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

"Take A Little Rhythm" SP6803

ALI THOMSON
Take A Little Rhythm

Spend this summer with Ali Thomson's "Take A Little Rhythm"
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EDITORIAL

Time For A Decision

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

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

However, with the FCC's latest decision, the cause of AM stereo seems as far away as ever. What the AM stations need is action. The sooner the move to stereo can be implemented, the better.

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

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

NEWS HIGHLIGHTS

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

by Michael Martinez

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

Heilman, a president and co-founder of E-C Tape, had his writ of certiorari denied June 16 by the U.S. Supreme Court, which decided to review the decision by the U.S. Court of Appeals for the Seventh Circuit, which had upheld his conviction in February, 1979 on 18 counts of copyright infringement in the U.S. District Court in Chicago (Cash Box, June 28).

Heilman was found guilty and sentenced to six months in prison on each count, to run concurrently, and fined $500 for each count, for a total fine of $5,000.

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

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

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

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

(continued on page 10)

Magnovox AM Stereo On Hold As FCC Reevaluates Decision

by Mark Albert

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

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

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

However, public review of the commission’s 14-category evaluation matrix can’t take place until the commission adopts equipment rules changes permitting AM stereo via the Magnavox system.

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

Finally, the commission noted that it had been informed by the staff that based upon further review of the record in the AM stereo proceeding, a recommendation that will be recorded on BASP carrier, and a re-evaluation of proposed rule-making seeking further information and data in the docket was being prepared for consideration in the near future.

Commenting on this new development, (continued on page 31)

GEC To Bow Tape Prepacks Via Nabisco Distribution Web

by Leo Sacks

NEW YORK — The General Entertainment Corp. (GEC), a new company with financial backing from Nabisco Inc., a leading producer of baked goods, said last week that it would embark on a $10 million advertising campaign in December to promote “Magnetic Gold,” a line of catalog-oriented stereo cassette recordings by major artists.

The line will be distributed through some of the 130,000 supermarkets, drug stores and convenience outlets currently serviced by Nabisco.

Samuel Attenberg, chief executive officer of GEC, said in an interview that the company had made licensing agreements with major labels and would bow an initial pack of 38 Gold, 38 Silver, 61 Bronze, 41 Blue and 41 White, all to be produced by engineers, and commercialized on six-foot high freestanding fixtures that occupy 2.5 square feet. The tapes, which will be recorded on BASP carrier, and a re-evaluation of proposed rule-making seeking further information and data in the docket was being prepared for consideration in the near future.

Commenting on this new development, (continued on page 41)

Promoters Note Sluggish Sales For Summer Shows

by Michael Giynn

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

Additionally, several of the promoters speculated that a lack of job opportunities for teens this summer, particularly in certain Midwest major and secondary markets and the Southwestern and Southeast metropolitan areas, and a
NEW YORK — The increased demand for syndicated/retail radio station programming at AOR may have im-
portant implications for the future relationship between the broadcast medium and record manufacturers.
Although pre-recorded music still provides the bulk of AOR’s program material, outlets around the nation are adding more pre-
packaged "live" concerts and musical "specials" to their schedules. As a result, the programming dilemma of increased emphasis on star acts with broad
name recognition.

According to a Cash Box survey of AOR programming, the new popularity of pre-
packaged block-time programming is due to a perceived maturation of the AOR
medium, and the rising attractiveness of its 18 to 34-year-old demographic market to
new medium programming companies. AOR programming director of programming
(Cash Box, June 28) underscores the new importance of pre-packaged programming to
AOR. The centerpiece of the AORBDR

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

Mel Kauffman, vice president and

general manager of WNEW-FM, told
Cash Box that his station has a "contract for
one more year" to continue to televise the show. However, Peter Kautt, executive
vice president of DIR, issued a "total denial" that such a contract exists. Although Kauffman in-
sisted that no decision has been reached on
the future New York market for "King Biscuit," he did say that WPLJ-FM, the ABC
FM Network’s New York station was a prime
candidate to get the show. A spokesman for Edward F. McLaughlin, president of the
ABC Broadcasting Co. regarding (Cash Box, June 28) underscores the new
importance of pre-packaged programming to
AOR.

King Biscuit Controversy

Points To Syndie Radio’s Rise

by Richard Gold

stores spend own ad money
to promote frontline albums

by Leo Sacks

This is the second of two articles examining the strategies retailers are adopting to cop-
with rising wholesale prices and reduced
advertising dollars. Part one, a report from major record companies, was out-
dated deals and networks to higher

distributed charts. The newly

picked 18 to 34-year-old demographic market to
new medium programming companies. AOR programming director of programming
(Cash Box, June 28) underscores the new importance of pre-packaged programming to
AOR. The centerpiece of the AORBDR

Court Rules RSO Must Release Data

In Sam Goody Counterfeit Tape Trial

NEW YORK — Federal District Court Judge Thomas C. Pratt ruled June 27 that the
defense for Sam Goody Inc. and two of its executives could have access to the data it
is seeking, because their former record company, RSO, is in default of
RSO’s distribution policies for discounted
discs and tapes. Defense attorneys in the
Sam Goody, Goody, Levy, its president, and Samuel Stolz, its
defense attorney, for allegedly dealing in

counterfeit cassettes, subpoenaed the data in an effort to

demonstrate that clients thought the tapes in question were promotional and
discounted.

Attorneys for RSO argued that the subpoena was overbroad because it re-
quired revealing purchase and account information and would compel the company to reveal
"trade-sensitive information."

Judge Pratt refused to quash the subpoena, stating that Goody is "not in the

business..." The judge assured RSO

that the confidentiality of the subpoenaed
records "would be protected. Anythin-

introduced is secret for the use of this case," the
judge remarked.

The defense had attacked the admissibility of

these papers, said Judge Pratt, "but without the facts, it’s difficult for me to make

a decision if everything is part of a

for one dollar apiece, the defense may have a
point. I understand they’re trying to show that

this is done industry wide."

In a related matter, defense and

prosecution attorneys filed additional argu-
ments June 26 on the applicability of four

toleny counts in the government’s case.

The defense is seeking to reduce the charges to misdemeanors (Cash Box, June
22) in the hope of avoiding a lengthy

court decisions in support of their

respective arguments. According to

sources close to the case, Judge Pratt could
possibly issue a ruling on these motions sometime this week.

PRO USA Forms
Special Projects Marketing Unit

LOS ANGELES — PolyGram Record

companies (PRO USA) has formed
PolyGram Special Projects (PSP), which
will be headed by Artie Fisher, announced
Irvin H. Steenberg, chairman of PRO USA
and vice president of PolyGram Corp.

Fisher, who served as director of special
markets for PolyGram Direct Marketing (PDM), is a 11-year veteran of the direct
marketing field, having formerly been

president of Tumbleweed Music and

involvement in specialty market divisions at
Rollette, Columbia and RCA.

The PSP will create and sell special

packaging to third party compa-

cies for marketing through direct mail,
television and key broadcasting outlets,
continuity and syndication programs, and

premium record offerings. Drawing on
PolyGram record company catalogs, PSP
will also license previously recorded

material from labels such as Polydor,
MGM, Phonogram/Mercury, Casablanca,
DG, Philips, London and Verve.

According to Fisher, Charles Shick, for-

man manager of special projects for Lon-

don Records, will serve as manager of PSP
USA.

The new unit will report to Dr. Eke

Fisher, senior vice president of PRO
USA.

Yetnikoff Blasts
NMPA Position
At CRT Hearings

by Earl B. Abrams

WASHINGTON — Any increase in the mechanical royalty rate would be destruc-
tive to the recording industry and could sound the "death-knell" of many smaller

companies, Walter Yetnikoff, president of the CBS Records Group, told the
Copyright Royalty Tribunal (CRT) last
week.

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

The CBS Records Group, he said, paid $20 million in mechanical fees in 1979.

The hearing, which featured royalties

verging sometimes on the bitter between
Yetnikoff and Morris Abram, counsel for
the National Music Publishers Assn. (NMPA), was being held by the CRT to deter-
mine mechanical fees that will remain in

sistence until 1987. The music publishers

and songwriters are asking that the royalty

be set at six percent of the suggested retail
price of a record or album. The record firms

Christy State College

(continued on page 18)

Index

Album Releases 20
Album Reviews 28
Black Contemporary 38
Classified 47
Coin Machine 45
Country Album Chart 31
Country 48
Country Singles Chart 32
East Coastings 18
Gospel 38
International 42
 Interracial Playlist 48
Jazz 47
Jukebox Singles Chart 45
Merchandising 47
Points West 18
Pop Album Chart 50
Promo Chart 44
Radio Chart 26
Rap Chart 26
Rap Report 24
Singles Reviews 22
Talent 46

Cash Box/July 5, 1980
www.americanradiohistory.com
And Now... Heartquake

The Second Single From
Bernadette Peters

Produced by Brooks Arthur
GEC To Bow Tape Prepacks Via Nabisco Distribution Web

(continued from page 7)

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

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

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

Test Markets

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

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

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

GEC’s licensing deals will be announced shortly.

EMI/UA Bows Midline

NEW YORK — EMI/UA has introduced a $3.98 list midline series. The 10-album cover features titles by such artists as Fats Domino, Jay and the Americans, Gary Lewis and the Playboys, Little Anthony and the Imperials, Ricky Nelson, Slim Whitman, Bobby Womack, Vikki Carr, Martin Denny, Shirley Bassey, Canned Heat and Ferrante and Teicher.

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

Recording Piracy Convictions Gain Momentum Nationwide

(continued from page 7)

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

Suffolk County Raids

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

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

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

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

Such was the circumstance in still another case involving Alton Sutton, Jr. and Alton Sutton III, who were convicted on nine counts of copyright infringement June 17 after a jury trial in U.S. District Court for the Middle District of Alabama, Eastern Division.

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

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

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

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

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

Squier Inks With Sound

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

FOR THE RECORD

1. On April 5, 1978, District Judge William F. Gray held that Capitol Industries-EMI, Inc. had not violated the securities laws of the United States and that the Minority Stockholders on whose behalf the suit was brought would take nothing.

2. On June 16, 1980, the judgment that the Minority Stockholders represented by Rocco Catena would take nothing was affirmed in a unanimous decision by three Judges of the 9th Circuit Court of Appeals.

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

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

Our reputation is intact! We hold our heads high!

Bhaskar Menon
President & Chief Executive Officer
THE ONLY ONES
BLAST UP THIS SUMMER ON TOUR WITH THE WHO:

6/16  Sports Arena, San Diego, CA
6/20-21 Forum, Los Angeles, CA
6/23-24 Sports Arena, Los Angeles, CA
6/26-28 Sports Arena, Los Angeles, CA
6/30 AZ St. U.—Activities Center, Tempe, AZ
7/2 Reunion Hall, Dallas, TX
7/3 U. of Texas—Special Events Center, Austin, TX
7/5 Summit, Houston, TX
7/7 LSU—Assembly Center, Baton Rouge, LA
7/9 Omni, Atlanta, GA
7/10 Mid-South Coliseum, Memphis, TN
7/11 Rupp Arena, Lexington, KY
7/13 Coliseum, Greensboro, NC
7/14 Rhodes Coliseum, Hampton, VA

"Baby's Got a Gun.
The new album by
The Only Ones.
On Epic Records
and Tapes.
Red Rider

While our northern neighbor Canada has earned a worldwide reputation for producing championship ice hockey clubs, the downtown city of Toronto Maple Leafs has also developed a fastly-firm line of metallic warriors of late, headed by the likes of Russ, Arne Wine and Trump. However, Capitol recording quintet Red Rider sets a new standard for Canadian rock with its debut LP, “Don’t Fight It.”

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

“We were worried that the album might be too subtle,” said Cochran during a recent appearance at a promotional tour of the band’s visit of the Maritime provinces of Halifax and Nova Scotia. “It’s nice to know that the intricacies of the LP are being appreciated.”

Now based out of the Pacific Northwest, Red Rider was actually formed in Toronto in 1976, when vocalist/guitarist/songwriter Peter Boynton got together with guitarist/vocalist/songwriter Ken Greer and drummer Rob Baker. The band’s name, according to Cochran, was taken from the famous ’50s comic strip character (with a slightly spelling change), and they began as Red Rider going steady through Quebec, Ontario and British Columbia.

By October part of 1977, the band had amassed a large regional following to warrant opening for the likes of Pure Prairie League and Boston. On the strength of the singles, the band travelled to England to open for Eddie and The Hot Rods.

