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On Motown Records and Tapes

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EDITORIAL

Sound Views On Business

In recent weeks, we have repeatedly heard the catch-phrases “positioning for 1980” and “minimizing overhead” from various companies in connection with employee cutbacks. As 1980 approaches, there is definitely a different business philosophy than labels have employed previously, and that is positive.

During the latter part of the '70s, when major companies were proudly acknowledging meganumbers in terms of sales volume, the entire industry also became caught up in this “sales at any cost” attitude. The sales figures continued to look astounding, but the toll was taken on the profit level. While this phenomenon was occurring in the record business, it was evident in other industries as well.

There was not a lack of concern about income, but more of a fascination for the glowing sales numbers. In 1979, as money and sales became tougher to come by, many firms began looking at the relationship between overall sales and the profits produced — thus, major cutbacks in overhead expenditures.

The financial approach to the '80s by the labels is sounder than before, but the tragic human side of the story lingers on. We hope astronomical art contracts, extravagant studio bills, and the frivolous attitude toward expenses are over. And the growth of the industry will undoubtedly be more cautious and foresighted, which can only make for a firmer business base for the future.
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Alexenburg Files Contract Lawsuit Against MCA Inc.

by Ken Terry

NEW YORK — Ron Alexenburg, former president of the new frontier into which the Recording Industry Association of America (RIAA) the last court in line of dollars, the suit, has filed suit in U.S. District Court here against MCA Inc., which discontinued its home recording distribution. The suit, in essence, asks for $100 million in damages, including lost profits. It was filed Aug. 26, 1984.

The suit is the latest in a series of legal actions by Alexenburg, who has been active in the industry for many years. He is a former executive of A&M Records and a long-time opponent of the majors in the industry. The suit seeks damages for alleged violations of the Sherman Antitrust Act, which prohibits agreements in restraint of trade.

The suit is a continuation of a previous action filed by Alexenburg against MCA and other majors, alleging that they had conspired to suppress competition in the industry.

The suit alleges that MCA engaged in a variety of illegal activities, including the use of concentrated distribution to suppress competition, the use of third-party distributors to suppress competition, the use of exclusive deals to suppress competition, and the use of technical aids to suppress competition.

The suit also alleges that MCA used its market power to suppress competition by requiring retailers to purchase only MCA products, and by requiring retailers to pay higher prices for MCA products than for products of competitors.

The suit seeks damages in the amount of $100 million, plus interest and costs. It also seeks an injunction against MCA and the other defendants, prohibiting them from engaging in any of the alleged illegal activities.

The case is being heard in the U.S. District Court for the Southern District of New York.
Price Rises Hit Unit Sales, But Cutouts, Imports Do Well  

by Ken Terry

NEW YORK — While admitting that higher record prices have affected unit sales, classic retailers across the country say they have been able to maintain or increase their volume by cutting back on slow-moving, non-mass-market titles that sell more quickly, such as cutouts, budget and mid-line records, and high-end import and specialty items.

"Generally, fewer records are being bought than in past years, but the specialty market has held solid," commented Richard Frankel of Baltimore's Record & Tape Collector. He added that "classical sales are very much a function of how specialized the product is. Teraic records, and other audiophile records priced at $17.98 are selling magnificently. British EMI's, when we get them in at well over $10 disappear in a second if they're important records. So people are still willing to buy specialty material.

Similarly, Chuck Hofmeister, operations manager for Tower's classical annex in Los Angeles, noted that the store's biggest sellers are budget and specialty titles. He added that the "terms are pretty much the same as they have been in the past years, but the specialty market has held solid.

Partly for this reason, he said, "I'm in the process of cutting back way on catalog.

However, he added, he is stressing high-end product more than ever, trying to appeal to "people who come in and drop $500".

Retailers To Get WEA Video Line  

by Ken Terry

NEW YORK — WEA Corp. and WEA international will provide record retailers with access to the video cassette line being launched by Warner Communication Inc.'s Home Video division in January, 1980.

At that time, WCI Home Video will release 21 pre-recorded videocassettes with a list of prices ranging from $50 to $15. All but one retail price will be on par with videocassettes taken from the film libraries of Warner Bros. and Orion Pictures. Among the recent movies in the marketplace, there will be "The Godfather II," "The Godfather: Part II," "The Godfather: Part III," "The Exorcist," "Dirty Harry," and "Papillon." A number of classic titles are included, such as "The Searchers," "Rebel Without a Cause," "The Wild Bunch," "Woodstock," "Deliverance," "East Of Eden," "Mr. Roberts," and "The Green Berets.

During 1980, WCI Home Video expects to release a total of 600 titles, with more to be included in each program. The program will be released to the film libraries of Warner Bros. and Orion Pictures.

Some of the remaining titles may come from either Orjan Pictures or The First Company, both of which now release product through the Warner Bros. distribution organization. WCI Home Video will also license product from other producers either under the WCI Home Video label or the label of the producers.

All of the films are the original, theatrical versions. They will be made available in both VHS and Beta configurations. The ST Cassettes Duplication Corp. will manufacture the cassette, and Shorewood Packaging, a leading record jacket manufacturer, will provide the packaging.

Generous Terms

WEA will be offering the WCI Home Video video cassette line on a very attractive terms. Payment terms will average net 60 days. They can be as favorable as net 45 days, but not less than net 45 days, depending on the order cycle. The minimum order will be $200, and WEA promises 45-hour delivery on all orders. While WCI will not accept returns, they will extend a discount of 30% at a time.

All the retailers surveyed by Cash Box said that cutouts on such labels as O.S.G., Philips, Columbia and London are selling very well. Jim Rose of Rose Records in Chicago explained the upswing in the popularity of cutouts by pointing out that recently deleted titles have been "quite good." Steve Wheaton of Discount Records & Books in Washington, D.C., also said he has been selling more cutouts along with used records lately. In most cases, these items are priced from $79 to $4.99, but at least one just deleted title sold briskly at the store's regular full-line price.

(Continued on page 13)

Record People's Lines Absorbed By Rounder

NEW YORK — Rounder Records has taken over distribution of record labels formerly distributed by Record People, the New York and Boston based independent distributors, effective Nov. 23.

Rounder will also be opening their own office in New York City, as well as adding sales representatives in Washington, D.C. and the state of Maine.

According to Bill Nowlin, a co-owner of Rounder, Record People will remain in business through 1980 to settle its accounts. Nowlin said that while Rounder did not buy out, take over, or merge with Record People, the two companies came to an "understanding" regarding money owed by Record People to its lines.

Record People did owe us a lot of money," Nowlin commented, "so we are putting ourself last on the list to get paid. Our main consideration in doing something like this is to make sure we don't look like grasping imperialists that are going to cause other labels to lose a lot of money. We are very concerned that the other companies get paid.

Robert Friedman, owner of Record People was not available for comment, but sources indicated that Friedman would continue his retail business in New York and go into "limited distribution under a new name." In addition, Rounder distributions were not available for comment, but sources indicated that Rounder would continue its retail business in New York.

David Nives, a former Record People sales manager, will head Rounder's new offices in New York, located at 16th Seventh Ave. Brooklyn, New York.

(Continued on page 25)

MILLS AT THE MET — 20th Century-Fox recording artist Stephanie Mills recently performed at the Metropolitan Opera House in New York to promote her LP, "What Cha Gonna Do With My Lovin'". Shown above, top row (l-r) are: Robert Summer, president of RCA Records; Alan Livingston, president of 20th Century-Fox Records; Larry Palmacci, director of associated labels marketing for RCA Records; and Jack Hopke, field promotion representative for RCA Records. Pictured in the bottom row (l-r) are: Mills; Neil Portnow, senior vice president of A&R and promotion for 20th Century-Fox Records; and Bob Beranato, manager of artist relations for RCA Records.

WARNERS GETS 'ROADIE' ALBUM; WAX TO PRODUCE

LOS ANGELES — Warner Bros. Records has acquired the exclusive soundtrack rights to the upcoming United Artists film Roadie. The album will be produced by the newly formed Steve Wax Enterprises, in conjunction with Shep Gordon's Alive Enterprises, announced Mo Ostín, chairman of Warner Bros. Records.

Meat Loaf Starring

Roadie, starring CBS recording artist Meat Loaf, is an Alive Enterprises presentation with Carol Pfeiffer producing and Alan Rudolph directing. Other featured actors and actresses in the film include Academy Award winner Art Carney, Zaiman King, Don Cornelius, Kiki Hunter, Gailard Sar- tan and Rhonda Bates.

A musical comedy centered around a travelling rock 'n roll show, the film will also feature live performances by Meat Loaf, Chrysalis recording group Blondie, Warner Bros. recording artist Alice Cooper, A&M recording group Styx, Elektra recording artist Artists Hawk Williams Jr. and Roy Orbison, plus other major acts to be announced.

All of the recording artists appearing in the film will also be featured on the soundtrack album, which will be released in May, the film's release date. The nine piece Alive Enterprises, headed by Mo Ostín, will produce the soundtrack album.

Commenting on this new association with Alive Enterprises, Hairston said, "We're excited about this project and the prospect of working with Steve and Shep. Our association with Alive began some 14 years ago with Alice Cooper, and since then, they have constantly brought fresh, new ideas to the marketplace. I'm sure that this new direction is the beginning of a parallel long and fruitful relationship."

Since 1971 WAR has been a powerful force in the recording industry, and "The Music Band 2" marks the band's 11th and most musically adventuresome LP to date. The nine piece configuration is moving into its second decade and its in- tendent brand of Afro-Cuban rock/jazz continues to mature.

WAR: Lonnie Jordan (keyboards), Lee Oskar (harmonica), Papa Dee Allen (percussion), Harold Brown (guitar), Luther Rabb (php), Alice Tweed Smyth (percussion), vocals), has recently been joined by Pat Rizzo on horns and drummer Robin Ham- mond. The new members add to the strong Latin flavor that the "Music Band 2" has, and bring a special vitality to a new extended version of "The World Is A Ghetto" on the album.

The album originated from a larger musical unit, The high Shit (of which Jordan, Scott and Brown were members), a club band that was popular on the L.A. music scene in the late 70's. When harmonica player Lee Oskar was introduced to the group by producer Jerry Goldstein, WAR became a reality.

WAR teamed up with Eric Burdon on the single "Spill The Wine" (off MGM's "Eric Burdon Declares WAR!" LP) which gave the group its first gold record. Since 1971, the band has recorded 10 platinum albums and 11 equally honored singles. WAR also became a historical footnote in 1975 when its hit, "Why Can't We Be Friends" was beamed between satellites during the historic U.S.-sputnik-Russion cosmonaut link-up in outer space.

WAR, also known as The Music Band, has done some image thing. Instead of going out in mu-dane everyday clothes, the group appears in concert in colorful matching band uniform a la "St. Peeper's Lonely Hearts Club Band."

Although WAR has had its various per- sons label changes throughout its long and prestigious career, the band has continued to expand and refine its funky urban sound. And the "Music Band 2" in any indication, WAR will be declared well into the '80s.

Cash Box/December 8, 1979
Fleetwood Mac

MADISON SQUARE GARDEN, NYC — Fleetwood Mac’s sold-out tour at the Garden proved that they are still one of the tightest rockingest, and most inventive bands around.

The generously long set relied heavily on familiar Mac tunes like “Say You Love Me,” “The Chain,” “Rhiannon,” “You Make Love,” and “Oh Daddy.” But there were also a number of songs from “Tusk,” their new double set on Warner Bros. For the most part, the more recent material melded smoothly into the older selections, while revealing new directions for the band. “Tusk,” the group’s current single, was a case in point. Although quite different from the music on their hugely successful “Rumours” album, it seemed in some ways like a stripped-down version of their trademark style. Instead of pretty melodies, the band offered a thick, heavy, sensuous sound, powered by relentless rhythms. But Mick Fleetwood and John McVie have always formed a killer rhythm section, so it should come as no surprise that they have finally been brought to the fore.

Not that guitarist Lindsey Buckingham didn’t supply a few standout solos. At the end of “The Chain,” for instance, he played a ferocious solo, underpinned by McVie’s snarling bass line. And, in “Over My Head,” a sentamental ballad from “Tusk,” he spun warm, liquid lines around the sharp, brittle drums.

Both Stevie Nicks and Christine McVie were in fine form vocally. In “Landslide,” for instance, Nicks put a spell on the audience with her candid, ghostlike emotional nuance. And in “Go Your Own Way,” McVie’s voice cut through the storm of electric guitars like a blowtorch. Moreover, when she accompanied herself on piano in “Oh Daddy” and “Songbird,” McVie’s singing was compellingly sincere.

Another strength of Fleetwood Mac has always been their harmonizing, and the concert offered a fine example of that in “Save Me a Place” from the new album. A couple of other cuts from “Tusk,” however, didn’t come across as well. “Sara,” for instance, sounded a little thin and ragged compared to the LP version, and “Sisters Of The Moon,” an encore number, also lacked the lush, soaring emotional power.

Danny O’Donna and the Lighthouse Band, another Warners act, opened the show with a set that was short and to the point. While their sound owes much to groups like Fleetwood Mac and the Eagles, the Lighthouse Band shows tendencies toward a harder brand of rock. In that respect, at least, they seem fairly distinctive.

George Jones

EXIT/IN, NASHVILLE — The crowds packed in for an intimate show, not to do what he does better than just about anybody else — sing country songs. And though Jones has had his share of ups and downs recently, this night was a definite up and a sign of better things to come for him.

Jones ended his set with up-tempo numbers and the ballads that he does so well. He worked hard all night performing for an hour and a half, and the audience responded enthusiastically.

This was the start of Jones’ touring again and the band had no new one, not used to working with him. For that reason there were some rough spots in the show — some songs that didn’t start on the right tempo and some other awkward spots musically. But when George stepped up to sing one of his ballads, such as “The Grand Tour,” “The Wind Up Above” and “She Thinks I Still Care” or “A Picture Of Me Without You” there was no denying the enormous talent of the singer who has influenced so many others in country music.

Jones did not have any of his “special friends” on the new album, so it was a natural fit with him. But one was not included — the sheer magic and music of George Jones.

The show began with Paul Craft performing some of his insightful and witty songs. As the writer of songs such as “Drop Kick,” “I Love You,” “You Think You’re So Special,” and “Afraid To Be A Fool,” Craft showed himself to be an entertaining solo performer — both with his songs and his stage patter.

Samantha Sang

STUDIO ONE, L.A. — With her pixie haircut, apple dumpling cheeks and tiny stature, Samantha Sang looks like an Irish leprechaun. Then she opens her mouth and the sound belongs to a giant.

The Backlot cabaret circus at Studio One could barely contain Sang’s concert size voice as she belted out such tunes as “The Rain,” “You Better Run” and “It Ain’t No Big Thing.”

The audience was exulted by her clear, warm voice and unique style. Sang’s performance was a tour de force, captivating the audience with her raw power and vocal control. She commanded the stage with her powerful performance, leaving the audience breathless.

The highlight of the night was Sang’s rendition of the classic rock song “Hotel California.” Her powerful voice filled the room with the song’s raw emotion, captivating the audience with every note.

Sang’s encore, a cover of Fleetwood Mac’s “Landslide,” was equally impressive. She brought down the house with her passionate delivery, leaving the audience in awe.

J.D. Souther

ROXY, L.A. — Being labeled a member of the “Southern California” A-list is a hard stigma to live down these days. The music has often been dismissed as outdated and bland by those looking to the future of pop. J.D. Souther, however, is a welcome addition to the new wave scene. While the urbanized country rock genre is paced by people like John Mellencamp and Jackson Browne, Souther’s music has a unique style that sets him apart from the pack.

Souther’s recent set at the Roxy reinforced the fact that he is one of pop music’s great balladeers, and also revealed the soft spoken, red-haired artist as a true rock ‘n’ roll roller.

Opening with a torrid version of “Tell The Bars Ballad,” from his recent Columbia LP, “You’re Only Lonely,” J.D. Souther proceeded to sail through a set that included such blistering self-penned rockers as “James Dean,” and “Fifteen Bucks.” However, his version of “White Rain” and “Fairness Love” were even more stirring, hitting the mark right as the Malibu queen treatments.

Although the acoustic guitar renditions were his trademark, Souther electrified the crowd with his backup band headed up by vocalist/poet/curator Jodie Caides and guitarist Josh Leop provided Souther with a superb rock accompaniment.

Spyro Gyra

CARNegie Hall, New York — Although standing ovations have lost their glitter, Spyro Gyra received more than their share of three encore after an energetic, if somewhat monochromatic program. The highlights of the concert were two encore performances of the first encore tune which, over the second encore, was a hit which was heard from the front. On the second encore, Spyro Gyra was a very talented outfit, with special kudos reserved for saxophonist Jay Tenner. Guitarist Tom Siderman and unsuspecting composer/arranger Jaygen Wall. But in this performance, they didn’t really break loose, except for the occasional. As programmed antics became distracting to the point of an anachronism.

On the other side, there were other flaws not necessarily within the control of the group. The balance in Carnegie’s sound favored the horn, with little else coming through. It was also too loud, thereby negating the nuances of Beckenstein’s alto and sopranino saxophone. The man can play, but it could not be heard this night.

Much of the material came from the unreleased album tentatively titled “Catch My Breath." Although there were few cuts from the earlier infinity collection, “Morning Dance.” Taken as a whole, the set showed the strength of the group’s songwriting. But it would be too much. It remained audible. Of other people’s music into their act. Their sound is distinctive enough to stand on its own. As long as they, along with the record with Sonny Rollins, “Island Lady.”

Spyro Gyra’s most recent release, “The Fused Lateef shared the bill as he has on other occasions with Spyro. Aside from a bland commercialism in spots, his constantly varying colors, times and tempos kept his audience on their intellectual toes.
Sugar Hill Gang

Three months ago, Guy O'Brien was attending classes at Dwight Morrow High School in Englewood, New Jersey. Henry Jackson was working in a pizza parlor, and Michael Cherry was a DJ at various clubs and private parties around New Jersey. Today, O'Brien, known as "Master G," Jackson, known as "Big Bank Hank," and Wright, known as "Wonder Mike," are the Sugar Hill Gang, out on a national tour with Funkadelic to support their phenomenally successful 12 inch disc, "The Rapper's Delight.

The story of the Sugar Hill Gang (the name comes from a famous section of Harlem) really began when Sylvia Robinson, a veteran R&B writer and producer, took notice of the popularity of DJs rapping over disco records. Robinson asked her teenage son, Joey, to find some local DJ talent, and the first person he contacted was Jackson. "I just happened to be walking down the street when I saw the two of them in the car," O'Brien remembers. "I went over and we started rapping, and then Joey took us over to meet his mother." Both O'Brien and Jackson had experience rapping at clubs and private parties, and with the addition of Wright, Robinson had the nucleus for a new rap-styled record studio immediately. "We cut the track in two days," O'Brien says. "The musicians had laid down the instrumental tracks and we came in and put the headphones on and did the rap.

Rapping as an art form is something to which O'Brien has given considerable attention. "Most of it is planned out," he says. "You have your idea in your head and you write the rhymes and the rhythms. Sometimes you can be spontaneous, like if you see a pretty girl out on the dance floor, you make up a line. But the most important thing is to blend your voice with the rhythm of the music so you produce one whole effect." And what kind of person makes a good rapper, in O'Brien's opinion? "A rapper mainly has to have a very good personality," he answers. "You have to have a quick-thinking brain and be able to come up with clever lines and make people dance.

Within weeks of the release of "The Rapper's Delight," the record became a grass-roots phenomenon at both the retail and radio level. Sugar Hill Records claims sales of over one million copies, and the song became immensely popular on black radio stations enabling "The Rapper's Delight" to become number one on the Cash Box Black Contemporary chart several weeks ago.

The Sugar Hill Gang quickly assembled a stage act which featured the rappers backed by the band, led by bass player Doug Wimbles, drummer Keith LaBlanc, keyboard player Nate Edwards, and guitarist Tommy Keith. The group played at clubs across the country, as well as opening for George Clinton's Funkadelic show in major arenas like the Spectrum in Philadelphia.

The group's debut album will be released before Christmas, and, O'Brien says, the group is working on a new LP. "We're putting in some time into a recording and performing unit, negating critical speculation that the record is merely a one-shot novelty.

Newcomer Teri DeSario

Newcomer Teri DeSario has found success on the pop chart with the aid of some pretty reputable Florida-based neighbors. H.W. Casey, K.C. of Sunshine Family fame, produced her new "Moonlight Madness" LP and sings duet with DeSario on the chart climbing "Yes I'm Ready." Single (currently #51 bullet on the Cash Box pop singles chart), and Bee Gee Barry Gibb penned her first chart entry in 1978, "Annie Nothing Keep Me From You.

While the Sunshine State kinship has opened some doors for DeSario, she has been sharpening her skills on the Miami music scene for some time. After leaving high school, the songstress played recorder and harp in a Renaissance group, and then began her professional career as a folk singer.

However she felt that the guitar detracted from her singing voice, and in 1976 she opted for a more commercial sound by joining a local jazz/pop group called Abacus. During a stint at a club, Bee Gee co-producer Alby Galuten, a friend of DeSario's horn player Husband Bill Purdin on the promising vocalist and ended up recording a demo tape with her.

Galuten ended up taking the tape to a Bee Gee record exec, and his first single, "Nothing Keep Me From You," became the first single from DeSario's debut album on Casablanca, "Pleasure Train.

Enter K.C. who became infatuated with the record's sound. "I had known K.C. in jr. and sr. high school in Hialeah," said DeSario, "and he tried to get me through a Miami radio station that had added the record. Later I called him."

The result of the mini-high school reunion was the forming of "Moonlight Madness," which features DeSario's musical virtuosity and K.C.'s production exposure. DeSario also added some intense workouts like the tilt tune, the funkified "Sell My Soul For You," the lilting R&B-oriented "Yes, I'm Ready" and the joyous remake of "The Stevenson, Gaye and Hunter chestnut, "Dancing In The Streets.

"There are many horror stories about recording, but making this album was the most fun I've ever had," offered DeSario. "K.C. and I put a lot of energy and passion into the music and the overall direction was great I've never once felt stifled."

While DeSario has been involved in 15th century music stylings as well as folk, pop and jazz, it is the R&B influence that stands out the most on the new LP. "I try not to listen to too many singers because they'll affect my style," explained DeSario, who claims to have a strong affinity for the music of jazz great Wayne Shorter. "However, I've been influenced by Aretha Franklin, Natalie Cole and Earth Wind & Fire.

