

CASHBOX

June 14, 1980

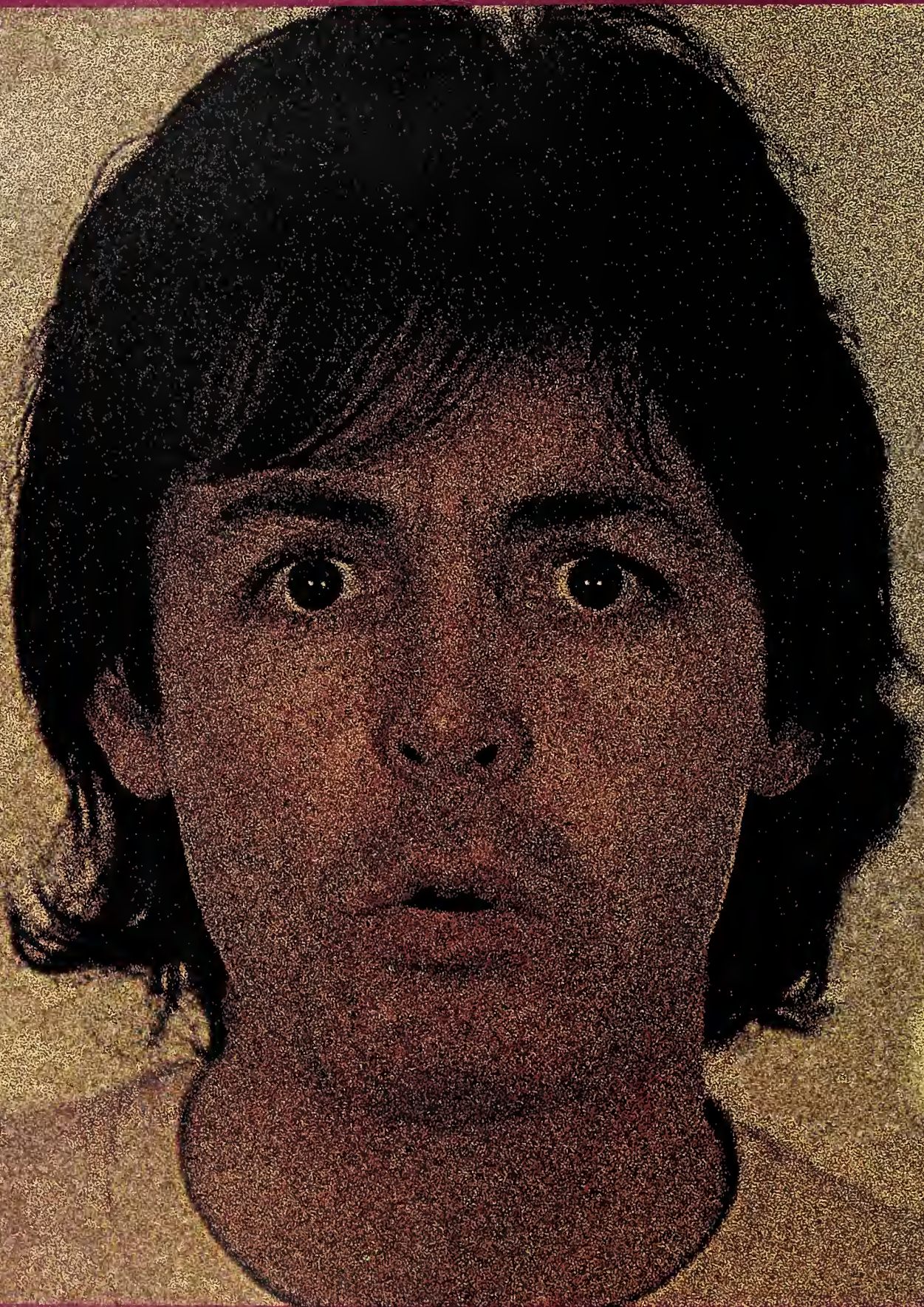
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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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EDITORIAL The Man In Black

We at **Cash Box** are proud to be able to present this special issue on the occasion of Johnny Cash's 25th Anniversary in the music business. Twenty-five years in any business is a respectable milestone, but in music it is phenomenal. John's artistic abilities and audience appeal have withstood the test of time in a business that can often ultimately lead to instant stardom and equally quick obscurity.

It is a great honor to have been selected to do this special tribute to such an artist, not only because of our close relationship with him over the years, but also for the opportunity to return a little to a man who has given so much to so many.

From his humble beginnings to his current superstardom, John has paid his dues. A man in touch with his destiny, John has been on top, to the bottom and everywhere in between in the last 25 years — and he has emerged one of the greatest talents ever spawned in the cauldron of American Country Music.

Still, his impact has spread far beyond the con-

finer of a performing artist over the years. In touch with the realities of life, he has also made a myriad of contributions to his fellow man. His work in such areas as drug abuse and addiction, prison reform and spreading the gospel are well known. It is a true measure of the man — acknowledged by his peers as one of the greatest country music performers and composers — that he would take the time to involve himself in such tasks when he didn't have to.


I, together with the entire staff at **Cash Box**, congratulate John on reaching the milestone that this 25th Anniversary represents. It has been a great privilege to know and work with John over the years, and we look forward to continuing that relationship in the years to come. It is with great pleasure that we at **Cash Box** present this special issue in honor of the "Man In Black."