“It wasn’t until Red Rider took on Cochran and bassist Jeff Jones, a native of Chicago, in the fall of 1977 that the band really began to forge a truly distinctive sound. Cochran himself had some recording experience, cutting a solo LP and put together a group called Your Resistance” (released in Canada on the Capitol-distributed Daffodil label), and the soundtrack for a Xaviera Hollander film, My Passion Is My Pain.

In 1977, the twain-minded singer spent eight months in L.A., “attempting to peddle my songs to publishers.” While in the Little Lake, Manitoba native admitted, was a truly disheartening experience.” Back in Toronto, Cochran happened by a Red Rider mention, Moog said, and talked to the group after the show. Everyone hit it off right away and Cochran was invited to the debut album, material, which was used on the LP.

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

Producer Michael James Jackson, whose credits include a Pablo Cruise LP, was brought in and helped Cochran to add, “deserves much of the credit for the sound of the album.”

Regarding the debut album’s title, Cochran hastens to add, “deserves much of the credit for the sound of the album.”

“Red Rider was our name,” Cochran said and we’re proud of it,” summarized Cochran. “I think we have created a good signature for ourselves … and we’re confident that we can build on it in the future.”

New Faces to Watch

Playboy Jazz Festival Breaks Attendance And Revenue Records

by Michael Martinez

LOS ANGELES — With a 16-hour line-up of some diverse jazz, pop-rock and jazz-R&B, the 1980 Playboy Jazz Festival held at the Hollywood Bowl recently broke records in gross gate and attendance. Grossing over $200,000, and topping last year’s attendance by 3,000 with more than 34,000 jazz fans at the two-day event. Playboy migrate Hugh Hefner indicated that the festival will become an annual event in Southern California.

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

Profits for promoter George Weing and Playboy might also show up health as talent costs were estimated between $500,000-750,000.

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

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

Following an energetic but incisive set by a local band, Baya, an ensemble billed as the Contemporary Records All-Stars hit the stage, featuring tenorist Joe Henderson and Joe Farrell (who also fluted), the irresistible Freddie Hubbard on trumpet, the eloquent George Cables on keyboards and John Heard on bass. Performing material largely from Featuring Freedom and Agitation, the LP, the material was engaging, but also reflective of the music spectrum to come.

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

Milt Jackson, God’s bassist, and his progressive bebop-cum-acoustic fusion blasting away at intellectual jazzists, while the grand father of modern jazz, Count Basie, had his band play an eight-man group to get to the heart of things.

Drummer Buddy Rich and the Buddy Rich Trio offered Saturday’s big band contingent, but became too enamored with killer cliches, but also exuded good taste.

Mel Torme’s set was far-reaching and well staged, and even though Torme had to contend with a blizzard of fans and a crowd incogintant of the singer’s rich history, his enthusiasm prevailed.

But aside from Benny Goodman’s set, during which he introduced the tasty vocal trio of Rare Silk, perhaps the most enthusiastic audience response on Saturday was reserved for Hiroshima, which recalled: “You’ve always got to win the approval and acceptance of the media. It’s one of those fine lines where hard work really does pay off, because once you win the acceptance of the radio, they will play your subsequent singles quickly.”

Torme’s emergence as a solo recording star soon eclipsed his role as vocalist for the Faces, whose record sales never matched their touring success. According to Torme, Stewart’s break with the group was not amicable. “I think I was probably totally responsible for the group breaking up,” said Torme. “There was an awful lot ofighting and petty jealousy — the petty standard run-of-the-mill group problems.

Rod was making all the money because his albums were doing extraordinarily well, and theirs weren’t doing anything at all. But I’ve got no axe to grind now, things have gone terribly well for everybody since.”

Both will report to Charlie McCoy, Ron Jones and Ian McLagan. They were sort of looking for a manager at the time, and I said I would not want to be involved in discovering Stewart. The Jeff Beck Group had also broken up during this period, and Beck’s bassist Ron Wood and lead singer Rod Stewart were both looking for a new band. Wood, joined the newly named Faces as lead guitarist, “and then, we all recalled, ‘Rod came along as the singer.’”

Gaff signed Stewart to a personal management contract in 1969 after he secured him a solo recording contract with Mercury Records. However, Stewart was unhappy with Gaff’s management of the group and the label. According to Gaff, the Faces’ bounteous live performances were the real draw, as Stewart was a major attraction “Rod and the band were extremely good. It was touring and hard work that was the key to everything.”

Although Gaff was quick to recognize Stewart’s enormous potential, he never attempted to design an image for the singer or to exploit his star quality in an unnatural way. “The way he dressed, the flash was all Rod’s creation. I let Rod do it,” said Gaff. “You couldn’t change him or do anything else but let him be what he naturally was.”

All Stewart was a dynamic performer, the central obstacle to his becoming a major star was, in Gaff’s words, “trying to make him sing in a glittery, not totally acceptable way.”

It was Stewart’s self-titled debut LP for Mercury, and the follow-up, ‘Greatest Alley,’ were the albums that really turned Stewart into a star. The latter LP, which had been released in May of this year, was a major hit and featured the Vaughan brothers, “Sunny Days Are Here Again.”

Manager Profile

Billy Gaff: His Creed Is ‘Let The Artist Make The Music’

by Richard Gold

NEW YORK — Billy Gaff, who has been Rod Stewart’s manager since the days when the singer was an obscure figure on London’s rock scene, has always preferred to remain in the background, content to let the talent speak for itself.

Stewart’s 11-year rise to international superstardom and worldwide sales of over 10 million albums has been a testament to Gaff’s relationship with Stewart is based upon a mutually satisfying understanding: the manager makes the business decisions, while the artist makes the music.

“I haven’t been to a Rod Stewart recording session in eight years,” Gaff told us during an exclusive interview in the newly-purchased Manhattan brownstone which serves as his American home. “I’ve never been involved with an artist about his recordings. Although I’m always the first one to hear an album, that’s never until the album is absolutely complete.”

Gaff, who was born in London in 1943, moved to London at the age of 18 to study at the London School of Economics. He left the university after a year, but was taken in by Robert Stigwood Organization (RSO), where he learned the fundamentals of the music business.

After two years, Gaff decided to strike out on his own. “There really wasn’t very much room for anyone creative at RSO except Robert.”

Shortly after leaving RSO, Gaff met three members of the just disbanded pop group named Faces. Rod Stewart was a Faces fan, and the band was about to lose its lead singer, Ronnie Lane. “We got together in London and talked things over,” said Gaff.

After Lane left, Stewart took a solo act. “Rob was very cool and made us offer a solo pact with Warner Bros. ‘I think the move was a breath of fresh air in Rod’s career,” said Gaff.

In his new position at A&M, he was named vice president and executive director of promotion.

Resnick, Buttsie Named To Promo Positions At A&M

LOS ANGELES — Steve Resnick and Gary Buttsie have been named to posts in the A&M Records promotion department. Resnick was named national promotion director and Buttsie was appointed national single director. Both appointments were effective June 2.

In his new position, Resnick will oversee promotion of records on a national basis. Buttsie will oversee the promotion of singles and acts in the A&M vice president and executive director of promotion.

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

Buttsie began his career in the music industry in 1969 as local promotion man for Decca in Detroit. He moved to MCA, handling East Coast promotion, and then moved to Warner Bros. in 1975, where he became vice president of promotion for Bearsville Records. After three years, he was named vice president of promotion for Modern Records. Immediately before coming to A&M, he was national promotion director for Curb Records.
An album for playing.

Another comedy record from National Lampoon now available along with these other NatLamp hits.
Three Named In Expansion At CBS Masterworks

NEW YORK — In major expansion of the CBS Masterworks recording staff, Peter Munves has been appointed to the newly created position of director, marketing planning and project. The 30-year veteran of the recording industry has been promoted to director, press and artist relations, and Earl Price has been appointed to the post of director, product marketing. The CBS Masterworks marketing department reports directly to Bob Campbell, director, marketing.

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

Munves, a 30-year veteran of the recording industry, previously worked for CBS Records in New York and RCA as assistant managing director of catalog sales.

Outies

Stozman, who joined CBS Records in 1976 as manager, marketing, for CBS Records International (CRI), will be working closely with all domestic media and Masterworks artists and managers in her new position as well as with CBS Records' domestic field staff, CBS Canada and Masterworks in the U.K.

She was previously associate director, product management, for CBS.

Fuentes, who has been responsible for coordinating worldwide release and marketing support for all Masterworks product, Price joined CBS Records in 1966 as manager, CBS Press for CBS Records and Music.

Yetnikoff Attacks NMPA Proposal

(continued from page 8)

Yetnikoff, a one-time general counsel of Columbia Records, maintained that the basis of Abram's questions was erroneous. He said that it was in failing to take into account other factors that play a part in record company operations.

The percentages of the present rates are high, he said. Yetnikoff displayed a series of albums, beginning with a 1909 wax cylinder cover and ending with a 1979 LP, that, he contended, showed that although record sales have increased, the percentage going for copyright payments has remained fairly constant — from fourth to third place. Between 1949 and 1974, he said, the ratio was three percent.

Consumer payments per tune, he noted, have gone up to 60-70 cents — well below the rate of inflation.

Record companies are the ones who nurture songwriters and performers, Yetnikoff said. "The people who fund them: we're the people who give them the money to eat with; we're the people who make the marriage with the producer, and when it comes time to sell the recording, we're the people who promote it and who market it." The music publisher, he said, plays a minor part in all this.

The key publishers' objections included:

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

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

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

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

EXECUTIVES ON THE MOVE

Almo/Inirvin Names Andrews — Almo/Inirvin/Rondon Music has named Brenda Andrews to vice president, professional activities. A 13-year veteran of Almo/Inirvin/Rondon Music, she began her career with the firm as a receptionist and has served as a promotions manager and A&R coordinator. LaVan at CBS — Gerard LaVan has been appointed director, survey research for CBS Records. Prior to joining CBS, he was manager, market research, Holt, Rhinehart and Winston, where he had managed numerous research projects and directed research seminars for management.

EMI/UA Names Green — EMI America/United Artists Records has announced the appointment of Shelley Green national promotion co-ordinator/trade liaison. From 1971-78, Ms. Green was Executive secretary to National promotion co-ordinator, national secondary promotion director and national special projects director/trade liaison. For the past two years, she has worked in the film industry as production coordinator for ABC, Disney and Columbia Pictures.

Atkinson Appointed at Columbia — Michael Atkinson has been appointed Columbia local promotion manager, Los Angeles. He joined Columbia in 1970 as an Epic local promotion manager. Prior to his time at CBS, he was promotion director for A & R ASCAP appoints Sunshine — ASCAP has announced that Ken Sunshine has been appointed ASCAP communications coordinator. He was previously special projects director for Record World Magazine and is a founder of the New York Music Task Force.

Light Adds Steininger — Steininger has joined the staff of the Robert Light Agency where she will serve as liaison officer between the agency and its clients. Steininger has been a frequent guest on "The Right Stuff" on WNEW.

MCA Inc. — Scott Kranzberg, most recently national promotion director, Chrysalis Records, has been named to the position of vice president of promotion at Neil Bogart's new Boardwalk label. The appointment signals the first major step in Boardwalk's campaign to promote its first project, the Jon Peters-produced film "Rocky." Boardwalk's goal, according to Bogart, is a multi-faceted promotion team representing a wide range of experience. As a firm committed to projects in publishing, television, records and film, Boardwalk depends on a core of versatile people, and Scott Kranzberg is one of those people. His knowledge of marketing and promotion will be invaluable, and most importantly, the high quality professionalism that projects is precisely what we've been seeking.

Before his 23 years stints at Chrysalis, Kranzberg worked in association with Pickwick International in St. Louis, where he also had a background in distribution and merchandising. As promotion chief, Kranzberg will assemble and direct a network of key people.

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

Gaspar Named To Planning VP Post At RCA Globcomb

LOS ANGELES — Andrew Gaspar has been named to Vice president of planning and marketing for RCA Global Communications, Inc. He will be reporting directly to Eugene F. Bogart, president.

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

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

Gaspar has been associated with RCA Corp. since 1973. His most recent position was director, electronic business development,探索公司 leadership and has also served on the R&D board for RCA. Gaspar was employed as a digital design engineer with Raytheon Co.