DeSario is currently preparing to go on the road with K.C. & The Sunshine Band, and her success has been noted in Washington D.C. on Dec. 9. The Miami-based entourage will tour Europe in January, and "Platinum," the Chameleon's CHAMPION album, has also been set. A K.C. and DeSario link-up on "The Midnight Special" is a project that is still in the planning stages.

New Faces To Watch

Teri DeSario

MUSE Concert Set For Dec.5

LOS ANGELES — "No Nukes," a three-record set of live performances from the MUSE Concerts for a Non-Nuclear Future, originally set for Dec. 10 release, will now be released Dec. 5. The album was produced by the MUSE Board, composed of Jackson Browne, Graham Nash, John Hall and Bonnie Raitt, all of whom perform on the LP, with the assistance of producers Peter Asher, Arif Mardin, Steve Van Zandt, Jon Landau, Richard Orloff and Stanley Johnston, and contains a full two hours of music.

"No Nukes" includes sides 1 and 2, "Dependin' On You" by the Doobie Brothers; "Runaway" and "Angel From Montgomery" by Bonnie Raitt; "Plutonium Is Forever" by John Hall and "Power" by the Doobie Brothers with John Hall and James Taylor; "The Times They Are A-Changin'" by James Taylor, Carly Simon and Graham Nash, "Cathedral" by Graham Nash, "The

Little River Band

Little River Band rock group Esperanto as singer and later, manager. When the 12-piece Esperanto became too "unweidy" for Shorrock, he left to take on various session jobs as a backup singer for such artists as Cliff Richard, Cilla Black and Olivia Newton-John. After spending five years in England with little to show for it, Shorrock was readying his return to Australia when he was contacted by Birtles and guitarist/vocalist Graham Goble. The two were also in London, working in a folk-rock band named Mississippi with drummer Derek Pellicci. "Beeb and Graham wanted a front man (continued on page 26)

TULL-UNIFICER BENEFIT — Chrysalis recording group Jethro Tull recently performed at a benefit for a different cause at the Santa Monica Civic from the Angeles. Tull donated all profits to the U.N. organization. Picture above are (1-1) Jim Rissmiller, owner and president of Wolf & Rissmiller, Joyce Lune, chairperson of the L.A. branch of UNICEF; Ian Anderson of Jethro Tull and Oliver Walter, group manager.

MUSIC FROM AMERICA and THE LEFT

By Mike Glynna

N. LOS ANGELES — When Glenn Shorrock, lead vocalist for Australia's Little River Band, describes the group as "rock 'n roll businessmen," he's only half-joking. After a current succession of hit records down under since its inception in 1975, LRBD, as the sextet is generally known, has enjoyed one Gold ("Diamantina Cocktail") and two Platinum (last year's "Sleeper Catcher" and the current "First Under The Wire") LPs here in the States alone. Add to that an impressive list of top-charting pop singles, including "Reminiscing," "Lady," "Lonesome Loser," and "Cool Change," and it's apparent that LRBD is a highly profitable enterprise, in addition to a well-oiled hit-making machine.

Shorrock candidly. "I'm 35 and the rest of the band members are all in their 30s. So, at this point, we don't have any stars in our eyes. We're more concerned about our future."

However, the future, Shorrock admits, looks rather bright at the moment for LRBD, since the Melbourne-based group recently unclipped from EMI's Harvest label over to Capitol Records worldwide, landing a significant contract in the process.

"Financially and artistically, we've got a good relationship which is all important," says Shorrock. "We're left to our own devices and we're not tied down to any time schedule. We have to produce six studio albums and two compilation LPs to fulfill our contract. And, it costs us more money than any of us have ever seen before."

The son of working-class parents and a struggling musician for many years, it is little wonder that Shorrock places such a high premium on security. After all, he caught a glimpse of fame at 17 as a member of an Aussie pop group called The Twilights, who predominantly played the local music scene there together with the Easybeats.

We favored the pop sound of the Beatles, while the Easybeats preferred the rock of the Rolling Stones," says Shorrock.

Meanwhile, vocalist and guitarist Beeb Birtles was playing in another fairly successful local pop unit by the name of Zoot. Shorrock moved from the Twilights over to yet another Aussie combo, Axom, travelled to Europe and finally landed in London, where he joined the seminal progressive
SONIC ENERGY — Polygram recently kicked off a national promotional campaign for its fall releases. Dubbed the “Sonic Energy Sweepstakes,” the effort centered on the latest albums by popular artists, Donna Summer and the Village People, (Cassablance), Peaches and Herb and the Who, (Polydor), John Cougar and Kool and the Gang, (Mercury) and Linda Clifford and the Bee Gees, (RSO). Some 20,000 cards were sent out to retailers and radio in the current issues of Rolling Stone, People, and Us magazines. The event involves two separate contests: an inter-store display contest and a giant customer drawing. Managers of the four stores winning the display contest will each receive a video player and one of their stores will be presented with a $4,000 Harmon-Kardon stereo system. Special kits, including 2x3 posters and counter cards, have been prepared for the merchandising campaign, with entry blanks provided to stores for the stereo drawing. The consumer-contest involves answering eight questions about the featured albums, with the answers found on the back of each LP. Three additional strobos will be awarded as second prizes, with five more given as the grand prize. Total value for the grand prize will be $200 fourth prize Permosalt record cleaner distributed. Winners will be selected in late January.

TAPE NEWS — BASF Systems plans to spend approximately $16 million in 1980 to expand its magnetic tape and disc pack production in the U.S., with additional investments to be committed in the next five years. This total does not include the company’s investment facilities to manufacturer BASF’s LVR, (Longitudinal Video Recording) in Fountain Valley, Ca., where a $20,000,000 plant will soon be completed. Most of the fund commitment involves BASF’s main plant in Bedford, Mass, and is intended for equipment and machinery to expand production capacities for recording media used in computer, audio and video applications and for start-up of additional product lines related to the company’s current business. On the retail level, the Record Bar chain of stores announced winners in its TDK Supersale contest, judged recently in the home office by TDK’s advertising and public relations manager, Ann Bouchter. Tied for the grand prize (a choice of a Panasonic PV 1200 Video tape Recorder or a Panasonic PK 3000 Color Video Camera) were the Greenbriar Shopping Center Record Bar, Atlanta Ga., and the University Mail Record Bar, Pensacola, Fla.

MERCHANTISING — Elektra Records reports considerable activity surrounding the new Lenny Williams current single, “Peanut Butter.” In Chicago, contests were set up revolving around the question: How many peanuts go into a 4 pound jar? George’s Music and the six stores of the Metro chain displayed four pounds of peanuts with the contest winner being the individual who most accurately guessed how many peanuts made up the pile. Grand prize: $150 gift certificate to a local clothing store. In Houston, Sound Warehouse and several local radio stations were conducting a promotion urging customers “to come in and have a peanut butter cookie on Lenny White.” The cookie, approximately 6,400 of them, were provided by the Mother’s Finest Company. Another promotion in Detroit involved the creation of the world’s largest peanut butter sandwich, which may be entered in the Guinness Book of World Records.

STORE ACTIVITIES — Peaches, Philadelphia running a “December of Hits” display with the top ten for each year of the 1970s showcased. Oasis, Pittsburgh giving away free pairs of tickets to the premiere of Steve Martin’s latest film to customers who come into their stores proclaiming “I am a jerk.” Sound Warehouse, San Antonio holding a Barbra Streisand “Wet” promotion in their parking lot with entrants trying to dunk DJ’s from KTFM into a large vat of water. Winners will receive Barbra Streisand T-shirts. Some holiday give-aways: Grapevine Records, Akron, CES and WKDO-FM, in a Kenny Loggins, “Keep the Fire” contest, raffling off a $500 wood-burning stove on Christmas eve. Peaches, Cleveland, in a “Nick of Time” contest, giving away a perpetual motion clock to the customer who most closely approximates the time of Nicoletta Larson’s birth... Gary’s Virginia, Capitol Records and WRVQ radio, to hold a Christmas-time drawing for a car stereo.

REGIONAL ACTION — New Joan Armatrading strong in the South... Latest War LP (continued on page 35)

Vide o Prize for Elton John Contest — As a promotional tie-in with Elton John’s recent national tour and current LP, “Victim Of Love,” MCA Distributing Corp. sponsored a contest in Atlanta with a Magnavision video disc machine and five video discs, including “Elton John At The Record Bar.” The prize is a trip to John’s Atlanta concert and an album. The contest was held in cooperation with Turtle Records Stores, Magnavox, radio station WZGC (92-3) and MCA Records. Priced are (1-1): Joe Martin, manager of Turtle records, and other retail personnel will be the judges. Participants in the drawing are Levenson, Turtle Records Atlanta owner; Ron Gibson, MCA Discvision representative, Geavy Tanner, MCA Records local promotion manager; John Young, WZGC program director; and Rick Rosemary, contest’s manager. ‘Shown kneeling is Ron Warren, MCA Distributing Corp., Atlanta branch manager.

Cash Box December 8, 1979

www.americanradiohistory.com
Traiman Named RIAA Exec Director

NEW YORK — Stephen Traiman has been named executive director of the Recording Industry Association of America, effective Jan. 1, 1980. Traiman will be in charge of the New York office, was with Billboard Publications Inc. for more than 20 years, the last five and a half as tape/audio/video and financial page editor.

Traiman, who will work with Stanley Gortikov, president of the RIAA, will coordinate the archiving of several working groups and develop new programs in public relations, video and other areas.

Traiman succeeds Day B. Bailey, who is taking a similar position with the International Tape Association.

RCA Names Cappiello

NEW YORK — Robert Cappiello, the former vice president of finance for Polygram Distribution, Inc., has been named staff vice president of operations analysis for the RCA Corporation.

Cappiello will be responsible for analyzing and reviewing long-range plans and performances of various business units and divisions within the RCA Corporation. Cappiello had been associated with RCA for 14 years before leaving the company in 1978 to join Polygram. In 1974 he was named director of the firm's financial operations for the RCA Record Division.

Riperton Receives Posthumous Honor

LOS ANGELES — Minnie Riperton was posthumously awarded first "Kwana Woman of the Year" honors at a Dec. 2 ceremony held in Miami, Fla. The tribute was part of the three-day Miami outreach activities, a cultural arts festival focusing on South Florida's Afro cultures. At 31, Minnie Riperton lost her three-year battle with cancer. She died July 12, following an earlier mastectomy.

Starboard Bows

LOS ANGELES — The new Starboard Companies, Inc. will handle recording production and management. The company will take over the production firm and recording projects. The firm's phone number is (213) 271-8195. The office is located at 155 N. La Peer Drive, Suite 100, Los Angeles 90048.

Droz Named Trustee For City of Hope

NEW YORK — Henry Droz, president of Warner/Elektra/Atlantic Corp., has been named to the board of trustees of the City of Hope National Medical Center, a former president of the Music Industry Chapter for the City of Hope, he was executive vice president of WEA for three years before becoming president in 1977. The City of Hope makes free care available on a nonsectarian basis to patients suffering from cancer, leukemia, heart, blood, and lung diseases, and other disorders of heredity and metabolism.

Stephen Traiman

Brasil Bans Group For Nude Dance On Flag

RIO DE JANEIRO — Federal censors recently banned a theater group for 180 days for dancing nude on top of a Brazilian flag while singing the national anthem to the Guilt. A samba, the UPI reported on Nov. 28.

The order from the federal police censorship division affected the Teatro Oficina troupe as a group, but did not apply to the members as individual actors.

The group's show, called "Dress Rehearsal of the People's Carnival," had previously been cleared by censorship officials, but authorities said the actors went far beyond the original script in actual performances.

Leeds Expands Firm Into Book Promotion

NEW YORK — Steven Leeds Promotions has expanded into the area of book promotion. The initial project undertaken by the company is the promotion of Bruce Springsteen's biography, "Born to Run," by Dave Marsh, who has been interviewed at various radio stations in the Northeast to promote the book. Other promotions have included autograph signings with the author at book stores in New York City.

For forthcoming projects by the company will include the promotion of "The Rolling Stone Record Guide," Steven Leeds Promotions is located at 130 West 57 St., New York, N.Y., 10019, telephone (212) 765-8553.

Atlanta NARAS Branch To Host Xmas Party

NEW YORK — The Atlanta chapter of the National Recording Arts and Sciences (NARAS) will host its first annual Christmas party for the southeastern entertainment industry on Dec. 17, at the Admiral Benbow Inn, 1470 Spring St., in Atlanta. All members of the Atlanta Songwriters Association, the Jazz Forum, the Screen Actors Guild, and the American Federation of Television and Radio Artists are invited to attend. For further information, contact Babs Richardson at (404) 873-5425.

Elektra/Asylum To Release Queen Single

LOS ANGELES — Elektra/Asylum Records will release a new single by Queen, "Crazy Little Thing Called Love," in the United States by the end of December. The flip side will be "We Will Rock You" from "Live Killers." L.P.

Rocket Moves To L.A.

NEW YORK — Rocket Records, including its publishing arm, is closing its New York offices and moving to Los Angeles. Rocket's address in Los Angeles will be 3409 Cahuenga Blvd. The phone number will be (213) 851-9845.

EXECUTIVES ON THE MOVE

Pilot Resigns Bearsville — Michael Pilot, vice president and general manager of Bearsville, has resigned his positions with that company effective Dec. 1. Bearsville founder and president Albert Grossman attributed "differences of opinion regarding the label's direction" as the reason for Pilot's departure.

Talmadge Promoted At Chappell — Steven Leeds was promoted to creative manager, west coast for Chappell Music. He joined Chappell as a professional manager in 1975. Prior to joining Chappell, he headed his own firm, Publisher's Representative Company from 1974 to 1978, independently promoting catalogues.

ATCO Closes West Office — The ATCO west coast office has been closed; and former general manager, Marlin Nehrbass, can be reached at the Network Agency, (213) 483-6894.

Douglas Leaves MCA — Ron Douglas, vice president of branch distribution for MCA Distribution Corp., has left the company, and can be reached at 348-0572.

McDaniels Promoted At MCA — Jay McDaniels has been appointed local promotion manager for both South and North Carolina and has been appointed for MCA Records. Prior to the promotion, he had been national secondary manager for Mercury Records in Chicago. He originally joined Mercury as a promotion representative for the Carolinas.

Schone Appointed At WEA — WEA has announced the appointment of Cincinnati field sales manager, Denny Schone, as district sales manager for WEA in Kansas City. He worked for a one-stop, Royal Distributors, and for Cincinnati's Swallen's, before joining WEA's Cleveland branch in July 1973, as a sales representative. In March of 1979, he was promoted to field sales manager in the Cincinnati market.

Bridgman Joins ASCAP — ASCAP has announced that Susan H. Bridgman has been appointed to membership representative for ASCAP, Los Angeles office. She most recently was a product coordinator at Warner Brothers Records. She had previously been a production assistant at the A&R department at Warner Bros, and a law clerk after attending Loyola School of Law in Los Angeles.

Allman Leaves Rocket — Ronald C. Jobson, director of professional activities for Rocket Publishing, has left the company. He can be reached at (212) 586-0240.

Gmeiner Named At RCA — Ray Gmeiner has been appointed local promotion manager for Denver, for MCA Records. Prior to the promotion, he had been a sales salesman in the Denver branch for MCA Distributing Corp. Prior to that, he was a buyer for both Peach and Mile High One Stop at the same locale.

Changes At The Waterhouse — Waterhouse Records has named Kathy Henkel as director of national promotions, Kevin St. John as director of national promotions, and Wayne Isak as director of national publicity. Henkel was formerly the Waterhouse national promotions director during 1975. She has also been employed at the Minneapolis WEA office and W-L-A-M. St. John will be able to take over radio promotion after having spent four years at KQRS-AM-FM, serving as music director in 77/78, and a stint with WRRD-AM. Isak was a college syndicated journalist while getting a BS in PR and ad.

AGAC Speakers For December Are Posted

NEW YORK — The American Guild of Authors and Composers (AGAC) has announced its December lineup of guest speakers for its Thursday night radio shows for songwriters. They are as follows: Dennis King of Atlantic Recording Studios (Dec. 6); Danny Glass, vice president of A&R for Sam Records (Dec. 13); producer Teo Macero (Dec. 20); and Paul Brown, director of A&R for Midsong Records (Dec. 27). The seminars are held at 40 West 57 St., Suite 410, and are open to all songwriters. For further information, contact Sheila Davis at (212) 757-8835.

FOREIGNER BROADCASTS WORLDWIDE — Atlantic recording group Foreigner were the sole stars of the largest rock radio broadcast in history, when their Nov. 15 performance at the Omni in Atlanta, Georgia was aired on 175 stations across the U.S. and around the world. Pictured after the show are (l-r): Lou Gramm, Dennis Elliott, and Al Greenwald of Foreigner; a guest; Steve Novak, winner of WWMMS/Cleveland Foreigner contest, Mick Jones and Rick Willis of Foreigner; and Tunic Erin, vice president of national A&R promotion for Atlantic. Pictured kneeling are Mike Marrochio, director of artist relations/product management, Judy Libow, director of national AOR promotion, and Michael Prince, southeast regional pop promotion director.
Price Risks Hit Unit Sales, But Cutouts, Imports Do Well

(continued from page 8)

Several dealers pointed out that, due to higher prices and the effects of inflation, customers are becoming more selective: importing is down. Frankel said that in earlier years, people would have bought things they really liked but weren't desperate for, and now they will only buy the things that they must want.

According to Victor Comer, classical department manager for the Harvard

Coop, "the most obvious way that higher prices have affected people is that they're really taking the time now to figure out what they want."

Cooper said that returns of defective records were up to two thirds over last year. Because people are now more quality-conscious, he said, and because there is a "lack of confidence" in U.S. pressings, "we've been selling less of the American, but more of the imports.

Jay Sonin, owner of the Record Hunter, echoed Comer's remarks about the relationship between prices and quality consciousness. "The effect that the higher prices have had on the classical record business is that they've increased the returns," he stated. "The higher the prices get, the more discriminating the customers get, and, where they have used to have a return at $0.98 or $0.98 less that the record is sold for, now that the record is still $0.98 or $0.98 - or in the case of imports, even more - the customer is becoming more discriminating, because the money is dearer to them.

Consumers are trying to make their money stretch further in other ways, too. I noted the retailers. Both Rose and Hoffman, for instance, pointed out that sales advertised in the newspaper have been increasingly effective in drawing traffic to their stores. Additionally, said Hoffman, since the label's price increases went into effect, customers tend to buy more when we're having sales on those labels.

Hoffman said that the recent cassette releases of previously available titles on budget lines have proved a major boon to business, he estimated that overall, sales of prerecorded cassettes have risen 800% in the past year, and that much of this product was being sold to people who had already purchased the corresponding LPs, but wanted the cassettes for their car tape players.
‘Rock Justice’ Musical Show Marries Video & Rock Music
By Joanne Ostrow
SAN FRANCISCO — A rock star dozes off between taping sessions and dreams that he’s on trial for the unpardonable sin of failing to produce a hit record. He sings about the “Rock ‘n Roll Dreams” in his heart, as the stage fills with bizarrely-costumed rock types, like a new wave production of a Fellini flick. The “record exec” in skin-tight black satins pants tosses 100 bills out of his pocket in a tirade “Put Him Away.” The “promoter” sings “Wheel & Deal” as he answers three telephone calls; the “critic” belts out “This Punk Makes a Travolta-styled ‘DJ’ does a disco number, mimes cavort and on the dream goes.

It’s the latest rock opera, “Rock Justice,” onstape at the Old Waldorf Theater and aiming for a future in video. A production of Joe Buchwald (father of Marty Bain of Jef- ferson Starship fame) and Bob Heyman and sponsored by KMEL Radio, the show has a striking lineup of top-notch songs (written by Bain and others) and a fairly tight script to tie the story together. A cast of 21- and 22-year olds, all local rock group leaders, works well as each character grasps the limelight for a short stint.

But the key feature is not the stage presentation. Rather, the show’s promoters believe “Rock Justice” is destined for videotape or videodisc distribution. During four days of shooting in mid-November, as many as three cameras at a time followed the action and zoomed in for closeups as the troupe performed. Ulti- mately, the many ad libs and variety of camera angles will be edited into a tape suitable for presentation to a film company or the video division of a record company (collaborations with both are being pursued).

Bain, former lead vocalist with the Jef- ferson Starship and producer of “Rock Justice,” admitted the musical is largely autobiographical. “The idea came from my trials with the Starship. It’s a joke to me,” he told Cash Box. Bain staged and directed the show in addition to writing most of the songs and will cloister himself with videolapses for the next several months to edit a final version. Movie negotiations are ongoing, he confirmed, and the possibility of placing himself in the role of the rock star is under consideration. “I would love to record ‘You’re Such A Part Of Me’ (the show’s finale), Bain said, adding that his personal negotiations for a record contract are in limbo. He’s been without a contract since his deal with RCA lapsed three years ago. It’s possible — but unconfirmed — that EMI will sign him after the first of the year.

Bail On Videodisc
Bain’s idea for a theater rock piece on videodisc began in 1977 when a demo tape was completed and circulated to film companies. For now, according to Heyman, the goal is cable and Home Box Office exposure. “There’s no home videotape market at this point because too few people own the equipment. The money to be made first is in a soundtrack LP, not videotape. Just as records sell stereos and not vice versa, software is necessary to sell videotapes: Users. People see an abun- dance of videotape or videodisc product for sale, they’ll be to purchase the playback machines, he believes. Meanwhile, pay-cable is a likely outlet.

Perhaps because the scene is San Fran- cisco and not New York, the costs of taping “Rock Justice” were low — four nights of shooting.

ARTISTS ON THE AIR
Artsa recording artist Barry Manilow will make a television appearance when he guests on the Dec. 13 episode of “The Merv Griffin Show.” Capitol recording group Desmond Child and Rouge will perform on “Don Kirshner’s Rock Concert” on Dec. 8, and will be the featured performers on the Dec. 22 version of “Saturday Night Live: WAR, The Music Band,” which airs Dec. 15.

Annie Murray will be the featured performer on “The Perry Como Christmas Special” which airs Dec. 15. A two-hour special recreating the life of the beloved “Satchmo,” Louis Armstrong, will air Dec. 7 on KCET-TV/Los Angeles. Dr. Hook will perform on “Rock Concert” on Dec. 8.