George Albert
S

NEWS HIGHLIGHTS

- MGM, CBS announce joint video venture (page 7).
- FCC rules RKO must sell TV licenses (page 7).
- Kenny Rogers' "Love The World Away" and "Let My Love Open The Door" by Pete Townshend are the top **Cash Box** Singles Picks (page 18).
- The Spinners' "Love Trippin'" and "Peter Gabriel" are the top **Cash Box** Album Picks (page 26).

TOP POP DEBUTS		
SINGLES	58	LOVE THE WORLD AWAY — Kenny Rogers — United Artists
ALBUMS	13	MCCARTNEY II — Paul McCartney — Columbia

POP SINGLE	<h1>NUMBER ONES</h1>  <p>Isley Bros.</p>	POP ALBUM
FUNKY TOWN Lipps Inc. Casablanca		AGAINST THE WIND Bob Seger & The Silver Bullet Band Capitol
B/C SINGLE	FUNKY TOWN Lipps Inc. Casablanca	B/C ALBUM
COUNTRY SINGLE	MY HEART/SILENT NIGHT Ronnie Milsap RCA	GO ALL THE WAY The Isley Brothers T-Neck/CBS
JAZZ	CATCHING THE SUN Spyro Gyra MCA	COUNTRY ALBUM
		GIDEON Kenny Rogers United Artists
		CLASSICAL
		PAVARETTI'S GREATEST HITS London