Wax To Consult Warner Pictures

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

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

"We are pleased to have someone of Wax's expertise in the music area associated with Warner Bros. Pictures," said Bob Shapiro, executive vice president, worldwide production, Warner Bros. Pictures. "With music playing an ever-increasing role in our film and TV productions, we are sure that Wax's experience and knowledge of contemporary music will provide an invaluable resource."
It would be easy to say that this is the most exciting, most commercial, most important Frankie Miller album ever. Easy because the response from radio has been no less than terrific.

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

Frankie Miller
Easy Money
featuring the single
"Why Don't You Spend The Night"

Chrysalis Records and Tapes
The single CHS 2448  The album CHR 1268
Produced by Hitmen & Frankie Miller
New Counterfeiting Device Used On 'Emotional Rescue'

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

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

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

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

Appeals Court Upholds Capitol-EMI in '71 Suit

LOS ANGELES — A U.S. Court of Appeals has upheld District Judge William P. Gray's 1976 decision against Capitol-EMI in favor of Capitol Industries-EMI, Inc. in a $120 million class action suit filed by the company's former vice president, Roy Catena, in 1976.

Judge Gray ruled on April 5, 1987 that he could find "no common course of fraudulent conduct" designed to "artifically inflate the market price of Capitol common stock," as alleged by Catena.

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

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

NARM Retail Seminar Teaches Top Methods

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

nia were in attendance.

The NARM training seminars focus on administrative, financial and merchandising- ing stock," Catena, company's former vice president, can distinguishable from "Emotional Rescu-e."

"I am a Rolling Stones fan," Dr. Garwiggs, faculty member of George Washington University, headed the resources seminar that addressed itself to day-to-day administrative decision mak-

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

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

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

MCA Releases Poco LP

LOS ANGELES — MCA Records has an-

ounced that "Under the Gun," the new LP by Poco, will be released during the second week of July, backed with an extensive marketing, promotion, merchandising and advertising campaign.

Walking in Fame — Capitol recording artist Anne Murray was the subject of special celebration, honoring her with a star on Hollywood Walk of Fame. Tom Bradley, who was also on hand for the affair, began the ceremony by proclaiming June 25 "Anne Murray Day in Los Angeles. "The star was unveiled in front of the Capitol Records Building in Los Angeles by the "Committee chairman: Murray; and Bill Welch, president, Hollywood Chamber of Commerce. Pictured in the back row are (r-l): Bob Franz, vice president of personnel and inter-

national relations, Capitol; Devo W. Paradig, executive director, Hollywood Chamber of Commerce; Peggy Stevenson, L.A. City Councilwoman representing Hollywood; Raymond C. Anderson, Canadian Consul General; Mayor Bradley; a Canadian Mountie; and Don Zimmermann, president, Capitol/EMI America/United Artists Records Group.

Points West

KLENFNER PARTS WITH FRONT LINE — Michael Klenfner, formerly the promotion man at Aristar and Columbia, is no longer an employee at Front Line Management. He will, however, work independent promotion for the firm on several upcoming pro-
jects. The move between Klenfner and Front Line he described as "mutual."

"A spokesman for the company cited the reason for Klenfner's leaving as "operational differences."

EMERGENCY SUGGESTIONS — While industry skeptics are debating whether the new wave has come and gone or if it ever happened at all, three of rock's oldest and most revered denizens (The Who, the Rolling Stones and The Kinks) have been supplying rock with its most rockin' music of the first half of the year. Last week, The Who's two album launch '61-2 (La-1
doverde waxing from jet set barbarians the Rolling Stones (Yes, it shipped June 25). It turns out to be an excellent follow-up to the controversial "Some Girls" LP. Jagger's lyrics are his usual brash and brassy statements (Skip to the Stakes) and, and Stones fans will be pleased to know that there are four out-and-out rockers in the "Respectable" vein. And the Van Morrison-like, Latino ballad, "Indian Girl," and the bluer-than-blues "Down In The Hole" should give fanatics a taste of styles they haven't been given in too long. How the overreaching track is the title cut, which has been released as the first single. Jagger faietod his way through a Marvin Gaye-inspired ode to ghetto soul in the song, just to give back to his normal voice and close up the farcial narrative about a knight in shining armor coming to his lady's "emotional rescue" with that familiar rock 'n roll flourish.

While at first sight, many people will believe the cover to be a Jagger-inspired Warhol fantasy, the graphics are in reality Andy Warhol's Thermonuclear "Six... Almost as eagerly awaited by L.A. rock fans was the triumphant in-concert return of The Who. The threesome from London's Shepherds Bush area returned to L.A. with drumming on "Ready to Rock," first live player "Rabbit Bundrick and a tight three-man horn section last week. The deafening, numbing andᠠrrowing show stopped traffic on Western Avenue for two days and then took a five-day stand at the L.A. Sports Arena. While the ma-

rions, "Respectable" shows, but the excitement and energy was still there. The flood-illum extravaganza were probably too young to remember the band's early material, but rock 'n' Roll's message has always been aimed at "The Kids."

And even the most-hard-core punker can't deny the band with the theme is the connection of "Anyway, Anyhow, Anywhere," Generation X and '8. Peter Townshend has been described as the musician that qualifies for lyrical satisfaction with "rock 'n roll," a distinction that Dylan and Lennon always seemed to have cornered the market on. The windmill guitarist with the major league snazz of the poor boyband songs that are true dissertations on the joys and frustrations of "teenage wasteland."

Bob Gelfo, lead singer of The Boomtown Rats (one of the few bands that will remain after the new wave tide finally dies), put it in a note that he sent to The Who before they embarked on the present tour: "... Musically and visually they are the perfect ar-

culturization of our time. It was somewhat disappointing that Townsend neglected to play anything from his stunning new solo LP on Atlantic during the L.A. shows, but he made old rock classics like "SummerTime Blues" and "Twit And Shout" sound like they were written yesterday. While The Clash have borrowed on the Who's stylings, The Jam and The Pretenders (two other young bands that will last longer than an LP has), have tipped their hats and pocket books to The Who, another of London's finest from the summer of '65. One of The Jam's most popular songs, "David Watts," can be found on Ray and The Boys' debut LP, "You Really Got Me," as well as on their exciting new effort "Live One". Or "The Pretenders' hit, "Just like the Rest," which was covered by the King Konk, is part of the new disc as well. The live set record finally catches that hallowed gang from Muswell Hill in all their live glory. While it was released without much fanfare, it has the excitement and energy of a rock 'n' roll crown prince (Ray Davies) and his five-man band can render in a live situation.

On the Beat — David Byrne and Brian Eno have decided to call their collaborative effort "My Life In The Bush Of Ghosts."... After a tooth-and-nail bidding war, A&M has signed bizarre New Zealand band Split Enz. ...Time-Life Video and Video Records are looking for the original go go girls who were featured on the 1960s TV rock show Shindig. The lucky ladies are invited to the debut screening of The Who's "One for the Road" videocassette on July 7. Woven into the concert tape that was recorded last year are old clips of rare Kinks footage... Kenny Loggins' recent gigs at the Universal Amphitheatre in L.A. will probably provide him with the man of the hour at least until Bruce Botnik will produce... Last year, thousands of "Kisses" albums disappeared when a truck was hijacked in Los Angeles. And most recently, 3,000 copies of "Kiss Un-
masked" disappeared from an armored truck in the Sydney, Australia suburb of Bankstown. Apparently, the driver of the truck made an unexplained stop at a gas station, and when he returned from lunch, all releases with the exception of the Kiss album had been left untouched... San Francisco's 415 Records has paired with Big Pink Studios of New York City to release the 415 Club... one each by The Units, Romeo Void and Times 5... Nick Gilder is no longer recoriding for Chrysalis. His next waxing is set to be released by Casablanca... Attorney Marvin Melichan, Agence and son Zombie Bowie have parted ways... One million dollar settlement that Angie won against David Bowie... Hot new English band Broken Home has signed on with Genesis manager Tony Smith. Its debut LP was produced by famed board man Robert John... Where There's Smoke There's Garcia — Was Grateful Dead guitarist Jerry Garcia responsible for Mt. St. Helens blowing its top? Mystics and Dead Heads who at-
tended the Dead's sold out 5/13 concert at the Cow Palace in SF were kept up to date on May 29. Are you wondering whether there's a connection between the Vanishing of the Grateful Dead and the Vanishing of the St. Helens?... The Grateful Dead began working on a new album on June 12, maybe yes say. It appears that Garcia's high decibel guitar solo during "Fire On The Mountain" was so preoccupying that the crowd didn't hear the song come on even 20 miles away. However, when the ship started to rain down, many looked at the fuzzy axe man in a new light. ...

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

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

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

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

Jacques Morali [SACEM]
Dennis Morgan
Giorgio Moroder [SUISA]
Rick A. Nielsen
Dolly Parton
Don Payne
Stephen Perry
Ben Peters
Steve Pippin
Doc Pomus
Elvis Presley
Eddie Rabbit
Gerry Rafferty [PRS]
Charlie Rich
Bruce Roberts
Nile Rodgers
Todd Rundgren
Bert Russell
Carole Bayer Sager
Skip Scarborough
Mort Shuman
Gloria Sklerov
Johnny Slate
Tom Snow
Even Stevens
Al Stewart
John Stewart
Carl Storie
Bruce Sudano
Refe Van Hoy
John Vastano
Roger Voudouris
Dick Wagner
John Whitehead
John Williams
Allee Willis
Victor Willis
Brian Wilson
Bobby Wood

WHAT THE WORLD EXPECTS FROM THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.

