 10 To 7 — L.T.D., LP To 40 — Shadow, LP To 39 — J. Hall, HB To 37 — Sheila & B. Devotion, LP To 36 — M. Walden, HB To 35 — L. White, HB To 34 — E.C. King, HB To 33 — Pleasure. ADDS: One Way/Al Hudson. LP ADDS: G. Hunt, L. Clifford, O. Clay, Revelation, Young & Co., C. Carlton.

WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — GRANDMASTER FLASH

HOTS: Queen, LTD, Pointer Sisters, S. Wonder, S. Mills, S.O.S. Band, Earth, Wind & Fire, McFadden/Whitehead, Jacksons, Jones Girls, Dells, J.G. Watson, Perfect Touch, Dee Edwards, M. Riperton, Prince, T. Marie, Kano, Spinners, K. Blow, Slick, T. Davis, E.C. King, Pleasure, N. Walden, N. Cole, Chic, Kool & Gang, Dramatics. ADDS: Heatwave, C. Staton, Fatback, Slave, Dr. Hook, Change, L. Graham. LP ADDS: R. Ayers, Dazz Band, Peaches & Herb, Prince.

KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — QUEEN

HOTS: Queen, Zapp, S. Lattisaw, Brick, S. Wonder, Kano, Henderson, Grandmaster Flash, Jacksons, T. Browne, Dynasty, T. Pendergrass, A. Hudson, S.O.S. Band, S. Lattisaw (old), D. Ross, Cameo, Pointer Sisters, T. Pendergrass, G. Benson. ADDS: Cameo.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Zapp, D. Ross, Earth, Wind & Fire, S. Wonder, Junie, L. White, Jacksons, H. Laws, G. Jones, S.O.S. Band, Dee Dee Bridgewater, McCrarys, J. Bo Horne, K. Blow, Shadow, Dramatics, Sylvia St. James, Spinners, Rene & Angela, G. Benson, Chic, M. Walden, Five Special, Seventh Wonder, T. Pendergrass, 80's Ladies, Cameo, Cameron, Platinum Hook, L. Graham, P. Rushen, Unknown Rapper, C. Mayfield, Brecker Bros. ADDS: Heatwave, M. Henderson, Kool & Gang, Dynasty, Switch, Pointer Sisters, J. Jackson, Mahdi & Tracy Kerr, The Moments, Seawind.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — S. WONDER

HOTS: Jacksons, K. Blow, Prince, Brick, Reddings, S.O.S. Band, T. Davis, D. Summer, Seventh Wonder. ADDS: Latoya Jackson, M. Walden, L. Williams, Hall & Oates. LP ADDS: Kool & Gang.

KGFJ — LOS ANGELES — J.B. STONE, PD

HOTS: Spinners, Jacksons, Prince, Earth, Wind & Fire, Grandmaster Flash, L. White, N. Cole, Pointer Sisters, Benson, I. Muhammad. ADDS: Kool & Gang, Change, Lipps, Inc., A. Crouch, G. Knight & Pips, Silver, Platinum & Gold, Dynasty, L. Graham, C. Wright, Perry & Sanlin. LP ADDS: McCrarys.

WDIA — MEMPHIS — MARK CHRISTIAN, MD

HOTS: Two Tons Of Fun, Carrie Lucas, Reddings, T. Davis, S. Wonder, Earth, Wind & Fire, Jacksons, T. Pendergrass, Zapp, Benson, Prince, L. Williams, ZZ Hill, Spinners, Dells, C. Staton, T. Marie, Pointer Sisters, Al Jarreau, T. Browne, D. Ross, B. Marley, G. Chandler, S.O.S. Band, Cameron. ADDS: C. Levy, Cameo, Chi-Lites, Fatback. LP ADDS: A. Jamal, N.M. Walden, A. Franklin.

WEDR — MIAMI — GEORGE JONES, MD — #1 — L.T.D.

JUMPS: 22 To 17 — McFadden/Whitehead, 16 To 13 — Pointer Sisters, 15 To 12 — L. Clifford, 17 To 7 — C. Mayfield, Ex To 23 — Stylistics, Ex To 20 — Starpoint, Ex To 15 — L. Williams, Ex To 14 — M. Jackson. ADDS: Taste Of Honey, N. Cole, Slave. LP ADDS: Spyro Gyra.

WYLD — NEW ORLEANS — RON ASH, MD — #1 — LTD

JUMPS: 40 To 34 — T. Pendergrass, 39 To 31 — J. Bo Horne, 36 To 28 — D. Summer, 30 To 26 — Stylistics, 33 To 25 — Teena Marie, 27 To 24 — Jeff & Aleta, 35 To 23 — Spinners, 29 To 22 — Ross, 32 To 21 — S.O.S. Band, 21 To 13 — EWF, 18 To 10 — Zapp, 17 To 9 — Jacksons, 10 To 6 — Brick. ADDS: Prince, Kool & Gang, Fenderella, Taste Of Honey, Solaris, Chi-Lites, Fats Domino, Dramatics. LP ADDS: Zapp, Teena Marie.

WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: Mtume, Chaka Khan, L.T.D., S. Wonder, H. Laws, L. Graham, Kool & Gang, Ray, Goodman & Brown, Jacksons, Benson. ADDS: P. Austin, D.D. Bridgewater, Chi-Lites, Commodores, LAX, Rene & Angela. LP ADDS: Fatback.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — ZAPP

HOTS: Queen, LTD, S.O.S. Band, Jacksons, S. Wonder, Spinners, Earth, Wind & Fire, Teena Marie, S. Mills, Prince, Dells, D. Ross, N.M. Walden, Kool & Gang, Seventh Wonder, T. Pendergrass, G. Benson, Eeking, Cameron, N. Cole, L. White, Reddings, K. Blow, L. Graham, Bohannon, G. Hunt, P. Wynne, Latoya Jackson, C. Carlton. ADDS: Tavares, Cameo, Dynasty, Lou Rawls, R. James. LP ADDS: Bohannon, Kool & Gang, R. Ayers, Fatback, Spyro Gyra.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — ZAPP

HOTS: S. Wonder, S. Lattisaw, LTD, Jacksons, Slick, D. Ross, T. Marie, EWF, Stylistics, Pointer Sisters, M. Riperton, G. Benson, T. Pendergrass, Prince, Dells, Mtume. LP ADDS: A. Franklin.

WAMO — PITTSBURGH — KEN ALLEN, PD — #1 — ZAPP

JUMPS: 33 To 25 — D. Summer, 32 To 24 — Jones Girls, 35 To 23 — Grandmaster Flash, 31 To 22 — Seventh Wonder, 29 To 21 — Commodores, 28 To 20 — Stylistics, 24 To 19 — S.O.S. Band, 22 To 18 — Prince, 23 To 16 — K. Blow, 18 To 13 — Spinners, 17 To 12 — S. Wonder, 16 To 11 — Captain Sky, 12 To 8 — D. Ross, HB To 38 — Joyce Cobb, HB To 36 — Raydio, HB To 32 — Rene & Angela. ADDS: Flakes, N. Cole, Genty, V. Burch, Pleasure. LP ADDS: K. Blow, Slave, Ray, Goodman & Brown, Kool & Gang, Peaches & Herb.

WLLE — RALEIGH — CAESAR GOODING, MD

HOTS: Queen, Zapp, Pointer Sisters, S.O.S. Band, G. Flash, T. Browne, Earth, Wind & Fire, Dynasty, Jacksons, S. Wonder, D. Ross, Kool & Gang, D. Summer, Change, P. Rushen, Sweat Band, Prince, Ecstasy, L. Clifford, G. Benson. ADDS: Moments, Brass Construction, Spoony G. & Sequence. LP ADDS: R. Ayers, Prince.

WENZ — RICHMOND — HARDY J. LANG, PD — #1 — ZAPP

JUMPS: 29 To 22 — T. Pendergrass, 25 To 21 — Cameron, 19 To 15 — Kano, 18 To 13 — Brick, 15 To 11 — Jacksons, 11 To 8 — S. Wonder, Ex To 29 — Al Jarreau, Ex To 30 — L. Clifford. ADDS: Unknown Rapper, Heatwave, Sweat Band, P. Austin. LP ADDS: Dee Dee Bridgewater, Carrie Lucas, Seawind, Alice Arthur, Wilton Felder, Roy Ayers.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — QUEEN

HOTS: Queen, S. Wonder, Jacksons, Zapp, T. Browne, Grandmaster Flash, D. Summer, Lipps, Inc., T. Pendergrass, Spinners. ADDS: N. Cole, Rene & Angela, I. Muhammad, The Reddings, Pleasure, R. Robbins.

KMJM — ST. LOUIS — CLIFF WINSTON, MD — #1 — ZAPP

HOTS: Zapp, T. Pendergrass, Jacksons, S. Lattisaw, Queen, S. Wonder, L.T.D., M. Henderson, L. Graham, T. Brown. LP ADDS: L.T.D., Zapp, Jacksons, T. Pendergrass, D. Ross, S. Lattisaw, L. Graham, M. Henderson, T. Browne, Commodores.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — ZAPP

JUMPS: 40 To 25 — Cameron, 36 To 23 — Cole, 33 To 22 — Fatback, 27 To 20 — L. White, 24 To 17 — R. Lewis, 26 To 13 — Prince, 38 To 9 — T. Pendergrass, 21 To 6 — K. Blow, 15 To 4 — Jacksons, 6 To 2 — Wonder, 10 To 3 — Earth, Wind & Fire, HB To 40 — Rene & Angela, HB To 39 — L. Graham, HB To 32 — Kool & Gang, HB To 30 — Change. ADDS: Ray, Goodman & Brown, G. Knight & Pips, P. Rushen, J. Jackson, Switch, N. Connors. LP ADDS: A. Franklin, K. Blow.

OK100 — WASHINGTON — DWIGHT LANGELY, MD

HOTS: D. Ross, S. Wonder, S. Mills, Pointer Sisters, G. Benson, Zapp, D. Summer, M. Henderson, L. Clifford, T. Pendergrass, Jacksons, T. Browne, EWF, Commodores, O'Jays, Grandmaster Flash, Brick, Maze, Mtume, M. Walden. ADDS: M. Henderson, Sweat Band, Tavares, K. Blow, Seawind, Cameo. LP ADDS: Jones Girls, Kool & Gang, M. Walden.



TRI-MILLION — Warner Bros. recording artist George Benson recently had his latest LP, "Give Me The Night" on the Warner/Qwest label, certified platinum. He was presented his award during a special luncheon held at Warner Bros. Burbank offices. Benson has also come up with two other million selling LPs with "Breezin'" and "Weekend In L.A." Pictured during the award presentation are (l-r): Pete Johnson, vice president and creative director, Warner Bros.; Tom Draper, vice president, black music marketing, Warner Bros.; Benson; Mo Ostin, chairman and president, Warner Bros.; Ed Eckstein, general manager, Qwest Records; Bob Regehr, vice president artist development and publicity, Warner Bros.; Ken Records; Ken Fritz, Ken Fritz Management; Bob Regehr, vice president artist development and publicity, Warner Bros.; and Dennis Turner, Ken Fritz Management.

ON JAZZ

CONNECTICUT CONNECTION — Oct. 20 marked the arrival of a total jazz programming format on radio station WYRS, 96.7 FM in Stamford, Conn. The Connecticut station broadcasting at 3,000 watts from 6 a.m.-1 a.m. has been moving slowly towards the complete change since 1978. Describing the recent demise of New York City's commercial jazz programming on WRVR as an unexpected "lucky circumstance," music director and DJ **Rick Petrone** made it clear that while WYRS views the absence of WRVR as its own good fortune, the change to an all jazz format would have come without the loss of the other station. Petrone also reports that listener response has quadrupled since the change, with approximately 40-60 calls being logged per shift. Most of these calls have been requests, and **John Roman**, an officer for the board of WYRS, reports that this response has been helpful in deciding programming directions.



SPLENDIDO DIMEOLA — Columbia recording artist Al DiMeola was joined backstage at the Roxy in L.A. by label execs and well-wishers during a two-night stand recently. Pictured are (l-r): Philip Roberge, DiMeola's manager; Seiji Udo, Udo Artists, a Japanese concert promotion firm; DiMeola; and Mauri Lathower, CBS International vice president, West Coast.

"We've found a trend, with most of the requests leaning heavily towards mainstream over fusion," says Roman. "It's a good reaction, and we're not throwing on a lot of garbage that people have heard before." Commercially, Petrone reports "a lot of strong nibbles" from New York advertisers left without a venue. He adds that before the change, the record companies "were oblivious" to the existence of the Stamford outfit, but are now discovering the station, with more servicing from labels than ever before. A former musician, Petrone feels the record companies are able to trust his judgment. "They remember me as a musician and know I can put the music to the best air use," he says. While WYRS was undergoing its changes, the New York radio audience group, Citizens for Jazz on

WRVR, filed a request with the Federal Communications Commission (FCC) to order Viacom, WRVR's owner, to protect and retain the station's jazz record library. In a telegram dated Oct. 13, **Kriston Booth Glen**, counsel to the listeners' committee, stated that "without the use of WRVR's jazz record library, it will be impossible to ultimately restore a jazz format to the station." The library contains approximately 15,000 records. A benefit for the citizens group was held on Oct. 25 at the Beacon Theatre and featured **Alex Blake**, **The Brecker Brothers**, **Warren Bernhardt**, **Eddie Daniels**, **Jon Faddis**, **Guillermo Franco**, **Onaje Allan Gumbs**, **Bob James**, **Hubert Laws**, **Mike Mainieri**, **David Sanborn**, **Carol Steele**, **Dave Valentin** and **Lenny White**. Proceeds from the concert will fund the committee's legal challenge of Viacom's format change.