CASH BOX TOP 100 SINGLES

June 14, 1980

	Weeks On 6/7 Chart		Weeks On 6/7 Chart		Weeks On 6/7 Chart
1 FUNKYTOWN LIPPS INC. (Casablanca NB 2233)	1 12	33 TRAIN IN VAIN (STAND BY ME) THE CLASH (Epic 9-50851)	28 13	66 DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (Pts. 1 & 2) THE ISLEY BROTHERS (T-Neck/CBS ZS9 2290)	60 12
2 BIGGEST PART OF ME AMBROSIA (Warner Bros. WBS 49225)	2 11	34 WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA (Motown M 1477)	25 25	67 WALKS LIKE A LADY JOURNEY (Columbia 1-11275)	73 4
3 COMING UP (LIVE AT GLASGOW) PAUL McCARTNEY AND WINGS (Columbia 1-11263)	4 8	35 GEE WHIZ BERNADETTE PETERS (MCA-41210)	33 12	68 LET MY LOVE OPEN THE DOOR PETE TOWNSHEND (Atlantic 7217)	— 1
4 CARS GARY NUMAN (Atco/Atlantic 7211)	5 18	36 ALL NIGHT LONG JOE WALSH (Full Moon/Asylum E-46639)	43 5	69 HEART HOTELS DAN FOGELBERG (Full Moon/Epic 9-50862)	50 13
5 THE ROSE BETTE MIDLER (Atlantic 3656)	7 13	37 LOVE STINKS J. GEILS BAND (EMI-America 8039)	38 10	70 A LOVER'S HOLIDAY CHANGE (Warner Bros./RFC RCS 49208)	80 3
6 CALL ME BLONDIE (Chrysalis CHS 2414)	3 18	38 LADY THE WHISPERS (Solar/RCA JH-11928)	39 9	71 AND THE CRADLE WILL ROCK VAN HALEN (Warner Bros. WBS 49501)	74 4
7 LITTLE JEANNIE ELTON JOHN (MCA-41236)	12 7	39 TWILIGHT ZONE (A & B) THE MANHATTAN TRANSFER (Atlantic 3649)	42 11	72 SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE (Capitol 4865)	78 4
8 STEAL AWAY ROBBIE DUPREE (Elektra E-46621)	11 10	40 GIMME SOME LOVIN' BLUES BROTHERS (Atlantic 3666)	48 3	73 EMPIRE STRIKES BACK (MEDLEY) MECO (RSO RS 1038)	— 1
9 AGAINST THE WIND BOB SEGER (Capitol 4863)	10 7	41 MORE LOVE KIM CARNES (EMI-America 8045)	49 3	74 TAKE A LITTLE RHYTHM ALI THOMSON (A&M 2243)	— 1
10 LOST IN LOVE AIR SUPPLY (Arista 0479)	8 19	42 ONE FINE DAY CAROLE KING (Capitol 4864)	51 5	75 MAKE A LITTLE MAGIC DIRT BAND (United Artists UA-X1356)	— 1
11 DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS/KIM CARNES (United Artists UA-X1345-Y)	6 12	43 THEME FROM NEW YORK, NEW YORK FRANK SINATRA (Warner Bros. RPS-49233)	47 7	76 ALL OUT OF LOVE AIR SUPPLY (Arista AS 0520)	86 2
12 IT'S STILL ROCK AND ROLL TO ME BILLY JOEL (Columbia 1-11276)	18 4	44 PILOT OF THE AIRWAVES CHARLIE DORE (Island IS 49163)	29 18	77 SAILING CHRISTOPHER CROSS (Warner Bros. WBS 49507)	89 12
13 SEXY EYES DR. HOOK (Capitol 4831)	9 18	45 WE WERE MEANT TO BE LOVERS PHOTOGLO (20th Century/RCA TC-2446)	45 11	78 TIME FOR ME TO FLY REO SPEEDWAGON (Epic 9-50858)	85 4
14 HURT SO BAD LINDA RONSTADT (Asylum E-46624)	13 11	46 NEW ROMANCE (IT'S A MYSTERY) SPIDER (Dreamland/RSO DL 100)	37 9	79 INTO THE NIGHT BENNY MARDONES (Polydor PD 2091)	90 2
15 LET'S GET SERIOUS JERMAINE JACKSON (Motown M1469F)	17 13	47 IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NB 2244)	41 12	80 THE VERY LAST TIME UTOPIA (Bearsville BSS 49247)	81 3
16 CUPID/I'VE LOVED YOU FOR A LONG TIME SPINNERS (Atlantic 3664)	21 5	48 THE SEDUCTION (LOVE THEME) JAMES LAST BAND (Polydor 2071)	40 12	81 KING OF THE HILL RICK PINETTE & OAK (Mercury 76049)	88 5
17 SHE'S OUT OF MY LIFE MICHAEL JACKSON (Epic 9-50871)	20 10	49 ANSWERING MACHINE RUPERT HOLMES (MCA-41235)	53 6	82 JO JO BOZ SCAGGS (Columbia 1-11281)	— 1
18 BRASS IN POCKET (I'M SPECIAL) THE PRETENDERS (Sire SRE 49181)	15 17	50 HEADED FOR A FALL FIREFALL (Atlantic AT 3647)	46 10	83 TAKE YOU TONIGHT OZARK MOUNTAIN DAREDEVILS (Columbia 1-11247)	84 6
19 STOMP! THE BROTHERS JOHNSON (A&M 2216)	14 14	51 ASHES BY NOW RODNEY CROWELL (Warner Bros. WBS 49224)	59 7	84 TULSA TIME ERIC CLAPTON (RSO RS 1039)	— 1
20 RIDE LIKE THE WIND CHRISTOPHER CROSS (Warner Bros. WBS 49184)	16 19	52 MISUNDERSTANDING GENESIS (Atlantic 3662)	63 4	85 LET'S GO 'ROUND AGAIN AVERAGE WHITE BAND (Arista AS 0515)	— 1
21 LET ME LOVE YOU TONIGHT PURE PRAIRIE LEAGUE (Casablanca NB 2266)	24 6	53 IN AMERICA THE CHARLIE DANIELS BAND (Epic 9-50888)	84 3	86 ONE MORE TIME FOR LOVE BILLY PRESTON & SYREETA (Tamla/Motown T54312F)	— 1
22 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD (Columbia 1-11187)	19 22	54 STAND BY ME MICKEY GILLEY (Full Moon/Asylum E-46640)	61 5	87 SWEET SENSATION STEPHANIE MILLS (20th Century/RCA TC-2449)	— 1
23 SHOULD'VE NEVER LET YOU GO NEIL AND DARA SEDAKA (Elektra E-46615)	26 12	55 ATOMIC BLONDIE (Chrysalis CHS 2410)	62 5	88 STOP YOUR SOBBING PRETENDERS (Sire SRE 49506)	— 1
24 I CAN'T HELP IT ANDY GIBB AND OLIVIA NEWTON-JOHN (RSO RS-1026)	22 12	56 IS THIS LOVE PAT TRAVERS BAND (Polydor PD 2080)	58 6	89 LANDLORD GLADYS KNIGHT & THE PIPS (Columbia 1-11239)	97 2
25 TIRED OF TOEIN' THE LINE ROCKY BURNETTE (EMI-America P-8043)	30 6	57 POWER THE TEMPTATIONS (Gordy/Motown G-7183F)	57 6	90 ALABAMA GETAWAY GRATEFUL DEAD (Arista AS0519)	— 1
26 SHINING STAR MANHATTANS (Columbia 1-11222)	32 8	58 LOVE THE WORLD AWAY KENNY ROGERS (United Artists UA-X-1359)	— 1	91 IT'S FOR YOU PLAYER (Casablanca NB 2265)	— 1
27 BREAKDOWN DEAD AHEAD BOZ SCAGGS (Columbia 1-11241)	23 12	59 TAKE YOUR TIME (DO IT RIGHT) PART I THE S.O.S. BAND (Tabu/CBS ZS9 5522)	72 3	92 BACK TOGETHER AGAIN ROBERTA FLACK WITH DONNY HATHAWAY (Atlantic 3661)	95 3
28 MAGIC OLIVIA NEWTON-JOHN (MCA-41247)	34 4	60 ANGEL SAY NO TOMMY TUTONE (Columbia 1-11278)	65 5	93 FIRE LAKE BOB SEGER (Capitol 4336)	54 17
29 WE LIVE FOR LOVE PAT BENATAR (Chrysalis CHS-2419)	31 11	61 CLONES (WE'RE ALL) ALICE COOPER (Warner Bros. WBS 49204)	66 6	94 ALL THE WAY BRICK (Bang/CBS ZS9 4810)	94 2
30 I'M ALIVE ELECTRIC LIGHT ORCHESTRA (MCA-41246)	36 4	62 EVERYTHING WORKS IF YOU LET IT CHEAP TRICK (Epic 9-50887)	68 4	95 HOLD ON TO MY LOVE JIMMY RUFFIN (RSO RS-1021)	56 16
31 TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO (Arista AS 0494)	35 13	63 YOU MAY BE RIGHT BILLY JOEL (Columbia 1-11231)	44 14	96 DO RIGHT PAUL DAVIS (Bang/CBS ZS9 4808)	55 15
32 WONDERING WHERE THE LIONS ARE BRUCE COCKBURN (Millennium YB-11786)	27 13	64 I DON'T WANT TO WALK WITHOUT YOU BARRY MANILOW (Arista AS0501)	52 10	97 ANYWAY YOU WANT IT JOURNEY (Columbia 1-11213)	71 16
		65 ALL NIGHT THING THE INVISIBLE MAN'S BAND (Mango MS-103)	70 4	98 SITTING IN THE PARK GO (Arista AS 0510)	99 2