www.americanradiohistory.com
### Record Buy

<table>
<thead>
<tr>
<th><strong>A&amp;M</strong></th>
<th>JULY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yellow Magic Orchestra&lt;br&gt;Chris DeBurgh&lt;br&gt;RAF*&lt;br&gt;Toronto*&lt;br&gt;LTD</td>
<td><strong>NOVEMBER</strong>&lt;br&gt;Breaking Glass (Soundtrack)</td>
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<thead>
<tr>
<th><strong>CAPITOL</strong></th>
<th>JULY</th>
<th><strong>COLUMBIA</strong></th>
<th>JULY AUGUST SEPTEMBER</th>
</tr>
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<tbody>
<tr>
<td>Eduardo del Barrio*&lt;br&gt;The Shirts&lt;br&gt;Jay Ferguson&lt;br&gt;Iron Maiden*&lt;br&gt;Charles Veal*&lt;br&gt;Minnie Riperton&lt;br&gt;Maze</td>
<td>Jackie Moore&lt;br&gt;Eddie Money&lt;br&gt;The Heaters*&lt;br&gt;Earl Scruggs Review&lt;br&gt;Johnny Taylor&lt;br&gt;Quincy*&lt;br&gt;Ramsey Lewis&lt;br&gt;Chicago&lt;br&gt;Lynn Anderson&lt;br&gt;The Romantics*&lt;br&gt;Laughing Dogs&lt;br&gt;Joanne Brackeen&lt;br&gt;Eric Gale&lt;br&gt;Arthur Blythe&lt;br&gt;Dave Liebman&lt;br&gt;Macy Gray&lt;br&gt;Tyrone Davis&lt;br&gt;Jeannie French*&lt;br&gt;David Chefsky Band&lt;br&gt;Barbra Streisand&lt;br&gt;The High Cost Of Living (Soundtrack)</td>
<td><strong>DECEMBER</strong>&lt;br&gt;Disney's Disneyland (Soundtrack) Original Cast&lt;br&gt;Cliff Richard&lt;br&gt;Unity*&lt;br&gt;Southbound Connection&lt;br&gt;Fischer — Z&lt;br&gt;Vaping*&lt;br&gt;Noel Pointer&lt;br&gt;Susie Allanson*&lt;br&gt;Joe Pass&lt;br&gt;Jimmy Smith&lt;br&gt;Sidney Bechet</td>
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<th><strong>ARISTA</strong></th>
<th>JULY</th>
<th><strong>DISNEYLAND — BUENA VISTA RECORDS</strong></th>
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<td>Chevy Chase&lt;br&gt;Al Stewart&lt;br&gt;Dionne Warwick&lt;br&gt;Sea Level&lt;br&gt;Sports&lt;br&gt;Magic Lady*&lt;br&gt;Artful Dodger (Ariola)</td>
<td><strong>DECEMBER</strong>&lt;br&gt;Fast Fontaine*&lt;br&gt;The Fools&lt;br&gt;Breathless&lt;br&gt;Dottie West&lt;br&gt;Eloise Laws&lt;br&gt;Billy Joe Spears&lt;br&gt;Lee Morgan (Blue Note)</td>
<td>Official Album Of Disneyland/Walt Disney World&lt;br&gt;The Best Of Disney — Volume I&lt;br&gt;The Best Of Disney — Volume II&lt;br&gt;Mickey Mouse Disco&lt;br&gt;Disney's Children's Fav. — Volume I&lt;br&gt;Disney's Children's Fav. — Volume II</td>
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<td>AC/DC&lt;br&gt;Davie Pomaranz&lt;br&gt;Thunder*&lt;br&gt;Average White Band — Volume 8</td>
<td><strong>DECEMBER</strong>&lt;br&gt;Ian Gomm&lt;br&gt;Alan Price&lt;br&gt;Jimmy Hall&lt;br&gt;Gus&lt;br&gt;Kerry Livgren&lt;br&gt;Speedway Boulevard&lt;br&gt;Gary Myrick &amp; The Figures&lt;br&gt;Charlies Daniels Band&lt;br&gt;Psychodelic Furs&lt;br&gt;Nigel Olsson&lt;br&gt;Tramplers&lt;br&gt;Cloot&lt;br&gt;Meatloaf&lt;br&gt;Proof&lt;br&gt;Hall&lt;br&gt;Mike Berry&lt;br&gt;Susan Jacks&lt;br&gt;Jane Manson&lt;br&gt;Ray Barretto&lt;br&gt;Nantucket</td>
<td>Ian Gomm&lt;br&gt;Alan Price&lt;br&gt;Jimmy Hall&lt;br&gt;Gus&lt;br&gt;Kerry Livgren&lt;br&gt;Speedway Boulevard&lt;br&gt;Gary Myrick &amp; The Figures&lt;br&gt;Charlies Daniels Band&lt;br&gt;Psychodelic Furs&lt;br&gt;Nigel Olsson&lt;br&gt;Tramplers&lt;br&gt;Cloot&lt;br&gt;Meatloaf&lt;br&gt;Proof&lt;br&gt;Hall&lt;br&gt;Mike Berry&lt;br&gt;Susan Jacks&lt;br&gt;Jane Manson&lt;br&gt;Ray Barretto&lt;br&gt;Nantucket</td>
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<th><strong>ELEKTRA/ASYLUM</strong></th>
<th>JULY</th>
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<td>Pat Benatar&lt;br&gt;Trevor Rabin&lt;br&gt;The Specials&lt;br&gt;Ultravox&lt;br&gt;Colin Winski (Takoma)</td>
<td>Sonny Curtis&lt;br&gt;The Keepers*&lt;br&gt;The Kings*&lt;br&gt;John Klemmer&lt;br&gt;Lawler &amp; Cobb&lt;br&gt;Richie Rome</td>
<td><strong>DECEMBER</strong>&lt;br&gt;John Prine&lt;br&gt;Roy Acuff&lt;br&gt;Hank Cochran&lt;br&gt;Gamma&lt;br&gt;John Mitchell&lt;br&gt;Simms Bros.&lt;br&gt;Ernie Watts</td>
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<th><strong>AUGUST</strong></th>
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<td>Brenda Russell</td>
<td><strong>NOVEMBER</strong>&lt;br&gt;Leif Garrett&lt;br&gt;Off Broadway</td>
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1980 Third Quarter
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<td>Jack Jones (MG)</td>
</tr>
<tr>
<td>Sailor</td>
<td>Busta Jones (Spring)</td>
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<tr>
<td>Photos</td>
<td>McVicar Soundtrack (Featuring Roger Daltrey)</td>
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<tr>
<td>San Hartman</td>
<td>Atlanta Rhythm Section</td>
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<tr>
<td>Cheap Trick</td>
<td>Jonny Van Zant</td>
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<tr>
<td>Steve Forbert</td>
<td>Steve Gibbons</td>
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<tr>
<td>Magnum &quot;11&quot;</td>
<td>James Brown (LIVE)</td>
</tr>
<tr>
<td>David Werner</td>
<td>AUGUST</td>
</tr>
<tr>
<td>Wilson Gale &amp; Co.</td>
<td>Ray, Goodman &amp; Brown</td>
</tr>
<tr>
<td>Edgar Winter</td>
<td>Peaches &amp; Herb (MVP)</td>
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<tr>
<td>Muddy Waters</td>
<td>Rick Duffay*</td>
</tr>
<tr>
<td>David Johanson</td>
<td>Cheryl Barnes</td>
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<tr>
<td>4 Out Of 5 Doctors</td>
<td>SEPTEMBER</td>
</tr>
<tr>
<td>Randy Meisner</td>
<td>Ronnie Lee</td>
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<tr>
<td>Angel City</td>
<td>Chiliwick</td>
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<td></td>
<td>WARNER BROS.</td>
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<td>JULY</td>
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<td></td>
<td>Seals &amp; Crofts</td>
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<td></td>
<td>Craig Murnian*</td>
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<td>Can-Did Station</td>
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<td>Exile</td>
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<td>The Shining (Original Soundtrack)</td>
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<td>Carney (Original Soundtrack)</td>
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<td>John Anderson</td>
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<td>Scott Wilk &amp; The Walls*</td>
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<td></td>
<td>Secret Affair* (Sire)</td>
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<td></td>
<td>Silicon Teens* (Sire)</td>
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<td></td>
<td>Kenny Wheeler (ECM)</td>
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<td>Sam &amp; Rivers (ECM)</td>
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<td>George Benson</td>
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<td>AUGUST</td>
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<tr>
<td></td>
<td>The Doobie Bros.</td>
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<td>Larry Carlton</td>
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<td>David Ruffin</td>
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<td>T.G. Sheppard</td>
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<td>Shaun Cassidy</td>
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<td>Ashford &amp; Simpson</td>
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<td>Code Blue*</td>
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<td>Zapp*</td>
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<td>Margo Smith</td>
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<td>Pretty Things</td>
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<td>Donna Fargo</td>
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<td>Neil Larsen/Buzzy Felten</td>
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<td>Robert Palmer (Island)</td>
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<td>Telex (Sire)</td>
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<td>Rose Royce (Whittlefield)</td>
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<td>One Trick Pony (Original Soundtrack Featuring Paul Simon)</td>
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<tr>
<th>FANTASY</th>
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<tr>
<td>JULY</td>
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<tr>
<td>Sylvester</td>
<td>Doucette</td>
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<td>Fat Larry's Band</td>
<td>Rick Dees</td>
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<tr>
<td>Art Pepper (Galaxy)</td>
<td>AUGUST</td>
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<tr>
<td>Ron Carter (Milestone)</td>
<td>Dark Fox</td>
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<tr>
<td>Randy Brown (Stax)</td>
<td>Spookey</td>
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<td>AUGUST</td>
<td>SEPTEMBER</td>
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<tr>
<td>Bread &amp; Roses Festival</td>
<td>Ronnie Lee</td>
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<td>Azymuth (Milestone)</td>
<td>Chiliwick</td>
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<tr>
<td>Miles Davis (Prestige)</td>
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<tr>
<td>Red Garland (Galaxy)</td>
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<td>Dewey Redman (Galaxy)</td>
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<tr>
<td>Stanley Cowell (Galaxy)</td>
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<tr>
<td>Johnny Griffin (Galaxy)</td>
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<td>SEPTEMBER</td>
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<td>Blackbyrds</td>
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<td>Two Tons O' Fun (Honey)</td>
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<td>John Coltrane (Prestige)</td>
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<td>Eddie Jefferson (Prestige)</td>
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<td>Wes Montgomery (Milestone)</td>
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<td>Joe Henderson (Milestone)</td>
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<td>PHONORAM</td>
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<td>Billy Jo Spears</td>
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<td>Coffee*</td>
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<td>AUGUST</td>
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<td>Esther Phillips</td>
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<td>20th CENTURY</td>
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<td>The Delis</td>
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<td>AUGUST</td>
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<tr>
<td>Best of Dan Hill</td>
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<td>SEPTEMBER</td>
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<tr>
<td>Air Raid</td>
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<tr>
<td>Chris Montan</td>
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<td>Chi-Lites</td>
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<td>MCA</td>
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<td>JULY</td>
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<td>Asleep At The Wheel</td>
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<td>Rob Stoner</td>
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<td>Fireworks</td>
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<td>Leon Haywood</td>
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<td>AUGUST</td>
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<td>Don Williams</td>
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<td>Barbara Mandrell</td>
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<td>Brenda Lee</td>
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<td>Hank Thompson</td>
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<td>SEPTEMBER</td>
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<td>Steely Dan</td>
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<td>Jimmy Buffett</td>
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<td>Olivia Newton-John</td>
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<td>Steve Cropper</td>
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* New Face to Watch

To Prepare for 1980, Tear Out and Post

This Schedule is Tentative and Subject to Change

Compiled by Lynda Arditi

CASH BOX

Quarter Albums

www.americanradiohistory.com
The Rick Wakeman, who explains YES, YES to KRTH, and WSB/Atlanta KNEW/San Festival” from July 1980. The special also includes interviews with Jon Anderson, who starred on Sept. 6, 1980. The show was a big hit. It is called the “King Biscuit” presented the Clash when that band was still an up-and-coming entity, and that the Source features 2nd interviews with “new” artists.

Beautiful Music, Rock Top Dallas, Cleveland ARBs

by Mark Albert

LOS ANGELES — Rock and beautiful music stations were the big winners in Dallas/Ft. Worth and Cleveland according to the July Arbitron ratings, released April/May, and in addition, stations carrying major league baseball also did well.

Top 40 rock station KVIL-Dallas has established a commanding lead over its nearest competitor WWZZ, with an overall ratings factor of 9.8, down one tenth from 9.9 in the Sept./Nov. 1979 book. Top 40 KFJZ held even at 3.8, while KNUS dropped to 2.5, down two tenths.

In Cleveland, beautiful music-formatted WQAL maintained its market lead with a 10.4, up from 8.8 in the Jan./Feb. book, and rival WQMD moved into the third spot with an 8.3, up from 7.7. Cleveland’s AOR giant, WMMS, furthered its dominance over stations competing for the teen audience, jumping to 9.0 from 7.9 in Jan./Feb., while Top 40 WWWM registered a 5.9 down from 6.8, and ABC-owned WWWM held steady at 2.0. WMMS was second overall in the market.

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

Dallas’ country music leader, KCSL, slipped to 7.9, down from 8.2 in Oct./Nov., and from second to third place in the market, but rose to 4.3 from 3.3 in Jan./Feb. Former pop adult KPLX-FM, recently gone country registered a gain, pulling a 2.7, up from 1.6 in Jan./Feb. While Top 40 WITI dropped to 7.0, up from 6.7 in Jan./Feb.

In the seesaw AOR battle in Dallas, KZEW regained the lead near TXKQ with a 4.9, up from 3.8, while KTXQ dropped to 4.5. The leading black stations in Dallas also fell. KOEM-FM dropped to 4.1, while KQD-FM-KNOS fell to 4.4. Those of us in the ratings business are often asked, “Why are the ratings so low?”

Other gains in Dallas included beautiful music-formatted WQAL, which jumped up to 5.9, up from 5.4 in the Jan./Feb. book, and WQMD went to 4.3, up from 3.3 in the Jan./Feb. book.

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

The figures represent total shares, 12+ in the metro area, Monday through Sunday.

POP CROSSOVER POTENTIAL

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

**JEFF BECK – THERE AND BACK**

**ADDS:** Krst, WAAF, WDFK, WJXK, WOR, WBZ, KMLE, WMMS, KRED, WORJ, WORZ, WORQ, WORF, WZOK, KZOK, WJZK, WDFK, Preferred Tracks: Talk, Talk, Talk.

**SALES:** Moderate increases in all regions.

### #2 MOST ADDED

**BLUE OYSTER CULT – CULTOSAURUS ERECTUS**

**ADDS:** WJXK, KWST, KXW, WSHE, WORJ, WORZ, WORQ, WORF, WZOK, KZOK, WMMS, WJZK, Preferred Tracks: Drive, Wind, Monsters, Black Blade.