RECORDS RECORDS RECORDS — Brooklyn-based importer, wholesaler, and mail-order outfit Daybreak Express reports two new small label releases. On the Encounter label, the group **Reverle** has an album of the same name, featuring guitarist **Larry Coryell** as a special guest, and Circle Records has "Red Norvo and His Orchestra, 1938," featuring **Mildred Bailey**. . . Rounder Records of Massachusetts distributes many small jazz labels, among them Discovery Records. Two new additions to the Discovery LP catalog are "Howard Roberts and Bill Mays," and **Clare Fischer's** "Salsa Picante." Also forthcoming from Rounder Distribution will be the Stash label's "The Incredible Ira Sullivan," featuring **Hank Jones** and **Eddie Gomez**; Seebreeze Records' "So Many Ways" by the **Bill Perkins Quartet**; Beehive Records' "Legacy" by **Ronnie Mathews**, with **Ricky Ford** and **Walter Booker, Jr.**; Black Saint Records' "Live" by the trio **Al**; and two group efforts on the PM label, **Stone Alliance** and **Bug Alley**. . . On the West Coast, Fantasy Records continues its reissue policy with four two-fers to be released in November. Prestige will issue "Rain or Shine" by **John Coltrane** and "There I Go" by **Eddie Jefferson**, while Milestone will offer "Foresight" by **Joe Henderson**, and "Yesterdays" by **Wes Montgomery**. Prestige will also contribute to Fantasy's midline debut with 10 titles, some reissues and some collections, including "Evidence" by **Steve Lacy** with **Don Cherry**; "The Ballad Album" by **Dexter Gordon**; "Caribe" by **Eric Dolphy**; "Double Deal" by **George Shearing** and **Wes Montgomery**; "Greatest Hits" by **Charles Earland**; "Four Altos" by **Phil Woods** and **Gene Quill**; "Jive At Five" by **Joe Newman**; "Bad News Blues" by **Roy Haynes** and **Booker Ervin**; "John Coltrane and Ray Draper"; and "Thad Jones with Charles Mingus". . . Around the same time, Columbia will be releasing a **Dexter Gordon** LP tentatively titled by Dexter as "Gotham City." The date features **Cedar Walton** on piano, **Percy Heath** on bass, **Art Blakey** on drums and **George Benson** on guitar. The January release will roughly coincide with another event in the tenor saxophonist's life: his 40th anniversary as a professional musician. Big doings are in the works for that one!

fred goodman

TOP 40 ALBUMS

| | | 10/25 | Weeks On Chart | | | 10/25 | Weeks On Chart |
|----|---|-------|----------------------|----|---|-------|----------------------|
| 1 | GIVE ME THE NIGHT GEORGE BENSON (Owesl/Warner Bros. HS 3453) | 1 | 13 | 21 | PARTY OF ONE TIM WEISBERG (MCA 5125) | 16 | 14 |
| 2 | LOVE APPROACH TOM BROWNE (GRP/Arista 5008) | 2 | 16 | 22 | TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AL 9534) | 18 | 5 |
| 3 | THIS TIME AL JARREAU (Warner Bros. BSK 3434) | 3 | 20 | 23 | LARSEN-FEITEN BAND (Warner Bros. BSK 3468) | 24 | 9 |
| 4 | RHAPSODY AND BLUES THE CRUSADERS (MCA 5124) | 4 | 18 | 24 | ONE BAD HABIT MICHAEL FRANKS (Warner Bros. BSK 3427) | 22 | 26 |
| 5 | CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SD 16020) | 7 | 3 | 25 | SPLENDIDO HOTEL AL DI MEOLA (Columbia C2X 36270) | 23 | 19 |
| 6 | "H" BOB JAMES (Tappan Zee/Columbia JC 36422) | 6 | 17 | 26 | HOW'S EVERYTHING SADAO WATANABE (Columbia C2X 36818) | 26 | 6 |
| 7 | MAGNIFICENT MADNESS JOHN KLEMMER (Elektra 6E-284) | 5 | 13 | 27 | CATCHING THE SUN SPRYO GRYA (MCA 5108) | 20 | 33 |
| 8 | THE SWING OF DELIGHT DEVADIP CARLOS SANTANA (Columbia C236590) | 9 | 8 | 28 | ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506) | 19 | 21 |
| 9 | SEAWIND (A&M SP-4824) | 15 | 4 | 29 | HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379) | 29 | 36 |
| 10 | BADDEST GROVER WASHINGTON, JR. (Motown M9-940A2) | 11 | 8 | 30 | BEYOND HERB ALPERT (A&M SP 3717) | 27 | 15 |
| 11 | LAND OF THE THIRD EYE DAVE VALENTIN (GRP/Arista 5009) | 12 | 6 | 31 | IT'S MY TIME MAYNARD FERGUSON (Columbia JC 36766) | 30 | 7 |
| 12 | FAMILY HUBERT LAWS (Columbia JC 36396) | 17 | 4 | 32 | MAKE IT COUNT IDRIS MUHAMMAD (Fantasy F-9598) | 32 | 9 |
| 13 | ROUTES RAMSEY LEWIS (Columbia JC 36423) | 8 | 12 | 33 | NEW YORK SLICK RON CARTER (Milestone/Fantasy M-9096) | 33 | 6 |
| 14 | NIGHT CRUISER DEODATO (Warner Bros. BSK 3467) | 10 | 10 | 34 | QUINTET '80 DAVID GRISMAN (Warner Bros. BSK 3469) | 34 | 10 |
| 15 | INHERIT THE WIND WILTON FELDER (MCA 5144) | 25 | 2 | 35 | WIZARD ISLAND JEFF LORBER FUSION (Arista AL 9516) | 31 | 25 |
| 16 | STRIKES TWICE LARRY CARLTON (Warner Bros. BSK 3380) | 13 | 11 | 36 | DREAM COME TRUE EARL KLUGH (United Artists LT 1026) | 35 | 30 |
| 17 | VICTORY NARADA MICHAEL WALDEN (Atlantic SD 19279) | 21 | 2 | 37 | WHAT IT IS DAVID LIEBMAN (Columbia JC 36581) | 38 | 2 |
| 18 | HOW TO BEAT THE HIGH COST OF LIVING ORIGINAL SOUNDTRACK performed by HUBERT LAWS and EARL KLUGH (Columbia JS 36741) | 14 | 9 | 38 | THE OTHER WORLD JUDY ROBERTS (Inner City IC 1088) | — | 1 |
| 19 | CARNAVAL SPYRO GYRA (MCA 5149) | — | 1 | 39 | SONIC TEXT JOE FARRELL (Contemporary 14002) | 39 | 3 |
| 20 | TOUCH OF SILK ERIC GALE (Columbia JC 36570) | 28 | 3 | 40 | CENTERPIECE HANK CRAWFORD/ CALVIN NEWBORNE (Buddah/Arista BDS 5730) | 37 | 5 |

JAZZ ALBUM PICKS

80/81 — Pat Metheny — ECM-2-1180 — Producer: Manfred Elcher — List: 13.98

Guitarist Pat Metheny left his band at home when he went to Oslo to record this double studio disc. Instead he took Charlie Haden, Jack DeJohnette, Dewey Redman and Mike Brecker, and the difference is surprising. With Redman and Brecker splitting the sax work, Brecker emerges unencumbered, blowing with a strength he rarely lays down for his own dates. It is Brecker who emerges as the driving force on "Two Folk Songs," with Metheny strong on the ballad "The Bat."

LANDSCAPE — Art Pepper — Galaxy 5128 — Producers: Akira Taguchi and Hiroshi Aono — List: 7.98

Riding the publicity surrounding his recent autobiography, *Straight Life*, alto saxophonist Art Pepper has received a lot of press notice and captured a wider audience. This live recording from Pepper's last Japanese tour proves again that it's no free ride — the man can back it up. Sympathetic support from pianist George Cables, drummer Billy Higgins and bassist Tony Dumas help keep this date blemish free from the first finger-snapping countdown to the final applause.

OCTET/MUSIC FOR A LARGE ENSEMBLE/VIOLIN PHASE — Steve Reich — ECM-1-1168 — Producer: Manfred Elcher — List: 8.98

Composer Reich's brand of minimalism has attracted a following among both classical and avant-garde jazz listeners. His first ECM album, "Music For 18 Musicians," introduced him to a broader audience, while treating his music with the quality it had enjoyed at the classical labels. Despite the overall sound of Reich's music, the composer continued to work in a completely acoustic vein on this recording.



Steve Reich

Octet Music for a Large Ensemble Violin Phase

INTERNATIONAL



TWENTIETH ANNIVERSARY — Epic recording group *The Barron Knights* whose current record, "The Sit Song," is on the English charts, recently celebrated its 20th anniversary in the business. The group's upcoming "Jesta Giggle" LP is scheduled for a Nov. 7 release. Pictured are (l-r): Barron Anthony, Pete Langford, Butch Baker, Dave Ballinger and Duke D'Mond of the group and Toni Avern, the group's manager.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — It has been a busy week for showbiz socialites in Buenos Aires. The same day RCA was introducing the **Village People** to the press at its recording studios (and causing throngs to gather in the otherwise placid neighborhood), CBS was holding two parties: one at the Claridge Hotel, with a new golden record award presented to the local affiliated company of the Exxon group for the sales of the latest volume of the series "Cordialidad Musical," which are sold exclusively at gas stations, and another one, one hour later, at the Sheraton, with **Earth, Wind & Fire**, which came to Buenos Aires for appearances at the Luna Park stadium. At the same time, Microfon held a party at the Elevage presenting the new LP by Peruvian artist **Aldo Gulbovlch**.

Some days before, rock superstar **Peter Dinklage**, Argentinian chanteur **Alberto Cortez** and U.S. author and chanteur **Paul Williams** were on stage, while Greek artist **Demis Roussos** ran into trouble when the audience at one of his shows discovered that he wasn't actually singing, but merely moving his mouth while a soundtrack delivered the voice. Infuriated, several spectators posted a complaint at the police station and Roussos was summoned to explain his procedure.

The near future will bring Italian artist **Franco Salmone**; British instrumentalist **Alan Parsons**, who will unveil his latest album at the Ion recording studios in lieu of personal appearances; and Dominican lark **Angella Carrasco**. The **Electric Light Orchestra** is also supposed to be here in December at the premiere of the *Xanadu* film, although no personal appearances are expected on stage due to technical problems. As a matter of fact, the **Village People** visit has been also geared to promote the screening of the *Can't Stop The Music* movie, which, despite its mild acceptance in the States, is expected to turn into a boxoffice smash here, having been rated as apt for general audiences.

In the city of Cordoba, 500 miles from Buenos Aires, RCA has arranged a party for chanteur **Jalro**, who is currently a success in Europe with strong sales in France. Jalro was born there and has remained a strong name in the province during all these years, although he has been living mainly in Spain.

miguel smirnoff

Canada

TORONTO — Two local club circuit favorites, **Goddo** and **Segarini**, are poised for their return to vinyl. El Mocambo Records will issue a new Goddo single, "Fortune In Men's Eyes," with all proceeds

from the single going to a trust fund for the children of leader **Greg Godovitz**' former bandmate in **Fludd**, **Brian Pilling**. Pilling died of leukemia a few years ago. Segarini, meanwhile, has an album due from Anthem Records shortly. Anthem has also issued a slightly redone four-track demo by a Toronto outfit, **Zero One**, a group managed by concert promoter **Michael Cohl**.

Undoubtedly, the best of the burgeoning bands this city at present offers is **The Sharks**. Managed by **Ron Chapman**, who runs The Edge, Toronto's most distinctive new wave venue, the group is the first to sign on to his new label, quite naturally called Edge Records. **Joe "King" Carrasco**, the fairful Tex-Mex rocker, has also inked with the label. Chapman is shopping around for a label deal, and set his sights first at Polygram, which is still deliberating.

This year's Canadian Black Music Awards nominees were recently announced. Although space constraints do not allow full disclosure in all categories, hats must be tipped to organizers for their boldness, particularly in evaluating the best record company, promo rep, record press person and radio DJ. Among the international nominees are included (in the "roots music" category) **Peter Tosh**, **Third World**, **Bob Marley**, **Linton Kwesi Johnson** and **Eddy Grant**. In the Canadian performer category, nominees include **Salome Bey**, **Kingsley Etlenne**, **Leroy Sibbles**, **Carlene** and **Jeannette Brantley**. Up for record company honors are CBS, RCA, WEA, MCA and Capitol. The second annual awards ceremonies will be held Nov. 30 at the Maple Leaf Ballroom. Full award winners' info will be run herein.

Polygram has issued a "Best Of" compilation by **Graham Parker**, including cuts from his first Arista album (courtesy of Capitol-EMI of Canada, liner notes say), bolstered by rare cuts "Hold Back The Night" (from the unreleased-in-North America "Pink Parker" disc) and a live version of "Kansas City" (from the much-heralded "Live At The Marble Arch" album) and others from his previous four Polygram-issued discs. **Eddie Schwartz**, whose debut album remains one of the least discovered pop affairs of the year here, has signed to Atco Records in the U.S. for his next disc. The Anti-Piracy office of the Canadian Recording Industry Assn. (CRIA) reports one recent conviction of a Toronto bootleg record seller. As expected, fines were meager: \$15 per count, totalling \$45. But the 420 albums seized in a raid last February were destroyed as part of the sentence. Montreal rocker **Walter Rossi** will have a midline "Best Of" disc issued shortly by Aquarius.

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British Industry Study Reveals Manipulation Of Weekly Charts

(continued from page 5)

fluence sales reporting in the chart shops."

On the subject of independent pluggers, the committee felt there was no doubt they had "transgressed the Code of Conduct."

The committee also reported that it was "not impressed" with the accuracy of lists of chart return shops that were used by the labels to select shops for extra promotion. Far from being complete, the lists often focussed on shops cooperating, or at least open to deal, with salesmen and independent pluggers.

Phony Sales Reports

On the television shows, it was alleged that sometimes the salesmen and independent pluggers were allowed to fill out portions of the chart return forms themselves in return for the "extra materials" supplied to the retailers.

However, the committee also found that the practice of hyping was done in vain, since "improper ticking (i.e. making false chart returns) does not seem to have taken place on a wide scale."

Thus, while revealing the widespread practice of "hyping," the committee also said, "It is not possible to state firmly that it has been a firm corporate policy of some companies to manipulate the charts, and it is therefore difficult to recommend that any one company be expelled from the BPI."

Nevertheless, the committee recommended to the BPI Council that labels should take more steps in publicizing the BPI Code of Conduct to their own staffs and their paid agents and ensure that it is adhered to. "To this end, it is suggested that the provisions of the code should be incorporated into the contracts of all staff and contracts with paid agents," the committee's report stated. The committee also

recommended that the BPI Code of Conduct be amended to "quantify what is currently described as 'reasonable,'" and that labels more effectively control the amount of product salesmen can distribute on a discretionary basis.

(Under the current BPI Code of Conduct, the distribution of albums and related goods to promote releases in "reasonable" quantities is permitted.)

Following the submission of the committee's report, the BPI Council concluded it should write to all BPI members, reminding them of their obligations under the Code of Conduct, notably the placement of records by unconnected artists as a means of promotion, and that they are responsible for the actions of their employees and all paid agents acting on their behalf. The BPI Council felt the Code of Conduct should be strengthened to include "substantial sanctions" that can be used against companies violating the code.

Regarding the chart, the BPI Council decided that whatever firm is contracted to compile the charts (British Market Research Bureau's contract expires Dec. 31) from Jan. 1, 1981 be required to "police" the retail panel and provide a free telephone facility for retailers and members of the record buying public to report suspected or known infringements of the code.

Motown Inks Indie Distributors For European Market

LONDON — Motown International has signed new long-term distribution agreements for European territories with Bellaphon, Vogue and Disco Belter S.A. The new agreements mark a move to independent labels as distributors that Motown feels reflects its own position as the "largest independent label in the world," according to Peter Prince, Motown International vice president.

Bellaphon will handle Motown product in Germany and Austria. Vogue will be the distributor in France, The Netherlands and Belgium, and Disco Belter S.A. will distribute in Spain. In addition, Bellaphon and Vogue will both handle Switzerland on a non-exclusive basis.