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Lover's Holiday (Little Macho — ASCAP) 70	Don't Say Goodnight (Bovina — ASCAP) 66	— ASCAP) 21	Something 'Bout You (Colgems-EMI — ASCAP) 72
Against The Wind (Gear — ASCAP) 9	Empire (Fox Fanfare/Bantha — BMI) 73	Let My Love (Towser Tunes — BMI) 68	Stand By Me (Rightsong/ADT/Trio — BMI) 54
Alabama (Ice Nine — ASCAP) 90	Everything Works (Adult — BMI) 62	Let's Get Serious (Jobete & Black Bull (TM) — ASCAP) 15	Steal Away (Big Ears/Chrome Willie/Gouda/Oozle Finch — ASCAP) 8
All Night (Wow & Flutter — ASCAP) 36	Fire Lake (Gear — ASCAP) 93	Let's Go Round (Average — ASCAP) 85	Stomp (State Of The Arts/Brojay — ASCAP) 19
All Night Thing (Ackee — ASCAP) 65	Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI) 1	Little Jeannie (Jodrell — ASCAP) 7	Stop Your Sobbing (Joy Boy — BMI) 88
All Out (Arista/BRM/Riva — ASCAP) 76	Gee Whiz (East/Memphis — BMI) 35	Lost In Love (Arista/BRM/Riva — ASCAP) 10	Sweet Sensation (Frazer Butterfly — BMI) 87
All The Way (Web IV — BMI) 94	Gimme Some Lovin' (Island — BMI) 40	Love Stinks (Center City — ASCAP) 37	Take A Little (Rondor/Almo — ASCAP) 74
And The Cradle (Van Halen — ASCAP) 71	Headed For (Warner-Tamerlane/El Sueno — BMI) 50	Love The World (Southern Nights — ASCAP) 58	Take You Tonight (Lost Cabin — BMI) 83
Angel (Tutone Keller) 60	Heart Hotels (Hickory Grove/April — ASCAP) 69	Magic (John Farrar — BMI) 28	Take Your Time (Avant Garde — ASCAP/Interior/Sigidi's — BMI) 59
Another Brick (Pink Floyd/Unichappell — BMI) 22	Hold On To (Stigwood/Unichappell — BMI) 95	Make A Little (De-Bone-Aire/Vicious Circle — ASCAP) 75	The Rose (In Dispute) 5
Answering Machine (WB/Holmes Line Of Music — ASCAP) 49	Hurt So Bad (Vogue — BMI) 14	Misunderstanding (Hit & Run — ASCAP) 52	The Seduction (Ensign — BMI) 48
Any Way You Want (Weed High Nightmare — BMI) 97	I Can't Help It (Stigwood Adm. By Unichappell — BMI) 24	More Love (Jobete — ASCAP) 41	The Very Last (Unearthly/Fiction — BMI) 80
Ashes By Now (Jolly Cheeks — BMI) 51	I Don't Want (Paramount — ASCAP) 64	New Romance (Land Of Dreams Adm. In U.S. & Canada by Arista — ASCAP) 46	Theme From New York (Unart — BMI) 43
Atomic (Rare Blue/Monster Island — ASCAP) 55	I Don't Want To Get 99	One Fine Day (Screen Gems/EMI — BMI) 42	Time For Me (Fate — ASCAP) 78
Back Together (Scarab — BMI) 92	I'm Alive (Jet/Unart/Blackwood — BMI) 30	One More Time (Golden Cornflake 8 BMI) 88	Tired Of Toein' (TRO-Cheshire — BMI) 25
Biggest Part (Rubicon — BMI) 2	In America (Hat Band — BMI) 53	Pilot Of The Airwaves (Ackee — ASCAP) 44	Train In Vain (Riva — ASCAP) 33
Brass (Modern/Hynde/House of Hits/ATV U.K.) 18	Into The Night (Papa Jack — BMI) 79	Power (Midnight Sun — ASCAP/Book — BMI) 57	Tulsa Time (Bibo — ASCAP) 84
Breakdown Dead Ahead (Boz Scaggs — ASCAP/Foster Frees/Irving — BMI) 27	Is This Love (Bob Marley/Almo — ASCAP) 56	Ride Like The Wind (Pop 'N' Roll — ASCAP) 20	Twilight Zone (Blackwood/Garden Rake/Yellow Dog Music — BMI/Heen — ASCAP) 39
Call Me (Ensign — BMI/Rare Blue — ASCAP) 6	It's For You (Big Stick — BMI) 91	Ride Like The Wind (Pop 'N' Roll — ASCAP) 20	Two Places At The Same (Raydiola — ASCAP) 31
Cars (Beggars Banquet/Andrew Heath — PRS) 4	It's Hard To Be Humble (Songpainters — BMI) 47	Sailing (Pop 'N' Roll — ASCAP) 77	Walks Like (Weed High Nightmare — BMI) 67
Clones (Mount Hope — ASCAP) 61	It's Still Rock (Impulsive/April — ASCAP) 12	Sexy Eyes (April/Blackwood — ASCAP/BMI) 13	We Live For Love (Rare Blue/Neil Gerdado — ASCAP) 29
Coming Up (MPL — ASCAP) 3	Jojo (Boz Scaggs/Almo — ASCAP/Foster Frees/Irving — BMI) 82	She's Out (Fiddleback/Peso/Kidada — BMI) 17	We Were Meant (20th Century/Neary Tunes — ASCAP) 45
Cupid (Kags/Sumac — BMI) 16	King Of (Critique — BMI) 81	Shining Star (Content — BMI) 19	With You I'm Born Again (Check Out — BMI) 34
Do Right (Web IV Music — BMI) 96	Lady (Spectrum VII/Yours, Mine & Ours — ASCAP) 38	Should've Never Let You Go (Kirshner — ASCAP/Impulse/Kidada — BMI) 73	Wondering Where (Golden Fountain — PROCAN) 32
Don't Fall In Love With A Dreamer (Appian/Almo/Quixotic — ASCAP) 11	Landlord (Nick-O-Val — ASCAP) 19	Sitting In (Cezun — BMI) 98	You May Be Right (Impulsive/April — ASCAP) 63
Don't Push It (Jim Edd — BMI) 100	Let Me Love (Kentucky Wonder — BMI/Prairie League		