**SALES:** Moderate breakouts in Midwest.

### #5 MOST ADDED

**THE BLUES BROTHERS – ORIGINAL SOUNDTRACK**

**ATLANTIC**

**ADDS:** Krst, WAAF, WGBB, WKNC, WSHE, WORJ, WORZ, WORQ, WORF, WZOK, Preferred Tracks: Gimme, Jailhouse, Think.

**SALES:** Good in all regions.

**HERMAN BROOD & HIS WILD ORANGE – GO NUZZ**

**ARIOLA/ARISTA**

**ADDS:** Krst, WAAF, WGBB, Preferred Tracks: On The Money, Love You, Doggone.

**SALES:** None.

### #1 MOST ADDED

**FOGHAT – TIGHT SHOES & BEARVILLE**

**ADDS:** WCBN, KROQ, WORJ, WORZ, KZOK, Preferred Tracks: Fulltime Lover, Baby Can I, Be My Woman.

**SALES:** Good to moderate in all regions, poor in East.

**34**

**PETER GABRIEL – MERCURY**

**ADDS:** WMMS, WORJ, WWFM, WQRR, KZOK, Preferred Tracks: Frontiers, Intruder.

**SALES:** Fair to moderate in all regions; strongest in Midwest and East.

### #2 MOST ADDED

**19**

**GENESIS – DUKE**

**ATLANTIC**

**ADDS:** Krst, WAAF, WGBB, Preferred Tracks: Turn It On, Mission, Serenade.

**SALES:** Good in all regions.

**34**

**GRATEFUL DEAD – GO TO HEAVEN – ARISTA**

**ADDS:** KJZC, WAAF, WGBB, Preferred Tracks: I Have A Good Time (But Get Out Alive).

**SALES:** Moderate breakouts in South.

**3**

**JO JO ZEP & THE FALCONS – SCREAMING TARGETS**

**CAVALRY**

**ADDS:** Krst, WAAF, WGBB, Preferred Tracks: Rock And Roll, Be Right, Fantasy.

**SALES:** Good in all regions.

**9**

**ELTON JOHN – 21 AT 33**

**MCA**

**ADDS:** Krst, WAAF, WGBB, Preferred Tracks: Rock And Roll, Be Right, Fantasy.

**SALES:** Good in all regions.

### #5 MOST ADDED

**JOE JOE ZEP**

**ADDS:** Krst, WAAF, Preferred Tracks: Rock And Roll, Be Right, Fantasy.

**SALES:** Good to moderate in all regions, poor in East.

**66**

**JUDAS PRIEST – BRITISH STEEL**

**ADDS:** Krst, WAAF, Preferred Tracks: After Midnight, Breaking The Law.

**SALES:** Good to moderate in all regions; fair in East.
CAROLE KING • PEARLS: SONGS OF GOFFIN AND KING • CAPITOL
ADDS: None. HOTS: KZAM, KEZY, KNCD. MEDIUMS: WBAB, KINK, WYDD, WWWM, WJBL. PREFERRED TRACKS: One Fine Day. SALES: Moderate in all regions; fair in West.

THE KINGBREES • RSO

#5 MOST ACTIVE

THE KINKS • ONE FOR THE ROAD • ARISTA

LE ROUX • UP • CAPITOL
ADDS: KNCD, WYWW, WLYR, KZL, WWCC, WWLS, WBMAB. PREFERRED TRACKS: None. SALES: Open. SALES: Just shipped.

ROBIN LANE • THE CHARTBUSTERS • WARNER BROS.
ADDS: None. HOTS: WWMS, WQOK, WJBL. MEDIUMS: WBAB, PREFERRED TRACKS: Open. SALES: Moderate in East.

PHILIP LYNOTT • SOLO IN SOHO • WARNER BROS.

BENNY WARDONES • NEVER RUN NEVER Hide • POLYDOR
ADDS: None. HOTS: WWWM, MEDIUMS: WBMAB, WWAL, PREFERRED TRACKS: Into The Night. SALES: Moderate breakthroughs in all regions.

DAVE MASON • OLD CREST ON A NEW WAVE • COLUMBIA

PAUL McCARTNEY • McCARTNEY II • COLUMBIA

THE MOTELS • CAREFUL • CAPITOL
ADDS: WWWM, WQK, WQK, WQK, MEDIUMS: KQK, KREN, WQK, WWWM, WJL. PREFERRED TRACKS: Danger, Bonjour, Env. SALES: Moderate breakthroughs in all regions.

NEW ADVENTURES • POLYDOR
ADDS: WWWM, WQK, WQK, WQK, WQK, MEDIUMS: WJL, WQK, WWWM, WJL. PREFERRED TRACKS: None. SALES: None.

TED NUGENT • SCREAM DEATH • EPIC
ADDS: None. HOTS: KRST, WBAB, WSHE, WQLS, WWCC, WWLS, KORE, WQK, WQK, WWWM, PREFERRED TRACKS: No Good. SALES: Good in all regions.

THE SILENCERS • ROCK 'N ROLL ENFORCERS • PRECISIONS
ADDS: KSHE, WYFE, WQK, WQK, WQK, WQK, WQK, MEDIUMS: WWWM, WWWM, WWWM, WWWM, WQK, WWWM, WQK, WQK, WQK. PREFERRED TRACKS: None. SALES: Just shipped.

CARLY SIMON • COME UPSTAIRS • WARNER BROS.
ADDS: None. HOTS: WWWM, WQK, WQK, WQK, MEDIUMS: None. PREFERRED TRACKS: None. SALES: Major breakouts in all regions.

SOUTH SIDE JOHNNY • THE ASBURY JUKES • LOVE IS A SARCID • MERCURY
ADDS: None. HOTS: WWWM, WQK, WWWM, MEDIUMS: WWWM, WWWM, WWWM, WWWM, WQK, WWWM, WQK, WWWM. PREFERRED TRACKS: None. SALES: Moderate in East and Midwest; fair in others.

SQUEEZE • ARGABARGY • A&M
ADDS: None. HOTS: WBAB, WQK, WQK, WQK, MEDIUMS: WWWM, WWWM, WWWM, WQK, WWWM, PREFERRED TRACKS: Let's Dance. Title. SALES: None.

TOMMY TUTONE • COLUMBIA

PETE TOWNSHEND • EMPTY GLASS • ATCO
ADDS: None. HOTS: WWWM, WQK, KSJO, WQK, WQK, MEDIUMS: KQK, WWWM, KSJ, WQK, WWWM, WQK, WQK, WWWM, WQK. PREFERRED TRACKS: None. SALES: Moderate in all regions.

60 PAT TRAVERS BAND • CRASH AND BURN • POLYDOR
ADDS: None. HOTS: KROME, WQK, WQK, WQK, MEDIUMS: KQK, WWWM, WWWM, WWWM, WWWM, WQK, WWWM, WQK. PREFERRED TRACKS: All Night, Tonight, Times Like. SALES: Good in all regions.

URBAN COWBOY • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. HOTS: WWWM, WQK, WQK, WQK, KROME, WQK, WQK, WQK, MEDIUMS: WWWM, WWW, WWWM, WWWM, WQK, WWWM, WQK, WWWM, WQK, WWWM. PREFERRED TRACKS: All Night, Tonight, Times Like. SALES: Good in all regions.

15 JANUARY • WOMEN AND CHILDREN FIRST • WARNER BROS.
ADDS: None. HOTS: WWWM, WQK, WQK, WQK, MEDIUMS: WWWM, WQK, WWWM, WQK, WWWM, WQK, WWWM, WQK. PREFERRED TRACKS: None. SALES: Moderate in all regions.

XANADU • ORIGINAL SOUNDTRACK • MCA
ADDS: KSHE, WYFE, WQK, WQK, WQK, WQK, WQK, MEDIUMS: None. PREFERRED TRACKS: Ill's Alive. All Over. Title. SALES: Just shipped.

LISTED ALPHABETICALLY BY ARTIST

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<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
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<tbody>
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<td>3</td>
<td>1 THE ROSE</td>
<td>BETTE MIDLER 16</td>
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<td>2</td>
<td>COMING UP (LIVE AT GLASSOW)</td>
<td>PAUL McCARTNEY &amp; WINGS 11</td>
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<td>IT'S STILL ROCK AND ROLL TO ME</td>
<td>BILLY JOEL 7</td>
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<td>5</td>
<td>LITTLE JEANIE</td>
<td>ELTON JOHN 10</td>
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<td>STEAL AWAY</td>
<td>ROBBIE DUPREE 13</td>
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<td>FUNKY TOWN</td>
<td>LIPS INC. 15</td>
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<td>8</td>
<td>CUPID/I'VE LOVED YOU FOR A LONG TIME</td>
<td>SPINNERS 8</td>
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<td>9</td>
<td>AGAINST THE WIND</td>
<td>BOB SEGER 10</td>
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<td>10</td>
<td>LET'S GET SERIOUS</td>
<td>JERMAINE JACKSON 16</td>
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<td>11</td>
<td>13 PREDICT</td>
<td>GARY NUMAN 21</td>
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<td>TIRED OF TOEIN' IN THE GROUND</td>
<td>ROCKY BURNETTE 9</td>
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<td>BIGGEST PAIN OF ME</td>
<td>ABBAMOSA 11</td>
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<td>11</td>
<td>SHINING STAR</td>
<td>MANHATTAN 11</td>
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<td>LET ME LOVE YOU TONIGHT</td>
<td>PURE PRAIRIE LEAGUE 9</td>
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<td>SHE'S OUT OF MY LIFE</td>
<td>MICHAEL JACKSON 13</td>
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<td>IN AMERICA</td>
<td>CHARLIE DANIELS BAND 6</td>
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<td>CALL ME</td>
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<td>AIR SUPPLY 22</td>
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<td>22</td>
<td>SHOULD'VE NEVER LET YOU GO</td>
<td>NEIL &amp; DANA SEDAKA 15</td>
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<tr>
<td>23</td>
<td>ALL NIGHT LONG</td>
<td>JOE WALSH 8</td>
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<td>24</td>
<td>DONT FALL IN LOVE WITH A DREAMER</td>
<td>KENNY ROGERS &amp; KIM CARNES 15</td>
</tr>
<tr>
<td>25</td>
<td>MORE LOVE</td>
<td>KIM CARNES 6</td>
</tr>
<tr>
<td>26</td>
<td>ONE FINE DAY</td>
<td>CAROLINE KING 8</td>
</tr>
<tr>
<td>27</td>
<td>TWO PLACES AT THE SAME TIME</td>
<td>RAY PARKER JR &amp; RAYVON 16</td>
</tr>
<tr>
<td>28</td>
<td>MISUNDERSTANDING</td>
<td>GENESIS 33</td>
</tr>
<tr>
<td>29</td>
<td>TAKE YOUR TIME (DO IT RIGHT) PART I</td>
<td>THE S.O.S. BAND 6</td>
</tr>
<tr>
<td>30</td>
<td>HURT SO BAD</td>
<td>LINDA RONSTADT 14</td>
</tr>
<tr>
<td>31</td>
<td>LOVE THE WORLD AWAY</td>
<td>KENNY ROGERS &amp; KENNY KAYE-29 WOOD JUMPS: WOW 19 To 9, WANS 23 To 15, WKY 20 To 13. Y103 28 To 33, WKBW 26 To 20. WICX 25 To 18, WFL 18 To 15, WNN 10 To 8, KXN 26 To 20. WGB 16 To 14, WBB 9 To 9, WDDC 20 To 25. KJOY 17 To 11, KJWB 22 To 24, WBNF 25 To 11, WYTV 17 To 11. WIC 23 To 15, WBBF 21 To 22, WBNF 25 To 32. WMBQ 17 To 12.</td>
</tr>
<tr>
<td>32</td>
<td>ASHES BY NOW</td>
<td>ROY WOOD CROWELL 10</td>
</tr>
<tr>
<td>33</td>
<td>BLESSED</td>
<td>JOHN BOWERS 10</td>
</tr>
<tr>
<td>34</td>
<td>STAND BY ME</td>
<td>MICKEY GILLEY 8</td>
</tr>
</tbody>
</table>

**PRIME MOVER**

<table>
<thead>
<tr>
<th>Last Week</th>
<th>This Week</th>
<th>CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>JO JO</td>
<td>BOZ SCAGGS 9</td>
</tr>
<tr>
<td>39</td>
<td>PRIME MOVER</td>
<td></td>
</tr>
</tbody>
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CASH SMASH