Still, acknowledging the strong relationship between Motown and EMI, its current licensee, and with a reminder that EMI will remain the company's licensee in the U.K. and other European territories, Prince added, "We feel our European plans are right for today's market, and we look forward to a successful relationship with our new partners in Europe."

Preparations For 15th Anniversary MIDEM Pick Up

PARIS — Preparations for a special 15th anniversary celebration at MIDEM '81 are currently under way. Scheduled for Jan. 23-29, 1981 in Cannes, France, over 265 firms from 33 countries have already confirmed and over 70% of the exhibit space has already been reserved, according to Catharine Devaux of the MIDEM Organisation press department.

In preparation for this year's event, Gerard Dejardin and Jean-Louis Schlitz have joined the MIDEM Organisation in the capacities of program manager and international sales manager, respectively. Both have been working to not only maintain, but also improve, MIDEM's function as a worldwide meeting for the music industry.

This year's galas (showcases) are being organized by Monique Meunier. Spots are still open in the galas, which will again be held in the Palais des Festivals. In addition to the live shows, the galas will be covered by European TV and radio networks.

Among the galas already announced are a British gala, a country music gala and a traditional jazz gala. "Other very prestigious galas are presently being prepared and remain confidential," according to Devaux.

Another feature that has become part of the regular MIDEM program is the international lawyers meeting, scheduled this time for Jan. 23, 1981 at the Miramar Hall. The top two themes for the meeting, selected by a poll of attendees last year, will be "Tax problems related to artists touring and recording abroad" and "Tax problems related to catalogs and particularly to their acquisition."



HAPPY ENDINGS — CBS recording artist **Boz Scaggs** thanks fellow CBS artist **Sharon O'Neill** after the completion of their recent Australian tour. During the tour, O'Neill, a new artist from New Zealand, opened for Scaggs.



INTERNATIONAL GATHERING — Polydor International's Popular Repertoire Division (PRD) held its second annual International Promotion Workshop in Hamburg, Germany recently. The event, chaired by promotion department manager Hille Hillekamp, was attended by promotion managers from 11 major countries, including the U.S. Pictured are (l-r): Jacques Marbehan (France); Martin Stucki (Switzerland); Giel Jongen (Belgium); Astrid Brien (PRD); Michael Peterson (Netherlands); Pepe Nuesch (Germany); Kees van Weijen (Netherlands); Silke Zinkeisen (PRD); Rosita Falke (PRD); Hillekamp (PRD); Lisa Davies (PRD); Tony Bramwell (U.K.); Marlies Nagel (PRD); Jerry Jaffe (U.S.A.); Dorli Herzog (Austria); Maurice Gallagher (U.K.); Mats Nilsson (Norway); and Sandi Beretta (Spain).

A&M Canada Annual Meeting Points Out Need For Broad Musical Base

TORONTO — A&M Canada's sales, promotion, merchandising and support staff gathered at Alton's Millcroft Inn here Sept. 2-6 for the label's annual meeting. Among those in attendance for the series of seminars and study groups examining the changing entertainment industry were Herb Alpert, A&M vice chairman, and Gil Friesen, A&M president, in addition to members of the company's regional offices in Vancouver, Calgary, Toronto and Montreal.

During the course of the meetings, Friesen lauded the success of the label's Canadian operation and the efforts of A&M Canada president Garry Lacoursiere in particular. He also predicted continued success for the operation in the coming years, noting that expansion in the continued acquisition of quality talent is leading to a broader musical base and, consequently, a more "international" music business.

"Increased enthusiasm and support for Canadian talent is becoming a reality in the philosophy of A&M," said Friesen.

Alpert also congratulated the staff of A&M Canada and, on behalf of the staff, presented Lacoursiere with a gold ring in commemoration of the latter's 10 years of service with the label.

Opening Remarks

In his opening remarks at the meeting, Lacoursiere himself outlined A&M Canada's future expansion, particularly in the areas of involvement with the growing trend towards small, independent labels and the audiophile market, as well as dis-

cussing the extended-play (EP) Debut Series, which he called "a reasonable method launching new acts in troubled economic times and a good consumer value."

Joe Summers, A&M Canada senior vice president, noted that in relation to the label's product line, new releases and artists, the meeting would concentrate on exploring the business climate and dramatic changes in consumer habits, in addition to the more specific topics of distribution, market "fragmentation," marketing and sales strategies.

Solid Gold Presentation

The meeting also saw presentations by A&M Canada distributed labels Solid Gold Records (which included a performance by The Good Brothers), Troubadour Records and El Mocambo Records (featuring a performance by Toby Swann), in addition to presentations of forthcoming product releases by A&M artists Joe Jackson, Rita Coolidge, Supertramp, Peter Allen and The Police. Domestic artists on the A&M Canada label whose product was featured included Fist, Cano, Eddie Schwartz, Shari Ulrich, Peter Pringle, Nancy Nash and Brandon Wolf.

Michael Godin, A&R coordinator for the label, also announced the acquisition of Terry McManus' "Scrubadub U" LP for release and a new LP by Detroit-based Mitch Ryder. He also announced the release of a single by Garfield French via Irving/Almo Music, A&M's publishing arm.

INTERNATIONAL DATELINE

(continued from page 37)

Canadian disc profile: The second **Martha And The Muffins** disc, "Trance And Dance," is already taking a shellacking critically and for little reason. Although one cannot hear another "Echo Beach" instant hit therein, definite signs of growth can be immediately sensed. For one, **Andy Haas** is given proper wailing room for his meandering sax riffs. Overall, it retains the coy innocence of the platinum debut, but shows more poise.

Kirk Lapointe

Germany

MUNICH — WEA is currently all atwitter over pending Geffen releases by **Donna Summer**, **John Lennon**, and in the near future, **Elton John**. WEA's current **Supermax LP**, "Types Of Skin," is also creating a healthy media buzz... Teldec's **Richard Clayderman** recently achieved platinum status for his second release, "Traumereien." **The Days**, also on Teldec, garnered sizable attention when they were recently showcased at Hamburg's Markthalle concert hall... EMI Electrola is slated to distribute new Frankfurt-based indie label Musikant. Initial release will be by Dutch folkies **The Bots**... **Nell Bogart's** Boardwalk label will be distributed via Bellphon in all German-speaking countries and the U.K.

Holger Mueller has become head of EMI Publishing Edition Accord... **Wim Schipper**, Ariola International vice president, has announced that **Martin Kleinjan** will assume new management duties for Ariola Benelux. He will be directly responsible for the Belgian and Dutch branches... **Leon Deane** has left WEA as the production chief after only a three month tenure to become an independent consultant... **Cornelia Stephan** was named as A&R director for Frankfurt-based K-tel records. She will report directly to **Frank Pletzsch**, director of marketing and sales.

A massive 14-country live link-up for the **Rocknacht** ("Rock Night") television program featured **The Police**, **Jack Bruce** and **Friends** and **Graham Parker**. Simulcast on the European equivalent of FM stereo outlets, the sound was handled by **Dieter Dierk's** Studio's crackerjack mobile recording facilities.

Between October and December, in the neighborhood of 452 acts will be touring in Germany. Included in this meaty figure are **Eric Burdon's Fire Department**, with **Paul Millns** in the opening slot (Teldec has released Millns' "Heartbreakin' Highway" to coincide with the tour)... November will find **AC/DC** ravaging the country with a 13-city tour... **Pat Benatar** will be stretching her Danskin attire for the first time here beginning Oct. 27... **Leonard Cohen** will capitalize on his awesome German pop-

ularity for eight days commencing on Oct. 28... **John McLaughlin**, along with **Al Di Meola**, are currently exhibiting their guitar gymnastics on a 15-date tour... **999** will blitz medium sized venues starting Oct. 23... **Klaus Doldinger's Passport** take their special brand of jazz fusion on the road for a brief six-date stint on Oct. 22... Perennial favorite England's **Shadows** is set for 10 dates in November, and **Paul Simon** is currently doing four meager dates in Munich, Vienna, Hamburg and Frankfurt. And what many consider an exercise in dubious taste has been reported in the Munich daily "Abendzeitung." MAMA concert promoter **Mercel Avran** has added a "Las Vegas Gala Touch" to the Oct. 26 appearance by **Rod Stewart** at Munich's Olympiahalle by erecting a row of golden chairs on a 30 meter long red velour carpet directly in front of the stage which is separated by a cord from the remainder of the audience. Here, for a mere 500 deutschmarks (approximately \$250) fans can view the show as they're being served champagne and canapes on antique occasional tables catered by Kaefer, Munich's most exclusive dell. Here's hoping that Rod the Mod's soccer balls don't fall into the hors d'oeuvres.

gerhard augustin
& harald taubenreuther

Italy

MILAN — A new label was born, called **Fa-Do**. Created by singer/songwriter **Fabrizio De Andre** and by his partner, performer **Dori Ghezzi**, the new label will be managed by **Lucio Salvini**, general manager at Carosello, and distributed by Dischi Ricordi. The first release, on the market already, is a new album by **Dori Ghezzi**, "Mama Do-Dori." Ghezzi previously recorded for Durium.

Female star **Orietta Berti** has switched from Polygram to Cinevox. For her new label, she recorded a single, including "Ea Balena," soundtrack of the successful TV program **Scacco Matto**.

To celebrate the 10th anniversary of the death of **Jimi Hendrix**, Polygram released a box including six LPs and a poster of Hendrix, on sale to the public for \$35.

Gianni Bortolli, formerly managing director of Intersong-Chappell group, joined Fonit-Cetra as head of the music publishing department of the group... **Roberto Magrini**, previously at Fonit-Cetra, was named sales manager of EMI Italiana, replacing **Nerio Alunni**.

Milly, one of the most appreciated performers in the story of the Italian song in the past 40 years, died at the age of 75. She had just recorded a new album, produced by **Roberto Dane**, on Cristoforo Colombo label.

mario de luigi

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Este Es Mi Regalo** — Mario Milito — Microfon
- 2 **La Mami Maravilla** — Lucrecia — CBS
- 3 **Coming Up** — Paul McCartney — EMI
- 4 **Hasta Manana** — ABBA — RCA
- 5 **Emotional Rescue** — The Rolling Stones — EMI
- 6 **Nuestro Amor Es Un Himno** — Jairo — RCA
- 7 **Solo Tu, Solo Yo** — Toto Cutugno — Interdisc
- 8 **Amistad** — Chango Nieto/Daniel Toro — CBS
- 9 **Can't Stop The Music** — Village People — RCA
- 10 **Este Amor Es Un Sueño** — Jose Luis Rodriguez — Microfon

TOP TEN LPs

- 1 **Emociones** — various artists — Interdisc/ATC
- 2 **Revolver De Ayer** — Kiss — Phonogram
- 3 **Los Mirlos** — Los Mirlos — Microfon
- 4 **Sabado Fiesta** — various artists — Proarca
- 5 **Vals Del Recuerdo** — Richard Clayderman — Tonodisc
- 6 **Exitos De Primavera** — various artists — Microfon
- 7 **Can't Stop The Music** — soundtrack — RCA
- 8 **Winners** — various artists — EMI
- 9 **Amistad** — Chango Nieto/Daniel Toro — CBS
- 10 **AM/FM** — various artists — Microfon

—Prensario

Australia

TOP TEN 45s

- 1 **Upside Down** — Diana Ross — Motown
- 2 **More Than I Can Say** — Leo Sayer — Chrysalis
- 3 **Ashes To Ashes** — David Bowie — RCA
- 4 **Bobooshka** — Kate Bush — EMI
- 5 **Fame** — Irene Cara — RSO
- 6 **Echo Beach** — Martha And The Muffins — Dindisc
- 7 **Moscow** — Genghis Khan — Image
- 8 **Xanadu** — Olivia Newton-John/Electric Light Orchestra — Jet
- 9 **All Out Of Love** — Air Supply — Big Time
- 10 **The Winner Takes It All** — ABBA — RCA

TOP TEN LPs

- 1 **Scary Monsters** — David Bowie — RCA
- 2 **Back In Black** — AC/DC — Albert
- 3 **East** — Cold Chisel — WEA
- 4 **Fame** — soundtrack — RSO
- 5 **Xanadu** — soundtrack — Jet
- 6 **The Boys Light Up** — Australian Crawl — EMI
- 7 **Give Me The Night** — George Benson — Warner Bros.
- 8 **Stardust** — Willie Nelson — CBS
- 9 **Paris** — Supertramp — A&M
- 10 **Glass Houses** — Billy Joel — CBS

—Kent Music Report

Germany

TOP TEN 45s

- 1 **Santa Maria** — Oliver Onions — DGG
- 2 **Matador** — Garland Jeffreys — CBS
- 3 **Santa Maria** — Roland Kaiser — Ariola
- 4 **Upside Down** — Diana Ross — EMI Electrola
- 5 **Ten O'Clock Postman** — Secret Service — Teldec
- 6 **Xanadu** — Olivia Newton-John & Electric Light Orchestra — CBS
- 7 **Dreamin'** — Cliff Richard — EMI Electrola
- 8 **Feels Like I'm In Love** — Kelly Marie — Ariola
- 9 **Ashes To Ashes** — David Bowie — RCA
- 10 **Another One Bites The Dust** — Queen — EMI Electrola

TOP TEN LPs

- 1 **Revanche** — Peter Maffay — Metronome
- 2 **Sudsee Melodien** — The Islanders — Arcade
- 3 **Back In Black** — AC/DC — WEA
- 4 **Xanadu** — soundtrack — CBS
- 5 **Uprising** — Bob Marley & The Wailers — Ariola
- 6 **Beautiful Moments** — Carpenters — K-tel
- 7 **Never For Ever** — Kate Bush — EMI Electrola
- 8 **Scary Monsters** — David Bowie — RCA
- 9 **Rom** — Dschinghis Khan — Ariola
- 10 **Diana** — Diana Ross — Motown

—Der Musikmarkt

INTERNATIONAL

INTERNATIONAL DATELINE

The Netherlands

HILVERSUM — Dutch singer **Patricia Psay** will certainly reincarnate as a jojo. Last year the dark haired singer filed EMI a lawsuit for not letting her jump out of her contract and sign with Warner Bros. Now, Psay has entered negotiations with EMI for a new contract. The question remains if Warner Bros. will find a suitable answer for this lady.

Leaving EMI is **Imca Marina**, a well-known singer of the Dutch song. Marina has a string of hits behind her and is on her way to CNR, which lost singer **Lenny Kuhr** to TT, the new production company headed by CNR's former **Ruud Wijnants**.

Havoc at RCA. Since going independent two years ago, the company has scored best with firing people. Now managing director **Cees Wessels** has become the latest victim of this thrilling policy. As yet, no explanations have reached the outside world. RCA managing director for Belgium, **Carl Vos**, is replacing Wessels and rumors has it that the Dutch outfit will merge with the Belgian branch.