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

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CASH BOX NEWS



UNCLE JAM TO CBS — CBS Records has signed a worldwide distribution agreement with George Clinton's Uncle Jam Records. Under the arrangement, Clinton will produce new artists for the CBS Associated label, which is based in Detroit but will soon open offices in New York and Los Angeles. The label's first release will include albums by Phillippe Wynn and the Sweat Band. Shown at the signing are (l-r): Dick Asher, deputy president and chief operating officer of the CBS Records Group; Clinton; and Walter Yetnikoff, president of the CBS Records Group.

MGM, CBS Link For Video; Plan New Distribution Web

by Richard Gold

NEW YORK — The Metro-Goldwyn-Mayer Film Co. (MGM) and CBS Inc. last week formed a joint venture to market videocassettes and videodiscs through a newly created company to be called MGM/CBS Home Video. The CBS Records Group, through its CBS Video Enterprises Division (CVE), will manufacture the videodiscs and distribute both the discs and the cassettes in the U.S. and abroad.

Cy Leslie, president of CVE, told **Cash Box** that CBS' existing branch distribution network and major rackjobbers would be bypassed in the initial domestic distribution of the new software in favor of "a newly created force of specialists." Leslie said that the first release of cassettes from MGM/CBS Home Video was expected "sometime in the fall", and would be distributed by "working heavily with brown goods (hardware) dealers who are specialists in the audio/visual areas." Leslie added that certain "record outlets" would be considered for inclusion in the video software distribution network, and said that Columbia Records International (CRI), CBS Records' overseas distribution arm, would be involved in the new venture's international marketing plans.

CVE will manufacture videodiscs that are compatible with the RCA Selectavision capacitance contact hardware configuration, in accordance with an agreement reached by CBS and RCA earlier this year (**Cash Box**, Jan. 19). Leslie said that "a section" of the new CBS pressing plant in Carrollton, Ga. "is being specifically planned for the manufacture of the capacitance disc, and will be brought onstream sometime at the end of 1981." The Carrollton plant has thus far not been utilized because of a diminished demand for record pressing facilities.

Although CBS' agreement with RCA is non-exclusive, Leslie said that CVE has no immediate plans to manufacture software for laser-based systems such as the Magnavox Discovision configuration. However, Leslie left the door open for possible future production of laser-read video discs. "It would depend on whether we deem it to be economically viable," he

said, "and at that point we would certainly have to take a look at it positively."

For the present, CVE will not manufacture the videocassettes marketed by the new company. "We believe it's too early in the campaign to commit ourselves to

(continued on page 24)

FCC Rules RKO Must Dispose Of Its TV Licenses

By Mark Albert

LOS ANGELES — The Federal Communications Commission (FCC) issued its final decision June 4 refusing RKO General the right to renew its television licenses in Boston, New York and Los Angeles. The Commission also put off a decision on the future of RKO's 12 radio licenses, whose status has been questioned.

RKO has until July 4 to appeal the latest decision. If an appeal is made and lost, RKO would have a period of 30 days following the court decision to dispose of the stations. If no appeal is filed, the Commission would most likely appoint a committee to operate the stations until they were legally disposed.

In January, the Commission voted 4-3 that RKO was not qualified to hold broadcast licenses due to misconduct between it and its parent company, General Tire & Rubber (**Cash Box**, Feb. 2). At last week's hearing, citing numerous examples, the Commission said that "evidence is clear and convincing that RKO engaged in a variety of misconduct which rendered it unfit" to hold the license of WNAC-TV/Boston.

The ruling was then applied to WOR-TV/New York and KHJ-TV/Los Angeles, the two other RKO television stations.

In addition, the Commission has asked for comments over the next 30 days from the public regarding arguments pro or con on what the status should be for RKO's remaining 12 radio stations. Three of the chain's stations in California, KHJ and KRTH in Los Angeles and KFRC in San Francisco, were due for license renewal Aug. 1. However, in light of the latest ruling, the renewal dates were changed to Oct. 1.

Retailers Shoulder Burden Of Black Music Month Promotion

by Michael Martinez

LOS ANGELES — Record retailers are developing their own Black Music Month promotion and ad programs this month due to the relative absence of special promotion, advertising or merchandising campaigns in conjunction with the event being offered by the record labels.

A **Cash Box** poll of 13 record chains, one-stops and small retailers showed that to date, the labels have not made a significant, coordinated attempt to capitalize on the event, which many feel could be a viable tool to boost record sales during the June month. They also agreed that there should be a more aggressive effort by manufacturers, the Black Music Association (BMA) and the retail community at large to increase public awareness of Black Music Month and to build the significance of the event.