OLD FASHION LOVE COMMERDERS

WE LIVE FOR LOVE - PAT BENATAR

PLAY THE GAME - QUEEN

SWEET SENSATION - STEPHANIE MILLS

TULSA TIME/COCAINE - ERIC CLAPTON

HIT BOUND

BOULEVARD - JACKSON BROWNE

EARL KLUGH

THE SINGLE "DREAM COME TRUE" Going Gold

The Album
1 HE STOPPED LOVING HER TODAY (George Jones/EPIC-50847) 13
2 YOUR BODY OUTLAW/GEOFF TILLIS (George Jones/EPIC-46286) 3
3 YOU WOKE ME UP/CHRIS PROKE/ (Reba McEntire/WBS 49210) 4
4 BAR ROOM BABIES/MAPLE LEAF (Cher/RIOT/50037) 10
5 FRIDAY NIGHT BLUES/SONNY WILLIE NELSON (Merle Haggard/EPIC-41233) 7
6 ONE DAY AT A TIME/COLE CHAPPELL/ (DALE HOPPES/EPIC-19342) 2
7 MIDNIGHT RIDER/JOE DUNCAN (Joni Mitchell/ACM-41127) 8
8 TRYING TO LOVE TWO WOMEN/JOHNNY CASH (John Lennon/RCA-41275) 17
9 TRUE LOVE WAY/JOHNNY CASH (Dolly Parton/WBS 42341) 12
10 DANCIN' BOYS/BELLMOUTH BROTHERS (Hank Williams/EPIC-41272) 16
11 IT'S TRUE LOVE/CAROLYN HOLLAND/LORETTA LYNCH (Loretta Lynn/EPIC-41282) 15
12 MY HEART/SILENT NIGHT/SISTER/ BILLY JOE SHANNON (Billy Joe Shannon/EPIC-41272) 15
13 KAA-LIGA/HANK WILLIAMS JR/ (Biloxi) 9
14 THE BLUE SIDE/CROW/ (EPIC-41281) 16
15 TENNESSEE RIVER/COLIN ROBERTSON/ (Reba McEntire/WBS 49210) 19
16 CLYDE/WAYLON/ (EPIC-46663) 20
17 STAND BY ME/BOBBY YORK (BOBBY YORK/EPIC-41279) 21
18 HE WAS THE ONE/FRANKFORD/ (Frankford/WBS 49210) 22
19 SAVE YOUR HEART/REBELS/ (JIM REEVES/EPIC-41228) 23
20 IN AMERICA/BILL ANDERSON/ (Bill Anderson/EPIC-41228) 25
21 DRIVING MY LIFE AWAY/BUDDY ROBERTS/ (Buddy Holman/WBS 49210) 26
22 WAYFARING STRANGER/GLORY/ (Billie Jo Spears/EPIC-41228) 28
23 LOSING KIND OF LOVE/KY-house/ (JACK DOLTON/EPIC-41127) 30
24 LEAVIN' LOST LOVERS/ROGER MILLER/ (Dottie West/EPIC-41127) 33
25 YOUR LOVE IN ME/THOMAS MCCUIN/ (Patsy Cline/EPIC-50827) 34
26 IT'S OVER/RED AND BLACK/ (Reba McEntire/WBS 49210) 39
27 LOVE THE DAY AWAY/KENNY ROGERS/ (United Artists/UA 14315) 39
28 COWBOYS AND COWGIRLS/OVERSTREET/ (ASCAP) 32
29 HONKY TONK STUFF/JOE DARNELL/ (EPIC-46463) 33
30 WE'RE NUMBER ONE/KENT BIRDSONG/ (EPIC-41282) 34
31 STARE THING/CINDY HART/ (Sunset/Sunset 5110) 34
32 TAKE ME/RENEE MUNELL/ (EPIC-41281) 35
33 OVER/LONE EPERRE/TORRANCE 107-1C) 36
34 CRACKER/JOHN FORD/WBS 49128) 38
35 (YOU LIFT ME UP) TO HEAVEN/REBA MCENTIRE/ (REBA MCENTIRE/EPIC-41272) 39

A Heart's Been Broken (Hall-Clement/Uptain) – BMI
Ashes By Now (Lilly Cheeks – BMI) – 40
Bar Room Buddies/Peso/Warner-Tamarine – 41
Bravo Lullaby/Taylor/Warner-Tamerlane – 40
Boggal For Mercy (Tree/Brook Crosses ASACP) – 93
Catfish And A Rose (Baby Check – BMI) – 66
Clyde Lachman Forecast/Soundwaves – 83
Cowboys And Indians/Warner-Tamerlane – BMI
Cowgirls/Soundwaves – 34
Crackers (F.G.-BMI) – 34
Daniel Cowgirls (Famous Galaxy – BMI) – 34
Dim The Lights (Music City – BMI) – 94
Do That To Me One More Time (Moonlight And Magnolias – BMI) – 72
Don't For Love (Appian/Arinme/Quadratic – BMI) – 72
Drivin' My Life Away/Janis Joplin – BMI
Even Cowgirls Get The Blues (Vasa – BMI) – 73
Falling Together (Blackop/Palm – BMI)
Hank Williams/Carmen/Shelly – BMI
Get A Little Dirt (Champion/Tree – BMI) – 75
Good Love Man (Dickerson/Beach/Steve Jones – BMI) – 63
Goodbye Eyes (Leeds/Patterson) – 87
Good Ole Boys Like Me (Bill Clement – BMI) – 84
Haven't I Loved (Browndell/Muniz – BMI) – 68
Hobo Daddy (Blackwood/Magic Castle/Con
Brothers/WBS – BMI/ASCAP) – 79

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)
CMA 'DJ OF THE YEAR' BALLOTS — Don't forget to send in your ballots for the Country Music Assn. (CMA) "Disc Jockey of the Year Awards." Votes must be in by June 30. All CMA members should have received three ballots to vote for the best DJ in small, medium, and large markets, respectively. All CMA members involved with radio who did not receive ballots and would like to vote should contact the CMA immediately. Our congratulations to all of the disc jockeys who were nominated for the awards.

WOQ-FM MOVES INTO NEW STUDIO — WOQ-FM in Jacksonville, Fla., moved into a new, state-of-the-art studio. The new address is WQK-FM, IBM Building, Suite 329, 815 South Main Street, Jacksonville, Fla. 32207. The new phone number is (904) 396-4001.

DISC JOCKEY PROFILE — Debbie Conner currently announces during the afternoon at WQK-FM in Cedar Rapids, Iowa. She started in radio while in high school, doing commercials for KPW in Pemond, Mo. In 1974, Turner began her full time professional career with KPIA in Kansas City. In 1976, she was hired by WMPs in Memphis when the station switched to a country format. She did the very first country show for the station. Turner only spent nine months at WMPs, when an attractive offer was made by WASI, which she accepted. She has been with the station now for two years.

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Country Soundtracks

Country Mike
GOSPEL NEWS

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

Norcross was vice president of Word, Inc. and head of Canaan Records, one of the top Southern gospel labels, that he formed in the early '60s. He joined Word in 1952 and was one of the original incorporators of the company. He was also a charter member and past president of the Gospel Music Assn. (GMA), serving on the board at the time of his death.

Norcross was also very active with the Federal Communications Commission (FCC) since 1952 when he recently completed three playing fields in the Texas Little League headquarters in Waco. One of the three playing fields at the state complex was named in his honor last summer. It was hard to find a finer individual or one more knowledgeable about Southern gospel music than Marvin Norcross. Needless to say, his death is a tremendous loss to gospel music.

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

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

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

The Federal Communications Commission (FCC) has approved KPRZ as the new call letters for "The Praise of 1150" in Hollywood, Calif. The station, which has had a Christian format since Dec. 1978, was formerly KZS.

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

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

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

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

The Patterson Trio has signed with the Weisman Music Corp. of America for personal management and musical direction. The acquisition of exclusive distribution rights for all Lamb and Lion publications has been announced by Alexandra House. Additionally, the sales volume of this acquisition has created the need for a larger team of sales, advertising and marketing specialists at Alexandra House. Under the guidance of marketing director Larry Thomas, the new Alexandra House sales force is headed by sales manager Bob Rist, with his assistant Carol Walker. Steve Williamson is the church music coordinator. Katie Klem is the ad manager and Bob Schneck is the marketing assistant. Alexandra House will be announcing and initiating a number of their new plans at this year's Christian Booksellers Assoc. convention in Dallas.

Music Machine

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Cashman Sues To Stop Summer
(continued from page 7)

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

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

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

"I released this single, which did not do well during its initial release, because I believe it will be a hit now," Bird added. Also commenting on the re-release, Susan Munao, Summer's personal manager, said, "I'm surprised that Bruce Bird released this particular song by Donna Summer at this time."

Summer's attorney in the litigation against Cashman and the Bogarts said, regarding the filing of the cross-complaint, "I will not comment any further about what we're going to do in this action." Alan Croll, of the Los Angeles-based law firm of Wyman, Bautzer, Rothman, Kuchel & Silbert, which is representing Cashman in the action, said that, "She (Summer) has failed to deliver recorded albums at all, or on time. There are also a breach of obligations in certain areas regarding publishing."

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

Stores Spending Own Ad Money To Boost Sales
(continued from page 18)

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

He said that Summer's recent signing with Geffen will not affect his plans. "There are two ways to look at this," he said. "We continue with the in-house flyers, which are our mainstay, and separate the promotional vehicles, which will be used to support the new album."

Summer's new album, "Summer's Special," will be released in the fall. Summer has been involved in an advertising campaign for the new album, which will be distributed through a major record company.

"I'm surprised that Bruce Bird released this particular song by Donna Summer at this time," Summer's attorney said. "We believe that Bird has failed to deliver recorded albums at all, or on time. There are also a breach of obligations in certain areas regarding publishing."

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NATIONAL GOSPEL RADIO SEMINAR
DUNFEE DALLAS HOTEL, DALLAS, TEXAS JULY 18-20, 1980

Three full days of intensive instruction and workshops in the areas of

- SALES MOTIVATION, * MUSIC PROGRAMMING and 
- STATION PROMOTION

"A stimulating and challenging learning experience that everyone in the gospel broadcasting medium can utilize for more effective radio programming."

Jan Cain, Editor
The Singing News

"A look at the national gospel radio seminar as a vehicle to upgrade the quality of Christian broadcasting."

Bill Walters, General Manager
KCLL Houston, Texas

REGISTRATION FEE: $70.00

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ENCLOSED IS our CHECK FOR: TO COVER REGISTRATION FOR:
NAME(S): POSITION
POSITION
POSITION

STATION OR COMPANY ADDRESS

TELEPHONE NUMBER

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

EXTRA BANQUET TICKETS

EXTRA LUNCH TICKETS

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P.O. BOX 22112
NAZIRIHE, TN. 37202

Cash Box/July 5, 1980
THE RHYTHM SECTION

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

Mark Christian is the acting PD.

COMMISSION ANN JONES AGAINST MINORITY OWNERSHIP — In a speech to the Federal Bar Assn., the newest member of the Federal Communications Commission (FCC), Ann Jones, made several statements questioning the validity of the present FCC Equal Employment Opportunity (EEO) and minority ownership policies. Commissioner Tyrone Brown recently made a speech challenging Commissioner Jones implications, stating that her statements were much too serious to let them pass unanswered. Additionally explaining his reason for challenging a fellow commissioner, Brown added, "Jones' statements during her recent FCC restructuring hearing deal with the issues of minority ownership, and as such, she is assuming too great a role for the Commission to allow her to do so without question.

Pictured at the Berkeley, California, event, a black music promoter, was (left to right) Peabo Bryson, Capitol recording artist, recently performed at the Greek Theatre in Hollywood. "I Love The Way You Love" is the second single released from his first album LP. "Paradise." After the closing of a 12-year show, top Capitol executives congratulated Bryson backstage. Pictured are: (1-1) Varnell Johnson, talent acquisition director, black music, Wendall Bates, promotion manager, black music; Bryson, Don Moss, national promotion manager, black music; and David Franklin, Bryson's manager.

PEABO BRYSON AT THE GREEK — Peabo Bryson, Capitol recording artist, recently performed at the Greek Theatre in Hollywood. "I Love The Way You Love" is the second single released from his first album LP, "Paradise." After the closing of a 12-year show, top Capitol executives congratulated Bryson backstage. Pictured are: (1-1) Varnell Johnson, talent acquisition director, black music, Wendall Bates, promotion manager, black music; Bryson, Don Moss, national promotion manager, black music; and David Franklin, Bryson's manager.

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THE RHYTHM SECTION

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Concert Promoters Report Decline In Ticket Sales, Attendance

Cash Box July 5, 1980

Concerting and inconsistent attendance patterns. The type of acts we're bringing in this summer encompasses a wide variety of acts, including Double Tee Promotions in Portland, Ore. That way, we're not attracting the same audience every week. We've passed on some acts because they compete with each other. We look at our audiences carefully before we make a decision and we try to make sure the acts we present are not competing for the same audience.
Argentina

Buenos Aires — EMI A&R man Roberto Rulz reported that the local branch of the British group will no longer represent A&M, whose contract is due. He explained to Cash Box that the policy is to build a complete Universal distribution and to release only product coming directly from the EMI companies in most of the cases. EMI also renews WEA here through a separate division.