Over to Ariola, where **Martin Kleinjan**, general manager of Ariola Belgium, has become general manager of operations in all Benelux countries. The Dutch branch was for some time headed by **Anton Witkamp**, who will stay in his position.

Holland's best female artist, **Margriet Eshuys**, has finished a two week working trip in the States. Eshuys has worked with **Janis Ian** and **Ben Sidran**. At the same time, she was able to convince CBS America to release her latest album over there. Also, **Ria Thielsch** is replacing **Patty Brard** in **Luv**. She has been chosen out of 600 girls. Brard's departure for L.A., where she took up living with producer **Carlo Nassi**, seems to be definite. Luv will continue with another single, tentatively called "My Number One."

Girl group **Babe** is scheduled for a visit to the East. Bulgaria, East Germany and Poland will see the girls on TV performing "The Kiss," the girls' new single.

How about this? **Harry Thomas**,

manager of singer **Dennie Christlan**, has legally forced his way into the Dutch tip parade. Thomas filed suit against the Dutch Top 40 Foundation, which is the organization responsible for this tip parade. This list is the most prominent Dutch retail prospectus. Thomas asked judge **DeKruyff** to prevent the Top 40 Foundation from publishing its list of tips because there is no control over the way it is compiled. In order to be able to judge this complaint, DeKruyff asked **Lex Harding**, director of the Foundation, to place Christian's new single, "Vrijheid en Vrede" ("Freedom and Peace"), on the tiplist, to which Harding, whose solicitor was on vacation, complied. "Vrijheid en Vrede" is this week's #30 tip and DeKruyff's request is also printed in the list. Well, can we really book a judge by looking at his cover?

Herman Brood is in a bad mood. Reactions to his new album, "Wait A Minute," were unequivocally low, so Brood didn't wait a minute in flying from Holland to Switzerland, where he started looking for new summits. Brood's management claims a new round of trying to escape from drugs. Brood has entered a new therapy, developed by a team of Swiss maids and called Wait A Minute.

TV director **Wim van der Linden**, fired by TROS for broadcasting a tickling **Plasmatics** promo clip, is now forming a Dutch **Plasmatics** act. He's currently negotiating a record deal. Van der Linden is also looking for a broadcaster to screen his promo clip.

Name producer **Eddie Owens** started his own production company, a subsidiary of CBS Holland called **A&R Theo Smit** is coordinating projects, and former Polydor employee **Jan Bakema** is A&R's promotion manager.

Jean Pierre Burdorf has said farewell to Dureco. He'll continue his operations freelancing. Besides, he's opening a sandwich shop. Burdorf has obviously seen this world from both sides now.

constant meyers



DOUBLE CELEBRATION — Not only did veteran recording artist **Cliff Richard** recently sign a new, exclusive, worldwide deal with EMI U.K., he also celebrated his 40th birthday. Pictured with Richard (l) at the signing is **Cliff Busby**, EMI U.K. managing director.

Munoz Named To Head CBS Brazilian Branch

RIO DE JANEIRO — Tomas Munoz has been named to the position of vice president and general manager for **Discos Industria E Comercio Ltda.**, Brazil. Munoz will report directly to **Nick Cirillo**, senior vice president, Latin American Operations, CBS Records International (CRI).

In his new position as head of the Brazilian company, Munoz will be responsible for the continuing development of business operations for CBS. He joined CBS in 1970 and most recently held the position of managing director, CBS Spain.

INTERNATIONAL CERTIFICATIONS

Joe Bataan

Salsoul recording artist **Joe Bataan** will be awarded the Golden Cup Award as the Best Black Artist in France for 1980 for his "Rap-O, Clap-O" single and "Mestizo" LP on Oct. 27.

The Crusaders

MCA recording group **The Crusaders** had its "Street Life" LP certified gold in the U.K.

Matchbox

Magnet recording group **Matchbox** had its "Rockabilly Rebel" single certified gold in Australia.

Roxy Music

Polydor International recording group **Roxy Music** had its "Flesh & Blood" LP certified gold in Australia, New Zealand, Belgium and The Netherlands. In addition, the group was awarded the Dutch Edison Award for 1979.

CBS Artists Win Top Honors In Italy, Netherlands

NEW YORK — CBS Records artists picked up a host of top honors in The Netherlands and Italy recently. A total of five CBS acts won prizes at this year's Edison Awards in The Netherlands, while **Julio Iglesias** and **Miguel Bose** took important honors at Italian festivities.

At the Edison Awards ceremony (the equivalent of Grammy Awards in the U.S.), CBS' local Dutch subsidiary's **Margriet Eshuys** and **Lancee** won for "On The Move Again" and "Models," respectively. In the foreign classification, CBS Records International (CRI) acts **J.D. Souther**, **Dexter Gordon** and **Joe Jackson** won for "You're Only Lonely," "Great Encounters" and "I'm The Man," respectively.

In Italy, **Iglesias** won the prestigious **Gondola D'Oro** for the second consecutive year. No other artist in the 16-year history of the **Gondola D'Oro** ever won the award (based on total sales for the year) in consecutive years.

Bose won the **Festivalbar** competition with his single, "Olympic Games," which sold over 500,000 units in Italy. The **Festivalbar** competition is based on jukebox play during the summer.

In another Italian competition, CBS Italy recording artist **Alessio Colombini** won the silver disc from a local Verona radio station for his song, "Poi Ti Direi Di Si" ("After I'll Tell You Yes").

Visual, Audio Leisure Inks U.K. Distrib Deal

LONDON — The Visual and Audio Leisure Co. has renewed its agreement with President Records to serve as the main U.K. distributor for its **Bulldog**, **Energy** and **Magnum** labels. In addition, **Bulldog** creative director **Howard Kruger** announced a joint launching of a new label to firm the association between Video and Audio Leisure and **Bulldog**.

The initial joint venture will involve the launching of a new classical midline to be called "Great Voices of the Century." Accompanied by a full-scale merchandising push, featured releases will include records by **Caruso**, **Melba**, **Chaliapin**, **Callas**, **Gigli** and others.

David Kassner, principal of President, then revealed that future projects will include joint endeavors in both the record and audio-visual fields.

Approximately 20 catalog LPs will be released in the U.K. in the next six months to supplement the full range of some 50 **Bulldog** albums already in release. A new LP by BBC TV comedian **Jerry Stevens** is being rush released for the Christmas sales season.

WHERE IN THE WORLD

RSO recording artist **Andy Gibb** is currently on a promotional tour of Mexico. Gibb is filming five TV shows to support his upcoming greatest hits package.

A&M recording group **Yellow Magic Orchestra** will tour the U.K. and Europe from Oct. 11-31.

MCA recording group **The Crusaders** is currently on a tour of U.K. and Europe. In addition to the U.K., the tour, which concludes Oct. 31, includes dates in Germany, The Netherlands, France, Belgium and Switzerland.

MCA recording group **One Way** is currently on a tour of West Africa that will last throughout November. Among the cities the group is visiting are Lagos, Ibadan, Kaduna, Enugu, Benin City and Portacourt.

Nemperor/CBS recording group **The Romantics** will begin a 26-date tour of Australia and New Zealand Oct. 3. The tour, which will include a performance at the CBS Australia convention in Australia on Oct. 28, will conclude Nov. 4.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 **Amico** — Renata Zero — RCA/Zerolandia
- 2 **Luna** — Gianni Togni — CGD
- 3 **Many Kisses** — Krisma — Polydor
- 4 **Olympic Games** — Miguel Bose — CBS
- 5 **You And Me** — Spargo — Baby Records
- 6 **Cantero Per Te** — Pooh — CGD
- 7 **Ti Chiami Africa** — Enzo Avallone — Warner Bros.
- 8 **Non So Che Darei** — Alan Sorrenti — CBO
- 9 **Il Vento Caldo Dell'Estate** — Alice — EMI
- 10 **Upside Down** — Diana Ross — Motown

TOP TEN LPs

- 1 **Dalla** — Lucio Dalla — RCA
- 2 **Stop** — Pooh — CGD
- 3 **Uprising** — Bob Marley — Island
- 4 **Tregua** — Renato Zero — RCA/Zerolandia
- 5 **Sono Solo Canzonette** — Edoardo Gennaro — Ricordi
- 6 **Zenyatta Mondatta** — Police — A&M
- 7 **Di Notte** — Alan Sorrenti — CBO
- 8 **Diana** — Diana Ross — Motown
- 9 **Miguel** — Miguel Bose — CBS
- 10 **Plu Di Prima** — Pupo — Baby Records

—Musica E Dischi

The Netherlands

TOP TEN 45s

- 1 **Woman In Love** — Barbra Streisand — CBS
- 2 **One Day I'll Fly Away** — Randy Crawford — WEA
- 3 **Master Blaster (Jammin')** — Stevie Wonder — EMI
- 4 **Anak** — Freddie Aguilar — RCA
- 5 **Don't Stand So Close** — The Police — CBS
- 6 **Some Broken Hearts** — Teily Savalas — Inelco
- 7 **Oops Upside Your Head** — The Gap Band — Phonogram
- 8 **Give Me The Night** — George Benson — WEA
- 9 **Give Me Back My Love** — Maywood — EMI
- 10 **The Winner Takes It All** — ABBA — Polydor

TOP TEN LPs

- 1 **Gullity** — Barbra Streisand — CBS
- 2 **Green Valleys** — BZN — Phonogram
- 3 **Paris** — Supertramp — CBS
- 4 **Now We May Begin** — Randy Crawford — WEA
- 5 **Xanadu** — Olivia Newton-John — CBS
- 6 **Diana** — Diana Ross — EMI
- 7 **Never For Ever** — Kate Bush — EMI
- 8 **Scary Monsters** — David Bowie — RCA
- 9 **Clues** — Robert Palmer — Ariola
- 10 **One Trick Pony** — Paul Simon — WEA

—Nationale Hitkrant Producties

United Kingdom

TOP TEN 45s

- 1 **Don't Stand So Close To Me** — The Police — A&M
- 2 **Woman In Love** — Barbra Streisand — CBS
- 3 **D.I.S.C.O.** — Ottawan — Carrere
- 4 **What You're Proposing** — Status Quo — Vertigo
- 5 **Baggy Trousers** — Madness — Stiff
- 6 **Et Les Oiseaux Chantent (And The Birds Sing)** — Sweet People — Polydor
- 7 **If You're Lookin' For A Way Out** — Odyssey — RCA
- 8 **Master Blaster (Jammin')** — Stevie Wonder — Motown
- 9 **When You Ask About Love** — Matchbox — Magnet
- 10 **Casanova** — Coffee — Mercury

TOP TEN LPs

- 1 **Zenyatta Mondatta** — The Police — A&M
- 2 **Absolutely** — Madness — Stiff
- 3 **Scary Monsters** — David Bowie — RCA
- 4 **Never For Ever** — Kate Bush — EMI
- 5 **Gullity** — Barbra Streisand — CBS
- 6 **More Specials** — The Specials — 2 Tone
- 7 **Paris** — Supertramp — A&M
- 8 **Mounting Excitement** — various artists — K-tel
- 9 **Signing Off** — UB 40 — Graduate
- 10 **The Very Best Of Don McLean** — United Artists

—Melody Maker

Columbia Bows Rental Program; Vid Industry Mulls Future At ITA Meeting

NEW YORK — The rental of home videocassette product by video retailers, a long-standing point of controversy among major manufacturers, received more positive acceptance from the manufacturing community at the opening of the International Tape Assn. (ITA) Home Video Programming seminar here Oct. 22-23, as Columbia Pictures Home Entertainment announced that it would begin a new nationwide rental program Dec. 1.

Under the terms of the new program, according to Steve Schellfer, vice president and general manager, Columbia Pictures Home Ent., the firm will supply two separate cassettes of each title to participating retailers, a plain black cassette for sale and a red copy for rental purposes. Retailers will continue to purchase cassettes for regular prices, while the rental copies will be supplied for a \$20 manufacturing fee, plus an additional monthly payment.

A legal firm will be retained by Columbia to monitor rentals through retailers. Schellfer added that if the firm finds that a retailer has violated its rental agreement with Columbia, the company will discontinue supplying product.

Columbia now joins Walt Disney Prod. as a major manufacturer with both sales and rental programs (see *Soundviews*) and will institute an extensive advertising campaign, in addition to several planned promotions, on behalf of the new program.

Executives from other major home video software manufacturers here agreed with Columbia's Schellfer that "the retailers are taking the lion's share" of the profits from the rental business and that it was time to implement more programs in which the manufacturers can realize a portion of these profits.

In addressing the audience here, Larry Harris, vice president of business affairs for 20th Century-Fox Telecommunications, said the issue was "not whether rental will or will not exist, but whether rental can be structured so producers and manufacturers of product can share in the profits of this marketing form."

Also tied to rentals, noted Harris, was the subject of price, as he came out in support of lowering most manufacturers' lists as a

means of making rentals "less desirable." Harris indicated that returns and exchanges, as well as credit exchanges to retailers, also had to be more carefully monitored and scrutinized to develop optimal profits as the industry continues to broaden.

Harold Vogel, vice president of the securities research division of Merrill Lynch, Pierce, Fenner and Smith, also pointed out that incompatibility between both the various video cassette and videodisc player system, could stymie growth of the home video industry. Vogel added that this could particularly effect mass market sales, in that many consumers might wait until a single system establishes itself.

A fellow analyst, James Magid of L.F. Rothschild, Unterberg and Towbin, concurred with Vogel.

Officers Elected, New Programs Set At EIA/CEG Meet

LOS ANGELES — Lud Huck was elected chairman of the board of the Electronics Industry Assn./Consumer Electronics Group (EIA/CEG), in addition to chairman of the board of its video division, at the annual Fall meeting of the EIA/CEG here Oct. 6-9. Huck, of the General Electric Co. television division, succeeded Ken Ingram of Magnavox in the position.

Additionally, Jeff Berkowitz of Panasonic/Technics was appointed chairman of the board of the CEG audio division, succeeding Fisher Corp.'s Howard Ladd, at the three-day event, which included the establishment of a new Personal Electronics division, a new blank tape subdivision and the approval of a number of new industry development programs.

Under the formation of the new CEG Personal Electronics division and blank tape subdivision, manufacturers of personal computers, electronic and hand-held games, telephones, telephone devices, calculators and watches, as well as blank audio and video tape, will receive all trade association services now provided for the audio and video divisions.

Other organizational moves at the meetings included the combination of the former audio components and general audio subdivisions into the audio division.

The CEG board of directors gave final approval to six major industry development programs at the meeting, raising the total number of programs now in existence to more than 25. Among the new programs established were an Audio Components Consumer Education program; a Car Audio Market Development program; a program to provide television newsclips and PSAs to stations across the U.S. focusing on new industry technology and products; a move to establish a new second yearly CEG newspaper supplement; and a CEG Export Market Development program. An extension of the Consumer Electronics Jubilee to two additional cities was also added, following the completion and evaluation of the Nov. 14-23 Jubilee in Chicago.