Additionally, some black retailers contacted by **Cash Box** suggested Black Music Month was of no value when support from

labels to smaller retailers of black product is so sparse anyway.

"This year we are really trying to educate the public about Black Music Month, to develop an awareness for the years to come," said Bruce Webb, owner of Webb's Department Store in Philadelphia.

Webb, who is also on the BMA's marketing and merchandising panel, said that the organization could be more aggressive in pursuing the labels to become increasingly involved in building the significance of the month.

Viable Programs

"We must challenge the record companies to plan viable programs which encourage the community to participate," he said.

"We will try to increase consumer awareness of Black Music Month," added John Grandoni, head buyer for the 16-store Cavages chain based in Cheekotowaga, N.Y. "But for us, it's a day-in-day-out thing."

(continued on page 40)

Morris Stresses Commitment To The Entire Atlantic Family

by Aaron Fuchs

NEW YORK — Doug Morris, the new president of Atlantic Records, is a man who perceives his strength in the areas of promotion and A&R. Moreover, he envisions Atlantic as a company whose associated labels will figure prominently in the growth of the organization.

These were two of the salient points that emerged last week during an exclusive **Cash Box** interview with Morris, who assumed the Atlantic presidency on June 1 following the resignation of Jerry Greenberg (**Cash Box**, May 17).

Morris vehemently dismissed a recent report that speculated that Atco Records might become inactive in the wake of his resignation as the label's president. "That's definitely not the case," he said. "Atco will be strengthened under the direction of Reen Nalli, who has been its mainstay since 1978." Nalli, currently vice president and general manager, "has been essential to the label's development" since its reactivation two years ago, according to Morris.

The Atlantic president also assailed reports that Atco's roster would move to Atlantic. "Once again, this is definitely not so. Atco is basically a rock-oriented label, and I suspect that is how it will stay. Atlantic, on the other hand, features a potpourri of talent, and I expect to maintain that tradition."

Addressing the label's new executive

structure, Morris said that Sheldon Vogel, the vice chairman of the company, and Dave Glew, the executive vice president and general manager, both of whom report to Morris, would assume expanded roles in their new positions. "Dave will oversee the daily operations of the company," Morris said, adding that "the more we can throw on him, the better it is." In Vogel's case, Morris noted that "Sheldon will help us to negotiate many of our deals. He'll be right in the middle of the action."

"People who work for a company which does well should be recognized for their achievements," he continued. "I don't want to be singled out as the man who made Atco, since Reen was often responsible for making me look good. Similarly, I'm the new man at Atlantic, but there are people like Sheldon and Dave who have put their sweat and blood into creating a team organization. And I want them to have that respect."

Product Mix Stressed

During his tenure as president of Atco, Morris signed such artists as Humble Pie, Gary Numan and Roxy Music, in addition to Peter Townshend and Stevie Nicks (through Modern Records). However, he disagreed with reports that he would "cherry pick" talent at the expense of new and developing groups.

"The key to consistency is providing a

(continued on page 14)



WELCOMED TO THE ROXY — Chrysalis recording group the Ian Hunter Band recently performed a midnight show at the Roxy in Los Angeles which was broadcast live over KMET. Hunter is now touring to support his new double live LP, "Welcome To the Club," and his latest single, "We Gotta Get Out Of Here," featuring Ellen Foley. Pictured kneeling are (l-r): Jeff Gonzer, air personality, KMET; Rick Scarry, promotion director, KMET, and Chuck Randal, air personality, KMET. Pictured in the front row are (l-r): Martin Briley of the band; Foley; Eric Parker of the band; Linda Carhart, national director of artist development, Chrysalis; Hunter; George Meyer of the band, and Sam Bellamy, program director, KMET. Pictured in the back row are (l-r): Tom Mandel, Mick Ronson and Tommy Morrongiello of the band; Stan Layton, vice president, sales, Chrysalis; Sal Licata, president, Chrysalis; and Scott Kranzberg, national director of promotion Chrysalis.

Leber-Krebs Form New Record Label For Northeast Area Distribution Only

By Aaron Fuchs

NEW YORK — Contemporary Communications Corp. (CCC) has formed Word of Mouth Records, according to Steve Leber and David Krebs, CCC's co-owners. The label, which is bowing with an album called "American Glue," by the Mix, has a unique concept. Word of Mouth Records will be distributed only in the Northeast United States. Distribution will be handled by Rounder. In addition, the LP carries a list price of \$4.98.

According to Cliff Burnstein, head of marketing and promotion for CCC, "because of current economic conditions in the country, if you want to break a group, you can no longer do so by touring them all around the country. You have to concentrate. We are applying the same principles to Word of Mouth that we have to the rest of the organization. CCC only maintains offices in New York because we feel that here is where our strength is. Similarly, the Mix is a New York based group, and by setting up the kind of distribution that we have not only are we able to closely monitor the progress of the record, but we will also be able to

have the group perform wherever a buzz is generated."

Burnstein consistently stressed the flexible nature of the Word of Mouth operation. "At the moment we have no other acts set to record. We do not exist to adhere to a release timetable or fill a pipeline. Basically, the company exists to fill the needs of the specific situation, and not vice versa."