CRA, Police Nab Piracy Suspect In Montreal
TORONTO — Following an investigation by the Canadian Recording Industry Associa- tion (CRIA) and the subsequent seizure of 1,350 bootleg recordings by the Royal Canadian Mounted Police, criminal charges under the Copyright Act were filed against Chris Nissen of Montreal.

90 Counts
The charges are based on “offering for sale and selling” the bootleg product and involve 90 separate counts. Arraignment has been set for Dec. 11, 1979.

Richards Feted — Turley Richards was recently feted with a luncheon at Atlantic Records in New York offices to honor his debut album for the label, “Therfu.” Among the guests was Ken Terry, east coast editor for Cash Box. Pictured (l-r) are Richards and Terry.

He’s Always In Style — Blue Sky recording artist David Johansen, whose new LP is called “In Style,” recently performed selections from the album at the Whiskey in L.A. Shown at Sunday Luncheon were singer-songwriters Freddy G, Franka LaRocca, Ronnie Guy, and Charlie Pip; Jeff Siroty, associate director of west coast artist development for E/P/A; Frank Dileo, associate director of national promotion for CBS Associated Labels, Johan- sen; Dennis Kilgore, vice president of west coast creative operations for CBS International; Michael Alhadeff, associate director of west coast promotion for E/P/A; and Thomas Trask of the band.
WAITING FOR THE BIG WAVe — That’s how Pat Metheny somewhat jazzily refers to the next musical movement. “Sort of a cross between surf music and new wave,” the guitarist told Cash Box. “We’re going to attempt to do that single and not play like our relatively successful and unprecedented (for jazz) five-night stay at the Bottom Line in New York. ‘We were impressed with the turnout,’ Metheny said. ‘We got terrific support from all parties and the audiences. Even on Thanksgiving there were very few seats unoccupied.’ The busy Metheny’s latest ECM album, “American Garage,” is at #12 on the Cash Box Jazz Chart. Nevertheless, the jazzman has no intention of settling into his current groove. His next album, Pat explained, will be considerably different from this one. ‘I want to alternate album concepts — a group, another one will be solo, and the next one will be improved, with the possibility that there will be a horn player added.’ When asked if it would be less “fusion” and more bebop, he said he didn’t adhere to categories and didn’t even know what “fusion” meant. ‘I feel it’s rhythmic integration,’ said Metheny.

MORE FROM COMMODORE — The early part of 1979 saw the re-release of a series of recordings originally produced by Mill Gabil whose Commodore Records the hallmark of the label. Although not always "tedious" and "different," his early issues were fresh, alive and, above all, honest. Commodore Special Products has undertaken the reissue program in a chronological fashion, with the first ten bearing such names as Eddie Condon, Mel Powell/Joe Bushkin, Jack Teagarden/Mam Caminsky, Ben Webster/Don Byas, Coleman Hawkins, Lester Young, Bud Freeman, Wild Bill Dixon, Billie Holiday and Jelly Roll Morton. The series also features supporting players such as Teddy Wilson, Slam Stewart, Hot Lips Page, Buck Clayton and the Count Basie Rhythm section of the 30s. Freddie Green, Walter Page and "Dixie," features of the Richmond "Kosmo" is the Billie Holiday album. Contained therein are two takes of "Strange Fruit," the controversial pronouncement of Southern morals, the blues, "Fine and Mellow," and the standard, "I Cover the Waterfront." CSF and Commodore have allowed Condon a peak at their 1980 releases, which will be gleaned from amongst the following: Lester Young and the Kansas City Six (V.I), Chu Berry, Billie Holiday (V.II), Albert Ammons, Jass Stacy piano solos, Eddie Condon’s Liederkranz Hall Concert, Wilber and Sidney DeParis and Edmond Hall.

THE YEAR OF THE BIRD — There’s a button making the rounds proclaiming the “Year of the Bird” 1960. A photo affixed is of Charlie Parker, aka “Bird” 1960 would have been Parker’s 50th birthday and the 25th anniversary of his death, so writer-producer David Himmelstein, whose forte is the bebop era, thought it was a good time for any for his “Risorgimento del bebop.” He plans to hold a year-long festival honoring the alto saxophonist and the music he helped create. Himmelstein envisions balls, dances, concerts, cruises and festivals in the apple, across the country and throughout the world. He noted that a nightclub in N.Y. named for Parker, Birdland, was now a disco. “It could be re-opened as a jazz room for some time,” he said. The Cash Box. He added that there are numerous major and sub-major revues of Parker’s work on Columbia, Prestige, Roulette, Savoy, Verve and Warner Bros., as well as several books about Bird. “More legends have surfaced about this man than about any other in the folk genre save, perhaps, Paul Bunyon. Bird was a plastic artist. Finally, noted Himmelstein, the players could be called from the many survivors of Parker’s groups, his former leaders and his camp followers. Notable among these are Dizzy Gillespie, Thelonious Monk, Barry Harris, Al Haig, Max Roach, Miles Davis, Walter Bishop, Jr., Earl "Fatha" Hines, Billy Eckstine, Jay McShann, Sonny Stitt and Phil Woods. Himmelstein has contacted some of the parties he hopes to get involved, but nothing firm has been reported as yet.

DISK BITS — New from PM Records, Nina Simone is live in “A Very Rare Evening: ‘Con Amigos’ by Stone Alliance, and “Music In My Heart” by fistful Kathy Mosses ... “An Evening With Two Grand Pianos” is the aptly titled collection by John Lewis and Hank Jones from Little David via Atlantic, ... The best from Conlon includes "Polished Brass" by Warren Vache, “Giant Strides” by Dave McKenna, the L.A. Four “Live at Montreux,” Portrait of Martin McPartland,” the Ray Brown Trio with Alexander David. Dave Brubeck’s "Back Home,“ and ‘Everything I Love’ by the James Williams Quartet. arnold jay smith
3rd Annual Women's Jazz Fest To Feature Top Female Jazz Acts

LOS ANGELES — The Women's Jazz Festival, Inc. has announced a lineup of top international female jazz talent for its 3rd Annual Women's Jazz Festival, to be held in Kansas City, Mo. March 20-23. Scheduled to appear at the main concert are: Cleo Laine with John Dankworth; Joanne Brackeen; the Carla Bley Band; and the Women's Jazz Festival All-Stars, led by Jill McManus.

Already confirmed to perform at the TNT concert, for top new talent, are Barry Watkins Band; Dianne Reeves; and a 17-piece all-women's band from Los Angeles.

In addition, a Genesia jam, for beginning jazz students, will be held, as well as a lecture/film series, a Jazzwomen jam and a special salute to the Original Sweethearts of Rhythm.

Welk Buys Gold Dust

LOS ANGELES — The Welk Music Group’s BMI affiliate, Vogue Music, has acquired Gold Dust Music, formerly owned by Jack Clement, recording artist Dickey Lee and producer Allen Reynolds. Over 200 titles are included in the Gold Dust catalog, which lists songs by Lee, Reynolds and Bob McDill, among others. McDill, an exclusive writer for Tom Waits, the Vogue Music Group since 1975, penned Waylon Jennings’ most recent #1 C&W hit and pop crossover, “Amanda.”

Mirisch On The Move

LOS ANGELES — David Mirisch Enterprises has relocated to 280 S. Beverly Dr., Suite 311, Beverly Hills, Calif. 90212. The new phone is (213) 275-5945.

NAB Files Petition

WASHINGTON — The NAB asked the Supreme Court to review an appeals court decision requiring the FCC to regulate radio station format changes. Filing a friend of the court petition, NAB agreed with the federal court that station format changes should be decided by station management. The U.S. Appeals Court for the District of Columbia recently held that such changes are the FCC’s responsibility.

The appeals court usurped the FCC’s policy-making role, NAB’s petition argues. The lower court decision “violated the constitutional and statutory scheme prohibiting censorship and encouraging free competition in radio programming, NAB said.

The mere threat that the government might force a station to retain a format will have the result of producing self-censorship, NAB argued. This is “seriously inhibitive to any broadcaster considering the adoption of a format that is unique or that might subsequently become unique in the marketplace. Innovative programming should be protected, the petition stated.

AGVA Winners Named

LOS ANGELES — Singers Donna Summer and Billy Joel, the Village People and Kenny Rogers are among the recording artists named as winners of the 10th annual AGVA Entertainer of the Year Awards, along with comedian Robin Williams and Gold Record of TV’s “Saturday Night Live.”

“Georgie” statuettes will be presented to the winners of the American Guild of Variety Artists awards, selected by the Guild’s 8,000 members, on a CBS television special, “The AGVA Entertainer of the Year Awards” Show, which is slated to air sometime in January. AGVA is the largest union of entertainers in the U.S.

REGGAE GOT SOUL — While its island rhythms are simplistic and the themes of survivalunuworldly, it is undeniably compelling and reggae music’s influence on the pop sound of such star acts as the Eagles, The Rolling Stones and Paul McCartney and Wings as well as the new wave movement is undeniable. The man who spearheaded reggae’s first American breakthrough, Peter Tosh, was killed after 18 months and the city’s reaction to Bob Marley and his Wailers was close to ecstatic. Marley and his entourage packed Pauley Pavilion Nov. 23, drawing a diverse crowd which flowed from white middle class to hard core street kids. The event was the second of four shows Marley, who seems to embody the very spirit of reggae folk hero Natty Dread, brought to the crowd to a frenzy with such songs as “Exodus” and “Get Up, Stand Up,” at the show on the UCLA campus, he received his just due as a shock to the system. The show was so electrifying, the pedestrian had determined that such changes are the FCC’s responsibility.

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JOHNNY MARKS’ BIG 4

30th Anniversary

RUDOLPH THE RED-NOSED REINDEER
128,000,000 Record Seller, int.—Over 500 Versions

BRENDA LEE
ROCKIN’ AROUND THE CHRISTMAS TREE

FRANK SINATRA
I HEARD THE Bells ON CHRISTMAS DAY
Edy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Ben Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.

BURL IVES
A HOLLY JOLLY CHRISTMAS

4 TV Specials—Music and Lyrics Johnny Marks

RUDOLPH THE RED-NOSED REINDEER
Burl Ives (Sound Track MCA), Dec. 6, CBS
16th Showing—Longest Running Special in TV History

RUDOLPH’S SHINY NEW YEAR
Red Skelton, Dec. 16, ABC
THE TINY TRE
Robertta Flack, and Buddy Ebsen, Dec. 12, CBS

RUDOLPH AND FROSTY
Ethel Merman—Mickey Rooney—Shirley Winters—Red Buttons

HIT: EVERYTHING I’VE ALWAYs WANTED
From the T.V. Show—Recorded by Porter Wagoner
ST. NICHOLAS MUSIC, INC.

On Dec. 18, the 11” single “Love is Like a Christmas Tree” by the Fabulous Roof Tops will be released by EMI. The single was written by Perry Botkin, Jr., of The Roof Tops and is a duet featuring naturally reared birds singing “O Tannenbaum.” The single incorporates “I Heard the Bells on Christmas Day” by Edy Arnold and “Tannenbaum” by the German composer Tyndall. The Roof Tops are a group of children who have been raised on war music and have been trained to perform for the holidays. The group was formed in 1963 and has been performing for over 20 years. The group has recorded over 20 albums and has performed in over 1,000 concerts. Their music is a mixture of classical, jazz, and rock music. The group’s name, “The Roof Tops,” is a reference to the fact that the group was originally formed on a rooftop in New York City. The group’s music is a reflection of the American spirit and is a testament to the power of music to bring people together.

It’s been almost three years since we’ve heard from this hallucinogenic wonder band. and “The Wall” was worth the wait. While “Animals” was almost Floyd gone A/C, the new LP is a veritable “fantasia” of a musical work. Almost every track — even the featured vocalist, the album is more reminiscent of “Darkside Of The Moon” days. The LP is by far the band’s most ambitious project to date, and the dandies of the British avant garde should be proud of this masterpiece. A must for AOR.

LES PLUS GRANDS SUCCES DE CHIC — Chic & The Atlantic SD 16011 — Producers: Bernard Edwards and Nile Rodgers — List: 8.98

While it might seem premature for Atlantic to release a greatest hits album of a band that only put out one LP, this collection is a superb “we remember disco” package. The sophisticated dancin’ fowesies has put out some of the most memorable hits of the past few years, and its easily done un-imposing music should be with us for a long time to come. All the hits are here including “I Want Your Love,” “Good Times” and the mega-million seller “Le Freak.”

WE’RE THE BEST OF FRIENDS — Natalie Cole/Peabo Bryson — Capitol SW-12019 — List: 7.98

This duet album is one of the most exhilarating pairings in a long time as Cole and Bryson suit each other perfectly vocally. There is a plethora of energetic vocal exchanges on the LP, but the most arresting cuts are “Gimme Some Time,” “What You Won’t Do For Love” and the title track. A precision studio band makes the affair all the more pleasant, and this LP should stay high on the B/C charts for months to come.

GREATEST HITS — Mac Davis — Columbia JC 36371 — Producers: Various — List: 7.98

This A/C good ol’ boy has written some classic songs in his time, and his most affecting compositions have been channeled into this greatest hits collection. For the record, Davis penned the Presley classic “In The Ghetto” and the Kenny Rogers gem “Something Burning.” The author injects those songs with his own down home passion and also shines on his other hits like “I Believe In Music” and “Baby Don’t Get Hooked On Me.” For A/C, pop and country lists.


This 60s crooner has made a tremendous comeback over the past few years, and this greatest hits collection has both old and new gems. “Can’t Take My Eyes Off You” paces the older material and the newer songs are highlighted by “My Eyes Adored You” and “Swearin’ To God.” Whether old or new, Valli’s distinctive vocals are still pleasing to both pop and A/C crowds.

RSO CHART BUSTERS — Various Artists — RSO RS-1-3066 — Producers: Various — List: 5.98

The specially priced sampler LP contains RSO’s greatest successes over the past few years. Songs by Andy Gibb, Player, Frankie Valli, John Stewart, Linda Gordon, David Naughton, Yvonne Ellimann, Paul Nicholas and Suzi Quatro and Chris Norman can be heard in this collection. This nifty Top 40 collection is highlighted by Gibb’s “I Just Want To Be Your Everything,” and Player’s “Baby Come Back.”

STARGAZER — Peter Brown Drive Records 108 — Producers: Cory Wade and Peter Brown — List: 7.98

This funky white boy has done quite well in the disco world, and his latest dancin’ voyage should garner him more fans. His music is infused with a hypnotic synthesized bass sound, and Brown’s vocals are both breathy and commercial. Aside from the Manlove-like title track, the other songs are impeccably up-tempo. The LP’s best cuts are “Crank It Up,” “It’s Alright” and the delightfully humorous “Penguin.” For R&B and dancing lists.

MOODSWING — Robert Kraft & The Ivory Coast — RSO RS-1-3072 — Producer: Phil Goldston — List: 7.98

Robert Kraft & The Ivory Coast have a sound that is reminiscent of the bebop jazz of Dan Hicks and his Hot Licks and Tom Waits. Songs like “Junction Boulevard” and “A Jump For Miles” recall the sound of Fat’s Waller, but “Hoveckraft shows that the keyboard/vocalist and his band can play contemporary pop/ jazz as well as anyone around. Most of the tunes are up-tempo story songs that are suited to jazz and AOR.

GOLD & PLATINUM — Lynyrd Skynyrd Band — MCA-211088 — Producers: Various — List: 12.98

It’s been a long time since we’ve heard from one of America’s premier bands, but a new LP has exerted on an entire genre of music that today is a mainstream rock ‘n roll roll has given us handsomely distilled onto this ambitious double greatest hits package. A more bountiful collection of rock steadily AOR staples has yet to be released this year or any other year for that matter. Suffice to say, there will never be another “Free Bird” or a band as heavy duty as Lynyrd Skynyrd.


This tasty double-deevelue re-issue is a compilation of the band’s first three ground breaking albums that lead up to the perpetually best selling “Infinities” and “Evolution” releases. To refer to this package as a “greatest hits” type of affair would be a gross misnomer, however, because to do so would imply a band whose career has either ground to a halt or is in a state of transition. In this particular instance, to paraphrase one of the LP’s key cuts, it’s merely “A Look Into The Future.”

BONNIE POINTER — Motown M7-92991 — Producer: Jeffrey Bowen — List: 7.98

This stray Pointer Sister really comes into her own with this second Motown LP. She lends her incendiary vocals to fine new dancin’ arrangements of old Holland-Dozier-Holland classics like “I Can’t Help Myself (Sugar Pie Honey Bunch)” and “Jimmy Mack” on this LP. Pointer’s vocal dynamics are as affecting as anything in R&B and if there is any doubt check out the first side of this beautifully crafted LP.

THE GAP BAND II — Mercury SRM 1-3804 — Producer: Lonnie Simmons — List: 7.98

Clean production and some brilliant funk arrangements are two of the reasons why the Gap Band should have a smash with this new LP. Some bright horn punctuations surround the pulsating rhythms and the vocals are as commercial as funk can get. “In The Mood,” “Mallacrima” and “Noon,” “Hey, My High,” and some moving funk opuses, “I Don’t Believe You Want To Get Up And Dance (Oops)” and “Who Do You Call” are the trends here. For R&B and AOR.

BEST OF ENGLAND DAN AND JOHN FORD COLEY — Big Tree Records — Producer: Kyle Lehning — List: 7.98

This stellar A/C oriented duo has always been noted for its lifting dancin’ moves and floating love ballads. While the group’s most noted cuts, “I’d Really Love To See You Tonight” and “Nights Are Forever Without You” are present on the LP, the addition of two new songs “In It For Love” and “Why Is It Me” reveal that the band has plenty of great material in store for the 80s. Other pretty melodies on the album include “Who’s Lonely Now” and Falling Stars.

MELODIES — Gene Parsons — Sierra SRS-8703 — Producer: Gene Parsons — List: 7.98

A former member of pioneering country rock bands The Flying Burrito Bros. and The Byrds, Parsons has been off the musical radar for some time. However, he makes a strong return with “Melodies,” an LP that reaffirms that the country rock genre is still alive and well. Parsons gets some musical help from guitar great Albert Lee on the album’s top track, the title track and record are in the style of “Hot Burrito #1” and “Why You Been Gone So Long.” For AOR and Country lists.

DR. BUZZARD’S ORIGINAL SAVANNAH BAND GOES TO WASHINGTON — Producers: Various — List: 7.98

This nifty bunch of oro-rag bananas has been putting out its infectious brand of Cole Porterish Latin disco for some time now, and this is its most appealing album yet. The songs are wittily, lyrically, especially, “New York At Dawn” and “The Seven Year Itch,” and are powered by soundboy Cory Daye. While the album’s concept, a sort of ‘30s musical tribute to New York, is somewhat confusing, the album is listenable and amusing. Suited to disco and pop formats.

GIANTS — MCA-3188 — Producer: Gregg Errico — List: 7.98

This is the band’s first real a duet album. The LP is comprised of the finest funk, jazz and rock musicians around. People like Carlos Santana, Neil Schon, Herbie Hancock and Greg Rolie drive the Latin funk sound on the LP. However, the whole project is the brainchild of drumming prodigy Gregg Errico as his compositions on the record. The album has a decided jazz flavor and “Kilimanjaro,” “Panoche Villa” and “Fried Neck Bones and Egg Fries” added to the jazz mix.

JOHN FAHEY VISITS WASHINGTON, D.C. — John Fahey — Takoma TAK 7069 — Producer: John Fahey — List: 7.98

In every conceivable type of musical form there always has to be one. John Fahey. When it comes to the acoustic twelve string guitar John Fahey undoubtedly owns the genre. The six tracks contained on this beautiful album hit the ear much in the same way if you were to open the window in a smoke filled room. The songs are evocative, classical and complex, and they fit into every situation. John Fahey, it works wonders for the musical health of AOR and A/C formats.
Laugh from White, Music/Irving Star

GARY MOORE (Jet ZS9 5066)
Ideal for both Everybody CALIFORNIA Holiday SCORPIONS (Mercury Records, Inc./Seasons' EMI Music/Bug And Bear Music — BMI) (S. B.Wise, C.W. Larkin). E.W & follows up its "In The Stone" single with this cracking pop-funk number, which moves from a somber keyboard intro into a joyous, upbeat rhyme. Riding on a crest of a crisp rhythm section and snappy percussion, the well-worn verse is backed by strings, jazzy guitar riffing and some horn bursts.

BONNIE POINTER (Motown M 1478F)
I Can't Help Myself (Sugar Pie, Honey Bunch) (3:49) (Stone Agate Music Division — BMI) (B. Holland, L. Dozier, E. Holland, Jr.)
This swirling, energetic reworking of The Four Tops '60s classic receives a sensual yet highly charged vocal treatment from Pointer. The first single from her new self-titled LP, it features many of the instrumental embellishments found on "Heaven Must Have Sent You," including bell chimes, handclaps and big band beat.

COMMODORES (Motown M 1479F)
After back-to-back #1 singles, the Commodores come up with this sensationally orchestrated tune from the "Midnight Magic" LP. Airy harmonies glide over the lush string arrangements on the chorus, while feathery bass work, bright brass, and heavy drum crescendos create a truly funky backing for the lead vocals. Another winner.

STYX (A&M 2209)
Why Me (3:53) (Skygian Songs, admin. by Almo Music Corp. — ASCAP) (D. DeYoung)
The second single from Styx' highly popular "Cornerstone" LP is an intriguing blend of regal electronic arrangements and bubbly keyboard phrases behind Dennis De Young's piercing vocals and the band's harmonies. Styx tosses in a scorching guitar run mid-song and a sax break at the close to make this a full-blow rock follow-up to the #1 "Babe.

EARTH, WIND & FIRE (ARC/Columbia 1-11165)
Veteran EWF follows up its "The Stone" single with this cracking pop-funk number, which moves from a somber keyboard intro into a joyous, upbeat rhyme. Riding on a crest of a crisp rhythm section and snappy percussion, the well-worn verse is backed by strings, jazzy guitar riffing and some horn bursts.

ROBERT PALMER (Island IS 49137)
Can We Still Be Friends? (3:37) (Earmark Music Inc. — BMI) (T. Rundgren)
Palmer moves from the rock of "Bad Case Of Loving You" and "Jealous" to this simple, direct Rundgren ballad for his third single from the "Secrets" LP. The strong melody line, nicely augmented with synth chords and slices of electric guitar, relies on a sparse arrangement of piano and drums, with Palmer's full vocals in focus. A Top 40 sleeper, watch for this one.