According to event supervisors, the Fall Conference drew heavy attendance in both the two division meetings, the CEG board of directors sessions and CEG committee meetings, reflecting the fact that CEG's membership has nearly tripled in the past year to over 75 companies.

The next scheduled meeting of the various CEG divisions, subdivisions and committees will be held during the 1981 International Winter Consumer Electronics Show (CES) in Las Vegas Jan. 8-11, 1981.

SOUND VIEWS

DISNEY INTRODUCES VIDCASSETTE RENTAL PLAN FOR RETAILERS — Acknowledging the fact that many video retailers have been extensively engaged in the rental of home videocassettes, Walt Disney Studio is now offering an authorized rental plan under which a single fee can be paid to Disney to acquire cassettes for a 13-week period. During that period, retailers may rent the videos any number of times, in addition to being allowed the option of purchasing a separate inventory of cassettes for normal sales purposes. The decision to rent the videocassettes, according to Disney, was based on a trial distribution deal with Fotomat in four major U.S. markets earlier this year. Ten feature length motion pictures and three cartoon collections will initially be included in the new arrangement.



DOING IT ALL IN REAL TIME — Tape Technician Ken Kosar (l) and Mobile Fidelity Sound Lab vice president of product development Gary Giorgi make the final adjustments on cassette decks in preparation for MFSL's production on its new Hi-Fi cassette line, which is due to be test marketed Nov. 1 (see separate item).

and *Lassie* adventures in a Christmas package entitled *Merry Christmas To You*. The cassette carries a suggested list price of \$39.95. . . . VidAmerica has added four new videocassette titles to its "Collectibles" series, including *Ali: Skill, Brains and Guts*, a 90-minute cassette chronicling the boxer's career through his first defeat at the hands of *Joe Frazier*; *The Greatest Comeback Ever* — *The 1978 Yankees*; *Vanessa*, starring *Olivia Pascal*; and *The Adventures of Huckleberry Finn*, starring *Forrest Tucker* and *Larry Storch*. The film is also preparing six new titles for early '81 release.

THERE'S NOTHING LIKE A GRATEFUL DEAD VIDEO — RCA Corp. has announced the acquisition of worldwide license to *The Grateful Dead*, the concert film featuring the Arista recording group of the same name, for the SelectaVision VideoDisc system under the terms of an agreement with Grateful Dead Productions, Inc. The film was edited for videodisc by Dead leader *Jerry Garcia*, who also directed. It will feature 20 numbers by the band. . . . RCA has also announced that it will manufacture a series of videodiscs based on Survival Anglia's extensive wildlife and natural history films. The first in the series to be released will be the Emmy award winning *The Incredible Flight Of The Snow Geese* and *Leopard Of The Wild*. Other titles are set to include *Magnificent Monsters Of The Deep*, *The Great Migration: Year Of The Wildebeest*, and *Sharks*.

VIDEO CLIPS — Riches & Rubinstein, Hollywood-based video production company, has signed a deal with Drew Cummings Prod. to produce a pop music game show, *Long Play*, based upon a program previously created and produced by company principal *Peter Rubinstein* in Australia. The firm is already in pre-production on the pilot for the series, and has wrapped up taping on three cuts from MCA recording group the *Crusaders*' "Rhapsody and Blues" LP. . . . *Spencer Davis*, veteran producer and musician who headed the *Spencer Davis Group* ("Gimme Some Lovin'," "I'm A Man"), has left the Pacific Video Center to open up VIDMUSE, a video-music production in L.A., with *Douglas Jett*. The first project for the company is a promo on local a/v act *Guardian*, completed at The Post Group and edited by band member Jett, who has compiled an extensive list of commercial editing credits himself. Davis is seeking a package deal for vid and publishing rights. . . . Gowers, Fields & Flattery Video have wrapped up shooting on a video of Chrysalis recording group *The Babys*, featuring tracks from the new "On The Edge" LP. The company is also scheduled to shoot three tracks from Capitol recording unit *Nelson/Pearson's* label debut LP this week. . . . KEEFCO has been very busy both stateside and abroad, shooting three tracks from *Jack Green's* new "Humaneque" LP for RCA International, two tracks from the *Gladys Knight and the Pips* "About Love" LP for Columbia, three cuts from *Al Stewart's* "24 Carrots" LP, the title tracks from *Moody Blues* member *Jon Lodge's* Decca LP, "Street Cafe" and "Wild West Show" from CBS U.K. group *After The Fire*. And if that wasn't enough, KEEFCO has also been working on videos of *Bonnie Tyler's* "Only A Woman" and *Kate Bush's* "Army Dreamers" tracks. . . . Visual Records of Tustin, Calif. taped the *Merle Haggard/Willel Nelson* country concert at Anaheim Stadium Oct. 26 in association with Billy Mize Prod. Exec producers *Frank L. Touch* and *Billy Mize* will offer the show as a national TV special to be aired early '81. It was recorded in 24-track audio. . . . Videos by E/A groups *The Korgs*, *The Cars* and *The Pointer Sisters* will air on Home Box Office this month, and videos by *Lucifer's Friend*, *American Noise* and *Linda Ronstadt* will air on Showtime in the remainder of the month. *Jon Mitchell's* 90-minute *Shadows And Light* special is scheduled to be shown on Showtime during November.

MOBILE FIDELITY SELECTS BASF FOR CASSETTE LINE — Mobile Fidelity Sound Lab, manufacturers of half-speed mastered pop, jazz, classical and rock recordings, has tapped BASF Systems to supply its Professional II Chromium Dioxide Tape for its forthcoming line of Original Master Recording Hi-Fi Cassettes. The cassette series, which will initially be marketed in the Ohio Valley, Northern California, Northern Nevada and Colorado, will be recorded at NFSL's new tape duplicating facility in Chatsworth, Calif., which has already gone into full production in a process utilizing one-to-one real time transfers from the original master tape. Six titles will be issued in cassette format for initial release. Among the titles will be *Supertramp's* "Crime Of The Century," *Pink Floyd's* "Dark Side Of The Moon," *Steely Dan's* "Aja," *Earl Klugh's* "Finger Paintings," *John Klemmer's* "Touch," and *Zubin Mehta* and *The Los Angeles Philharmonic Orchestra's* "Star Wars and Close Encounters of the Third Kind." Nationwide sales of the line will begin at the 1981 Winter Consumer Electronics Show (CES) in Las Vegas.

michael glynn

RIAA/VIDEO To Hold Membership Meeting Nov. 20

LOS ANGELES — RIAA/VIDEO, the home video software division of the Recording Industry Assn. of America (RIAA), has scheduled a general membership meeting and policy making sessions for its Video Council Nov. 20 at the Sheraton Universal here.

Representatives from the more than 30 member companies of RIAA/VIDEO are expected to attend the day-long gathering, which will include reports from the initial meetings of priority activity committees in such areas as anti-piracy/security, bar coding, data processing, engineering, legal rights, postal affairs, traffic/freight and coordination with the Motion Picture Assn. of America (MPAA) and the International Federation of Producers of Phonograms and Videograms (IFPI).

Additionally, members of the newly organized RIAA Video Committee, an interface group with the RIAA/VIDEO comprised of executives within RIAA audio member companies responsible for video activities, are slated to attend the noon buffet. Representatives of this committee are included from the A&M, Atlantic, Capitol, CBS, Chrysalis, Elektra/Asylum, Lifesong, Motown, Ovation, Polygram, RCA and Warner Bros. record labels.

MERCHANDISING

SINGLES BREAKOUTS

Camelot — National
OLIVIA NEWTON-JOHN/CLIFF
RICHARD
REDDINGS

Alta — Phoenix
CHRISTOPHER CROSS
BILLY JOEL
RANDY MEISNER
OLIVIA NEWTON-JOHN/CLIFF
RICHARD
BARBARA STREISAND/BARRY
GIBB

Poplar Tunes — Memphis
PAT BENATAR
GEORGE BENSON
CHRISTOPHER CROSS
FATBACK
KOOL & THE GANG
JOHNNY LEE
LEO SAYER
PAUL SIMON

Radio Doctors — Milwaukee
CHRISTOPHER CROSS
JIMMY HALL
KORGIS
RANDY MEISNER

Tower — Sacramento
KURTIS BLOW
JIM CARROLL BAND
CHRISTOPHER CROSS
ROBERT PALMER
POLICE
REDDINGS

King Karol — New York
JONES GIRLS
GRACE JONES
STACY LATTISAW
LARSSEN-HEITEN BAND
SYLVESTER

C&M One Stop — Hyattsville
CARS
CHRISTOPHER CROSS
LEO SAYER
SPLIT ENZ

Handleman — Atlanta
STEPHANIE MILLS
WAYLON
DON WILLIAMS

Pickwick — Midwest
ROGER DALTREY
JIMMY HALL
KORGIS
ROLLING STONES

Record Theatre — Chicago
AC/DC
AIR SUPPLY
PAT BENATAR
CHRISTOPHER CROSS
DEVO
LEO SAYER
PAUL SIMON
MICHAEL STANLEY BAND
BARBARA STREISAND/BARRY
GIBB
DON WILLIAMS

Tower — San Diego
B-52's
MAC DAVIS
JIMMY HALL
MECC
NEILSEN/PEARSON

Sound Warehouse — San Antonio

PAT BENATAR
DEE DEE BRIDGEWATER
KENNY ROGERS

Lieberman — Kansas City

PAT BENATAR
JOHN COUGAR
CHRISTOPHER CROSS
KANSAS
OLIVIA NEWTON-JOHN/CLIFF
RICHARD
STEVE WONDER

WHAT'S IN-STORE

MARTY ROBBINS HITS OKLAHOMA — Columbia recording artist Marty Robbins did an in-store last week at Wilcox Records in Oklahoma. The store has been running a Marty "Hey we sell him" Robbins contest in which the participants were asked to draw a picture of the singer in a white sport coat. The winner was Gary Burton, who won a copy of Robbins' "Greatest Hits" LP, which included the song Robbins is most famous for, "White Sport Coat."

SUMMER MUSIC FESTIVAL SUCCESS — Hank Caldwell, WEA vice president of black music marketing, in a post analysis of the WEA/Warner Bros. "Summer Music Festival" display contest, reported the customer response was overwhelming. The contest ran from June 30-Aug. 11 with the following product: Larry Graham ("One In A Million You"), Chaka Khan ("Naughty"), Randy Crawford ("Now We May Begin") and Al Jarreau ("This Time"). The campaign was supported by an extensive radio ad campaign, specially designed merchandising aids and a display contest open to WEA sales and promotion reps and field merchandisers. Prize winners were Gerald Beckles of New York, who won the first prize of \$500; Van James of Detroit, who won the second prize of \$300, and Barry Roberts of New York and Candi Kalbasz of Denver, who tied for the third prize of \$100.

THE BIG APPLE BOB — Big Apple Records in Denver has gotten into the Halloween spirit by setting up a tub in the store where customers can come in and bob for apples. People who come up from the bob with an apple in their mouths receive either a free album or a Big Apple T-shirt.

STANDING OVATION — Ovation recording group Citizen, the Chicago-based "futuristic" rock 'n' roll band, is planning an anti-tour tour that has been inspired by Robert Frilpp's store stops last year. The band will kick off its lip synch/autograph tour with stops at the Divinyl Madness stores in Champaign and Bloomington, Ill. on Nov. 7 and 8. Heavy promotion, press and merchandising will accompany these dates and pave the way for future such stops. The band will be interviewed in key AOR stations in these markets to promote their appearance. Citizen is heavily involved in the production of a video to be serviced to retail outlets, as well as TV producers and concert promoters.

SHOREWOOD'S 6"x6" CASSETTE TAPE PACKAGE — At the National Assn. of Recording Merchandisers (NARM) "Rack is Back" meeting, which was held the first week of October, Shorewood Packaging Corp. introduced the 6"x6" cassette tape package to the NARM board of directors and the manufacturers advisory committee. The 6"x6" has been designed to provide more than 100% greater point-of-sale selling image than a 4"x4" picture that might appear on any 4"x6", 4"x9" or any alternate tape package, according to Shorewood.

MEMOREX/SAVOY CONTEST — A grand prize of \$500 and three prizes in each of Record Bar's 12 districts will be offered in an upcoming Memorex/Savoy merchandising contest. The promotion, which runs from Oct. 23-Nov. 12, features all Memorex tapes and Savoy tape cases at 20% off. A special "Buy It, Try It" offer will be made for single unit, hi-bias 60- and 90-minute Memorex tapes. If dissatisfied, customers can bring these tapes in for cash refund. In addition to the grand prize of \$500, the first place display in each district will win \$225. Second place efforts will be worth \$150 and the third place winners will receive a case of blank Memorex Tapes.

IN-STORE ACTION AT RECORD BAR — In the Glen Burnie, Md. store, a "We've lowered the price of gold" promotion for WEA's \$5.98 product included a "Gold Giveaway" of a 14 karat gold necklace. To win, customers had to sign their name on a wall that had a mark hidden underneath. The name that hit the mark wins... At the six Atlanta Record Bars in Ga., in support of Al Stewart's LP "24 Carrots," they are giving away a 24 karat gold ingot necklace. The promotion is called "Take a Shot in the Dark" to win... In Wilmington, N.C., the Record Bar is celebrating "Country Music Month with Kenny." With country music station WKLM, the bar is giving away a trip to Nashville and will host a two-hour radio remote. A guitar, Kenny Rogers catalogs and a satin jacket will be given away during the broadcast... In Overland Park, Kan., a joint promotion of Xanadu with a local theatre included cross merchandising and a free album or T-shirt to any moviegoer who found a Record Bar sticker on the bottom of his drink cup... Finally, a Tracks' promotion of Blackfoot's "Tomcat" LP offered customers two ways to win — two persons, both chosen at random drawings, raced each other for 94 seconds, grabbing albums with a "black foot (paw print)" on them. The contestant with the most albums won \$94 in cash and both got to keep their LPs. WMYK-FM 94 sponsored the promotion.

REGIONAL BREAKOUTS — Moon Martin in the West and Midwest... Bobby Bare and Charly McClain in the South... Max Webster in the East and Midwest... The Busboys and Donna Summer (Geffen) in the East and South... and Linda Ronstadt is breaking out everywhere.

FOR QUICK COVERAGE — Send items and photos for What's In-Store to Cash Box, 6363 Sunset Blvd., suite 930, Los Angeles, Calif. 90028.

linda arditl



HOT ICE — While in Philadelphia to perform music from his latest PIR/CBS album "The Best Love" at The Valley Forge Music Fair, Jerry "The Iceman" Butler made a number of promotional stops including newspaper and magazine interviews and in-store appearances at King James Record Center and The Listening Booth. While visiting the stores, Butler signed autographs for fans. Pictured with Butler, far left, is Debra Henry looking on.