Francisco Vidal of Tonodisc reports the arrival of Spanish kiddie group Parchis, one of the most successful in the record and TV market in the country. The label has initial orders of over 30,000 copies of the album "Cara Mia," which is a very high mark on these days.

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

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

Microfon has signed for representation of the Epic label, which has already appeared on the scene in Argentina in the form of an already impressive array of licenses. The company headed by the Kaminsky brothers, has been applying an aggressive policy in this field since the situation of local pop music was weakened by the lack of local radio stations to play local records, favoring instead foreign recordings. However, Microfon is maintaining a roster of pop groups, soloists, and folk and Latin music, which is a project of Siamacarena's Nestor Salas is organizing a new division in his company to handle the ATC product, whose distribution is being handled. The first two releases are an album by Astor Piazzolla and Susana Rinaldi and the music program "Show Fantastico." Siamacarena has a new label that has been set up under the ATC label, but the repertoire has been provided by the discos.

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

Italy

ITALY — Singer/songwriter Gino Paoli, previously with Durium, signed with RCA. For months he's now recording a collection of songs of the late author Piero Ciampi, which will also be the theme of a show Paoli will present through several cities in Italy, starting from the Sanremo at the end of August during the Song Review Festival.

Pop group Nuovi Angeli founded its own label, New Angels Record, distributed by CGD Messageria Musicale. First release is a cover by the same group, "Angelo Balla."

A compilation of Italian top hits of the '80s has been released on K-Tel label, in 10LPs and 2CDs; the Fante's "Grafitti 1968/69. Every album includes 14 songs in original version.

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

"Discovero," the talent contest organized by Vittorio Salvetti for selecting new entrants for the "Sanremo" festival, was held in Chiggiola at the end of May. Winners were singers: Mario Guarda, Milena Cano, Edila, Domenico Mattia, Alex Damiani and group Il Paese Di Ali. marco di luigi

The Netherlands

Amsterdam — Find the cost of living in Holland's most popular all-girl group is currently talking with Dutch Broadcast Corporation about future TV work during "Dancing Marga, Patty and Jose," your Dutch uncle's angels. Also a strip is in the works, folks. You can be sure the television shows will be Dutch television. Is this a breaking market or what? Now, "Cara Mia" will be released in the next European countries. As follow: "Cara Mia," "Come A Little Bit Closer" has been set for release. Dutch singer Jack Jerzy is ruling right in the height of his "Sri Lanka My Shangri-La" career. Jersey, who's voice is reminiscent of the late Elvis Presley, is on a tour now. Italian Tourist Board, will visit the island and to film a promo to be shown all over the world. At the same time, Jersey will film a TV special for Dutch event.

Phonogram Nederland has started a new low budget label called Back Door. This move is part of a campaign that other European branches are looking for new, young talent. Polygram's former international manager, Ton Van Der Breem, who has been appointed key to the back door a.k.a. the leader... At a party in Hilversum, Massada received gold for sales over 100,000 for their single "Sang a." This family affair, sung by wives and children of...
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Midway Files Suit Against Universal

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

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

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

Food Regulation Opposed By NAMA

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

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

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

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

Resorts To Buy Bally Slot System

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

The installation of this system at Resorts International's Atlantic City Casino is scheduled to begin in June 1980 and will "most likely" be installed throughout the company's computerized system," said Robert D. Mullan, chairman of the board and president of Bally Manufacturing Corp. Bally's SDDS systems are presently in operation at the Las Vegas Hilton and the Flamingo Hilton.

OPENING DAY AT P.J.'s Sega Enterprises officially opened the entertainment center last June 20 and hundreds of customers were on hand to experience the combination arcade, restaurant and video center. Pictured (l-r) at the festivities are: Sega chairman David Rosen, Sega vice president of operations Don Sutton, Steve Issacson, and youngsters playing the center's various video games. (Cash Box photos by Michael Martinez)."
EASTERN FLASHES

To start this week’s column off on a happy note — NYSMA prey Millie McCarthy says the proposed tax increase on coin-operated machines (Cash Box, June 21) has been shelved by the New York State Assembly. In which case, an additional $25 per machine annual fee for N.Y.C. ops, has been set aside in the legislature until fall, which will give operators the opportunity to strengthen their forces. In view of this development a special meeting of NYSMA was called on Thursday, June 26, at the Sheraton Inn in Syracuse for discussion and strategy planning on this and similar issues. For further details contact Millie McCarthy at (914) 434-5343.

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

INDUSTRY CALENDAR

Oct 8-10: JAA (Japan Amuse Trade Assn.) annual conv. Tokyo.

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FOX THEATRE, ATLANTA — The debut performance of the Rossington Collins Band will be highlighted by the band’s first new studio recording ever — a rock concert. The thousands of rebel flag waving followers crowded into the ornately decorated Mezzanine, the venue in which the band’s original audience was born, which is located under a common cause — Southern-bred rock ‘n’ roll — immediately let you know that to them, at least, this was more than a mere performance. The RCB had reached the heady proportions of a tribal rite.

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

After much anticipation and preparation, the RCB debuted their new show in Atlanta. There may have been some skepticism among the predominantly macho audience that waited patiently for a new band to replace the one that vocalist — diminutive Dale Krantz, who just happens to be a girl. She laid any doubts to rest as she moved flawlessly through an hour-plus set that tested the gamut of her vocal abilities — it is no easy task to compete with the powerful decibels of the rock band. But she did it, and quite well, thank you.

It was obvious the group was happy to be together and performing. Allen Collins, dressed in white pants, a black shirt and topped with a red plumed cap, was a highly visible part of the show, moving back and forth across the stage, basking in the glory of the rock band. The fans who waited patiently to see if Gary Rossington, Allen Collins, Billy Powell and Leon Wilkeson could pull themselves together physically, emotionally and musically — get back in the studio and on the road, and secure the popularity and notoriety that in the ’70s made Lynyrd Skynyrd the premier Southern rock band. The fans who waited patiently have not been disappointed.

The addition of Barry Harwood, who produces Lynyrd Skynyrd albums, was another step in the right direction. Not only can he play a mean guitar, but he has managed to get some good vocal exchanges between Harwood and Krantz on “Don’t Misunderstand Me” was one of the highlights of the evening. Adding drummer Derek Hess to the already powerful lineup, and you have one of the finest seven-member bands pleasing the tastes of rock fans today.

Surprisingly, RCB refrained from performing any Lynyrd Skynyrd material until the encore. Upon returning to the stage after a five-minute break, Dailrey opened with “Whiskey Lickin’ Man.” Before the encore started, Krantz explained that the band had been on tour for two years, and hadn’t had a chance to get together and have a fun time. The band’s old巡演 tour had been quite demanding, and the members of the band were elated to see each other again.

The encore was a fitting tribute to a band that has been around since the days of the Rolling Stones, and the song list was a reflection of that. The band performed a medley of their biggest hits, including “Sweet Home Alabama,” “Free Bird,” and “Sweet Home Chicago.” The crowd was fully engaged, and the encore was a fitting way to end the show.

Overall, the Rossington Collins Band’s performance in Atlanta was a success. They played a set that showcased their talent and their dedication to their craft, and they left the audience wanting more. The band’s chemistry was apparent, and they performed with passion and energy. The crowd was fully engaged, and the show was a celebration of Southern rock music.
Manager Gaff's Credo Is 'Let The Artist Make The Movie'

(continued from page 112)

I wouldn't want to say that Warner Bros. was just another arm of the music business, but I don't think we can say that they were just another arm of the music business. And if you look at their recent history, that's exactly what happened. They sold a lot of records with music, but they also sold a lot of records with music. In fact, the first album with Warner Bros., "Atlantic Crossing," did very badly, and it didn't sell as well as I had expected. So it was clear that Warner Bros. wasn't just another arm of the music business.

Stuart Own Label

Under the terms of Stuart's deal with Warner Bros., Stuart and Gaff created a label called Riva Records, with exclusive U.K. rights to Stuart's sales there (Riva is distributed by Phonogram in America). According to Gaff, Riva sold over 100,000 copies of "Atlantic Crossing" in England. Gaff thinks that "concerns in America" over the single pack led to the disparity between "Atlantic Crossing" sales in the U.S. and the U.K. "I don't think the record was well-received in America," Gaff says, "but in America there is an old-fashioned tendency to sit around and wait for radio to tell you what to buy." Although a gold LP would be cause for celebration in most quarters, Gaff was unhappy about the American promotion of Stuart at that juncture of his career. "After 'Atlantic Crossing' -- and I'll probably be criticized for saying this -- I was very concerned about Rod's sales. When Stuart's next album, 'Tonight's The Night,' was released, Gaff and his staff picked the flip side to gauge the single and it immediately became #1 in England. According to Gaff, the group's "success was acknowledged all over in America because Rod was appearing on the televised 'Rock Awards.'" This 1977 television appearance, Gaff said, triggered the group's success in his long association with the singer.

"Very few people wanted him to do the show, so I told him he had to change his approach. I said, 'I remember Elton John telling Rod, 'For God's sake don't do it,' which got me upset because Elton had done it the last time and had let down many strong admirers. I said, 'If you lose, I'm afraid you'll lose. It's your choice, and I'll have to go back and tell the people.'"

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"Very few people wanted him to do the show, so I told him he had to change his approach. I said, 'I remember Elton John telling Rod, 'For God's sake don't do it,' which got me upset because Elton had done it the last time and had let down many strong admirers. I said, 'If you lose, I'm afraid you'll lose. It's your choice, and I'll have to go back and tell the people.'"

Gaff said that Stuart, who now lives in Los Angeles with his wife Alana, will release his next album, "The Best Of Rod Stewart," on November 1. The album will include the hit single " Tonight's The Night," which was released earlier this year. Gaff said that he was "very pleased with the album." He added, "I think it's one of the best albums of the year." When The Clash, a virtual unknown band in a search of a publishing deal, Gaff met larger competitors with the punch with a lightning quick offer. Gaff had never heard the band, but he relied on the word of friends in London who told him that "The Clash were the best of all the new bands." Although his contract with the group has now expired, Gaff is still negotiating a new deal with The Clash, who have just returned from a successful tour of Japan. The band's "London Calling" LP is due out in November, and Gaff is scouting for a major hit when Air Supply, the Australian group he signed three years ago, is booked for a UK tour in October. Gaff hopes to see "London Calling" become a hit when he returns to Britain, where he plans to continue working with the band.
THE BEAT MUST GO ON — To every drummer of the past 35 years, whether they play jazz, rock or funk, Max Roach is the undisputed king of modern percussion. It, as Roach once observed, is a near-scientific belief, that every three beats drummer must be a poet. It could be stated with some certainty that modern drummers owe the greater part of their technical vocabulary to Max Roach. Roach caught drum trap breathing to the forefront of American music and raised the improvised drum solo to the level of pure poetry, so great was his sense of structure and form. “I was never impressed with drummers who just straight time players,” Roach told Cash Box in recalling his formative years. “I could hear the drums as an instrument that could step out front in a non-subservient, melodic role. The drummer is who decides what effect on me were like Chick Webb, Big Sid Catlett and Jo Jones. They would swing the band, support the soloists and add their own personality to everything that happened — they were always right out front. People like Lester Young and Charlie Parker had a built-in temperament. They didn’t want anyone playing straight time behind them. You had to be a composer to play with Charlie Parker’s music. When we went into the studio, he’d usually have some parts and head sheets written out, but even when he asked what he wanted me to play, he’d just say ‘you know what to do.’ So when I played with Bird or Bud Powell or Monk, I’d always deal with it as their music, I knew I’d have to develop my own concepts. That’s why I went into the whole compositional aspect. I then used the initial idea of different meters. The next step was during the ’60s when I began dealing in socio-political aspects and the use of voices (as exemplified by the “Freedom Now Suite” on Columbia). Now with the “Frame,” I’ve sharpened my concept to its furthest point — keep all these different percussion instruments, how do you create all the modes of music? With ‘M’Boom we’ve created an orchestral sound that incorporates harmony, melody and a wide variety of rhythms.” It’s all there on Roach’s “M’Boom” (Columbia Digital IC 32474/75 [List: $14.98], one of the initial releases on the new CBS Mastersound series, which features several recordings of Stravinsky, Strauss and Shostakovich. The Mastersound series represents the pinnacle in audiophile recordings; they’re digitally recorded and mastered, then pressed on an advanced vinyl compound. The rings, the thumping, thundering of Roach’s percussion arsenal is well suited to the clarity and depth of the digital process; the sound is sumptuous and vibrant, Roach and his fellow percussionists (Roy Brooks, Omar Clay, Fred King, Ray Manilla, Warren Smith, Eddie Waits, Joe Chambers and Clyde Abdur-Rahman) have arrived at a new invention — a school of percussion that comes out of the American music heritage, while incorporating all aspects of global rhythmic languages, the changing oriental modes of “Twinkle Toes,” the Ellingtonian Afro/Latin of “Caravaner,” the South American jungle sounds of “Morning/Midday,” the epic grandeur and mystery of “January V” and Monk’s “Epistrophe,” and the engaging funk of “Ku-ichigala” and “The Glorious Monster.” “M’Boom” is the most visionary album of 1980, and marks the return to active recording use of one of America’s great composers and producers. Roach is also well-represented on the excellent Soul Note release “Pictures in A Frame” (imported from Italy by Rounder Records). It’s a quartet with trumpeter Cecil Bridgewater, saxophonist Don Pullen and Calvin Hill. The production quality is up to the level of the German ECM’s, and the tunes are short, lyrical and subtle. “Reflections” is the prototypical Max Roach drum solo, and Hill’s “China Waltz” is a delicate fan-tasia, while the medley “Pictures in A Frame” are varied and are aptly titled to invoke the global formats. Roach’s music crosses over by virtue of its dignity and authority, and the way it defines the American musical experience.