BREND Russell (A&M 2207)
Way Back When (3:42) (Rutland Road Music — ASCAP) (B. Russell)
Russell is officially on A&M now and her follow-up to the successful "So Good, So Right" is a highly original blend of classical accents and pop-jazz ballad stylings. Nothing meshes nicely with the multi-tracked vocals.

SPINNERS (Atlantic 3637)
Working My Way Back To You (4:01) (Screen Gems — EMI Music/Bug And Bear Music Corp. — BMI) (S. Liner, D. Randell)
The Spinners' cover of The Four Seasons' hit utilizes a snappy pop-dance beat and the group's vocal variety and prowess to good effect here. For pop, B/C and dance lists.

SCORPIONS (Mercury 76209)
Holiday (4:03) (Summer Breeze Music — ASCAP) (R. Schenker, K. Meine)
Unfortunately, Germany's Scorpions turn in a truly beautiful acoustic guitar melody here, as a field of notes weave about Klaus Meine's light, airy lead vocals. A heavy metal finish is the only hard rock giveaway. For AOR, pop lists.

ALICIA BRIDGES (Polydor PD 2044)
Rev The Robot (3:22) (Lowery Music Co., Inc. — BMI)(Alicia Bridges, S. Wineman)
Synthesizer tricks, acoustic guitar and mid-tempo may make this the dance floor sleeper of the year. Bridges' raspy vocals, which so distinguish her first hit, "I Love The Nightlife," undergo a sweetening, somewhat disappointing transformation on this offering.

CALIFORNIA (RCA PB-11769)
Christian-inspired songwriter Meese provides this startlingly mature soft rock group with a sitting, placed tune for its debut single. The harmonies alone make this idea bearable, as do the lyrics and pop lists.

GARY MOORE (U.S. ZS9 5066)
Back On The Streets (4:19) (Healy Levy Music Inc./April Music Inc. — ASCAP) (G. Moore)
Moore, ex of Thin Lizzy, attacks the title track from his current solo LP with all of the fury that six guitar strings possibly can. Though the onslaught is relentless, the tune is catchy enough for most AOR lists.

STIX HOOPER (MCA MCA-41165)
Brazos River Breakdown (3:19) (Four Knights Music Co. — BMI) (Stix Hooper)
This lively cut by the drummer from the Crusaders really jumps. Also featuring a sax arrangement by the Seaworld Horns to complement Hooper's top notch drumming, this is a fine rock/pop-oriented showcase.

FLORA PURIM (Warner Bros WBS 49140)
Carry On (3:55) (Myecane Music — ASCAP) (George Shearing)
An energetic, almost disco, cut, this song also features the fine instrumentation expected of a performer with jazz roots. Purim's voice is in top form and the cut really moves. Danceable, yet listenable, too.

HORSLIPS (Mercury 76303)
Rescue Me (3:20) (Dick James Music, Inc. — BMI) (Hor-

Sips)
This acoustic, mid-tempo cut is a pleasant song to listen to. Featuring a simple tune, sparse instrumentation and the mellow vocals of Barry Devlin. Horslips can be proud of this cut. Many others will like it too.

U.K. (Polydor PD 2028)
Rendezvous 6:20 (3:58) (E.G. Music Ltd. — BMI) (Jobson and Welton)
Featuring a sound somewhat reminiscent of early Pink Floyd, this mid-tempo tune has a fascinating hook, coupled with an ethereal atmosphere. U.K. looks like it has an AOR winner here.

DANN HARTMAN (Blue Sky/CBS ZS9 2784)
Relight My Fire (3:37) (Silver Steed Music, Inc. — BMI) (D. Hartman)
Crashing symbols open this song, followed by heavy instruments. Hartman sounds like a cross between Michael Jackson and Freddie James, young but knowledgeable. Up-tempo and un inhibited.

JOHN DENVER & THE MUPPETS (RCA PB-11767)
Have Yourself A Merry Little Christmas/We Wish You A Merry Christmas (2:47) (Leo Feist Inc. — ASCAP/Cherry Lane Music Co. — ASCAP) (H. Martin, R. Blane/Trad.)
From the "A Christmas Together" LP, this sentimental, humorous duet between Denver and The Muppets on two traditional Christmas tunes should be a huge rack and retail item during the holiday season. Pressed on red vinyl.

LOTTIE PENDERGRASS (Phil. Intl. ZS9 3733)
Shout And Scream (3:39) (Mighty Three Music — BMI) (K. Gamble, L. Huff)
Taken from the "Teddle Live! Coat To Coat" LP, this bluesy rave-up is the perfect R&B party number, as Lottie exhorts the listener to let loose via his tough, gusty vocal delivery. Although the track sounds as if it's been recorded live, with an echo effect simulating real "hall sound," the song was actually recorded in a studio. Destined for heavy B/C play.

CHRISTMAS SINGLES
PAUL McCARTNEY (Columbia 1-11162)
Wonderful Christmas Time (3:48) (MPL Communication and arrangement with Welbeck Music Corp. — ASCAP) (McCabeary)
LARRY FARROW (Capitol P-4808)
Let's Talk About A Merry Christmas (4:53) (Funky Caroline Music — BMI) (C. John, L. Farrow)
CARPENTERS (A&M 8629)
B.J. THOMAS (MCA-MCA 41134)
JOHNNY MATHIS (Columbia 1-1159)
Christmas In The City Of Angels (2:26) (Jon Mat Records, Inc.) (S. Elman-J. Gold-A. Golan)
B.W. STEVENSON (MCA-MCA 41151)
A Special Wish (2:5) (B.W. Stevenson Music-MSC) (B.W. Stevenson)
KENNY LAGUNA (Sire 49142)
Home For Christmas (3:45) (Carianne Music — BMI) (Kenny Laguna)
SAUNDRA STEELE (United Artists US-X3153-Y)
First Christmas (2:55) (Liberty/United Records, Inc.) (Ralph Murphy-Bobby Wood

ALBERT KING (Fantasy STX-3225)
Santa Claus Wants Some Lovin' (3:53) (East Memphis Music/BMI) (Donna Hartman)
JANAM SAMPSON (Rock-It RI-501)
(Merry Christmas From Lisa Marie (2:33) (Beau-Jim Music/BMI/ASCAP) (C. Kingsley

JOHN DENVER & THE MUPPETS (RCA PB-11767)
Have Yourself A Merry Little Christmas/We Wish You A Merry Christmas (2:47) (Leo Feist Inc. — ASCAP/Cherry Lane Music Co.-ASCAP) (H. Martin, R. Blane/Trad.)
RESPONDING TO ALBUM AIRPLAY — In response to recent editorials against uncut album airplay, Robert A. Linder, general manager of WDHA/Dover, N.J., has written an open letter to the industry regarding this matter, excerpts of which follow: “Let’s face it, to a fair degree the radio and record industries are in direct competition to increase the consumer’s listening time. More time spent listening to music on radio means less time spent listening to music on records or tape. However, the record companies, it would seem to me, have two rather effective weapons: (1) They can entice the consumer to buy new and exciting music not always available at the right time on radio. (2) They can produce a better sounding product. It can be nearly noise free with full dynamic range. It need not fade, and can sound great anywhere. However, the average American-made record or tape hardly even approaches the ideal. Almost any compact disc recorded in Dolby noise reduction will automatically sound better to the ear than a record or tape one marketed by the record companies. I feel people have not lost respect for records because of pricing, but because they have wanted a better sounding more unique and exciting product. The new KSDO/San Diego station, which is a joint venture, will be creating new album releases to not be the detriment of the record companies, but very much to their advantage if those releases were produced and marketed with greater consumer appeal."

STATIONS GO A-WALL — A few stations have managed to get their hands on the new Pink Floyd album, “The Wall,” and aired it a few days prior to the official release date. Cease and desist orders from Columbia Records were not necessary, however, as these stations—among them Top 40 ten MEG and KLO-FM in Long Island, N.Y., were recently presented with a platter from Jeff Craig (r). 60 Second L.P. Don Wink (l). PD for the station accepted, with WDRC DJ Paul Harris from the KLOS studios.

WMRR/Philadelphia’s Rock & Roll Animals hit right in with the theme of the Annual Gambles’ Parade which was “The Circus.” The WMRR Thanksgiving gift featured personalities Michael Teasor, Lynn Kratz, Mark Goodman, Jane Norris, John Bradley, Marcia Hrissichon and Michael Picozzi. . . . WKTU-FM/New York has begun its “wild and crazy” morning show featuring J.D. Holliday and Dale Reeves. Holliday, who is WKTU-FM’s program director, came from WBLS-FM/New York while Reeves was most recently morning drive personality at WDSE/Detroit.

WTRV/Albany-Troy will be one of 12 Great Scott stations to broadcast daily from the 1980 Winter Olympics at Lake Placid, N.Y. The station is producing a remote broadcast of Hall & Oates from the Europa Tavern Nov. 13 . . . on location in Eugene, Ore., filming her new movie “How To Beat The High Cost Of Living.” Film star Susan Saint James recently finished her lifetime role as the lead in the film. Already three air shifts from 6-10 a.m. and one afternoon show with music director Peyton May at KZEL-FM . . . WBAL/Long Island and Savarin Coffee have joined forces in a program to combat drunk driving. This station and the coffee company are offering free coffee to patrons in 17 Long Island rock clubs. This is an unusual position for a rock station to take as much of the thrust of the music and programming are entertainment-oriented and supportive of “partying.”

WPX/New York, doing two hour shifts during afternoon drive Nov. 19 through Thanksgiving Day . . . Warner Bros. artist Bonnie Raitt joined WAAF/Worcester, Mass. DJ Jeremy Savage on the air during her recent tour of New England . . . KTTR/Tulsa is simply a live studio audience guide which is part of the plan.

NEW JOBS — Tom Watson has resigned his position as program assistant and his morning drive show at KSFX/San Francisco. Watson has accepted the position of operations manager for WCSS/Portland, Me., effective Dec. 17. Montez, former general manager of KWS/Texas, has joined JAM Advertising, Inc as senior vice president and executive director . . . Rick Forrester has joined the WOOD/Orlando staff. Currently active in San Francisco as vice president of programming, he was most recently with KSDO/San Diego . . . WXZI AM/FM/Atlantic’s program director, Don Benson, will be leaving shortly for Phoenix. Replacing him on the AM is Fleetwood Greer who has been with the station since 1976 and on the FM, Jim Morrison will take over the helm . . . formerly of WFOX/Gainesville, Morrison had been Benson’s assistant PD . . . Dick Hugate is leaving WMRR and his assistant PD position for WWWH/Detroit where he will become the new program director replacing Joe Urbel . . . Bill Ward is now doing the 10 a.m.-2 p.m. show at KAUM/Houston, Texas, who began morning drive at WAAF on Dec. 1 . . . Mike Kelly is now with the Broadcast Division of Tuesday Productions as a sales representative. Kelly was most recently with KEZI/Anchorage and KTNQ/Las Vegas.

KRA / Under New Ownership

LOS ANGELES — After a seventeen year legal battle, KRAL/Los Angeles has new ownership. KRA, Inc. now owns the station and Bob Warden has been named executive vice president and general manager. Forward said, “We are planning no format or personnel changes, so it will be just an ownership change.” Art Laboe, program director of the station for the last three years, will continue as senior vice president of the new team. Among KRA, Inc.’s shareholders are Bob Hope, Art Linkletter and Goodman-Todman.

Pittman Leaves WBNC

For Warner Cable Post

NORTHY — Bob Pittman has resigned as program director at WBNC/New York. Pittman will become director of Pay TV Programming for Warner/Amex Satellite Entertainment effective Dec. 10.

Sossano Named VP/GM

Of KCBS-FM/S.F.

LOS ANGELES — George Sossano has been named vice president and general manager of CBS-owned KCBS-FM/San Francisco. Sossano was formerly general sales manager of WCAU-FM in Philadelphia since 1977.

KURLA Under New Ownership

LOS ANGELES — The FCC has approved the exchange of Stereo Broadcasting station WVEZ-FM in Louisville, Ky., for Multimedia stations WBIR-AM/FM in Knoxville, Tenn. This transaction, which was approved Nov. 20, also calls for payment by Multimedia to Stoner of $1.5 million.

Westwood One Opens

NYC Branch Office

LOS ANGELES — Westwood One, the L.A.-based national radio syndication firm, has opened a New York office. According to president Norm Patz, the branch was opened to expedite relations with Eastern-based advertising agencies of national sponsors. The phone number of the Manhattan office, managed by Joel Ber- man, is (212) 751-1305.

GOOD MORNING — Every weekday between six and ten a.m. KING Radio personality Murdock plays his "Thousands Dollars Warning" contest where the jackpot can range between $1,000 and $50. Pictured above, Murdock (l) presents winner Gene Owen with a $1,000 check.

Brady Sets New Lineup At WABC

NEW YORK — New personalities and program time periods highlight the modified WABC/New York Music radio lineup as finalized Nov. 27 by Al Brady, operations manager of the station. "These moves serve to update and enhance our sound," stated Brady. "We're confident our audience will like what they hear," he continued. "After all, we're giving them exactly what they're telling us they want."

Morning drive from 6-10 a.m. will now be anchored by Dan Ingram, the station's long running afternoon drive personality. Ron Lundy continues as the midday personality from 10 a.m.-1 p.m. The early afternoon show, which is new for WABC, will be handled by Johnny Donovan. The 1-4 p.m program is designed to give the audience a smooth transition to the afternoon hours' increased pace. Bob Cruz moves from the night show to the new 4-8 p.m. afternoon drive slot. The evening program will feature Howard Hoffman, when he joins the station on Dec. 17 from ABC's affiliate in Houston, KAUM. An announcement will be made soon on the personality who will handle the overnight time period from midnight-6 a.m.

Multimedia, Stoner Deal Approved

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<td>Columbia</td>
<td>39*</td>
<td>Chrysalis, Dreaming, Shyla, Union City</td>
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<tr>
<td>10</td>
<td>8</td>
<td>The Last Waltz</td>
<td>The Rolling Stones</td>
<td>A&amp;M</td>
<td>25</td>
<td>Think About It, Remember, Three Mile, Bone</td>
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<td>11</td>
<td>11</td>
<td>I'm The Man</td>
<td>Cheap Trick</td>
<td>EMI</td>
<td>20</td>
<td>Days, Friday, Different, Title, Kula</td>
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<td>12</td>
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<td>Dream Police</td>
<td>Toto</td>
<td>Columbia</td>
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<td>Various</td>
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<tr>
<td>13</td>
<td>14</td>
<td>Hyde Park</td>
<td>The Police</td>
<td>A&amp;M</td>
<td>28*</td>
<td>Message</td>
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<td>14</td>
<td>17</td>
<td>Jackrabbit Slim</td>
<td>Steve Forbert</td>
<td>Imperior</td>
<td>77</td>
<td>Various</td>
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<td>15</td>
<td>1 Phoenix</td>
<td>Dan Fogelberg</td>
<td>Epic</td>
<td>45*</td>
<td>Various</td>
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<td>16</td>
<td>17 -</td>
<td>Live Rust</td>
<td>Neil Young</td>
<td>Reprise</td>
<td>60*</td>
<td>Various</td>
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<td>17</td>
<td>18</td>
<td>Down On The Farm</td>
<td>Little Feat</td>
<td>WB</td>
<td>67</td>
<td>This Is It</td>
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<td>18</td>
<td>19</td>
<td>Keep The Fire</td>
<td>Kenny Loggins</td>
<td>Columbia</td>
<td>18</td>
<td>Whiskey Man, Title</td>
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<td>19</td>
<td>21</td>
<td>Flirtin' With Disaster</td>
<td>Molly Hatchet</td>
<td>Epic</td>
<td>24</td>
<td>Lightning, Ever Wanted</td>
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<td>20</td>
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<td>Marathon</td>
<td>Santana</td>
<td>Polydor</td>
<td>128*</td>
<td>Various</td>
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<td>21</td>
<td>23</td>
<td>The Other One</td>
<td>Bob Welch</td>
<td>Capitol</td>
<td>96*</td>
<td>Dirty Water, Midnight To Six</td>
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<td>22</td>
<td>25</td>
<td>Boogie Motel</td>
<td>Foghat</td>
<td>Bearsville</td>
<td>55</td>
<td>Heartbreaker, Title</td>
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<td>23</td>
<td>26</td>
<td>In The Heat Of The Night</td>
<td>Pat Bonnar</td>
<td>Chrysalis</td>
<td>71*</td>
<td>You're Gonna Get, Thank You</td>
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<tr>
<td>24</td>
<td>25</td>
<td>Blow The Man Down</td>
<td>Bonnie Raitt</td>
<td>Blue Horizon</td>
<td>46</td>
<td>Mondays, Wind Chill, Nothing Happened, Keep It Up</td>
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<td>25</td>
<td>26</td>
<td>The Fine Art Of Surfacing</td>
<td>The Boomtown Rats</td>
<td>Columbia</td>
<td>116*</td>
<td>Trouble Again, In The Room</td>
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<tr>
<td>26</td>
<td>24</td>
<td>Restless Nights</td>
<td>Kari Bonoff</td>
<td>Columbia</td>
<td>42</td>
<td>All I Can Do</td>
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<td>27</td>
<td>24</td>
<td>Candy-O</td>
<td>Elektra</td>
<td>34</td>
<td>Orion, Dars Ages, Home</td>
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**FM Station Reports - New Adds/Hot Rotation**

**KRTX-FM - ALBUQUERQUE - SAM CORKISH**


**KYFX-FM - AMARILLO - DON SUTTON**

ADDs: Garrison & Van Dyke, Point Blank, Tony Banks, Camel.

**WHTX-FM - HOUSTON - GARRISON & VAN DYKE**


**KXT-FM - ANAHEIM - LARRY REISMAN**

ADDs: Boomtown Rats, Cliff Richard.

**WPLX-FM - BALTIMORE - KRIS PHILLIPS**

ADDs: Foreigner, Eagles.

**WAL-FM - BINGHAMTON - DICK BACOS**

ADDs: Joan Armatrading, Steve Forbert, Cliff Richard, 10cc, Lynyrd Skynyrd.

**WBCN-FM - BOSTON - TOM BERARDINI/KATE INGRAM**

ADDs: ELP, Marianne Faithfull, Fingerpint, Dan Fogelberg, Little Feat, Steel Pulse, Neil Young, David Weiner (45), Doug Fieger.

**WHTX-FM - HOUSTON - GARRISON & VAN DYKE**

ADDs: Tom Petty, Aerosmith, Police, Boomtown Rats, Fleetwood Mac, Blondie, Eagles, Jefferson Starship, Hall & Oates, Cars, Led Zeppelin, Pat Benatar, Cheap Trick, Steve Forbert, Headboys, Joe Jackson, Motels, Buggles (45), Ian Dury (45), Racey (45), Sugar Hill Gang (45).

**WAMS-FM - CLEVELAND - KID LEO JOHN GORMAN**

ADDs: Vampires From Outer Space, Turley Richards, Fingerpint.

**WHTX-FM - HOUSTON - GARRISON & VAN DYKE**


**WLQV-FM - COLUMBUS - TOM TEUBER/STEVE RUNNER**

ADDs: None.

**KFBZ-FM - DENVER - FRANK CODY**

ADDs: None.

**KZ-101 - CURPUS CHRISTI - CHARLIE PALMER**

ADDs: Jerry Jeff Walker, Camel, Gary Moore, Beto & The Fairlanes, Point Blank, Flying Lizards (45).


**KZEW-FM - DALLAS - TOM OWENS/DORIS MILLER**

ADDs: None.

**KZQ-FM - DALLAS - ROB THEMAN**

ADDs: None.

**KWAX-FM - LONG BEACH - PAUL FUHR/DENISE WESTWOOD**

ADDs: Fingerpint, Neil Young, Led Zeppelin, Cars, Styx, Knack, Cheap Trick, Police, B.52s, Blondie.

**WLRM-FM - BOSTON - GARRISON & VAN DYKE**

ADDs: Steve Forbert, Nina Black, Tommy Tutu, Cheap Trick, Foreigner, ZZ Top, Tom Petty.

**ABL-FM - DALLAS - ROB THEMAN**


**KZ-101 - CURPUS CHRISTI - CHARLIE PALMER**

ADDs: Jerry Jeff Walker, Camel, Gary Moore, Beto & The Fairlanes, Point Blank, Flying Lizards (45).


**KWAX-FM - LONG BEACH - PAUL FUHR/DENISE WESTWOOD**

ADDs: Fingerpint, Neil Young, Led Zeppelin, Cars, Styx, Knack, Cheap Trick, Police, B.52s, Blondie, Tom Petty.

**WLRM-FM - BOSTON - GARRISON & VAN DYKE**

ADDs: Steve Forbert, Nina Black, Tommy Tutu, Cheap Trick, Foreigner, ZZ Top, Tom Petty.

**ABF-FM - DALLAS - ROB THEMAN**


**KZEW-FM - DALLAS - TOM OWENS/DORIS MILLER**

ADDs: None.
FINGERPRINT
CJZQ - Tony Blue - Live Rust
Reprise

NEIL YOUNG & CRAZY HORSE
Live Rust

LITTLE FEAT
Don't Depend On Anyone But Me
Warner Bros.