ALBUM BREAKOUTS

Record Bar — National
KURTIS BLOW
CAMEO
FATBACK
KOOL & THE GANG
JOHNNY LEE
POLICE
PRINCE
RUZI QUATRO
LINDA RONSTADT
LEO SAYER
BRUCE SPRINGSTEEN

Streetside — St. Louis
JOHN COUGAR
RICK DEPPINGER
JACK GREEN
POLICE
POLYBROCK
PSYCHEDELIC FURS
SPECIALS
BRUCE SPRINGSTEEN
TALKING HEADS

All Record Service — Oakland
TEENA MARIE
ANNE MURRAY
POLICE
LEO SAYER
BRUCE SPRINGSTEEN
TALKING HEADS

Cutlers — New Haven
HARRY CHAPIN
APRIL FRANKLIN
PAT METHENY
BRUCE SPRINGSTEEN
TALKING HEADS

Tower — Seattle
DOORS
PAT METHENY
MOON MARTIN
BRUCE SPRINGSTEEN
TALKING HEADS
ROBBIN THOMPSON BAND

Disc 'O' Mat — New York
STEPHEN BISHOP
HARRY CHAPIN
DOORS
SPECIALS
BRUCE SPRINGSTEEN
TALKING HEADS

Sounds Unlimited
CAMEO
HARRY CHAPIN
DEEP PURPLE
DOORS
KANSAS
KINGS
RANDY MEISNER
LINDA RONSTADT
BRUCE SPRINGSTEEN
TALKING HEADS
YES

Peaches — Indianapolis
MAC DAVIS
JOE JACKSON
"M&V CAR"
ELLEN SHIPLEY
BRUCE SPRINGSTEEN

Tower — Los Angeles
STEPHEN BISHOP
BRUCE COCKBURN
DOORS
RANDY HANSEN
JONES GIRLS
RANDY MEISNER
SKY
BRUCE SPRINGSTEEN
BILLY THORPE

Handleman — National
DAVID BOWIE
MAC DAVIS
DOOBIE BROTHERS
ANNE MURRAY
GARY NUMAN
CLIFF RICHARD
KENNY ROGERS
BARBARA STREISAND
DONNA SUMMER
SUPERTRAMP

Turtles — Atlanta
KURTIS BLOW
CAMEO
CON HUNLEY
OAK RIDGE BOYS
LEO SAYER
BRUCE SPRINGSTEEN
SPRYO GYRA
BILLY THORPE
LENNY WHITE

Independent — Denver
FATBACK
GAYMA
LATOYA JACKSON
KORGIS
MTUME
ROBERT PALMER
RAY, GOODMAN & BROWN
BRUCE SPRINGSTEEN
TALKING HEADS
DON WILLIAMS

Harvard Coop — Boston
DOORS
PAT METHENY
POLICE
SPECIALS
BRUCE SPRINGSTEEN
TALKING HEADS

Disc Records — Texas
RANDY MEISNER
BRUCE SPRINGSTEEN
SPRYO GYRA
TALKING HEADS
BILLY THORPE

National Record Mart — Pittsburgh
DAVID BOWIE
DOOBIE BROTHERS
JACKSONS
KOOL & THE GANG
POLICE
KENNY ROGERS
MICHAEL STANLEY BAND
AL STEWART
SUPERTRAMP

Sound Warehouse — San Antonio
STEPHEN BISHOP
BOHANNON
PORY GALLAGHER
LARRY GATLIN
KOOL & THE GANG
PAT METHENY
SIR DOUGLAS QUINTE
BRUCE SPRINGSTEEN
TALKING HEADS
BILLY THORPE

Pickwick — National
ELVIS COSTELLO
JOE JACKSON
KOOL & THE GANG
RONNIE MILSAP
KENNY ROGERS
SUPERTRAMP
UTOPIA
STIM WHITMAN

Record & Tape Collector — Baltimore
CAMEO
APRIL FRANKLIN
JACKSONS
KOOL & THE GANG
PAT METHENY
POLICE
KENNY ROGERS
ROSE TATOO
BRUCE SPRINGSTEEN
TALKING HEADS

Port 'O' Call — Nashville
B-52's
STEPHEN BISHOP
DAVID BOWIE
HARRY CHAPIN
APRIL FRANKLIN
JIMMY HALL
GEORGE JONES
BARBARA MANDRELL
ROBERT PALMER
BRUCE SPRINGSTEEN
NARADA MICHAEL WALDEN

Harmony House — Detroit
GAMMA
BRUCE SPRINGSTEEN
KEITH SYKES

Alta — Phoenix
KURTIS BLOW
MAC DAVIS
CRYSTAL GAYLE
JACKSONS
GARY NUMAN
POINTER SISTERS
LEO SAYER
MICHAEL SCHENKER GROUP
V4PCRS
ZAPP

Bee Gee — Albany
B-52's
ELVIS COSTELLO
DEVO
POLICE
BRUCE SPRINGSTEEN

TOP SINGLE BREAKOUT OF THE WEEK

NEVER BE THE SAME — CHRISTOPHER CROSS — WARNER BROS.

TOP ALBUM BREAKOUT OF THE WEEK

THE RIVER — BRUCE SPRINGSTEEN — COLUMBIA

Springsteen Furor Spurs New Interest In Anti-Scalping Law

(continued from page 5)

since 1976 when he first became actively involved in the state anti-scalping effort. Approximately 190,000 signatures were gathered on the original petition for anti-scalping laws, but Rissmiller says that he will need 300,000 for Levine to take to Sacramento at the end of the year "in order to formalize a situation where a law can be discussed."

Powerful Lobby

"The ticket agency lobby, next to the gun control lobby, is perhaps the strongest lobby in the state," stressed Rissmiller. "We'll need all the support we can from both politicians and members of the music industry, including artists, managers, agents, promoters, and the record labels themselves, to get this bill passed."

Michael Ullman, consultant to the criminal justice committee that killed Levine's original bill, also noted the "strong opposition" of the agency lobby in Sacramento, which he said was also in-

Boardwalk To Release 'Popeye' LP In November

LOS ANGELES — The original motion picture soundtrack album for the Paramount Pictures Corp./Walt Disney Prod. presentation *Popeye* has been set for a November release by the Boardwalk Entertainment Co. The film's musical score was composed by Harry Nilsson and performed by Robin Williams, Shelley Duvall and the rest of the original cast members in the film.

Among the Nilsson songs to be featured on the soundtrack LP are the initial single "I Yam What I Yam," which will be released concurrently with the LP; "Everybody's Got To Eat;" "Sweetheaven;" and "It's Not Easy Being Me." The album will be distributed domestically by CBS Records under the terms of a licensing agreement with Boardwalk. Bellaphon Records of Germany will distribute the records in the United Kingdom, Eire (Ireland), Austria and Germany.

Paramount Pictures Corp. will distribute and release the film *Popeye* in the U.S. and Canada Dec. 12. Buena Vista International, a subsidiary of Walt Disney Productions, will distribute the film throughout the rest of the world. *Popeye* was produced by Robert Evans and directed by Robert Altman from a screenplay by Jules Feiffer based on the comic strip characters created by E. E. Segar.

strumental in halting a previous anti-scalping measure, the Kapiloff Bill. However, Ullman also pointed out that in regards to Levine's first bill, committee members found that "upon close scrutiny there were a lot of grey areas."

"It (Ticket scalping) is a problem of supply and demand, and the question was whether the government could effectively control the price (of tickets to concerts, theatre and sports events) in the marketplace," said Ullman.

Most ticket brokers in California and elsewhere freely admit that they are "speculators" who deal with everyone from college and high school students to "street hustlers" to obtain tickets.

"We provide a service," said Fred Ross, owner of L.A.'s Front Row Center ticket agency. "We can't make someone buy a ticket from us. If you don't want to patronize us, that's okay. But I work on a profit margin just like any other businessman, and we don't get tickets cheaply. And the fact is that right now we're experiencing greater demand for what we have, which is why prices are so high."

Ross also noted that agencies are en-

(continued on page 44)

Universal Hosts SPARS Board Members Meeting

LOS ANGELES — Universal Recording Studios of Chicago hosted the board of directors of the Society of Professional Audio Recording Studios (SPARS) at a two-day meeting recently to discuss the trade group's upcoming New York seminars, scheduled to begin Oct. 30 at the Doral Inn.

Murray Allen, president of Universal, was taped at the meetings to coordinate the "Studio Marketing Techniques" panel of the seminars, while Bob Liftin of Regent Sound Studios in N.Y. was named to coordinate the "Technical Down Time" panel. Guy Costa of Motown/Hitsville studios will handle a panel entitled "Good Engineering Practices."

The other board members who were present at the meetings were Chris Stone of the Record Plant, L.A.; Mack Emmerman of Criteria Studios in Florida; Dave Teig of Atlantic Studios in New York City; Joe Tarsia, SPARS president and owner of Sigma Sound Studios in Philadelphia; and Nick Collier and Eric Johnson of Alpha Audio in Virginia. SPARS attorney Malcolm Rosenberg was also present.



MCA INKS REGENCY — MCA Distribution Corp. has signed a pressing and distribution agreement with Regency Records. Two albums are slated for immediate release under the two-year pact: "Midnight Radio" by singer/songwriter James Lee, and the soundtrack from the movie *Airplane*. Pictured at the signing are (l-r): Al Bergamo, president of MCA Distributing Corp.; Lloyd Segal, president of Regency Records; Shelly Banks, Regency Records; John Burns, vice president of MCA Distributing Corp.; Sam Passamano, executive vice president of MCA Distributing Corp.; and Jere Haustater, attorney for MCA.

EXECUTIVES ON THE MOVE

(continued from page 10)

Shelley Named At ABC — June Shelley has been named to the newly created position of manager, advertising and promotion, ABC Video Enterprises, Inc. She has been marketing coordinator/consultant for ABC Pictures International since January, 1980. She reports to Mr. Schimmel.

Gold Promoted — Bruce Gold has been promoted to senior attorney for Chappell Music and Intersong Music. Prior to Chappell Music, he worked at ASCAP in New York for seven years holding several positions.

Changes At Stark — Bob Varcho and Dennis Kennedy have been named district supervisors for the Stark chain. Varcho will be moving to Kansas City to assume a newly-formed district in Dan Denino's mid-western region. In the past seven years, Varcho has held positions of clerk, assistant manager, district manager, and most recently general manager of Grapevine Records & Tapes in Akron, Ohio. Kennedy also assumes a newly-formed district, this one located in the southeastern region, consisting of the Texas Camelots. Also announced was the promotion of Bill Jay to sales representative for Fisher Big Wheel stores in Michigan and Ohio. In the past five years with Stark, he has served as assistant manager at the Toledo Camelot and was a co-manager at the first Grapevine store in Flint, Michigan, where he helped develop many of the concepts used in Grapevine stores today. Jim Gallagher is the new general manager of Grapevine Records and Tapes in Akron, Ohio.

Record Bar Names Two — The Record Bar, Inc. has named two employees to new positions. Jean Hester has been made director of management information systems and Craig Beckwith is now the Record Bar's director of store planning. Hester has worked for the Record Bar for the past five years. She joined the company as data processing assistant and has been involved in all areas of the data processing function for the Record Bar. Beckwith joined the Record Bar in 1978 as manager of planning and construction.

Steel Promoted — David Steel has been promoted to Chappell and Intersong international representative. Prior to joining Chappell, he was disco promotion manager for Polydor Records for one and a half years.

Shoor Named — Frontier Booking International has announced the appointment of Rich Shoor as agent.

Lembo Moves — Michael J. Lembo, president of Mike's Artist Management and Deli Platters Records is moving his headquarters to MCA Music Publishing, sixth floor, 445 Park Avenue, New York, N.Y. 10022. He will be reachable through MCA's number, (212) 759-7500. At that time Lembo will take over the position of artist development consultant for MCA Music in addition to his other responsibilities.

Cardinal Adds Leventhal — Cardinal Export Corporation has announced the appointment of Jim Leventhal as international account executive. He comes to the firm from a previous 4-year stint as export sales, marketing and operations manager from a leading exporter.

Pappas Named — International Music Marketing has announced that George Pappas has been named acting general manager at the company's Axis Sound Studios in Atlanta, GA. Pappas will be replacing former Capricorn engineer Ovie Sparks, who left to devote more time to other projects. Pappas most recently has worked on projects with the Dixie Dregs and Jeff Clixman.

Kaufman Named — Caesars Boardwalk Regency Hotel/Casino has announced the appointment of Phyllis C. Kaufman as director of entertainment and public relations for its Atlantic City operations. She served as executive producer for Philadelphia's Playhouse in the Park during the 1979 season, presenting Broadway and off-Broadway plays, concerts and special attractions.

Willett Joins Dharma — Dharma Artist Agency has announced the addition of Tom Willett to its staff. Willett has produced several contemporary Christian albums and formerly headed the Chanan Agency, a Washington, D.C. booking and management firm.

Changes At Bug — Barbara Kirkner has joined the Bug Music Group as copyright and licensing administrator. She comes to the Bug from Capitol Records' law department. Lydia Frazier moves up to copyright and royalties administrator. She had been copyright administrator for Bug Music for the past two years.



SOLAR PACTS WITH SAN MARINO PRODUCTIONS — Solar Records recently inked an agreement with San Marino Productions for a compilation LP featuring Solar artists the Whispers, Lakeside, Shalamar, Carrie Lucas, Dynasty and Midnite Star in the Spanish language. RCA Records is set to distribute worldwide. Pictured at the contract signing are (l-r): Edmundo Perez, San Marino Prod.; Bill Marin, San Marino Prod.; Dick Griffey, Solar Records president; and Bernie Sparago, San Marino Prod.



The Conquest Of Cancer Is A Record Industry Priority

Each year, the AMC Cancer Research Center honors a leading industry figure. Each year, every facet of the recording industry is represented at the Humanitarian Award Dinner dance. This year, your involvement is of particular importance. This year, we join together—as one—to attempt to combat cancer.

On December 13, at the New York Hilton, AMC 1980 Man of the Year will be Kenneth Gamble, Chairman, Philadelphia International Records, Chairman, Black Music Association.

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MISCELLANEOUS

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Springsteen Furor Spurs New Interest In Anti-Scalping Law

(Continued from page 42)

countering "higher operating costs" than ever before, due to increased incidence of "bad checks and cancelled or stolen cards," which impacts on the price of tickets.

Little Concern

Not surprisingly, concert promoters show little concern over ticket agencies' profit picture and are openly contemptuous of their trade. "I'm certainly not interested in the scalpers making money," said Larry Vallon, president of the San Fernando Valley-based Larry Vallon Presents promotion firm. "And I'm certainly not happy that these guys make so much money at virtually no risk when I've got a lot of money at stake in each show."

Vallon hastened to add, however, that "the public is its own worst enemy when it comes to scalping, because they propagate it by paying the outrageous prices."

Both Rissmiller and Levine also added that the general concert-going public, which is mostly made up of teens, is "politically inactive" for the most part, making it hard to muster up grass roots support for such a bill. Levine pointed to the poor response received from a coupon inserted into the Wolf & Rissmiller Concert, Sports and Entertainment Guide as indicative of this.