CRUSADERS POLISH THEIR GROOVE(S) — The Crusaders epitomize both roots and commitment in popular music. Drummer Stik Hooper, keyboardist Joe Sample and reedman/bassist Wilton Felder have managed to stay in tune with their jazz roots while expanding the range and depth of their audience — not by selling out, but reaching out. Has the music developed for these Texas musicians since they progressed from being the Jazz Crusaders to the Crusaders? “The name wasn’t a stigma,” says drummer Hooper, “it was a confinement. We felt we had certain talents and feelings that were deeply grounded in the jazz, the blues and gospel. So we were confined by what critics and fans felt was jazz or not jazz. Prior to the changing of our name, I was leaning away from playing what I felt. Instead, I played what somebody else thought I should play. The freedom and popularity of the band’s music steadily grew through the ’70s as we began to play exactly what we wanted. But you know, the irony of the situation is that since 1980, this same question comes up in every interview. Why haven’t they created a word to describe the music we’ve done and the style it’s created for people to follow?” Probably because the Crusaders music crosses over into all aspects of the American music experience. An update of the Afro-Latin rhythm section of the original band, the Crusaders have an approach that is as state-of-the-art as that of any jazz ensemble of the ’60s. Now a very active unit, the Crusaders have released a re-issue of the Jazz Crusaders live at the Hammona Beach Lighthouse in 1968. It is a furiously swinging music that draws in equal parts from bebop, early 60s Coltrane and funk. It is a masterful recording by a progression that really moved in the ’80s and ’90s. With the addition of guitarist Larry Carlton and bassist Pops Popwell, the Crusaders brought their funk and blues roots to the forefront of the music world. The new album of classic albums (now available on the Outhere label) is a high point of the Crusaders’ career. The new album includes “Rainbow Seeker” and “Carmel,” the Crusaders began using more elaborate harmonic structures and forms; with the departure of Carlton, Popwell and trombonist Wayne Henderson, the Crusaders moved into the a subtle pop direction that was an enormous success on their “Street Life” album with vocalist Patti Austin and Brenda Sarufutsu. The Crusaders’ approach to synthesizers is basically orchestral, but without the eschew arrangements that mar so many other keyboardists’ albums. Gieson is creating new sounds on the instruments, from the dreamy atmospheres of “Frank Stella by Starlight” to the near-Dueto improvisations of “La Grande Point Five.”

JAZZ ALBUM PICKS

1. CATCHING THE SUN / SPYRID ONY (WY 5310)
2. SKYLARKS / DONALD FLOYD (ALVIN ME 9227)
3. A BRAZILIAN LOVE AFFAIR / GEORGEU CARRAFONI (ITALY 7200)
4. WIZARD ISLAND / JEFF LOMER FUSION (ATLAS 4837)
5. HIDEAWAY / DAVID RANSIRD (Warner Bros. BSK 3370)
6. ROCKS, PEBBLES AND SAND / MAX ROACH (Warner Bros. BSK 3427)
7. MONSTER / HERBIE HANCOCK (Columbia NJC 3162)
8. DREAM COME TRUE / EARL CLARK (Columbia CD 1040)
9. ONE BAD HABIT / FRANK REY (Warner Bros. BSK 3427)
10. EVERY GENERATION / RONNIE LAW (Warner Bros. BSK 3427)
11. THIS ALIENATE / BETHIE HUTCHERSON (Warner Bros. BSK 3427)
12. YOU’LL NEVER KNOW / ROXANNE DAVIS (Columbia NJC 3162)
13. DETENTE / THE BRECER BROTHERS (BBS 1014)
14. TAP STEP / CHICK COREA (Warner Bros. BSK 3427)
15. RHYTHMS AND SOUNDS / THE CRUSADERS (MCA 7142)
16. FUN AND GAMES / COLUMBIA (AMSP 1275)
17. PRIME TIME / ARNEL ANDREW HENDERSON (Polydor 2018)
18. 1980 / JERRELL JOSIN AND SIRK JANKINS (Atlantic 911)
19. ANGEL OF THE NIGHT / ANGELA BOSSL (GRP 9500)

JAZZ ALBUM PICKS

1. THE TRUMPET SUMMIT (HUBBARD, TERRY, GILLESPIE) — Meets the Oscar Peterson Big 4 — Pablo 2036-114
2. Producer: Norman Granz perfected the art of the jam session with his renowned Jazz at the Philharmonic presentations, and it remains one of his favorite forms as this super shoot-out between trumpet masters Dizzy Gillespie, Freddie Hubbard and Clark Terry shows. None of these brassmen has sounded this good on record in some time (particularly on “Chicken Wings”) and the rhythm section of Oscar Peterson, Joe Pass, Ray Brown and Bobby Durham drives them for dear life.

THE LIDERKRANZ SESSIONS — Eddie Condon — Commodore XFL1533 — Producer: Not listed — 7.98 $10.98

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

RHYTHM BAND — Patrick Gleeson — PVC Records 7.98

Producer: Patrick Gleeson & Steve Mantoani — List: 7.98 $10.98

Syntesizer master Gleeson cut his teeth in Herbie Hancock’s early 70’s electric funk band, and recently worked on the soundtrack of “Apocalypse Now.” Gleeson’s approach to synthesizers is basically orchestral, but without the eschew arrangements that mar so many other keyboardists’ albums. Gleeson is creating new sounds on the instruments, from the dreamy atmospheres of “Frank Stella by Starlight” to the near-Dueto improvisations of “La Grande Point Five.”
<table>
<thead>
<tr>
<th>Week On</th>
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<td>2</td>
<td>116</td>
<td>AGAINST THE WIND</td>
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<td>117</td>
<td>McCArTHY</td>
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<td>4</td>
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<td>118</td>
<td>1 JUST ONE NIGHT</td>
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<td>THE EMPIRE STRIKES BACK</td>
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<td>EMPTY SPACE</td>
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<td>15</td>
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<td>6/19</td>
<td>13</td>
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<tr>
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<td>124</td>
<td>HEROES</td>
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<tr>
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<td>126</td>
<td>LET'S GET SERIOUS</td>
<td>6/19</td>
<td>12</td>
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<tr>
<td>13</td>
<td>127</td>
<td>MIDDLE MAN</td>
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<td>6/19</td>
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<td>WOMEN AND CHILDREN FIRST</td>
<td>6/19</td>
<td>9</td>
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<td>CHRISTOPHER CROSS</td>
<td>6/19</td>
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<td>6/19</td>
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<td>PRETENDERS</td>
<td>6/19</td>
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<td>22</td>
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<td>AFTER MIDNIGHT</td>
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<td>THE UP ESCALATOR</td>
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<td>THE GLOW OF LOVE</td>
<td>6/19</td>
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</tr>
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<td>ROSES IN THE SNOW</td>
<td>6/26</td>
<td>9</td>
</tr>
<tr>
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<td>144</td>
<td>THE BLUES BROTHERS</td>
<td>6/26</td>
<td>10</td>
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<td>31</td>
<td>145</td>
<td>HEAVEN AND HELL</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>32</td>
<td>146</td>
<td>TRILOGY: PAST, PRESENT &amp; FUTURE</td>
<td>6/26</td>
<td>13</td>
</tr>
<tr>
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<td>147</td>
<td>DEPARTURE</td>
<td>6/26</td>
<td>16</td>
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<td>148</td>
<td>GO TO HEAVEN</td>
<td>6/26</td>
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<td>149</td>
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<td>BRITISH STEEL</td>
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<td>151</td>
<td>NAUGHTY</td>
<td>6/26</td>
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<tr>
<td>38</td>
<td>152</td>
<td>ONE FOR THE ROAD</td>
<td>6/26</td>
<td>52</td>
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<tr>
<td>39</td>
<td>153</td>
<td>CAMEOSIS</td>
<td>6/26</td>
<td>33</td>
</tr>
<tr>
<td>40</td>
<td>154</td>
<td>ONE EIGHTY</td>
<td>6/26</td>
<td>17</td>
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<tr>
<td>41</td>
<td>155</td>
<td>FLUSH THE FASHION</td>
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<td>42</td>
<td>156</td>
<td>S.O.S.</td>
<td>6/26</td>
<td>25</td>
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<td>157</td>
<td>MICKEY MOUSE DISCO</td>
<td>6/26</td>
<td>36</td>
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<tr>
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<td>ROBERTA FLACK</td>
<td>6/26</td>
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<tr>
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<td>159</td>
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<td>160</td>
<td>ABOUT LOVE</td>
<td>6/26</td>
<td>46</td>
</tr>
<tr>
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<td>161</td>
<td>POWER</td>
<td>6/26</td>
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</tr>
<tr>
<td>48</td>
<td>162</td>
<td>THE LONG RUN</td>
<td>6/26</td>
<td>7</td>
</tr>
<tr>
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<td>163</td>
<td>DAMN THE TORPEDOES</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>50</td>
<td>164</td>
<td>LOVE STINKS</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>51</td>
<td>165</td>
<td>PETER GABRIEL</td>
<td>6/26</td>
<td>36</td>
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<tr>
<td>52</td>
<td>166</td>
<td>ANIMAL MAGNETISM</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>53</td>
<td>167</td>
<td>THREE FRIDAYS</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>54</td>
<td>168</td>
<td>FREEDOM OF CHOICE</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>55</td>
<td>169</td>
<td>IN THE HEAT OF THE NIGHT</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>56</td>
<td>170</td>
<td>HOT BOX</td>
<td>6/26</td>
<td>36</td>
</tr>
<tr>
<td>57</td>
<td>171</td>
<td>TWO PLACES AT THE SAME TIME</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>58</td>
<td>172</td>
<td>TOMCAT</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>59</td>
<td>173</td>
<td>ON THE OTHER SIDE</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>60</td>
<td>174</td>
<td>CRASH AND BURN</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>61</td>
<td>175</td>
<td>FURIN' UP</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>62</td>
<td>176</td>
<td>THE PLEASURE PRINCIPLE</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>63</td>
<td>177</td>
<td>MUSIC MAN</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>64</td>
<td>178</td>
<td>THIS TIME</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
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<td>179</td>
<td>LADY T</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>66</td>
<td>180</td>
<td>SPIRIT OF LOVE</td>
<td>6/26</td>
<td>53</td>
</tr>
<tr>
<td>67</td>
<td>181</td>
<td>PHOENIX</td>
<td>6/26</td>
<td>53</td>
</tr>
</tbody>
</table>
Their debut album "Anytime, Anyplace, Anywhere"
9 new songs from some old friends. MCA-5130
Produced by Gary Rossington, Allen Collins and Barry Harwood.

The First Single...
DON'T MISUNDERSTAND ME

Billy Powell, Barry Harwood, Derek Hess, Dale Krantz, Allen Collins, Gary Rossington, Leon Wilkeson
10th Anniversary

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