CLIFF RICHARD
We Never Talk Anymore
EMI America

GARRISON & VAN DYKE
Ain't No Man's Business
A&M

LYNNY SKYNDYR
Gold & Platinum

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<tr>
<td><strong>FINGERPRINT</strong> - The Very Dab - Virgin International</td>
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<tr>
<td><strong>NEIL YOUNG &amp; CRAZY HORSE</strong> - Live Rust - Reprise</td>
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<tr>
<td><strong>LITTLE FEAT</strong> - Don't Depend On Anyone But Me - Warner Bros.</td>
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<td><strong>CLIFF RICHARD</strong> - We Never Talk Anymore - EMI America</td>
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<td><strong>GARRISON &amp; VAN DYKE</strong> - Ain't No Man's Business - A&amp;M</td>
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<td><strong>LYNNY SKYNDYR</strong> - Gold &amp; Platinum - MCA</td>
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**FM LPS**

**FM STATION REPORTS - NEW ADDS/HOT ROTATION**

- **KXN-FM** - **LOS ANGELES** - **MICHAELE SHEEHY**
  - **ADD**:
    - The Very Dab, Virgin International

- **KWS-FM** - **LOS ANGELES** - **PAM MAY**
  - **ADD**:
    - Fabulous Foodles - Beat, Dwight Twilley (45)

- **KWFH-FM** - **NEW ORLEANS** - **ROD GLENN**
  - **ADD**:
    - Aerosmith, Immates, Dan Fogelberg

- **WPLJ-FM** - **NEW YORK** - **ME GREGFISH**
  - **ADD**:
    - Clover, Stevie Nicks, Fleetwood Mac, Foreigner

- **WRN-FM** - **NEW ORLEANS** - **SCOTT MUNI/MARY ANNE MUNTURE**
  - **ADD**:
    - Fingerprint, John Dean, John Mayall, Lynyrd Skynyrd

- **WYFF-FM** - **ORLANDO** - **BILL MILLS**
  - **ADD**:
    - Neil Young, Little Feet, Aerosmith

- **WIZ-FM** - **PARKERSBURG** - **LARRY SCHUSTER**
  - **ADD**:
    - ZZ Top, Toto, Tom Petty, Eagles, Foreigner, Immates, Molly Hatchet

- **KROQ-FM** - **PASADENA** - **RICK CARROLL/LARRY GROVES**
  - **ADD**:
    - ZZ Top, Toto, Tom Petty, Eagles, Foreigner, Immates, Molly Hatchet

- **WPHF-FM** - **PHILADELPHIA** - **HELEN LEICHT**
  - **ADD**:
    - ZZ Top, Toto, Tom Petty, Eagles, Foreigner

- **WYDR-FM** - **PITTSBURGH** - **JIM KINNEY**
  - **ADD**:
    - ZZ Top, Toto, Tom Petty, Eagles, Foreigner

**Cash Box/December 8, 1979**
### Regional Action

#### MOST ACTED RECORDS

1. **THE LONG RUN** — Eagles — Asylum
   - KOFM, WABC, KXOK, KSLO, WXXX, CKLW, WAGL, WAKY, KTSA, WBDB, WAGE, KGK, WFGC, Q102, W2U, Y100, WAYS, XRTH, WAGL, WBLO, WAGL, WYBF, WKBQ, WCUE, KLEO, KENO.

2. **YES I'M READY** — Teri DeSario — Casablanca
   - KFRK, WRWQ, WDRB, WTIC-FM, WITX, WQGA, KJQ, WQZI, Z91, B100, KFKC, WINK, KC101, WKBQ, WXXX, WSP3, KSLY.

3. **DEJA VU** — Dionne Warwick — Arista
   - KJL, KLW, WSGN, WGLC, Q105, WBBQ, 94Q, WAYS, Z93, WNDE, KMKP, KXRE, WIEZ, WXXK, KFFE.

   - KFRK, WRWQ, WBFI, WOKY, KTHR, WHHY, KFMD, WICC, Z96, WSEZ, WBBQ, WPGC, WMC-FM, KTAC.

5. **THIRD TIME LUCKY** — Foghat — Bearsville
   - WTIX, WLAC, WSGN, WGLC, KRJ, KRTH, XLW, KOPA, KCPX, WTBY, WGCY, WCUE, KSLY, KRSP, KYOF, KREO.

6. **DO ME LIKE THAT** — Tom Petty & the Heartbreakers — Backstreet/MCA
   - WCAO, KJL, KLW, WOKY, Q102, W2B, WAKY, KRO, WERC, WXXK, WKBQ, WCUE, KYOF.

7. **ROCK WITH YOU** — Michael Jackson — Epic
   - WZZP, WSP2, WFIL, WMJ, KWL, KGW, KCPX, Z96, KFEE, WSPT, WOKY, KSTP.

8. **I WANNA BE YOUR LOVER** — Prince & Warner Bros.
   - KFLO, KSLO, WY103, WBBQ, WPQC, WMC-FM, KTHK, WRTH, WHHY, KEEL, WXXK.

9. **LONG NIGHTS** — Robert John — Epic
   - WZZP, WSGN, WGLC, KJQ, WQZI, Z91, B100, WAYS, V79, WANS, KLEO, KT1L.

10. **VOICES** — Cheap Trick — Epic
    - WTIC-FM, WTIX, WLAC, WSGN, WGLC, W2BI, O102, WSEZ, WN0E, KNOW, WSPT, WOF.

11. **YOU KNOW THAT I LOVE YOU** — Santana — Columbia
    - 96XX, KLSO, KTSA, WAYS, WAFG, WCUP, WXXK, WKBQ, KC101.

12. **HALF TIME** — Crystal Gayle — Columbia
    - WCAO, F105, WBQU, KSLO, KMIM, KNL, Z96, WKBQ, KTAC.

13. **ROMEO'S TUNE** — Steve Forbert — Nemperor/CBS
    - WKBQ, KXRE, WPEZ, KFRT, KRET, KREK, KFMD, WISM, KEEL.

#### Regional Active Singles

1. **Y103 22-18, WSGN 4-2, KXXQ 28-16, KMCJ 14-5, KFJ 6-4, WTCM 21-12, W14L 16-8, WBBQ 16-11, O105 14-9, KTSA 17-7, WAKY 16-12, KCI 13-7, WQLC 21-12, WPQC 12-7, W2BI 5-2, Z91 3-3, WAYS 24-17, W141 10-5, WBBQ 26-13, WXXK 32-7, WMC-FM 17-12, KFRC 25-17, KJH 18-11, WXXW 14-4, WOKO 30-20.


Retailers To Receive Access To WEA Videocassette Line

The following story was also used in this week's edition. WAYS, KJIT, KTIX, KOPA, WJGL, WLS, KSLY.

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KENDO — THE INTERNATIONAL RECORDING ARTIST, 1980

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MUSE Concert LP Scheduled For A December 5 Debut

(continued from page 5)

Crow On The Cradle" by Jackson Browne and Graham Nash, and "Before The Deluge" by Jackson Browne.

Sides 3 and 4 include: "Lotta Love" by Nicolette Larson and The Doobie Brothers; "Little Sister" by Byrd Cochran; "A Woman" by Sweatin' in the Room; "Love Is" by The Detroit by Gil Scott-Heron; "Get Together" by Jesse Colin Young; "You Can't Change That" by Ravi's; "Once You Get Started" by Chaka Khan; "Captain Jim's Drunken Dream" and "Honey Don't Leave L.A." by James Taylor, and "Mockingbird" by Carly Simon and James Taylor.

Sides 5 and 6 contain: "Heart Of The Night" by Poco; "Cry To Me" by Tom Petty and the Heartbreakers; "Stay" by Bruce Springsteen, the E Street Band and Jackson Browne; "Devil With The Blue Dress Money" by Bruce Springsteen and the E Street Band; "You Don't Have To Cry, Long Time Gone," and "Teach Your Children" by Crosby, Stills and Nash; and "Takin' II To The Streets" by the Doobie Brothers and James Taylor.

MUSE Foundation

The MUSE (Musicians United For Safe Energy) Concerts were held at Madison Square Garden from Sept. 19-Sept. 23. The proceeds were donated to the MUSE Foundation, a non-profit charity, which will dis-tribute the first $233,350 to 210 safe energy groups across the U.S., according to MUSE spokesperson.

The Foundation will disburse more money in future funding cycles. Kellam said, including proceeds from a film of the concerts and from the "No Nukes" album itself.

Complex Packaging

"The advances to MUSE were $750,000 and the royalty rate far beyond that of any major artist on any label," said Joe Smith, E/A chairman. "Given the complex packaging, the inclusion of a four-color, 16-page booklet, the pressing of three discs and the enormous marketing campaign now in motion, this was an expensive project for us. But because of the quality of talent and the depth of the commitment of all people connected with the organization, Elektra/Kayville is honored to be involved with the project."

CBS' $5.98 LPs Score Holiday Hit

(continued from page 7)

album of choice is discounted. In addition, our studies have determined that people are becoming more conscious of the num-
bers on hit, or identifiable singles, or an album. The combination of these factors, I think, have made these albums, which are essentially front-line merchandise being sold at discount prices, an even greater success than our expectations.

Money also cited the fact that the price factor "now puts us in direct competition with the cost of movies." And, he stated, "this product is not being lapped by home taping people."

Would the success of the albums result in CBS adding additional titles to the line?

"Yes," said Money. "One of our first priorities will be to add country titles to the line, and though it's too early to tell, we ex-pect to both add and delete titles much the same way we would with full price product."

"One of the things that is particularly gratifying about this," concluded Money, "is that this moves the record business closer to the norm of other businesses, who get the highest prices for their hottest product and discount catalog merchandise."

Casablanca Teams With Airlines

LOS ANGELES — American Airlines and Pan Am plan to present in-flight audio programs highlighting Casablanca Record and FilmWorks.

The first program, entitled "The Disco Revolution," features commentary by Casablanca president Neil Bogart and Giorgio Moroder, Donna Summer's producer.

Letterman to Bow With Alpha Omega Label

LOS ANGELES — The Letterman will release their new album, "Love Is," on the group's own label, Alpha Omega. Formed a year ago, Alpha Omega has distribution pacts in the U.S. and Asia. Group mem-
ber Tony Butala is also producing the album.

Dollar Sales Up, Units Down Over Holiday Weekend

Spend Own Money

Linda Stewart, a vice president of the Harvard Coop, reported a "very good weekend, up quite a bit over last year. Everybody's trying to figure out how bad business is, but I want them to know that somebody out there is doing well. We've had to spend a considerable amount of our own money for advertising, but when the ads go off, that is exactly the time that you have to spend more, even though manufacturer's marketing policies indicate that they think otherwise. We can't wait for them to make their decisions. Records are an impulse item, and this is one month that doesn't work with them."

Early Christmas

Jerry Schulman also contended that retailers make a mistake in comparing this year's holiday season with last year's. "During the '78 season, the bottom fell out during the months of September through early November," recalled Schulman. "The manufacturers came with no hit product whatsoever during those months. Then, when the holiday season began, they came with all their product at once, so holiday sales reflected that one big burst of energy. This year, the sales flow started much earlier, so that even if we just stay close from now through the end of December, then it's a good sign."

Optimistic View

Russ Solomon, president of Tower Records, was also optimistic. "The economic conditions that everyone has become concerned about will have no effect on the record business. Because people are more reluctant to buy large items like cars, they now have a lot more money to spend on smaller, more dis-posable things. And records happen to be one of those things that don't cost as much by comparison."

Heisl er concluded, "there's no time to be pessimistic. The retailer has to sit down and say, 'This is the new arithmetic.' We're not going to move the same volume of units anymore. If we do, then we've become victim-
s of the same numbers game that the manufacturers. But we can no longer afford to have profitless prosperity."

Buddah Moves Office

NEW YORK — Buddah Records has moved its executive offices to 1790 Broadway, New York City, New York, 10019. The phone number remains 212-582-6900. Telex remains #424197.
SINGLES TO WATCH
NANA MOUSKOURI (Cachet CS4-4500)
Roses Love Sunshine (3:20) (Chappell & Co., Ltd.) (Joan Sakel)
JESS GARRON (Charla CH 104)
That Old Piano Man (2:32) (Mr. Mort Music and Craftshop ASCAP) (Charlie Fields)
STEVE SMILE (Griner's Switch UR 1709)
Let Jesse Rob The Train (2:27) (Blue Book, BMI) (B. Owens)
Ole Ole comes out with a self-penned number that's up tempo and delivers the message that leftovers can be heroes. This tune has a solid beat and good chorus. Listeners will request this.

JOHNNY PAYCHECK (Epic 9-50818)
Drinking in' and Driving (3:03) (Taylor and Wilson, BMI) (G. Gentry)
Funky Johnny Paycheck comes up with another winner. This one won't make the state police happy but should please listeners. Paycheck wants to drink and drive til he forgets and he drives that message home in funny fashion.

BUCK OWENS (Warner Bros. WBS 49118)
Let Kenny Do The Train (2:42) (Blue Book, BMI) (B. Owens)
Ole Buck comes out with a self-penned number that's up tempo and delivers the message that leftovers can be heroes. This tune has a solid beat and good chorus. Listeners will request this.

JACK GRAYSON (Hibboud HB 4501)
Tonight I'm Feelin' You (All Over Again) (2:42) (Lloyd of Nashville, Plum Creek & Hindsale, BMI) (J. Sun — J. Grayson)
A strong country ballad with a big hook which will do well on the jukeboxes and with radio listeners. Perfect for any country format.

CHRISTMAS SINGLES
JOHN DENVER & THE MUPPETS (RCA PB-11767)
Have Yourself A Merry Little Christmas/A Baby Just Like You (2:47/2:52) (Leo Feist, Inc. ASCAP/Cherry Lane Music Co., ASCAP) (Hugh Martin/Ralph Blane/John Denver/Joe Henry)
SAUNDRA STEELE (UA X1331-3)
First Christmas (2:55) (Murfeezongs ASCAP/Chriswood Music BMI) (Ralph Murphy/Bobby Wood)
MIKE DOUGLAS (WORD FS-772)
Happy Birthday, Jesus (4:20) (George Pincus & Sons Music Corp. ASCAP) (Pockness/Levitt)
ROBB STRANDLUND (Timber Top Music TTM1)
Christmas In The Country (2:38) (Rightsong Music, Inc. BMI) (Joe & Gina Alexander)

Thunderbird Artists Picks Up Four Clients
NASHVILLE — Four new artists have been signed by Thunderbird Artists, a division of The Jim Halsey Company in Tulsa. The artists are Sheila Andrews, Badfinger, Rodney Lay and The Wild West, and Don White. Miss Andrews records for Ovalion; Badfinger joins the roster as the agancy expands into contemporary music; Rodney Lay and The Wild West are Roy Clark's touring band, and singer/songwriter Don White's song "I've Got To Get Over This" is featured on the new Oak Ridge Boys album.

Thunderbird Artists also represents Randy Barlow, Ed Bruce, Helen Hudson, Paul T. Morris, James Taylor, Joe Sun, The Shoppe, Tweed, and Freddy Weltr.

MCCA ARTISTS MAKE DONATION — Ronnie McDowell has donated the original manuscript to his first hit song, "Single White Female" (3:35) (RCA Camden) to the Country Music Hall of Fame and Museum. The song, which is a tribute to the late Elvis Presley, will soon be on display as part of the museum's "Songs and Songwriters" exhibit. McDowell, far right, is pictured with (l-r): Diana Johnson, Deputy Director of the Country Music Foundation; Bill Key, the Foundation's Director; and Lee Morgan, co-writer of the song.

NASHVILLE — A special marketing promotion for Jersey Clower has been announced by MCA Records and Tandy Rice, Clower's manager. The marketing effort will utilize television advertising for the promotion of Clower's Greatest Hits album.

Plans set include national TV exposure, a strong print media campaign and a flight of national radio spots strategically placed across the nation.

Special TV spots, running three weeks between Thanksgiving and Christmas, will be seen in all 50 states. Additionally, a two week run of these spots is scheduled for selected cities during the airing of "Nashville On The Road," which Clower co-hosts.

Before the album was released, MCA distributed it to its entire country mailing list a single containing three favorite stories from the album — "A Coon Huntin' Story," "Mar- cie's Takin' Chain Saw," and "Home Comin' Steaks." A four-color 2x2 new album announcement poster which lists all of the selections in the package is also available.

REVIEW
Jeanne's back and this collection shows she's stronger than ever. Thanks to the input of songwriters like Sonny Throckmorton, this album contains some real jewels. With a solid, country following and a strong country album, Jeanne looks like she's on her way again. Best cuts include "Back To Back," "Waltin For The Sun To Shine," "Love Is A Fading Rose," and "Every Now And Then." A salif sheet.

STRAIGHT FROM TEXAS — Johnny Duncan — Columbia 36260 — Producer: Billy Sherrill — List: 7.98
Duncan has another winner. This one won't make outlaws out of country music fans. The sound which will do well on the road. This album, Jeanne looks like she's on her way again. Best cuts include "Back To Back," "Waltin For The Sun To Shine," "Love Is A Fading Rose," and "Every Now And Then." A salif sheet.

This is a package of some of the Sun originals pulled from the vault with another voice — sounding enough like Elvis to make people wonder, over dubbed. Tunes like "Be Bop A Lula," "Breakup," "Matchbox" and "Good Rockin' Tonight" are classics and there's always a market out there for them. Shelby has done another super packaging job.

COMPASS POINT — David Allan Coe — Columbia JC 36277 — Producer: Billy Sherrill — List: 7.98
Always count on David Allan Coe to be different and controversial. You have to accept him, musically at least, because he has a track record of writing fine songs. On this album, each side has four or five songs but the playing never stops — the band moves through the entire side without a break. Best cuts include "Lovin Her," "The Fish Aint Bitin Today" and "Gone (Like)" — Key West country carries on.

Cash Box: December 8, 1979
**What Do Retailers Use For Successful In-Store Sales?**

(Continued from page 27)

NASHVILLE — I find there is very little promotion that is available to music retailers. I’m even receiving much less now than I was at the beginning of this year. RCA uses more of its time on big promotions with its big artists. Same with CBS. Now you see very little. CBS is really trying to push country, but the retailers say they aren’t paying out some heavy dollars as far as promoting it.

Karen Hill, manager of Wizard’s Records in Nashville, is another who likes to utilize country artists as promotional tools. She says another who reports she is not receiving enough to adequately utilize in-store marketing. “Since last January there has been a decrease in the amount of promotional stuff we get in, but of course there has been a decrease in almost everything. But country promotion has been almost eliminated. Every now and then we will receive a benefit.

We have a large assorted city promotion — the whole back of the store is for country, the wall-space and everything. We keep the country.”

All told, do these promotional tools aid at all? Barry Mayer, manager of Discount Records in Nashville, is another who reports often times he can’t receive the country music entertainer of the year award sometime in the future.

JINGLE, JINGLE — More and more country artists are getting into selling commercial jingles, the latest to join the ranks are Becky Hobbs, who sings for the Mrs. Goodcook’e ads, and the Statler Brothers telling us, “we’re the ones” on the McDonald’s ads.

Singer Don Cox was recently voted Entertainer of the Year by the Northern California Country Music Association, while his band, the Cowtown Band, walked away with top honors for Band of the Year. The awards were presented at the Le Baron Hotel in San Jose.

For the fifth year, Reba McEntire will sing the National Anthem at the National Rodeo Finals in Oklahoma City, Reba is no stranger to the rodeo circuit — not only was she discovered there, but both her father and grandfather were world champion rodeo cowboys.

ON THE AIR — Parson Young and his Country Deputies will kick off a new year and a new season for “Hee Haw” when the show airs Jan. 5.

IN THE STUDIO — Quadraudios Study saw a lot of action in November, with a number of artists shuffling in and out, namely: Troy Seals, Gail Davis, Dan Fogelberg, Emmylou Harris and Frankie Miller. Likewise with Jack Clement studios.

November saw Sonja Yancey, Hannahbl and Sandra Steele.

Gene Watson was busy at work on a new project at Clement’s studio last week, but was quite happy to take a break long enough to celebrate his first #1 single, “Should I Go Crazy?,” and receive the coveted C protect Award.

Byron Gallimore, winner of the Music City Song Festival’s Grand Prize songwriting category, recently signed an exclusive publishing agreement with Hick Lloyd Music.

What sort of formula has Jerry Lee Lewis constructed to have a hit record? In a recent interview he was asked why he chose to do his new album, “Here I Am.”

“We’re only so big as we can go and we’re only so big as we can go and we’re only so big as we can go.”

The complete version of the interview was asked by Jerry Brightman, assistant to the general manager of Jamboree U.S.A. and Starquest coordinator.

The talent competition is open to performers of all ages. Performers may obtain applications by visiting Starquest at the NVWA offices in Wheeling, W. Va.

Closed Screenings

A panel of judges consisting of prominent country music industry figures and officials of Jamboree U.S.A. will review tapes at closed screenings. The panel will determine the official Regional and National finalists who will be selected at this time to appear on the “Jamboree In the Hills” program to compete for the grand prize.

For more information, write to Jamboree U.S.A. as a regular with scheduled appearances as well as a master recording session.

**THE COUNTRY COLUMN**

Kenny Rogers Hosts Second Special — Kenny Rogers is certainly no stranger to music fans, and by now, he should be equally familiar to avid television viewers — particularly since his second special for 1978 aired Nov. 28. This latest special was a salute to that vanishing breed, the American Cowboy, and like his first special, was interspersed with roving segments from a live concert appearance. Kenny’s certainly had a good year.

Resorts International Hotel in Atlantic City wanted a big name entertainer for their New Years Eve show, and they got it — Dolly Parton. This engagement (Dec. 27-31) marks Par- ton’s debut in the New Jersey gambling and tourist mecca.

We Are Family

Ernest Tubb has added a definite family look to his Texas Troubadours band in that his son, Ernest “Tinker” Tubb, Jr. is now fronting the group on all of E.T.’s dates. And speaking of Mr. Tubb, he was back in producer Pete Drake’s studio last week to begin work on a new album. How do you top “The Legend and the Lady”?

It would be hard to call it a surprise party, but Jacky Ward was more than pleased when over 900 fans and friends gathered in San Antonio, Texas for the first annual Jacky Ward Birthday Celebration. The festive event featured lots of music and dancing, as well as presents and a guitar-shaped birthday cake.

MCA recently signed singer/songwriter Ed Bruce, whose many song credits include “Mamas Don’t Let Your Babies Grow Up To Be Cowboys.” Bruce will also debut as an actor next spring when CBS airs “The Chisolms,” a continuation of the novel-based television series which aired this past March. Bruce is booked by the Jim Halsey Company.

The offspring of legends are usually of two very diverse makeups — they are either so proper and of their own heritage, they break all ties with their famous parents, of take pride in their name, and carry on the family tradition. Hank Williams, Jr. most definitely fits the latter category. In a recent interview Hank was heard to comment… “I’m very proud of my name and of being Hank Williams’ son. It makes me very proud to be able to keep the Hank Williams name up in the charts. I guess maybe that’s why my Big Name ambition now is to receive the country music entertainer of the year award sometime in the future.

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**Cash Box**

**THE COUNTRY MIKE**

**WBAM IS THE GO BETWEEN IN RANSOM DEMAND** — WBAM/Montgomery recently was the go between in a $2 million dollar ransom demand for the safe return of the kidnapped wife of the First Alabama Bank president in Montgomery, according to WBAM PD/MD Dianne Brennan. Instructions for the ransom drop were channeled to the bank president through a letter directed to the news department of WBAM. The letter was obtained via a trash can at a nearby convenience store by the news broadcaster Joe McKay who was on duty at the time of the ransom call. According to WBAM news director Lewis Fryer, there were two coded messages in the letter, one was to be broadcast that the station had received the ransom letter and the other broadcast was to let the kidnapper know that the bank president agreed to the ransom demand. The kidnapped victim escaped unharmed and the kidnapper still has the 2 million dollars.