"It's been very hard to motivate those

who would benefit most from such a bill into taking political action on this issue," stated Levine. "We only got about 50 responses back from a coupon in Wolf & Rissmiller's Concert Guide, which was very discouraging."

Victimizes The Artist

Most of the promoters surveyed concurred with Landau's opinion that scalping victimizes the artist as well as the concertgoer. Gary Perkins, president of L.A.-based Avalon Attractions conjectured that scalping is "causing a drop-off in attendance at concerts by mid-level acts at the expense of the high ticket prices for name

acts, like Bruce Springsteen. I can't quantify just how damaging it is, but I do know that the damage is substantial."

Promoters and managers are still stymied over the question of how ticket agencies are able to receive large blocks of seats for shows like Springsteen's, where ticket requests were received through mail order only and a six ticket maximum per request was enforced, although, as Avalon's Perkins suggests, most believe that "it's obvious that somehow tickets are being funneled from some point to these agencies."

In addition, promoters either lack or fail to enforce control over the processing and

distribution of tickets in such cases. According to Rissmiller, it took 10-11 days to process ticket requests for the Springsteen shows, and, because the process took so long, "it doesn't seem practical to have someone stand there watching. When you have 20,000-30,000 requests for an average of five seats when you have 62,000 seats total, you can see that it gets pretty complicated."

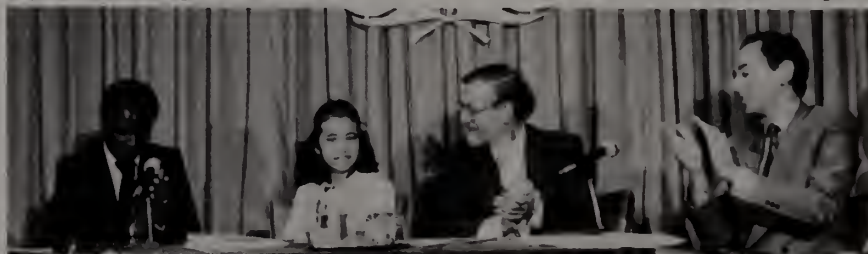
Rissmiller concluded by saying that "at the very least, we'll take out an ad, as we did before, promoting the support of Mel Levine's initiative in the legislature. Right now, we are getting a lot of publicity and coverage on this because of Springsteen's connection, but we'll really see if we can sustain this thing when he leaves town."

Schacht P.R. Moves

NEW YORK — Janis Schacht Public Relations, an independent publicity and artist development firm, has relocated to new offices at 240 West 44th Street, New York, N.Y. 10036. The new telephone number is (212) 869-3459.

Wing It Mgmt. Firm Bows

LOS ANGELES — Wing It Management, a firm whose artists roster consists of Fred Knoblock, Sassy Jones and producer James Stroud, has opened its offices in Malibu, Calif. The company's address is P.O. Box 744, Malibu, Calif. 90265.



ONE IN A MILLION — Thirteen-year old Odina E. Batnag won First Prize in UNESCO's worldwide "Children Helping Children" songwriting contest. The Philippine high school student's lyric, "I Am But A Small Voice," was chosen from over one million entries submitted by youngsters in 57 countries. RCA recording artist Roger Whittaker wrote music for the song and recorded it for the label, which will donate its proceeds to UNESCO. Shown at a press conference are (l-r): Dou Dou Dienne, director of the UNESCO liaison office at the United Nations; Batnag; Whittaker; and Bob Summer, president of RCA Records.

cash box top albums/101 to 200

November 1, 1980

| | | Weeks On 10/25 Chart | | | Weeks On 10/25 Chart | | | Weeks On 10/25 Chart |
|-----|---|----------------------------|-----|-----|----------------------------|---|------|----------------------------|
| 101 | MIDDLE MAN BOZ SCAGGS (Columbia FC 36196) | 8.98 | 83 | 29 | 134 | REACH FOR THE SKY THE ALLMAN BROTHERS BAND (Arista AL 9535) | 8.98 | 79 11 |
| 102 | THE CARS (Elektra 6E 135) | 7.98 | 103 | 122 | 135 | GREATEST HITS RONNIE MILSAP (RCA AHL 1-3277) | 8.98 | 148 2 |
| 103 | THE SWING OF DELIGHT DEVADIP CARLOS SANTANA (Columbia C2 36590) | 9.98 | 86 | 9 | 136 | EMPTY GLASS PETE TOWNSHEND (Atco SD 32-100) | 7.98 | 107 25 |
| 104 | SMOKEY AND THE BANDIT 2 ORIGINAL SOUNDTRACK (MCA-6101) | 8.98 | 100 | 9 | 137 | HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582) | 7.98 | 151 3 |
| 105 | S.O.S. THE S.O.S. BAND (Tabu/CRS NJZ 36332) | 7.98 | 84 | 19 | 138 | CARNAVAL SPYRO GYRA (MCA-5149) | 8.98 | — 1 |
| 106 | MORE SPECIALS THE SPECIALS (Chrysalis CHR 1303) | 7.98 | 132 | 2 | 139 | HIGHWAY TO HELL AC/DC (Atlantic SD 12944) | 7.98 | 141 6 |
| 107 | BADDEST GROVER WASHINGTON, JR. (Motown M9-940A2) | 9.98 | 108 | 8 | 140 | CAMERON (Salsoul/RCA 8535) | 7.98 | 94 16 |
| 108 | DEPARTURE JOURNEY (Columbia FC 36339) | 8.98 | 105 | 33 | 141 | DARKROOM ANGEL CITY (Epic JE 36543) | 7.98 | 158 3 |
| 109 | HEAVEN AND HELL BLACK SABBATH (Warner Bros. BSK 3372) | 7.98 | 110 | 22 | 142 | THE DOORS (Elektra EKS 74007) | 7.98 | 145 10 |
| 110 | IN SEARCH OF RAINBOW SEEKERS MTUME (Epic JE 36017) | 7.98 | 122 | 5 | 143 | THE FUNK IS ON INSTANT FUNK (Salsoul/RCA SA 8536) | 7.98 | 149 4 |
| 111 | IN THE HEAT OF THE NIGHT PAT BENATAR (Chrysalis CHR 123) | 7.98 | 112 | 58 | 144 | BRASS VI BRASS CONSTRUCTION (United Artists LT-1060) | 7.98 | 127 9 |
| 112 | TEXAS IN MY REAR VIEW MIRROR MAC DAVIS (Casablanca NBLP 7239) | 7.98 | 129 | 4 | 145 | LIVING IN A FANTASY LEO SAYER (Warner Bros. BSK 3483) | 8.98 | — 1 |
| 113 | PUCKER UP LIPPS, INC. (Casablanca NBLP 7242) | 8.98 | 117 | 5 | 146 | THE GLOW OF LOVE CHANGE (RFC/Warner Bros. RFC 3438) | 7.98 | 133 28 |
| 114 | NO RESPECT RODNEY DANGERFIELD (Casablanca NBLP 7229) | 7.98 | 115 | 14 | 147 | COMMON ONE VAN MORRISON (Warner Bros. BSK 3462) | 7.98 | 119 7 |
| 115 | HEART ATTACK AND VINE TOM WAITS (Asylum 6E-295) | 7.98 | 87 | 5 | 148 | TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H) | 7.98 | 144 59 |
| 116 | VICTORY NARADA MICHAEL WALDEN (Atlantic SD 19279) | 8.98 | 130 | 3 | 149 | TWENNYNINE with LENNY WHITE (Elektra 6E-304) | 7.98 | 173 2 |
| 117 | I TOUCHED A DREAM THE DELLS (20th Century-Fox/RCA 1-017) | 7.98 | 101 | 11 | 150 | ONE WAY featuring AL HUDSON (MCA-5127) | 8.98 | 125 18 |
| 118 | PRETENDERS (Sire SRK 6083) | 7.98 | 114 | 41 | 151 | '80 GENE CHANDLER (20th Century-Fox/RCA T-605) | 7.98 | 138 22 |
| 119 | WORTH THE WAIT PEACHES & HERB (Polydor PD-1-6298) | 7.98 | 120 | 5 | 152 | INHERIT THE WIND WILTON FELDER (MCA-5144) | 8.98 | 163 2 |
| 120 | AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767) | 7.98 | 146 | 3 | 153 | LOVE FANTASY ROY AYERS (Polydor PD-1-6301) | 7.98 | 166 2 |
| 121 | CAMEOSIS CAMEO (Casablanca CCLP 2011) | 7.98 | 116 | 26 | 154 | VIENNA ULTRAVOX (Chrysalis CHR 1296) | 7.98 | 156 8 |
| 122 | THE WALL PINK FLOYD (Columbia PC2 3618) | 15.98 | 121 | 47 | 155 | 80/81 PAT METHENY (ECM/Warner Bros. 2-1180) | 7.98 | — 1 |
| 123 | FOR THE WORKING GIRL MELISSA MANCHESTER (Arista AL 9533) | 8.98 | 91 | 8 | 156 | MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK 3193) | 8.98 | 160 98 |
| 124 | STONE JAM SLAVE (Cotillion/Atlantic SD 5224) | 7.98 | 135 | 3 | 157 | DAMN THE TORPEDOES TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015) | 8.98 | 153 52 |
| 125 | LOVE IS FAIR BARBARA MANDRELL (MCA-5136) | 8.98 | 126 | 4 | 158 | VAN HALEN (Warner Bros. BSK 3075) | 7.98 | 157 146 |
| 126 | HUMANS BRUCE COCKBURN (Millennium/RCA BXL 1-7752) | 7.98 | 143 | 3 | 159 | LARSEN-FEITEN BAND (Warner Bros. BSK 3468) | 7.98 | 136 8 |
| 127 | TAKE IT TO THE LIMIT NORMAN CONNORS (Arista AL 9534) | 7.98 | 131 | 6 | 160 | HURRY UP THIS WAY AGAIN THE STYLISTICS (TSOP/CBS JZ 36470) | 7.98 | 167 4 |
| 128 | WOMEN AND CHILDREN FIRST VAN HALEN (Warner Bros. HS 3415) | 8.98 | 111 | 29 | 161 | STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698) | 7.98 | 162 128 |
| 129 | NO NIGHT SO LONG DIONNE WARWICK (Arista AL 9526) | 8.98 | 100 | 13 | 162 | I'M NO HERO CLIFF RICHARD (EMI-America SW-17039) | 7.98 | 186 2 |
| 130 | SEAWIND (A&M SP-4824) | 7.98 | 140 | 3 | 163 | THE ROSE ORIGINAL SOUNDTRACK (Atlantic SD 18010) | 8.98 | 150 46 |
| 131 | LA TOYA JACKSON (Polydor PD-1-6291) | 7.98 | 134 | 4 | 164 | CAREFUL THE MOTELS (Capitol ST-12170) | 7.98 | 139 19 |
| 132 | ONE EIGHTY AMBROSIA (Warner Bros. BSK 3368) | 7.98 | 123 | 29 | 165 | MY HOME'S IN ALABAMA ALABAMA (RCA AFL 1-3644) | 7.98 | 171 15 |
| 133 | 14 KARAT FATBACK (Spring/Polydor SP-1-6729) | 7.98 | 154 | 2 | 166 | RHAPSODY AND BLUES THE CRUSADERS (MCA-5124) | 8.98 | 124 17 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | | | | | |
|--------------------|---------|------------------------|-------------|---------------------------|---------|------------------------------|----------|-------------------------|----------------|-------------------------|----------|
| AC/DC | 10, 139 | Cougar, John | 97 | Henderson, Michael | 55 | Metheny, Pat | 155 | REO Speedwagon | 167 | Thompson, Robbin Band | 179 |
| Air Supply | 47 | Cross, Christopher | 18 | Holland, Amy | 174 | Mickey Mouse Disco | 70 | Richard, Cliff | 162 | Thorpe, Billy | 168 |
| Alabama | 165 | Crusaders | 166 | Instant Funk | 143 | Mills, Stephanie | 40 | Riperton, Minnie | 72 | Townsend, Pete | 136 |
| Allman Bros. | 134 | Dalton, Lacy J. | 183 | Jackson, LaToya | 131 | Milsap, Ronnie | 135 | Rogers, Kenny | 6, 77, 81, 148 | Twennynine | 149 |
| Ambrosia | 132 | Dangerfield, Rodney | 114 | Jackson, Michael | 53 | Mitchell, Joni | 38 | Rolling Stones | 16 | Ultravox | 154 |
| Angel City | 141 | Danielis, Charlie Band | 31 | Jacksons | 14 | Molly Hatchet | 27 | Ronstadt, Linda | 189 | Utopia | 59 |
| Ashford & Simpson | 86 | Davis, Mac | 112 | Jarreau, Al | 68 | Money, Eddie | 84 | Ross, Diana | 4 | Van Halen | 128, 158 |
| Ayers, Roy | 153 | Deep Purple | 178 | Jennings, Waylon | 54, 94 | Monty Python | 176 | Rossington Collins | 37 | Van Zant Band, Johnny | 79 |
| B-52's | 26, 93 | Dells | 117 | Jethro Tull | 63 | Morrison, Van | 147 | Santana, Devadip Carlos | 103 | Vapors | 64 |
| Beck, Jeff | 192 | Devo | 29 | Joel, Billy | 30, 177 | Motels | 164 | Sayer, Leo | 145 | Waits, Tom | 115 |
| Benatar, Pat | 5, 111 | Doobie Bros. | 3, 156, 184 | Jones, George | 172 | Mtume | 110 | Scaggs, Boz | 101 | Walden, N. M. | 116 |
| Benson, George | 17 | Doors | 98, 142 | Jones Girls | 120 | Murray, Anne | 24 | Schenker, Michael Group | 73 | Washington, Grover Jr. | 107 |
| Bishop, Stephen | 175 | Dynasty | 95 | Journey | 108 | Myrick, Gary | 187 | Seawind | 130 | Warwick, Dionne | 129 |
| Black Sabbath | 109 | Eagles | 199 | Kansas | 22 | NRBQ | 170 | Seeger, Bob | 28, 161 | Welch, Bob | 182 |
| Blow, Kurtis | 89 | Fatback | 133 | King, Evelyn | 198 | Nelson, Willie | 65, 96 | Simon, Carly | 41 | Whitman, Slim | 181 |
| Bowie, David | 23 | Felder, Wilton | 152 | Kings | 58 | Nelson, Willie and Ray Price | 88 | Simon, Paul | 21 | Williams, Don | 82 |
| Brass Construction | 144 | Ferguson, Maynard | 200 | Kinks | 56 | Numan, Gary | 49 | Sky | 194 | Williams, Lenny | 185 |
| Browne, Jackson | 11 | Forbert, Steve | 48 | Kool & The Gang | 40 | O'Jays | 71 | Slave | 124 | Yes | 46 |
| Browne, Tom | 39 | Franklin, Aretha | 85 | Larsen-Feiten Band | 159 | One Way | 150 | S.O.S. Band | 105 | Zapp | 20 |
| Cameo | 121 | Gabriel, Peter | 80 | Lattisaw, Stacy | 60 | Palmer, Robert | 52 | Specials | 106 | | |
| Cameron | 140 | Gale, Eric | 173 | Laws, Hubert | 169 | Peaches & Herb | 119 | Split Enz | 43 | SOUNDTRACKS | |
| Cars | 15, 102 | Gamma | 87 | Lipps, Inc. | 113 | Pendergrass, Teddy | 25 | Springsteen, Bruce | 8 | The Blues Brothers | 100 |
| Carter, Carlene | 195 | Gatlin, Larry | 137 | Loggins, Kenny | 12 | Petty, Tom | 157 | Spyro Gyra | 138 | The Empire Strikes Back | 67 |
| Chandler, Gene | 151 | Gayle, Crystal | 66 | L.T.D. | 35 | Pink Floyd | 122, 186 | Stanley, Michael Band | 92 | Fame | 32 |
| Change | 146 | Genesis | 180 | Lynyrd Skynyrd | 196 | Pointer Sisters | 42 | Stewart, Al | 57 | Honeysuckle Rose | 19 |
| Chipmunks | 45 | Goudreau, Barry | 75 | Manchester, Melissa | 123 | Police | 33 | Streisand, Barbra | 1 | McVicar | 74 |
| Clapton, Eric | 190 | Graham, Larry | 69 | Mandrell, Barbara | 125 | Ponty, Jean-Luc | 76 | Stylistics | 160 | The Rose | 163 |
| Cockburn, Bruce | 126 | Green, Jack | 191 | Marley, Bob & The Wailers | 91 | Pretenders | 118 | Summer, Donna | 99 | Smokey And The Bandit 2 | 104 |
| Commodores | 51 | Hall, Jimmy | 188 | Marie, Teena | 50 | Queen | 2 | Supertramp | 9 | Times Square | 10 |
| Connors, Norman | 127 | Hall & Oates | 44 | Maze | 61 | Rabbitt, Eddie | 34 | Sylvester | 197 | Urban Cowboy | 13 |
| Costello, Elvis | 36 | Harris, Emmylou | 193 | Meisner, Randy | 171 | Ray, Goodman & Brown | 78 | Talking Heads | 83 | Xanadu | 7 |