\$4.98 List

Burnstein pointed to the album's \$4.98 list as an example. "If it were our intention to exist as a normal manufacturing operation, a \$4.98 list would not be conducive to immediate, high profits. But we manage the Mix as well, and while there is short-term money to be made from gigs we see this primarily as a long-term investment. It's a needed, if slower, way to create a buzz in today's climate."

Burnstein also noted that arrangements had been made with Rounder so that, "if the group does generate the kind of enthusiasm that would translate into an agreement with a major label, that Rounder would be appropriately remunerated."

Epic Embarks On Big Radio, Retail Promo Campaign For Nu Disk Line

by Marc Cetner

LOS ANGELES — In an attempt to familiarize the public with its 10" EP Nu Disk series, Epic Records has launched a radio-retail promotion in support of the first four releases on the new line (**Cash Box**, March 15). The Nu Disk awareness campaign promotion involves more than 50 radio stations and 60 retail outlets in the east, south and midwest regions of the country.

The promotion calls for 50 Nu Disk sampler EPs (containing tracks by Cheap Trick, The Continentals, Propaganda and New Musik) and 50 Cheap Trick "Found All The Parts" EPs to be given away via coupon by radio outlets. The coupons, disseminated to listeners anyway a station chooses, are redeemable at a local retail record store.

"It's Epic's hope that the coupon will draw the customer into the store and, therefore, make him become aware of the Nu Disk display and what the new line is all about," said Bob Feineigle, director of national album promotion for E/P/A and coordinator of the new promotion.

The various Epic branches involved in the promotion have also urged on-air personalities to explain the configuration (10" 4-song EPs) and lower price (\$4.98 for the Cheap Trick record and \$3.98 for the other waxings with variable pricing) of the Nu Disks.

"We've been on the streets for a couple of weeks with the new line," said Feineigle, "but it only hit retail this week. So, we're right on top of it. Most of the radio stations will be going with the promotion over the next three weekends."

Feineigle went on to say that many stations in the midwest and northeast will be sending out the Nu Disk sampler LP with the coupon in order to preload the consumer and acquaint him with the music and configuration before he goes into the stores.

While the coupon promotion will tie in major AOR stations throughout the country

Minor To Replace Moinet At A&M Label

LOS ANGELES — Although there has been no official announcement, it appears that EMI/UA vice president of promotion Charlie Minor will rejoin his former company and replace Al Moinet as vice president of promotion at A&M Records.

Industry speculation also has Minor taking along Steve Resnik and other members of the EMI/UA promotion staff to A&M.



Andy Wickham, Bob Kirsch and Frank Jones

Jones Named To Top Level Country Post At Warners

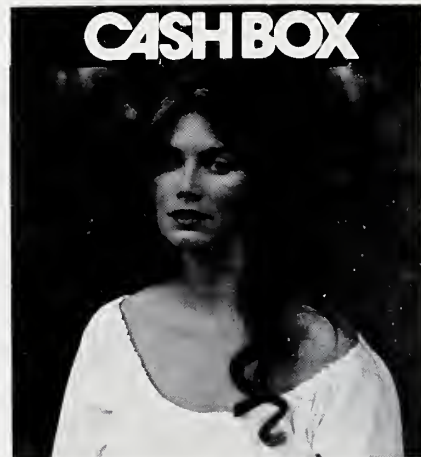
LOS ANGELES — Frank Jones has been named to the post of director of Nashville operations for Warner Bros. Records. Effective immediately, Jones will be involved in all facets of the Warner Bros. country operations and will work closely with Stan Byrd, the label's Nashville-based director of country sales and promotion.

A longtime industry veteran, Jones started in the music business with Spartan Records in his native Canada. He moved to Columbia Records, where he eventually wound up at the Nashville office run by Don Law. Under Law's guidance, Jones became involved as a producer with such acts as Ray Price, Johnny Cash, Marty Robbins, Lefty Frizzel, Carl Smith, Stonewall Jackson and many others. He eventually reached the position of director of country marketing for Columbia.

Following his stint with Columbia, Jones joined Capitol as vice president and general manager of the label's country division, a post he held for five years. He has also served for several years as a director of the Country Music Assn. (CMA) and is currently chairman of the board of the Country Music Foundation.

Commenting on the appointment, Andy Wickham, Warner Bros. vice president and director of country music, said, "With one of the most distinguished and impressive records of personal achievements in our business, Frank Jones adds a new dimension

(continued on page 14)



Lovely Emmylou Harris is the consummate country artist who can render so many of the forms of the genre — rock, bluegrass, mainstream and traditional — so well. Her new bluegrass-oriented "Roses In The Snow" LP picks up where her gold selling "Blue Kentucky Girl" album left off — classic American grassroots music.

While country is becoming more and more pop-oriented and homogenized each day, Harris, maintaining her position as a genre leader rather than follower, has gone the other way and opted for the sound of days gone by. The choice of direction seems to be working for the brown-eyed girl, as her new LP is already at #10 bullet on the **Cash Box** Country Album chart only a month after its release.

Even from the start of her recording career Harris was always a renegade. The Alabama-born singer-guitarist was 25 years old when the Flying Burrito Bros. discovered her at the Cellar Door in Washington D.C. She took up with country rock pioneer Gram Parsons and helped him define the genre and she accompanied him on his final two LPs, "GP" and Grievous Angel," before his untimely death.