**MUSIC DIRECTOR PROFILE** — Tim Williams, MD for WFAI/Fayetteville, has been in this position since August, 1979. He started in radio while a sophomore in high school. After high school, Tim worked in a 10 watt college station, KGPS/Park College in Kansas City and KRC/Rockhurst College. He went to Northwestern Missouri State University and at one time worked for five different stations at the same time, all part-time of course. They were KDLX/Campus Radio Station, KXK/100,000 watt college FM, KNM/Maryville, MO. station where the university was located, KFQ/SJ. Joseph and KOKN/Kansas City. Tim moved and did mornings at KUSN/SJ. Joseph and went on to work at KTCN in Falls City, NB. and KXKK/Colby, KS. Then he moved to Los Angeles in 1976 to do chart research for the country single and album charts, pop album chart, and R & B album chart for Cash Box. Cash Box then moved him to Nashville that year to research the country charts. In January, 1979, Tim became the national promotion director for Inergi Records and moved to Houston in March of that year to the head office of Inergi. From Inergi, he went to WFAL/Fayetteville to do music for that station.

Ken Loomis, MD for KWKR/Shreveport, is leaving that station to go to KBOX/Dallas in the noon-3 air slot at that station. This is effective Dec. 10. According to WEEP/Pittsburgh, PD Joe Raab, WEEP/WDSY has a new general manager. Peter Casella is the new GM and most recently worked at WKYS/Boston as their sales manager. Also effective on Dec. 1, WEEP changed their network affiliation from Mutual to NBC.

J. Ross Felton, vice president and general manager of WWVA/Wheeling, announces the appointment of Tom Miller as operations manager. In his new position, Miller will be responsible for all internal operations of the station and will be reporting directly to Dick Howard who is the station manager. Miller's experience in the broadcast industry includes three years as an announcer and two years as program director with WWVA Radio. Prior to joining WWVA he served as station manager at WEIR Radio.

**RECORD SERVICE NEEDED AT THESE STATIONS** — KTFX/Tulsa, a 100,000 watt FM, has changed to a country format and needs service on current singles as well as oldies for their library. The address is Bob Backman, KTFX Radio, 5840 South Memorial, Suite 103 Tulsa, OK 74145. Telephone (918) 663-6511.

KSM Radio in Sikeston recently went country and needs to be updated as a country station on your mailing lists. The address is Bill Anderson, KSM Radio, 1501 West Malone, Sikeston, MO 63801. Telephone (314) 471-1400.

WADI Radio in Corinth has a recent change in ownership and needed upgraded service from all labels. The address is Joseph Jobe, WADI Radio, P.O. Box 664, Corinth, MS 38834. Telephone (601) 287-3101.

**COUNTRY MIKE**

**PROGRAMMERS PICKS**

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<thead>
<tr>
<th>Name</th>
<th>Station/Location</th>
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<tbody>
<tr>
<td>Dugg Collins</td>
<td>KZJP/Amarillo</td>
<td>Never Gonna Be A Country Star</td>
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<tr>
<td>Billy Cole</td>
<td>KYNN/Omaha</td>
<td>I Love That Woman</td>
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<tr>
<td>Jay Huffer</td>
<td>KERE/Denver</td>
<td>Be Back To Back</td>
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<tr>
<td>Doug Brannan</td>
<td>KCU/Tucson</td>
<td>Love Me Over Again</td>
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<tr>
<td>Bob Guerra</td>
<td>KNEW/Oakland</td>
<td>Chain Gang Of Love</td>
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<tr>
<td>Mark Thomas</td>
<td>WNRS/Ann Arbor</td>
<td>Out Of Your Mind</td>
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<tr>
<td>Don Walton</td>
<td>KFDI/Wichita</td>
<td>You're Amazing</td>
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<tr>
<td>Dianne Brennan</td>
<td>WBAM/Montgomery</td>
<td>The Shuffle Song</td>
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<tr>
<td>Don Keith</td>
<td>WJRB/Nashville</td>
<td>Love Me Over Again</td>
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<tr>
<td>Ron West</td>
<td>KSON/San Diego</td>
<td>Leaving Louisiana In The Broad</td>
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<tr>
<td>Lynn Waggoner</td>
<td>KEB/ Oklahoma City</td>
<td>The Shuffle Song</td>
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<tr>
<td>Ron Christian</td>
<td>KBBO/Ventura</td>
<td>Misty Morning Rain</td>
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<tr>
<td>Dale Elcher</td>
<td>KWMT/Ft. Dodge</td>
<td>Love Me Over Again</td>
</tr>
<tr>
<td>Tom Wayne</td>
<td>XKOL/Ft. Worth</td>
<td>Back To Back</td>
</tr>
<tr>
<td>Dale Turner</td>
<td>WSAI/Cincinnati</td>
<td>I'll Be Coming Back For More</td>
</tr>
</tbody>
</table>

**MOST ADDED COUNTRY SINGLES**

1. **LOVE ME OVER AGAIN** — DON WILLIAMS — 48 REPORTS
2. **MISSIN' YOU/HEARTBREAK MOUNTAIN** — CHARLIE PRIDE — RCA — 47 REPORTS
3. **LEAVING NEW ORLEANS** — REDD KROSS — 44 REPORTS
4. **JUST WHAT THE DOCTOR ORDERED** — BUCK OWENS — COUNTRY MEDLEY — 35 REPORTS
5. **DIXIE PUPS** — DON WILLIAMS — 39 REPORTS
6. **BUTTRED** — ALAN JACKSON — 38 REPORTS
7. **OUT OF YOUR MIND** — JOE SUN — OVATION — 37 REPORTS

**MOST ACTIVE COUNTRY SINGLES**

1. **COWARD OF THE COUNTY** — KENNY ROGERS — UNITED ARTISTS — 60 REPORTS
2. **MISSIN' YOU/HEARTBREAK MOUNTAIN** — CHARLIE PRIDE — RCA — 47 REPORTS
3. **HEARD IT IN A RHYTHM AND A SHUFFLE** — EDDIE RABBID — 44 REPORTS
4. **YOU REMIND ME OF LOVE** — THE LAW — 42 REPORTS
5. **PICK ME UP AGAIN** — MIKE AND NRU TEQUILA — ELEKTRA — 44 REPORTS
6. **OH, HOW I MISS YOU TONIGHT** — JIM REEVES — RCA — 41 REPORTS
7. **I'LL BE COMING BACK FOR MORE** — T.G. SHEPPARD — WARNER BROS. — 38 REPORTS
8. **YOUR OLD COLD SHOULDERS** — CRYSTAL GAYLE — UNITED ARTISTS — 38 REPORTS
9. **SAY SOMETHING** — JOHN DENVER — 37 REPORTS
10. **YOU'LL HAVE TOabeth THE BAND** — MEL TORME — 36 REPORTS

**Ovation Releases Max D Barnes Open Letter To President Carter**

NASHVILLE — Ovation Records has released a single by Max D Barnes entitled "Dear Mr. President. "The single is, as it implies, an open letter to the President of the United States expressing one man's views on the current state of the world.

Ovation Records states that the views expressed in the single are not, necessarily, those of the company.

Produced by Brian Fisher and recorded in Nashville, the single will be serviced to all country stations, with plans to eventually saturate all radio formats.

Barnes, who also wrote the song, told Cash Box that the latest situation with Iran was "the straw that broke the camel's back," and prompted him to write the song.

Barnes said, "It just fell into a song. I didn't intend to write a song when I began — it just evolved that way.

Barnes also co-wrote Conway Twitty's hit single, "Don't Take It Away."

**MSMA Sets Seminar**

MUSCLE SHOALS — The date for the Muscle Shoals Music Association's 1980 Records and Producers seminar is set for May 14-16 at the Joe Wheeler State Park and Resort near Muscle Shoals. The central theme of this year's seminar will be "The Recording Industry - New Perspectives In A Changing Economy."

Correspondence regarding early registration or room reservations may be made through Buddy Draper, Executive Director, MSMA, P.O. Box 2009, Muscle Shoals, Ala. 35660.
The Christmas Hit Of The Year! fulfilling everyone's Christmas Wish...

"Merry Christmas" From Lisa Marie

Jana Sampson

The Police Jam in the Slammer — A&M recording trio The Police played to a literally captive audience Nov. 23 at a benefit for the inmates of Terminal Island Prison in San Pedro, Calif. The band also donated some $4,500 in musical equipment so the prisoners might set up a musical workshop of their own and "direct their energies in a more positive way," as the band put it. Pictured at the presentation are (l-r): Stewart Copeland and Sting, The Police; Jewell Bragg of the prison's recreational department; and Andy Summers, The Police.

‘Rock Justice’ Marries Genres

(continued from page 10)

videotaping on 1/4-inch cassettes, $3,500. The whole production was mounted for "under $10,000." But the returns are also low. "If we break even and wind up with a good videotape, that's the best we can hope for," said Heyman. "The intimacy of a small hall is required," so "Rock Justice" is playing to a 600-person audience.

Heyman's long range bet is on videodiscs, as opposed to VTR's as the medium of the video-rock future. "I've never believed in tapes," he said. "They're good for selling porn. But discs are cheap: for $500 worth of equipment (half the price of a Betamax), you can get a good videodisc system. Videodiscs are going to replace LPs as surely as stereo replaced mono."

'Music Is Basic'

Despite advances in technology and the promise of tying video to rock, there's no substitute for good musical quality. "If the song isn't great, the video can't compensate. The music is still basic," Heyman noted. Still, the marriage of video and rock is inevitable, in his opinion. "Someday videodiscs will be 80-90% rock 'n roll," he predicted. Of course, nobody is placing bets on when that will happen.

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Little River Band: Up From Down Under To U.S. Success

(continued from page 10)

for the band and they called me up," says Shorrock. "We started rehearsing back in Australia in March of 1975. We were just three weeks old and still using the name Mississippi to get work but some folks felt it wasn't cricket for an Australian band to have an American name.

"Well, one night, we were driving to a gig and there it was on a freeway sign — Little River." I told Beeb, who was sitting next to me, that I thought that would be a nice title for a song but he said: "What about a name for our band?" I talked it over with the other guys in the band and the name just stuck.

"So, relatively thereafter, Shorrock, Birdles, Go- be, Pellicci and bassist George MacArdie, formerly a studio musician, cut their self-titled debut album as the Little River Band and almost overnight had a Top 10 single in Australia. However, it wasn't until April of 1976 that the LP was released in the U.S. and two singles. "It's A Long Way There" and "I'll Always Call Your Name," entered the pop charts here. LRB was on its way to breaking in this country but was still in the process of finding its identity.

"At the start of the group, we had all of the ingredients but no niche of our own," reflected Shorrock. "We didn't fit in anywhere and there was no slot people could put us in. It didn't take us long to realize that our sound was exactly what identified us. We were able to concentrate on the music totally.

"LITTLE RIVER BAND, "Diamantina Cocktail," named after a very strong Aussie concoction, earned the band its first Gold record in the U.S., with the support of two pop hits, "Help Is On The Way," and "Happy Anniversary."

The band astutely followed the album's release with its second world tour so that by the time they began work on the "Sleeper Catcher" album, they had at least gained worldwide recognition, if not star status.

Important Record

"It's hard to put a finger on when we broke or what actually broke us," says Shorrock. ""Help Is On The Way" was certainly an important record for us over here in America. To me, it seemed like it was more of a gradual thing."

"Sleeper Catcher" scored LRB its first Platinum album stateside, yielding back-to-back top 10 hits, the softly swinging "Reminiscing" and the equally lifting "Lady." By that time, producer John Boylan had become a permanent fixture with the group, assisting behind the boards.

Shortly before LRB's current LP, "First Under The Wire," was to be cut, David Briggs was added as lead guitarist, lending a harder rock flavor to much of the group's material as well as becoming the fourth writer in the band, along with Shorrock, Birdles and Goble. In fact, Briggs penned "Lonesome Loser."

"There's so much input from the different writers in the band, that we're able to pick the absolute best from everyone," states Shorrock. "That's what attracted me to the band in the first place. That and the fact that we could all sing so well together."

In other changes, bassist MacArdie was replaced by Barry Sullivan, and keyboardist Mal Logan was added temporarily for the band's recent tour. Despite the number of musicians and writers involved in every facet of LRB's existence, Shorrock points out nearly everything has run smoothly up to now.

"We work very democratically. At this point, it's been a fairly organic thing. Of course, people dominate in different areas, either in the studio, as Graham does, or on stage, as I do."

"Now that we have achieved some degree of success as LRB, we can branch out and do what we want as individuals. In my case, I'd like to pursue moviemaking more."

The rugged, affable Shorrock has already appeared on an Australian comedy-variety TV show and plans to do two films in the near future, one about drug-running and the other on the life of Jimmy O'Keefe, the father of Australian rock 'n roll.

As for the other band members: Graham Goble and Beeb Birdles are currently in the process of completing a gospel album and David Briggs plans to produce several local Aussie acts.

In the meantime, LRB is also preparing to put together a live LP, tracks for which were recorded during the last eight shows of its U.S. tour, in addition to three nights with the Adelaide Symphony Orchestra in Australia. Though the group remains busy and successful, Shorrock added that he would like to see the group earn a #1 album here as its ultimate goal.

"That would be the climax of the success story for us," noted Shorrock. "I don't really want to 'see us become a #1 band. I'd like us to leave a little bit of space, hang around in the Top 10, hopefully, and maybe retire gracefully."

TOP 75 ALBUMS

38 FRANCE JOLI
39 DISCO NIGHTS
40 WITCH DOCTOR
41 BAD GIRLS
42 STREET LIFE
43 THE BOSS
44 CHIME OF THE WIND/BEATLES
45 BEST OF FRIENDS
46 BIG FUN
47 JUST A TOUCH OF LOVE
48 LOVE OFF THE SUNSHINE BAND
49 TOTALLY CONNECTED
50 THE MUSIC BAND — CLASSIC SLIDE
51 LIVING PROOF
52 TURNT ON ONE
53 THE FREETIME
54 I WANT TO BE YOUR LOVERS
55 THE-Identifier
56 WHERE'S THE SMOKE
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THE RHYTHM SECTION

MILLIE IS LIVE AND UNCENSORED — "Live and Uncensored" is the title of the new Millie Jackson album that was recorded live at the Roxy in Los Angeles. The album features most of Jackson's hits, including the smash hits "Come On Home," "Tell Me," and "I Need This Guy." Jackson recently returned from a six-week tour of South Africa, where she reportedly sold-out 47 out of the 50 shows performed. "Because I had heard about the strict censor laws, I had reassured a show that had no profits in it because supposedly the people there just weren't ready for that. Based on the advertisements I saw for my show, I asked my manager, are you sure these people aren't ready for my American show? We eventually decided that I would in fact do my regular show until the censor board told us to stop. After nine years, I was visited by the censor board who explained that I would have to change the show. Although I did tone down the show, I decided that I would make a special dedication to the censor board on my last night. So I dedicated my "Phreek U Symphony" to them.

RUMORS FOR THE WEEK — Ashford & Simpson may be producing the next Gladys Knight & the Pips album. Will Peachess and Herb get to be a new producer? Is there a G in his name?

Jack Patterson PROGRAMMERS PROFILE — Jack Patterson, program director at KMJQ in Houston, became interested in radio when he was a high school student. At that time he became fascinated by Stephen B. Williams, an announcer at KKUA in Hawaii, Patterson's home state. "Because things are so laid-back in Hawaii, I was able to talk some of the announcers into letting me run the board for them, so I learned how to run the board," Patterson said about his early years at school in Los Angeles, and called the De Martini School. Upon graduating from high school, he left Hawaii going to Los Angeles in pursuit of his dream to get into radio. Because he had familiarized himself with the board previously, he was able to get the job with a shorter interview. "I got a job at a station in Palm Springs, California, whose only claim to fame was that it was the first station that Don Imus had worked at." He stayed at the station until he felt he had some good experience and when a friend of his said that he needed an announcer for his new rocker in Hawaii, QFM, it was back home for Patterson. "After I was at the station a few months, I got a call from Jim Maddox, who was the PD at KDAY in Los Angeles, who offered me a job, and I decided to take it. It was funny how he came to get in contact with me. It seems that the production director at KDAY, Al Ramirez, knew Spunky Lane, the evening announcer at QFM in Hawaii, and Ramirez happened to mention that Maddox was looking for a young announcer who was good so that he could train him. Spunky immediately told him about me, and Maddox hired me at KDAY. Also he eventually hired Spunky, who is now doing mornings here at KMJQ." Patterson says he is often asked how he could leave Hawaii and live in Los Angeles, and now Houston. "I has been really been by the radio bug. I grew up in Hawaii, so I am accustomed to the atmosphere there and followed what I wanted to do."

ARTISTS ACTIVITY — Evelyn "Champagne" King was recently invited again to the White House, this time to celebrate Chip Carter's birthday. Though she was not invited to perform, she consented to sing "The Way We Were," which was very well accepted. Mercury Records has signed a group called the L.A. Boppers, who were previously the back-up band for Side Effect. Their album entitled "L.A. Boppers" will be released early February and will feature a unique compilation of Bop music of the '40's and contemporary funk that the group is calling R&B Bop. Be sure to catch Princes' live performance when he comes to your city. On stage, he performs a unique foil of rock music with infectious energy that will keep you on your feet. Dick Griffin, president of The United Black Concert Promoters will be promoting The Jacksons' tour in the southern California area. WAR will commence on a major promotional tour Dec. 10 starting in Houston. The eight city tour will also include New Orleans, Atlanta, Washington, D.C., and New York, Detroit, and will end in Chicago. Band members Lee Oskar and Harold Brown who are slated to make the tour will be visiting radio stations, retail outlets, and on campus visits at some major universities in these nine markets. The National Association of Broadcasters has included IGN in its guide to helping the film industry.

LOVE & COMFORT — is the name of former Motown producer Clay McMurray's recording studio located on Pico Blvd. in Los Angeles. The studio is designed as a final mix-down facility, and has been to get a great deal of attention as the place to mix for the right sound. Most recently, the Eagles mixed their current album at the studio, Natalie Cole, Pat Boone, Steve Wonder and Jackson are among the few who have recently passed through the Love and Comfort doors. cookie amerson

PROGRAMMERS PICKS

Doug Blakely WUFO/ Buffalo
Mary Christian "I Shoulda Loved You" — Narda Michael Walden — Atlantic
Hardy Jay Lang WENZ/ Richmond
Joe Fisher WRBD/Ft. Lauderdale
Carl Connors WVON/Chicago
Eddie Jordan WKND/Hartford

Cash Box/December 8, 1979

www.americanradiohistory.com
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<th>Label</th>
<th>Weeks On 12/11 Chart</th>
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<tr>
<td>Listen to the Rhythm of Your Heart</td>
<td>Martin Denny &amp; His Producers</td>
<td>Mercury</td>
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<td>Old-Fashioned Love</td>
<td>Dinah Shore</td>
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<td>Go Get Yourself</td>
<td>Dee C. Lee</td>
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<td>I'm in the Mood</td>
<td>Al Martino</td>
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<tr>
<td>Can't ya Hear Me?</td>
<td>B.B. King</td>
<td>Atlantic</td>
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<td>Melinda</td>
<td>Ray Charles</td>
<td>Atlantic</td>
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<td>You And Me</td>
<td>Marilyn &amp; the Guitars</td>
<td>Epic</td>
<td>12</td>
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<td>Specialty</td>
<td>Elmore James</td>
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<td>Wraith</td>
<td>Chain Gang</td>
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<td>Back Step</td>
<td>The Rolling Stones</td>
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<td>Tragedy</td>
<td>Smokey Robinson</td>
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<td>13</td>
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<td>The Makes You Love Me</td>
<td>Thelma Houston</td>
<td>Atlantic</td>
<td>9</td>
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<tr>
<td>The Things I Am Tormenting You</td>
<td>Thelma Houston</td>
<td>Atlantic</td>
<td>9</td>
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<td>Please, Please, Please</td>
<td>The Beatles</td>
<td>Parlophone</td>
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<td>Rock And Roll</td>
<td>Jerry Lee Lewis</td>
<td>Sun</td>
<td>10</td>
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<td>Just A Gigolo</td>
<td>Billy Eckstine</td>
<td>Imperial</td>
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<td>Any Way You Want Me</td>
<td>Kay Starr</td>
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<td>Ramblin' Rose</td>
<td>Woody Guthrie</td>
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<td>Sunday Morning</td>
<td>Country Joe Hendricks</td>
<td>Checker</td>
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<td>How Many Roads</td>
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<td>10</td>
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<td>River Train</td>
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<td>Warner Bros</td>
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<td>There Goes My Baby</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
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<td>Love's Train</td>
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<td>I'm Your Baby</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
<td>11</td>
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<td>Step By Step</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
<td>9</td>
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<td>The Gypsy In Me</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
<td>9</td>
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<td>We Give You Love</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
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<td>What Kind Of Fool</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
<td>11</td>
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<td>Make Me A Drink</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
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<td>Nothing In This World</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
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<tr>
<td>Because Of You</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
<td>10</td>
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<td>I'm A Man</td>
<td>The Doobie Brothers</td>
<td>Warner Bros</td>
<td>9</td>
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**Alphabetized Top 100 R&B (Including Publishers and Licensees)**
**DISCO BREAKS**

BEYOND THE VALLEY OF THE OFFENSES — Although nothing has been heard from Judy and the Offenses for quite some time, another bizarre organization has again risen to place its name in the annals of unlikely promotion efforts. Jane Brinton, the L.A.-based independent promoter, has officially formed the Disco Preservation Society. The organization's charter says that its 11 objectives are: Thou shalt not rock and roll except on Tuesdays and Thursdays. Thou shalt not add any new record pools. Thou shalt not increase record pool allocations. Thou shalt not select a 12" single from the sound of the sampling machine. Mark cusco, founder of the first record pool in the nation, and current owner of the Loft in Manhattan. Anyone wishing to join the society should contact Brinton at (213) 653-6515. Members' dues are $1 "to help cover the cost of printing the club's "Hot Tracks" newsletter."