CASH BOX TOP 100 ALBUMS

November 1, 1980

| | | Weeks On 10/25 Chart | |
|----|--|----------------------------|--|
| 1 | GUILTY BARBRA STREISAND (Columbia FC 36750) | 8.98 1 4 | |
| 2 | THE GAME QUEEN (Elektra 5E-513) | 8.98 2 16 | |
| 3 | ONE STEP CLOSER THE DOOBIE BROTHERS (Warner Bros. HS 3452) | 8.98 4 4 | |
| 4 | DIANA DIANA ROSS (Motown M8-936) | 8.98 3 21 | |
| 5 | CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275) | 8.98 6 11 | |
| 6 | GREATEST HITS KENNY ROGERS (Liberty LOO-1072) | 8.98 14 3 | |
| 7 | XANADU ORIGINAL SOUNDTRACK (MCA-6100) | 9.98 5 17 | |
| 8 | THE RIVER BRUCE SPRINGSTEEN (Columbia PC2 36854) | 15.98 — 1 | |
| 9 | PARIS SUPERTRAMP (A&M SP-6702) | 13.98 11 4 | |
| 10 | BACK IN BLACK AD/DC (Atlantic SD 161018) | 8.98 10 12 | |
| 11 | HOLD OUT JACKSON BROWNE (Asylum 5E-511) | 8.98 8 16 | |
| 12 | ALIVE KENNY LOGGINS (Columbia C2X 36738) | 13.98 13 5 | |
| 13 | URBAN COWBOY ORIGINAL SOUNDTRACK (Asylum DP-90002) | 15.98 7 25 | |
| 14 | TRIUMPH THE JACKSONS (Epic FE 36424) | 8.98 18 3 | |
| 15 | PANORAMA THE CARS (Elektra 5E-514) | 8.98 9 9 | |
| 16 | EMOTIONAL RESCUE THE ROLLING STONES (Rolling Stones/Atlantic COC 16015) | 8.98 12 16 | |
| 17 | GIVE ME THE NIGHT GEORGE BENSON (Owest/Warner Bros. HS 3453) | 8.98 15 13 | |
| 18 | CHRISTOPHER CROSS (Warner Bros. BSK 3383) | 7.98 17 40 | |
| 19 | HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752) | 15.98 16 9 | |
| 20 | ZAPP (Warner Bros. BSK 3463) | 7.98 21 7 | |
| 21 | ONE TRICK PONY PAUL SIMON (Warner Bros. HS 3472) | 8.98 20 9 | |
| 22 | AUDIO-VISIONS KANSAS (Kirshner/CBS FZ 36588) | 8.98 22 5 | |
| 23 | SCARY MONSTERS DAVID BOWIE (RCA AOL-3647) | 8.98 25 5 | |
| 24 | ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110) | 8.98 28 6 | |
| 25 | TP TEDDY PENDERGRASS (Phila. Int'l./CBS FZ 36745) | 8.98 24 12 | |
| 26 | WILD PLANET THE B-52's (Warner Bros. BSK 3471) | 7.98 19 7 | |
| 27 | BEATIN' THE ODDS MOLLY HATCHET (Epic FE 36572) | 8.98 23 7 | |
| 28 | AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041) | 8.98 27 34 | |
| 29 | FREEDOM OF CHOICE DEVO (Warner Bros. BSK 3435) | 7.98 32 22 | |
| 30 | GLASS HOUSES BILLY JOEL (Columbia FC 36384) | 8.98 30 33 | |
| 31 | FULL MOON CHARLIE DANIELS BAND (Epic FE 36571) | 7.98 29 13 | |
| 32 | FAME ORIGINAL SOUNDTRACK (RSO RX1-3080) | 8.98 26 22 | |
| 33 | ZENYATTA MONDATT THE POLICE (A&M SP-4831) | 8.98 56 2 | |
| 34 | HORIZON EDDIE RABBITT (Elektra 6E-276) | 7.98 35 16 | |

| | | Weeks On 10/25 Chart | |
|----|--|----------------------------|--|
| 35 | SHINE ON L.T.D. (A&M SP 4819) | 7.98 31 9 | |
| 36 | TAKING LIBERTIES ELVIS COSTELLO (Columbia JC 36939) | 7.98 37 4 | |
| 37 | ANYTIME, ANYPLACE, ANYWHERE ROSSINGTON COLLINS BAND (MCA-5130) | 8.98 33 16 | |
| 38 | SHADOWS AND LIGHT JONI MITCHELL (Asylum BB-704) | 13.98 38 5 | |
| 39 | LOVE APPROACH TOM BROWNE (GRP/Arista GRP 5008) | 7.98 36 16 | |
| 40 | SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603) | 7.98 40 31 | |
| 41 | COME UPSTAIRS CARLY SIMON (Warner Bros. BSK 3443) | 7.98 47 18 | |
| 42 | SPECIAL THINGS POINTER SISTERS (Planet/Elektra P-9) | 7.98 46 11 | |
| 43 | TRUE COLOURS SPLIT ENZ (A&M SP-4822) | 7.98 44 11 | |
| 44 | VOICES DARYL HALL & JOHN OATES (RCA AOL 1-3646) | 8.98 45 12 | |
| 45 | CHIPMUNK PUNK THE CHIPMUNKS (Excelsior XLP-6008) | 7.98 42 16 | |
| 46 | DRAMA YES (Atlantic SD 16019) | 8.98 34 9 | |
| 47 | LOST IN LOVE AIR SUPPLY (Arista AB 4268) | 8.98 39 25 | |
| 48 | CELEBRATE KOOL & THE GANG (De-Lite/Phonogram DE-9518) | 7.98 69 3 | |
| 49 | TELEKON GARY NUMAN (Atco SD-32-103) | 8.98 50 5 | |
| 50 | IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G8-997M1) | 7.98 54 9 | |
| 51 | HEROES COMMODORES (Motown M8-939M1) | 8.98 41 19 | |
| 52 | CLUES ROBERT PALMER (Island ILPS 9595) | 8.98 57 4 | |
| 53 | OFF THE WALL MICHAEL JACKSON (Epic FE-35745) | 8.98 53 60 | |
| 54 | GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378) | 7.98 55 80 | |
| 55 | WIDE RECEIVER MICHAEL HENDERSON (Buddah/Arista BDS 6001) | 7.98 49 11 | |
| 56 | ONE FOR THE ROAD THE KINKS (Arista A2L 6401) | 13.98 48 19 | |
| 57 | 24 CARROTS AL STEWART and SHOT IN THE DARK (Arista AL 9520) | 8.98 43 8 | |
| 58 | ARE HERE THE KINGS (Elektra 6E-274) | 7.98 59 12 | |
| 59 | DEFACE THE MUSIC UTOPIA (Bearsville BRK 3487) | 8.98 71 3 | |
| 60 | LET ME BE YOUR ANGEL STACY LATTISAW (Columbia/Arista SD 5219) | 7.98 51 22 | |
| 61 | JOY AND PAIN MAZE featuring FRANKIE BEVERLY (Capitol ST-12087) | 7.98 58 14 | |
| 62 | TIMES SQUARE ORIGINAL SOUNDTRACK (RSO RS-2-4203) | 13.98 64 6 | |
| 63 | "A" JETHRO TULL (Chrysalis CHE 1301) | 8.98 52 8 | |
| 64 | NEW CLEAR DAYS THE VAPORS (United Artists LT-1049) | 7.98 68 12 | |
| 65 | STARDUST WILLIE NELSON (Columbia JC 35305) | 7.98 66 36 | |
| 66 | THESE DAYS CRYSTAL GAYLE (Columbia JC 36512) | 8.98 73 7 | |
| 67 | THE EMPIRE STRIKES BACK ORIGINAL SOUNDTRACK (RSO RS 2-4201) | 13.98 63 24 | |

| | | Weeks On 10/25 Chart | |
|-----|---|----------------------------|--|
| 68 | THIS TIME AL JARREAU (Warner Bros. BSK 3434) | 7.98 65 20 | |
| 69 | ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. BSK 3447) | 7.98 61 20 | |
| 70 | MICKEY MOUSE DISCO (Disneyland 2504) | 4.98 74 37 | |
| 71 | THE YEAR 2000 THE O'JAYS (TSOP/CBS FZ 36416) | 8.98 67 10 | |
| 72 | LOVE LIVES FOREVER MINNIE RIPERTON (Capitol SOO-12097) | 8.98 62 10 | |
| 73 | THE MICHAEL SCHENKER GROUP (Chrysalis CHE 1302) | 8.98 77 8 | |
| 74 | McVICAR ORIGINAL SOUNDTRACK (Polydor PD-1-6284) | 8.98 75 12 | |
| 75 | BARRY GOUDREAU (Portrait/CBS NJR 36542) | 7.98 76 9 | |
| 76 | CIVILIZED EVIL JEAN-LUC PONTY (Atlantic SD 16020) | 8.98 93 3 | |
| 77 | THE GAMBLER KENNY ROGERS (United Artists UA-LA-934) | 7.98 78 98 | |
| 78 | RAY, GOODMAN & BROWN II RAY, GOODMAN & BROWN (Polydor PD-1-6299) | 7.98 85 5 | |
| 79 | NO MORE DIRTY DEALS THE JOHNNY VAN ZANT BAND (Polydor PD-1-6289) | 7.98 80 8 | |
| 80 | PETER GABRIEL (Mercury SRM 1-3848) | 7.98 60 21 | |
| 81 | GIDEON KENNY ROGERS (United Artists LOO-1035) | 8.98 82 30 | |
| 82 | I BELIEVE IN YOU DON WILLIAMS (MCA-5133) | 8.98 90 9 | |
| 83 | REMAIN IN LIGHT TALKING HEADS (Sire SRK 6095) | 7.98 — 1 | |
| 84 | PLAYING FOR KEEPS EDDIE MONEY (Columbia FC 36514) | 8.98 70 13 | |
| 85 | ARETHA FRANKLIN (Arista AL 9538) | 7.98 118 2 | |
| 86 | A MUSICAL AFFAIR ASHFORD & SIMPSON (Warner Bros. HS 3458) | 8.98 72 11 | |
| 87 | 2 GAMMA (Elektra 6E-288) | 7.98 92 8 | |
| 88 | SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476) | 7.98 88 21 | |
| 89 | KURTIS BLOW (Mercury SRM-1-3854) | 7.98 113 3 | |
| 90 | LITTLE STEVIE ORBIT STEVE FORBERT (Nemperor/CBS JZ 36595) | 8.98 95 4 | |
| 91 | UPRISING BOB MARLEY & THE WAILERS (Island ILPS 9596) | 7.98 81 13 | |
| 92 | HEARTLAND THE MICHAEL STANLEY BAND (EMI-America SW-17040) | 7.98 102 6 | |
| 93 | THE B-52's (Warner Bros. BSK 3355) | 7.98 96 41 | |
| 94 | MUSIC MAN WAYLON (RCA AFL-3602) | 7.98 98 22 | |
| 95 | ADVENTURES IN THE LAND OF MUSIC DYNASTY (Solar/RCA BXL-3576) | 7.98 89 16 | |
| 96 | WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642) | 11.98 97 12 | |
| 97 | NOTHIN' MATTERS AND WHAT IF IT DID JOHN COUGAR (Riva/Mercury RVL 7403) | 7.98 109 5 | |
| 98 | GREATEST HITS THE DOORS (Elektra 5E-515) | 8.98 — 1 | |
| 99 | WALK AWAY DONNA SUMMER (Casablanca NBLP 7244) | 8.98 104 4 | |
| 100 | THE BLUES BROTHERS ORIGINAL SOUNDTRACK (Atlantic SD 16017) | 8.98 99 19 | |

THANKS FOR BELIEVING!

DON WILLIAMS

HAS A MASS APPEAL HIT
SINGLE AND ALBUM



COUNTRY—Single:

COUNTRY—Album:

ADULT CONTEMPORARY—Single:

POP—Single:

POP—Album:

| CASH BOX | RECORD WORLD | BILLBOARD |
|---|---|---|
| 1 <small>Already 3 weeks in a row</small> | 1 <small>Already 4 weeks in a row</small> | 1 <small>Already 3 weeks in a row</small> |
| 1 | 7 | 2 |
| NO CHART | 23 | 18 |
| 57 | 60 | 49 |
| 82 | 91 | 98 |

LINDA RONSTADT
GREATEST HITS



VOLUME TWO

IT'S SO EASY • I CAN'T LET GO • HURT 'SO BAD
BLUE BAYOU • HOW DO I MAKE YOU • BACK IN THE U.S.A.
OOH BABY BABY • POOR POOR PITIFUL ME • TUMBLING DICE
JUST ONE LOOK • SOMEONE TO LAY DOWN BESIDE ME