Gov. Jerry Brown has signed a bill making California the first state to have a "Disco Day." The bill, "Sponsor: Senate District 7:57," would establish a "Disco Day" each year on the second Saturday in August. The bill would also authorize the Department of Transportation to place signs on highways that read "DISCO Day: Celebrate with Good Times - Good Music - Good Dance - Good Fun." The bill was sponsored by Assemblyman Tom Hanger, R-Fresno, and Assemblywoman Gail McKeel, D-Los Angeles. Brown signed the bill into law on August 28, 1979.

**REVIEWS**

SERGIO FRANCHI — "Laugh You Silly Clown." L.A. International/MCA L33-1858 — 13" Last week, disco took on the Catholic liturgy with Missa Disco's "Kyrie." 12" This week, the world of grand opera gets the disco treatment as noted concert tenor Sergio Franchi sings the famous ari “I Pagliacci” to a heavy beat. Lushly arranged with a liltting soprano, his voice retains a great deal of the classical purity, French even sings in Italian. A viable piece of disco product. Definitely not a gimmick or novelty record. Time: 5:57

STEPHANIE MILLS — "You Can Get Over." 20th Century Fox — TCD-99 DJ — 12"

Long synthesizer intro should give disco patrons plenty of time to get out of their cars on the dance floor — and they will as this multi-BPM, heavily orchestrated number takes off with Missa’s husky, get-tough-vocalizing, Handclapping and instrumentals punctuate the beat. From her “I Don’t Care What You Think” album. Time: 9:00

JOE BATTAN — "Rap-O Clap-O." Salsoul SG 315 (DJ) — 12"

This one comes from the Grace Jones school of dance floor etiquette. Lead singer Batan has all the right moves, and the reticentConfiguration of horns and other parts in the song. "Like the Twist or the Hustle, does not like to look on — except perhaps in the more esoteric discoteques. Nevertheless, this is a good dance tune. Just don’t dwell on the lyrics. Time: 4:22

RINDER AND LEWIS — "Warriors." AVI 6073 — LP

Check out the "Willie And The Hand Jive" track off this album. Reports are that DJs, who normally don’t like to deal with albums, like this cut so much they’re not waiting for a "12" to be issued. "Willie" has crossover potential and should fare well in DDT and rock discs as well. "Love Potion #9" is an amzing, campy, discofied reinterpretation of the 60s moto-bubblegum hit.
MILK AND HONEY and POLYDOR — Eurovision Song Contest winners Milk and Honey were special guests at an international promotion night held in Hamburg at Polydor International headquarters. The group was presented with gold disc necklaces to commemorate more than 1.5 million sales of their Eurovision #1 single, "Hallelujah." Pictured are (f-l) Gali Alari of the group; Dr. Werner Vogelsang, Polydor International president; and Yehuda Tamir, Reuven Gevirtz and Shmuel Bilu of the group.

CRIA Appeals To PDs To Stop Encouraging Home Taping

TORONTO — Characterizing the encouragement of home taping as "an act of moral irresponsibility," the Canadian Recording Industry Association (CRIA) has advised radio stations to cease the practice at once.

In a letter dated Nov. 22, 1979, CRIA president Brian Robertson cited the "increasing instances of radio stations encouraging listeners to tape commercial recordings off the air," then warned that the "duplication of any copyright work without permission, even in the privacy of one's own home, is illegal and the open solicitation of such an activity constitutes conspiracy in the act."

JPRA Calls For Sales Tax To Be Eliminated

TOKYO — The Japan Phonograph Record Association (JPRA) has submitted a petition to the Japanese government and the Diet demanding the abolition of the sales tax on records.

The petition, submitted by JPRA president Saburo Watanabe, contained two main points in its request for abolition of the tax.

First, the JPRA contends that music, as an art form that contributes to the health of the spirit, should not be taxed at all.

Second, while records have been subject to the sales tax since 1937, books and magazines are not. Such a discrepancy is unfair, the JPRA contends.

Governmental comment on the petition was not available at press time.

Robertson warned that continuation of such activities would cause "the erosion of the business base of the legitimate industry.

As an example, Robertson cited a study undertaken in England in 1977 that showed a potential loss in record sales in that country of more than $300 million, almost 30% of the total annual sales there.

"Short-Sighted"

Robertson went on to say that "what concerns the Canadian industry is the seemingly short-sighted and self-interested actions of a number of radio stations openly encouraging this illegal practice.

Getting specific, Robertson stated that the alleged damage to the industry is a "conspiracy that is being propagated by the programming and promotion of multiple album tracks and, in some instances, of total albums. On some occasions, these albums are being aired, illegally, prior to release dates.

Continuing Piracy

"In recent weeks," Robertson continued, "we have received evidence that some stations are publicizing and playing bootleg recordings which, considering the threat to the future of the legitimate industry, presently poses a serious threat to the legitimate record industry around the world, would seem to be an act of moral irresponsibility.

Concern over the obvious damage to the livelihood of the artists and the record industry in general, Robertson concluded his appeal by warning that both radio and record labels would eventually suffer "without the continuing healthy flow of artists and music.'
EMI UK To Drop Imports Division

LONDON — EMI Records UK will close its imports division, effective Dec. 31, 1979. The decision to close this area of the company — a part of EMI Records’ international operations — follows a substantial drop in catalog business in the UK record market as a result of the current economic climate.

Ramón Lopez, managing director of EMI Records UK, stressed that the company had made extensive efforts to keep the import service open by saying that “we realize the importance of specialized import product to a large number of dealers.

However, Lopez added, “In the end, we had to fully acknowledge the economic reality of the situation. In addition to being a part of our quest at any times for increased efficiency, this decision was taken in light of the problems affecting catalog sales in a reduced market and the additional problems that faced the import division of selling specialist and minority catalog in these difficult times.”

Gebhardt Named To Int’l A&R At CBS

FRANKFURT — Gebhardt has been named to the post of group manager of international A&R for CBS Records Germany. Gebhardt’s appointment to the post was spurred by the re-establishment of the international A&R department of CBS Germany, which will be responsible for the selection and release of non-German product.

Gebhardt joined CBS Germany’s press department in 1971 and later moved to radio promotion. He was promoted to radio promotion manager in 1975.

Japan

TOP TEN LPs
1. Play It Again Sam — Capitol
2. A Taste of Honey — Atlantic
3. A Man Without A Country — Columbia
4. The Last Waltz — Warner Bros.
5. Rock'n'Roll Revue — CBS
6. Triumph of the Golden Slime — Polydor
7. The New Music — EMI
8. The Last Waltz — Warner Bros.
9. The New Music — EMI
10. A Taste of Honey — Atlantic

TOP TEN 45s
1. Yippie Fairyland — CBS
2. Whipped Cream — Columbia
3. A Love Supreme — Atlantic
4. The Last Waltz — Warner Bros.
5. The New Music — EMI
6. A Taste of Honey — Atlantic
7. The New Music — EMI
8. The Last Waltz — Warner Bros.
9. The New Music — EMI
10. A Taste of Honey — Atlantic

UK

TOP TEN LPs
1. Dark Side of the Moon — Atlantic
2. Physical Graffiti — Led Zeppelin
3. Some Girls — Rolling Stones
4. Street Boppers — K-Tel
5. Friends — Genesis
6. Hard Hearted Moon — Otis Redding
7. Babel — Santana
8. Greatest Hits — ELO
9. Rock Me Baby — Chuck Berry
10. You've Never Seen Anything Like Me — The Rolling Stones

TOP TEN 45s
1. When You're In Love — D. Boon & Capito
2. Little Girl — The Beach Boys
3. More — The Moody Blues
4. No More Tears (Enough Is Enough) — Donna Summer & Barry Brown
5. So You Want to Be A Star — Lou Christie
6. Still — Commodores
7. Man Who Sold The World — David Bowie
8. Home — Elton John
9. Holding Back The Years — Bob Dylan
10. Born To Run — Bruce Springsteen

Germany

TOP TEN LPs
1. Mau Mau — EMI
2. We Don't Talk Anymore — Cliff Richard — EMI
3. Gimme, Gimme, Gimme — ABBA — Polydor
4. Video Killed The Radio Star — The Buggles — Island
5. Lido — Bob Marley & The Wailers — Island
6. A Walk In The Park — Nick Straker Band — Decca
7. Don't Bring Me Down — ELO — Jet
8. Nacht, wenn alles schlaf — Howard Carpendale — EMI
10. Das Lied von Manuel — Manuel & Porly — Polydor

United Kingdom

TOP TEN LPs
1. Eagles Greatest Hits vol. 2 — ABC
2. Greatest Hits — Rod Stewart — Riva
4. Regatta De Blanc — The Police — A&M
5. Complex — Gary Numan — Braggans
6. The Stone Flower — Michael Head — Polydor
7. Confusion/Last Train To London — ELO — Jet
8. Eldon Riles — Jam — Polydor
9. Kissed By Lightning — Asylum
10. They Don't Know — Asylum

TOP TEN 45s
1. When You're In Love — Dr. Hook & Capitol
2. Little Girl — The Beach Boys
3. More — The Moody Blues
4. No More Tears (Enough Is Enough) — Donna Summer & Barry Brown
5. So You Want to Be A Star — Lou Christie
6. Still — Commodores
7. Man Who Sold The World — David Bowie
8. Home — Elton John
9. Holding Back The Years — Bob Dylan
10. Born To Run — Bruce Springsteen
Gottlieb Appoints Southwest Vending Camp

CHICAGO — The appointment of Southwest Vending Sales Corporation of San Antonio, Texas, as Gottlieb distributor in the southern part of the state has been announced by Thomas L. Herrick, Gottlieb's marketing vice president.

"The impressive rise of Southwest Vending Sales as a major distributor of coin operated products during the last several years is rather conclusive proof that our traditional industry continues to be infused with new blood," said Herrick, in commenting on the new appointment. "John Gates and his staff have made great progress in this industry in a relatively short period of time and are more than representative Gottlieb in the San Antonio area."

The San Antonio office at 4520 Tejusco is under the management of Jim McNeil, veteran games salesman and executive.

Ex-Baseball Star Joins Atlas Music

CHICAGO — Former baseball pitching great Milt Pappas has joined Atlas Music Company as sales manager-vending division, according to an announcement from Eddie Ginsburg, president of the Chicago-based distributorship.

Pappas, 40, retired from baseball in 1974 after appearing with the St. Louis Cardinals for five years, and was with the Chicago Cubs. He also played for the Baltimore Orioles, Cincinnati Reds and Atlanta Braves.

Definite Asset

"We are very pleased to have Milt Pappas on our team," Ginsburg said. "His previous management and sales experience since leaving baseball will prove a definite asset to Atlas."

A native of Detroit, Pappas currently resides in suburban Wheaton and in his new position will be calling upon vending companies throughout the state of Illinois.

Atlas Music Company is a division of the Power Ploys, Inc. on International, Inc. and carries the factory's full line of vending products. The company has been in the vending business for some 45 years and is located at 2122 N. Western Ave. in Chicago.

Williams Sets Service School Dates

CHICAGO — During the next three months Williams Electronics, Inc. is sponsoring service schools in areas from the east coast to Alaska and Hawaii. The program will include a series of one-day schools with the subject matter encompassing the theory of operation and troubleshooting techniques.

The factory's service school manager, Neil Smithwick will instruct the classes. All schools will be conducted on Williams' new CPU board with its memory protection system as well as the "total front-end programming system" which has been incorporated into all Williams' games since the introduction of "Flash.

New Feature

Instruction will also focus on the new sound boards which are an exciting feature of Williams' soon to be released "Tiger" and "Gorgor" and this should be of particular interest to those attending the sessions, as noted by Smithwick.

Following are the dates and locations of the various schools and anyone wishing to participate may do so by contacting the distributors listed.

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<th>Date</th>
<th>Location</th>
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<td>Seeko, Baltimore, MD</td>
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<tr>
<td>Nov. 15</td>
<td>Roanoke, VA</td>
<td>Seeko, Baltimore, MD</td>
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<td>Nov. 27</td>
<td>Anchorage, AK</td>
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<td>Dec. 5-7</td>
<td>San Francisco, CA</td>
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<td>Dec. 11</td>
<td>Oklahoma City, OK</td>
<td>Music Vending, Seattle WA</td>
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<td>Dec. 16-18</td>
<td>Los Angeles, CA</td>
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<td>Jan. 9-10</td>
<td>San Antonio, TX</td>
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<td>Jan. 17-18</td>
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<td>Jan. 22</td>
<td>Tucson, AZ</td>
<td>Music Vending, Seattle WA</td>
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<td>Jan. 25</td>
<td>Jacksonville, FL</td>
<td>Music Vending, Seattle WA</td>
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Business Builders: Custom Player Newsletter Bows

CHICAGO — A new custom player newsletter is being introduced at AMOA by Business Builders, the California based promotion agency specializing in the amusement industry.

"The newsletter gives operators an excellent tool for player promotion," noted Carol Kantor, who heads up this new agency. "From the response we have received so far, it is evident that operators want to implement more promotion to enhance their businesses. Business Builders has developed this newsletter program to help fulfill this need in the industry." It is designed to stimulate more play activity and encourage more players participation and competition.

Canteen Holds 50th Year Party

CHICAGO — Canteen Corporation, noted as the nation's largest in-plant cafeteria operator, intends to increase its share of the institutional foodservice market. Howard C. Miller, Jr., president and chief executive officer, declared before an audience of Canteen employees at the 50th anniversary observance of the Chicago born company, "We are now the largest industrial manual foodservice company in the U.S., and active in the second largest foodservice market — institutional feeding. We intend to continue to pursue all institutional feeding opportunities in colleges, hospitals and nursing homes wherever they are profitable.

Canteen was created in Chicago in 1929 when its late founder, Nathaniel Leverone, dropped a penny into a vending machine, collected the steels peanuts and decided to form his own vending machine business. Canteen, now a subsidiary of Trans World Corporation, had sales of $651 million last year.

"From our very earliest days, we've always been marketing some type of food product," Miller said. "In the beginning, it was snack foods, and we did an unusual thing. We took the snacks to the people. We created an industry around a particularly convenient method of delivering products to the consumer."

Current indications are that the institutional foodservice market will keep growing.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. JANE JEFFERSON STARSHIP (Gusto/RCA-11769)
2. SEND ONE YOUR LOVE STEVIE WONDER (Motown/SBSF323)
3. CAN'T DON'T ME LIKE TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-41138)
4. THREE TIME LUCKY FOGHAT (Atlantic/RCA WS 42)
5. VIDEO KILLED THE RADIO STAR T.Rex (Virgin/Atlantic WS 45141)
6. SINCE YOU'VE GONE RAINBOW (Polydor 2014)
7. MESSAGE IN A BOTTLE POLICE (A&M 2190)
8. LAST TRAIN TO LONDON ELECTRIC LIGHT ORCHESTRA (Jet/CBS ZS9 067)
9. DIRTY WATERS THE IMATIDES (Polydor PO 2003)

TOP NEW COUNTRY SINGLES

1. COWARD OF THE COUNTY KENNY ROGERS (United Artists UA-1327-Y)
2. MY PRAYER GLEN CAMPBELL (Capitol/479)
3. MISTY MORNING RAIN RAY PRICE (Monument 40-260)
4. THIS MUST BE MY SHIP CAROLE CHASE (Cassativa CW 4011)
5. BUT LOVE ME JANET FRICKIE (Cassativa CW 11398)
6. WHEN I'M GONE DOTTYS (RCA/PB-11743)
7. SUGAR FOOT RAG JERRY REED (RCA PB-11764)
8. I'LL BE COMING BACK FOR MORE SHEPPARD (Warners Bros. WB-49110)
9. LOVE ME OVER AGAIN DON WILLIAMS (MCA-41105)
10. THE SHUFFLE SONG MARGO SMITH (Warner Bros. WB-49119)

TOP NEW R&B SINGLES

1. NOBODY KNOWS ASHFOAD & SIMPSON (Warner Bros. WB-48089)
2. WITCH DOCTOR INSTANT FUNK (RCA/RCA 57128)
3. PARTY PEOPLE PARALAMENTS (Casablanca/CBS 5222)
4. MOON CHILD CAPTAIN SKY (A&V 299-5)
5. IT'S MY HOUSE DANNY GALE (RCA/RCA 4711)
6. TIT FOR TAT BOBBY BLAND (MCA-11430)
7. PULL MY STRINGS LAKESIDE (United Artists UA 1174-6)
8. ANOTHER FINE MESS (Casablanca/CBS 57128)
9. FOREVER MIKE O'JAYS (Philadelphia International 3727)
10. BE WITH METRYONE DAVIS (Columbia 1-1128)

TOP NEW DISCO SINGLES

1. LOVE RUSH ANN MARGRET (Ocean/Atlantic 7511)
2. WEARS IT OUT STANDARD (Casablanca/CBS 57128)
3. HAVEN'T YOU HEARD PATRICE RUSHEIN (Elektra E 4665L)
4. MONEY FLYING LIZARDS (Virgin Atlantic/Atlantic ZS9 067)
5. JUMP THE GUN THREE DEGREES (Atlantic ZS9 067)
Illinois Operators Defeat Legislation Which Would Increase License Fee

CHICAGO — Earlier this year Illinois operators were faced with the possibility of an exorbitant increase in the amusement machine license fee from the $10 they were paying to $200 per machine per year. A bill, stipulating the increased rate, had been introduced in the Illinois State Senate and many operators felt the proposal was prompted by adverse publicity which had been appearing in the Chicago Sun Times.

Through the efforts of the Illinois Coin Machine Operators Association, spearheaded by then president Kem Thom of Western Automatic Music, operators rallied together in a campaign to defeat the bill, and this was accomplished. The bill was amended and postponed, leaving the license fee at $10 per year.

A determining factor in the legislative victory was a prepared statement designed to dispel any erroneous misconceptions being harbored by the public or members of the Senate Revenue Committee, and present an accurate portrayal of the operator’s business and income. The statement appears below and Kem Thom, one of the three panelists who moderated the AMOA State Association Conference, asked that Cash Box print it for the benefit of other operators who might be facing a similar situation. He also distributed copies of the statement at the AMOA conference.

“We are here today representing the Illinois Coin Machine Operators Association. We feel that with our experience in the coin machine business, we can provide helpful information to use in making a determination on S.B. 237.

“Our first point is to show the income potential of the machines we operate. Contrary to public opinion, our machines are limited to an income based on time. By time, we mean how long it takes to earn a quarter. The maximum potential of a jukebox is fifteen songs per hour. That is arrived at by taking fifteen records at four minutes each. Popular pricing is five tunes for 50c. Computing this, the maximum income from a jukebox is $1.50 per hour. A pinball machine, on the other hand, averages approximately seven minutes per game. This averages out to eight games per hour @ 25c per game, which equals a maximum income of $2 per hour. The seven minutes per game includes any free replays earned by the player. Using the jukebox figure of $1.50 per hour and the game figure of $2 per hour, we arrive at an average of $1.75 maximum income potential per machine per hour.

“The weekly earnings of a machine are based upon the playing hours at each location. We have found that the average locations have a prime time of between three to five hours per day. That is the Pub or Lounge type location averages five hours per day prime playing time, and the youth centers, fraternal posts, social club type locations average about three hours prime playing time per day.

“So, using our average of four hours per day, times six days per week, we arrive at twenty four prime hours per week, times $1.75 per hour or $42 per week income, per machine. These figures may surprise many of you, as they have surprised the general public when they have been made aware of the earning potential of these plays.

“These figures are reinforced by national surveys conducted by trade papers in 1978.

(continued on page 42)
CHICAGO CHATTER

While in Chicago recently, Hugh Heber spent the better part of an afternoon at the Bally factory, playing his favorite pinball machines. A couple of days later began the big move of the Bally Pinball Division from the Belmont facilities to the huge new factory complex in Berwyn. The new location is housed at 9000 E. Armitage, Berwyn, Ill. 60006.

Regarding the recently debuted “Dolly Parton” pingame, Cash Box received a call from Bonnie McCasy of RCA/ A&M in Seattle, where an extensive promotional tie-in with radio station 97.1 FM (KZOK) was under way. Every week, a different guest will join “Big Al” and his enthusiastic audience. The celebrity for this week was Jerry Gordon, one of the distributors; 16, 17, 18 and the Mondial -Springfield Blvd. in Moonachie, N.J., has 45,000 sq. ft. of space which allows for considerably enlarged parts, electronics and service departments — to about three times their previous size. It enables them to carry the appropriate parts to the customer’s service center. Last week the production and a rate orders are pouring in it will continue in production after the first of the year. “Galaxy,” which is now in the process of being shipped to distributors; and “Big Game.” Latter is Stern’s first entry in the wide body market and it is scheduled for production in early 1980. With regard to the unique dimensions of this particular wide body Stern said many comments were made at Expo about the size being “comfortable for the player.” Incidentally, the legendary Harry Williams deserves design credits for two of Stern’s AMOA stars, namely “Galaxy” and “Big Game.” Stern subse- quently exhibited in the Empire booths at the IAAAP Show in New Orleans, to an equally enthusiastic audience.

EASTERN FLASHES

H. Betti Industries, Inc. and the firm’s distributorship, Betson Enterprises, were just about fully settled into their modern, new facilities in time for company luminaries Bert Betti, Jerry J. Rodgers and Pat Bilotta to attend the first of the 1980s. Betti considered it a biggie in every respect — lots of people, lots of interest and plenty of opportunity for one-on-one contact. He was especially enthusiastic about the Gremlin “Monaco GP” and the outstanding new “drag boat” concept being introduced by Gremlin and the famous Segalman “Phoenix” pinball, which is expected to be in domestic delivery in the not too distant future.

MUSIC & AMUSEMENT ASSN. proxy Irving Holzman sends word that the dates of May 16, 17, 18 have been confirmed for the 1980 MAAN convention and the location is the Host Farm in Lancaster, Pa.

PAT BILLOTA OF Bilotta Dist.-Newark expects delivery of the new Wurlitzer pinball line up by the holidays. Along with the 160 selection models is the 250 selection introduced by the factory last year; and, in addition to the physical aspects there has been some innovations like the optional “remote control” which drew much favorable comment at the AMOA show. Pat told us he’s looking forward to the availability for his market; of the new Dynamo “Snooker” table and feels certain that it will pave the way for 50c pricing out there. Bilotta’s has enjoyed consistent success with the Dynamo football and pool models, he added.

Industry Calendar


Jan. 8-10, So. Carolina Coin Operators Assn.: annual conv. & trade show; Carolina Inn; Columbia, S.C.

A Full Line of Coin Operated Recreational Tables from

AMERICAN SHUFFLEBOARD COMPANY

1000 North Second Street
Chicago, Illinois 60607

The How That Quality built

Chairman with Hit Game — David Rosen, board chairman of Sega Enter- prise, Inc., was interviewed at the JAA convention in Tokyo with the star attraction “Monaco GP,” which was debuted by the company for show audiences. Over 300 people from 18 different countries. Out- standing among an estimated lineup of 1200 games, Monaco GP is a fast packed, behind-the-wheel driving game incor- porating Multi-Phase challenges.

Canteen Holds 50th Year Party

(continued from page 40)

Cherry Hill, N.J., has set new standards for this industry.

Currently, 35 per cent to 45 per cent of all dollars spent on food are for foodservice away from home, Miller noted. The in-plant foodservice segment of this spending will grow, he added.

“I believe you’re going to see a continu- ing shift toward a more European-style of work environment in which food is a vital component of the company’s compensation program,” the executive predicted. “As more wives have to work to offset inflation, you’ll see more and more families eating their main meals at work.”

Changes in demographic mix and pop- ulation distribution also will influence Canteen’s growth directions, he added: “We’ll be seeing smaller families, a growing middle- class, perhaps a new baby boom with dramatic increases in the number of new families, plus changes in life styles with new patterns of consumption.

One thing is clear,” Miller declared. “All arrows point in one direction — toward growing opportunity for those businesses that are prepared to provide service, quality and convenience to the consumer. One of the secrets of Canteen’s success is that we have always prepared for the future. We’ve kept our organizational machinery and our marketing ideas not merely up-to-date, but ahead of their time.

“An ever greater effort must be continued to do this to maintain Canteen’s leadership,” he emphasized.

Pizza Time Taps Campbell For Franchise Post

LOS ANGELES — Jack W. Campbell, Jr., has been named assistant to the president of Pizza Time Theatre, Inc., of Cupertino, according to Joseph F. Keenan, president of the chain of family entertainment centers.

“Campbell’s primary responsibility,” said Keenan, “will be to coordinate with Toppeka Inn Management, with whom we’re co-developing 265 stores during the next five years.

Campbell, a graduate of California State University at Fresno, spent five years as a Navy pilot. For six years prior to joining Pizza Time, he was co-owner of four northern California restaurants, located in San Jose, Santa Cruz and Modesto.

Illinois Ops Defeat Bill To Increase License Fee

(continued from page 41)

These national trade papers are Cash Box Magazine, Replay Magazine and Playmation Makers.

These surveys indicate the average in- come from jukeboxes to be $41.94 and the average income from games to be $36.31, to arrive at a national average income per machine of $39.12.

“From this amount, commissions are paid to the location, which usually amounts to fifty percent. This leaves the operator with a balance per machine of $20 to cover costs and expenses, that being the purchase of equipment, labor, vehicles, insurance, parts, buildings and last but not least, Federal, State, City, and local licenses.

With this information we have present- ed to you, you can see why we are so con- cerned with any increase in the state licenses.

“Pass It On”

“The typical reaction to a tax increase is to pass it on to the consumer. In our in- dustry this is very difficult to do for the following reasons:

1. Most of the equipment we have is built to accept quarters only, therefore, any price increases represent a large increase in the cost to the customer to use our machines. As all of you are aware, if the price escalates too rapidly, we will lose our customers.

2. When, as a last resort we must raise our prices, it means we must have a service technician visit each machine on the route and make adjustments necessary to each machine. We also must convince the location owner the raise is in part due to taxes. We don’t just change a sign, or stamp a new price on a package. Our pricing increases are very involved and time consuming.

“Our industry directly employs over ten thousand people in the state of Illinois, in the operation, distribution, and manufac-
turing of coin operated machines. Any in- crease in the state tax would cause a reduc- tion of employment in our industry. This would be caused by the reduction of the number of machines in marginal accounts such as youth centers, American Legion, Moose, Elk Lodges, and smaller Ma & Pa type businesses. It would also cause a reduction in the purchase of machines manufactured in Illinois, which in turn could reduce the manufacturing employment. This tax could have a snow-ball effect on profitability, and employment of many Illi- nois companies (suppliers of parts, com- ponents, etc.)

2I0

CHICAGO, ILLINOIS 60605

www.americanradiohistory.com

Cash Box/December 8, 1979
COUNTY'S GREATEST NAMES: BOB WILLS, SPADE COOLEY, MERLE TRAVIS, BOB BOSS & JIMMIE RODGERS. For inquiries write: Will E. MacCracken, P.O. Box 103, Springfield, MA 01103.

WANTED MACHINES: Used pinball games. Gottlieb, Williams, Bally & other brands. Good to fair condition. Send resumes to: 1725-8-2, 4713 W. Fullerton Ave., Chicago, IL 60641.

WANTED: Any used games over 1 year old. One month plus tag on: JOHN M. AYRES & CO., 9721 West 3rd St., Chicago, IL 60652.

WANTED: 7, 5, 4, 3, and 2 LPs, preferably from the 1940's. OHIO TOWER, 1404 West 8th St., Cleveland, OH 44105.

WANTED: RARE & RECORDS: Find of list of 20,000 United States records. Use date personaly compiled by 32, 31888 2630 041 Mahawer St. Los Angeles, CA 90033.


THE SHOPPING BAGS: An offer you can't refuse! Let us introduce you to the exclusive line of denim work bags currently being offered by The Shopping Bag. Made from rich denim, sturdy and washable, these bags are sure to stand the test of time. Contact us today for more information.

MAKE YOUR OWN SITE: Calls: (212) 859-5555. Send for free catalog.

LEGEND RECORDS: The finest records made. Any of the following records are available: 7" 80 rpm, 7" 78 rpm, 10" 78 rpm, 12" 78 rpm. All records are in excellent condition. For prices write: LEGEND, P.O. Box 243, New York, NY 10007.

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LEGEND RECORDS: The finest records made. Any of the following records are available: 7" 80 rpm, 7" 78 rpm, 10" 78 rpm, 12" 78 rpm. All records are in excellent condition. For prices write: LEGEND, P.O. Box 243, New York, NY 10007.
MUSIC INDUSTRY CONTINUED FROM PAGE 3

RIAA, Broadcasters Trade Perf. Rights Charges

(continued from page 2)
downturn in sales and profits. This had a very harsh effect on the companies, their creative employees, on the vocalists and musicians. The 'fat cats' - as radio likes to call us — are mighty lean today.

Union Support

Calling enactment of H.R. 997 "the right and ethical thing to do," Victor Fuentesaba, president of the American Federation of Musicians, testified in favor of a performance right. He detailed the bill's legislative history and noted the technological and social changes which displaced musicians nationwide. "What is unique about our plight is that we have displaced ourselves with our own creations on sound recordings."

Fuentesaba said, adding that musicians in the U.S. earn a median income of $4,668, according to the last census.

Jack Goldoner, director of the AFL-CIO's Department for Professional Employees (representing 26 unions), backed H.R. 997 "both from the point of view of the creative arts and from the point of view of the audience." Goldoner tackled the constitutional arguments for performance rights, citing Reel Radio's successful endorsement. Secondly, he refuted radio broadcaster charges of the negative effects of the proposed royalty. "While it is true that the major source of royalties will be paid by the radio broadcast licensees, please remember that over three quarters of the average radio station's programming consists of sound recordings, ... the basis on which these stations sell advertising and earn profits," he stated.

Blasts Broadcasters

AFTRA's chief executive, Sanford Wolff, voiced support for H.R. 997 to protect the "unique and creative acts" of performances on sound recordings. He blasted the arguments of broadcasters, who "prosper enormously through the monies they have been granted over the airwaves," along with jukebox proprietors and background music companies — for what he called "narrow financial self-interest."

Broadcasters claim they are entitled to compensation from cable TV for programs which are retransmitted. Wolff noted. Yet broadcasters deny that performers and record companies who produce the bulk of their radio programming are entitled to compensation, he added. Commenting on this "irony," Wolff said, "I don't know whether to label this as chutzpah or schizophrenia."

Broadcasters' Opposition

The National Association of Broadcasters assistant general counsel, James Popham, called the performance right "unfair and unnecessary." Performers and record companies are already "well compensated" for their efforts, he said, citing an NAB study which puts the 1976 median household income for AFM and AFTRA members surveyed at $18,000 and $18,000, respectively — higher than the population in general.

NAB revived the claim that the bulk of the royalty funds would go to "artists already in the upper-income brackets." And while the sum involved in H.R. 997 is "just more frosting on the cake to most of the performers that receive it," it is "of a substantial concern to small business radio broadcasters," Popham charged. He also cited the "tremendous value of record play to the recording industry" as compensation enough.

In a slap at record companies' bargaining power over artists, Popham asked whether it's possible to guarantee the 50-50 split of royalties; "will record companies not be able to use their superior bargaining position to ultimately extract a bit more than was intended, at the expense of performers?"

Joining in opposition to the bill was National Radio Broadcasters Association president E.S. Kaplan, who argued for less "bureaucratic regulation" — a familiar theme of radio representatives at the FCC and before Congress. H.R. 997 "would upset the delicate balance between the interests of broadcasters and artists which the marketplace has nurtured," she suggested.

AMOA Argument

Wayne Hesch presented the AMOA opposition to the legislation on grounds of "unfair economic burden" on small business jukebox operators who are already pinched by inflation. He also opposes the bill "on principle" since, he argued, record manufacturers cannot be considered "authors" within the terms of the Constitution.

The bill would add one more burden upon us, $1 per jukebox per year, that is certain to make more jukebox locations economically unprofitable," Hesch asserted.

SINCERO-LY YOURS — Columbia recording group: The Sinceros recently performed at Hurrah's in support of their album, "The Sound of Sunbathing." Pictured in the foreground are (l-r): James Rubinstein, A&R for CBS U.K., Don Snow, and Mark Kieland of the band; Paul Atkinson, director of contemporary music A&R, for Columbia; Bobbi Irwin of the band; Rick Smith, vice president and general manager of Apica-Blackwood Music Publishing; and Dennis Richards of the band. Pictured at top are (l-r): Mel Phillips, associate director of promotion for CBS Records International; and Peter Karpin, director of A&R for CBS.

FEKARIS HONORED WITH SONGWRITERS WORKSHOP AWARD — Discopop composer and producer Dino Fekaris was recently honored at the ASCAP Songwriters Workshop West with a plaque for "demonstrating the highest level of songwriting skills and for providing inspiration to all members of the workshop." The plaque was presented by Workshop director Annette Tucker. Pictured here after the presentation in Los Angeles are (l-r): Eric McCaskill, ASCAP membership representative; Chris Perren, MVP Record vice president; Dino Fekaris; McCaskill; Perren; and Virginia Anderson, ASCAP membership representative. Fekaris, who works with Bruce Sudano and Tom Vales, was also presented with a special plaque by ASCAP Western regional director for business affairs: Allen Levy, ASCAP west coast director of public and media relations; and Michael Garofale, ASCAP western regional director for repertory.

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DISCO BREAKS

FACED WITH an album which so far has met with little enthusiasm from the labels, he suggests the manufacturers service the pool's entire membership, and the pool will turn pay 50% of the manufacturer's pressing costs. Rivera also has high praise for Columbia's limited servicing policy, unlike so many other pool heads. The policy consists of supplying the pool with "no more than one [particular record] per month" for that particular record. Then letting the pool decide the product's viability before servicing more copies. A different kind of cutback: the Deep South Record Pool in Pensacola, Fla. has decreased its membership from 50 to 35 members. Says pool president Ralph Duncan, "Through market research we feel that we can acquire the same impact servicing 35 key clubs ... as opposed to 50." Duncan also feels that pool will be able to compensate for the decrease with its new radio show, which should provide increased exposure of product. As more clubs open in the area, Duncan plans to return membership to its original number.

The Nevada Disco D.J. Association will have a booth at the International Entertainment Exposition, to be held in Vegas Dec. 11-14.

PARTY TIME — The First National Technics Disco Competition will take place Dec. 3 at Tiffany's in Marina Del Rey, a Los Angeles suburb. The stereo manufacturer is holding a series of such dance contests nation-wide. The roller-skating trade publication, "Roller Roller," held a skating (what else?) party at Flipper's, the private roller rink discotheque in West Hollywood. Cape Cod on Nantucket Island held a "Pool Party" at the local pool. Michael Del Rey, opened its doors with two gala parties Nov. 23 and 24 on the grounds of Lion Country Safari in Laguna Hills, Calif., where the club is located. Studio One honored more than 1,000 Southern California bartenders at a recentbash at the L.A. club. Entitled "Salute to the Men Behind the Bar," the party will probably become an annual event.

IN PERSONS — Linda Clifford and Curtis Mayfield bring their tandem acts to the Roxy in L.A. on Dec. 10. Barbara Jean English, whose Zakia 12," Dancing To Keep From Crying," was recently released, will appear at Pippen's in NYC on Dec. 7. R&B's Jean Shy party featuring "Great Doo Wop" will be held Dec. 18 at the Daily Parton "look-alike." Whistles, the teen disco mastered by 22-year-old disco impresario Michael Del Rey, opened its doors with two gala parties Nov. 23 and 24 on the grounds of Lion Country Safari in Laguna Hills, Calif., where the club is located. Studio One honored more than 1,000 Southern California bartenders at a recent bash at the L.A. club.

Entitled "Salute to the Men Behind the Bar," the party will probably become an annual event.

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<td>THE LONG RUN</td>
<td>DUNIA SUMMER</td>
<td>Casablanca NBLP-2</td>
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<td>ON THE RADIO GREATEST HITS VOLUMES I &amp; II</td>
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<td>STYX</td>
<td>A&amp;M SP-3717</td>
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<td>BARBRA STREISAND</td>
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<td>JOURNEY THROUGH THE SECRET LIFE OF PLANTS</td>
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<td>LADIES' NIGHT</td>
<td>KODL AND THE GANG</td>
<td>(Decca/Mercury DSK-15313)</td>
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<td>KEEP THE FIRE</td>
<td>KENNY LOGGINS</td>
<td>Columbia JC 36172</td>
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<td>BLONDIE</td>
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<td>FREEDOM AT POINT ZERO</td>
<td>JEFFERSON STARSHIP</td>
<td>(Grunt/RCA B-1-3402)</td>
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<td>22</td>
<td>BREAKFAST IN AMERICA</td>
<td>SUPERTRAMP</td>
<td>A&amp;M SP-3706</td>
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<td>23</td>
<td>GREATEST HITS</td>
<td>ROD STEWART (Warner Bros. HS-33732)</td>
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<td>24</td>
<td>FLIRTIN' WITH DISASTER</td>
<td>MOLLY HATCHET (EP)</td>
<td>JEP-3611</td>
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<td>25</td>
<td>I'M THE MAN</td>
<td>JOE JACKSON</td>
<td>A&amp;M SP-4794</td>
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<td>26</td>
<td>REGGATTA 'TIL BLANCHE</td>
<td>THE POLICE</td>
<td>A&amp;M SP-47950</td>
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<td>27</td>
<td>INJOY</td>
<td>THE BAR-RAYS</td>
<td>Mercury SMB 1-5781</td>
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<td>28</td>
<td>GET THE KNACK</td>
<td>THE KNACK</td>
<td>Capitol SG-11948</td>
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<td>29</td>
<td>IDENTIFY YOURSELF</td>
<td>THE OHAYS</td>
<td>Epic FC 36297</td>
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<td>30</td>
<td>EVOLUTION</td>
<td>JOURNEY (Columbia FC 30577)</td>
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<td>31</td>
<td>FIRE IT UP</td>
<td>RICK JAMES (Gorty/Motown G-999911)</td>
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<td>32</td>
<td>ONE ON ONE</td>
<td>ROB JAMES &amp; EARL KLUHGER</td>
<td>Tappan/Zo/Columbia FC 36241</td>
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<td>33</td>
<td>HYDRA</td>
<td>TOTAL (Columbia FC 36229)</td>
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<td>CANDY-O</td>
<td>THE CARS</td>
<td>Elektra EE-60507</td>
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<td>SLOW TRAIN COMING</td>
<td>ROB DYLAN</td>
<td>Columbia FC 36120</td>
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<td>36</td>
<td>PART OF THE GAME</td>
<td>PAULO CRUISE (A&amp;M SP-3712)</td>
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<td>37</td>
<td>HIGHWAY TO HELL</td>
<td>AC/DC (Atlantic SD 12944)</td>
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<td>38</td>
<td>MARATHON</td>
<td>SANTANA (Columbia FC 36144)</td>
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<td>39</td>
<td>NIGHT IN THE RUTS</td>
<td>ABIGAIL (Columbia FC 36005)</td>
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<td>THE GAMBLER</td>
<td>KENNY ROGERS (United Artists LA-1A-SX)</td>
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<td>PRINCE</td>
<td>KARLA BROWN (Columbia FC 35799)</td>
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<td>42</td>
<td>RESTLESS NIGHTS</td>
<td>KENNY ROGERS (United Artists LA-WK-87136)</td>
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<td>43</td>
<td>UNCLE JAM WANTS YOU</td>
<td>FUNKADELICIST (Warner Bros. BS-33731)</td>
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<td>44</td>
<td>DON'T LET GO</td>
<td>ISAAC HAYES</td>
<td>Polydor PD-1-4024</td>
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<td>45</td>
<td>PHOENIX</td>
<td>DAN FOGELBERG (Full Moon/Epic FC 36324)</td>
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<td>46</td>
<td>THE GLOW</td>
<td>BONNIE RAITT (Warner Bros. HS-3389)</td>
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<td>47</td>
<td>X-STATIC</td>
<td>DARYL, HALL &amp; JO OATES (RCA AFL-1-3449)</td>
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<td>48</td>
<td>FIRST UNDER THE WIRE</td>
<td>LITTLE RIVER BAND (Capitol S-D-11954)</td>
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<td>49</td>
<td>DIONNE</td>
<td>DIONNE WARWICK (Arists AS-4208)</td>
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<td>50</td>
<td>WILLIE NELSON SINGS KRIS KRISTOFFERSON</td>
<td>WILLIE NELSON (Columbia JC 36188)</td>
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<td>51</td>
<td>THE MUPPET MOVIE</td>
<td>ORIGINAL SOUNDTRACK (Atlantic SD 16001)</td>
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<td>52</td>
<td>VOLCANO</td>
<td>JIMMY BUFFETT (MCA-51120)</td>
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<td>53</td>
<td>EVE</td>
<td>THE ALAN PARSONS PROJECT (Arists AR-4004)</td>
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<td>54</td>
<td>DEUGELLO</td>
<td>JZ TOP (Warner Bros. HS-3381)</td>
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<td>BOOGIE MOTEL</td>
<td>FOGHAT (Bearsville BHS 69990)</td>
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<td>GREATEST HITS</td>
<td>WATSON JENNINGS (MCA AFL-1-33876)</td>
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<td>57</td>
<td>WHERE THERE'S SMOKE</td>
<td>SHAPERO RODRIGUEZ &amp; WILSON T-588168</td>
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<td>58</td>
<td>MISS THE MISSISSIPPI</td>
<td>CRYSTAL DAVIE (Columbia JC-26020)</td>
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<td>59</td>
<td>TWICE THE FIRE</td>
<td>PEACHES &amp; HERB (MVP/Polydor PD-1-6239)</td>
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<td>60</td>
<td>LIVE RESCUE</td>
<td>NEIL YOUNG &amp; CRAZY HORSE (Reprise 2AX 2295)</td>
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<td>61</td>
<td>ANGEL OF THE NIGHT</td>
<td>ANGELA BISSON (Fairpart GRP 5961)</td>
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<td>62</td>
<td>YOU'RE ONLY LONELY</td>
<td>J.D. SOUTHER (Atlantic JC 36362)</td>
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<td>63</td>
<td>LIVE AND SLEAZY</td>
<td>VILLAGE PEOPLE (Casablanca NBLP-2-P-71436)</td>
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<td>64</td>
<td>A TASTE FOR PASSION</td>
<td>JEAN-LUC PONTY (Atlantic SB 19253)</td>
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<td>65</td>
<td>PARTNERS IN CRIME</td>
<td>RUPERT HOLMES (Enity Inf-5092)</td>
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<td>66</td>
<td>IN THE NICK OF TIME</td>
<td>MICOLEETTE LARSON (Warner Bros. HS-33701)</td>
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<td>67</td>
<td>DOWN ON THE FARM</td>
<td>LITTLE FEAT (Warner Bros. HS-33457)</td>
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<td>68</td>
<td>THE CARS</td>
<td>(Elektra EE-130)</td>
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**Weeks On Chart**

- **12/1/79**
- **12/8/79**
- **12/15/79**
- **12/22/79**
- **12/29/79**
- **1/5/80**
- **1/12/80**
- **1/19/80**
- **1/26/80**
- **2/2/80**
- **2/9/80**
- **2/16/80**

**December 8, 1979**
"MILLIE JACKSON IS BETTER THAN (BETTE) MIDLER AND JUST ABOUT ANY OTHER FEMALE ENTERTAINER YOU CAN NAME—DONNA SUMMER, BARBRA STREISAND, DIANA ROSS, LINDA RONSTADT, ETC…

Dennis Hunt—Los Angeles Times 8/14/79

"JACKSON'S ROXY STINT WAS BEING RECORDED FOR A LIVE ALBUM; IF IT CAPTURES HALF OF WHAT PULSED FROM THE STAGE SATURDAY NIGHT, YOU'D BETTER RESERVE THAT ALBUM ITS OWN SHELF."

Ken Tucke—Los Angeles Herald Examiner 8/13/79

"JACKSON SERVED UP SOME WELL-KNITTED NITTY-GRITTY ON A SILVER PLATTER," "SHE WITHHOLDS NOTHING…SHE IS A MUSICAL RICHARD PRYOR."

Curt Davis—New York Post 5/23/79

"MISS JACKSON IS A SUPERB STAGE PERFORMER."


MILLIE JACKSON
Live and Uncensored

Millie Jackson.
"Live and Uncensored." The way you've always wanted to hear her. On Spring Records and Tapes.

Produced by Millie Jackson and Irad Shapiro for Reeltime Enterprises, Inc.
"The spell is broken and the chains fall free
Finally my heart has come home to me
It seems I've waited an eternity..."

"Phoenix." Dan Fogelberg's new visions, spirit and songs.
A production of Full Moon Records, on Epic Records and Tapes.