Impressed by her singing on the Parsons LP, Warner Bros. signed Harris in mid-1974 and assigned Brian Ahern (Anne Murray's producer) to produce and members of Elvis Presley's band (Glen D. Hardin, James Burton and Ronnie Tutt), as well as top flight studio musicians The Hot Band to play on her first LP. The result of that marriage, "Pieces Of Sky," grew to be recognized as a masterpiece of the country rock genre. "Elite Hotel" and "Luxury Liner," in the style of their predecessor, followed. Harris' fourth LP, "Quarter Moon In A Ten Cent Town," was proof that Harris could handle traditional country stylings as well as anyone in the business, and her last two waxings "Blue Kentucky Girl" and "Roses In The Snow" are the subsequent refinements of that fact.

The new album should not only add to her list of golds and yield more #1 country hits, but reinforce the truism that from "Boulder To Birmingham" Emmylou Harris is one of the premier performers in her field.

with such national retail chains as Peaches, National Record Mart and Record Bar, the Epic west coast branches will not be involved with the campaign. "I took the idea to all the branches and laid it out to them," said Feineigle. "But I left the commitment totally open ended. We let them use the product as they saw fit and the salesmen in the west coast branches opted not to use retail although they will distribute the product through radio."

Feineigle also mentioned that the first four releases of the Nu Disk Line — "Found All The Parts" by Cheap Trick, "Straight Lines" by New Musik, "Moscow" by Propaganda and "Fizz-Pop" by the Continentals — would be followed by another release later this summer that will include collector-oriented EPs by The Dave Clark Five, The Hollies and The Yardbirds.

"The line is primarily designed for new artists, but the added lure of the Cheap Trick record or the occasional spice of a collectors item like The Yardbirds EP will draw customers into the stores," explained Feineigle. "There was a lot of radio interest when we released 'Straight Lines' by New Musik as a single last December. However, new artists usually need more than a single to keep them going, and now that there is a package out there, we feel it is going to happen."



A GOLDEN MOMENT — Polydor recording artists Ray, Goodman & Brown recently celebrated the gold certification of their self-titled LP at the label's offices in New York. The trio, once known as The Moments, also grabbed a gold disc for the single, "Special Lady." Shown above are (l-r): Mario DeFilippo, vice president of sales for Polydor; Harry Ray; Billy Brown; Sonny Taylor, vice president of special markets for the label; Fred Haayen, president of Polydor; Harry Anger, senior vice president of marketing for Polydor; Dick Kline, executive vice president of Polydor; and Al Goodman.

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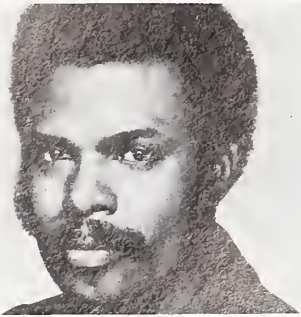
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NEW FACES TO WATCH



Leon Haywood

Leon Haywood may be new to the pop charts, but he's certainly no stranger to the R&B world. The 20th Century-Fox recording artist, whose current single, "If You're Looking For A Night Of Fun," is the follow-up to the crossover hit, "Don't Push It, Don't Force It" (from the "Naturally" LP), has long been recognized as a potent sales force in the R&B marketplace. In 1962, he cut his first hit single called "Without A Love" for the Swingin' label. The tune was an instrumental that featured Big Jay McNeely, the celebrated tenor saxophonist, whom Haywood had met when he moved to Los Angeles from Houston in 1960.

Haywood began his musical career playing "beer joints" around the Houston area. "The musical scene was blues and gospel wherever you went," he recalls. "When you listened to people like B.B. King, T-Bone Walker, Gatemouth Brown, Little Willie John, The Coasters, The Royals, and James Brown over stations like KYOK and KCOH, you weren't hearing nothing but the blues." At the same time, he says that he was drawn to other forms of music, such as zydeco, which he played in his first group at age 14, classical, easy listening, and jazz. He recalls that a favorite pastime of his was to "drive around in my car listening to melodies by composers like Horace Silver and Oscar Peterson." When it came to the vocalists of the day, Haywood said he was a fan of such crooners as Nat Cole and Jessie Belvin. "I never would holler or raise my voice." In fact, he jokes that he moved to Los Angeles "to take Jessie's place" upon the singer's death in 1960. "Houston was a dead end street, and it seemed like there was a better career to pursue in L.A."

After a week of washing cars, Haywood moved on to a fender and body shop before landing his first gig with Sam Mason. But, "he fired me pretty quick because I got a little too jazzy. Back then, if you weren't playing a lot of boogie woogie blues, you were considered too jazzy." His association with McNeely's group (including Jay's brother and wife on bass and vocals, respectively) lasted a little longer. "Jay could honk, but he could also play. He had a beautiful tone and he knew how to improvise, a real good knowledge of music." During his stay with McNeely, Haywood had the opportunity to work with Sam Cooke for several weeks.

Shortly after the release of "Without A Love" in 1962, Haywood left McNeely in Philadelphia ("the money got kind of funny") and hitchhiked back to Houston, where he began experimenting with the organ. "When I moved back to L.A., Jimmy Smith was hot at the time, so I jumped on the bandwagon and got pretty good at it." He cut his first record as a vocalist for Fantasy in 1963 with "You're All For Yourself," and followed it with "She's With Her Other Love" for Imperial two years later. His prominence in the R&B field continued throughout the '60s with a variety of albums and singles for such labels as Fat Fish, Decca, Capitol, and 20th Century-Fox, for whom he recorded the memorable "Keep It In The Family" in 1972. Haywood recorded three albums for the label before departing for Columbia in 1977. Following the release of the "Intimate" LP, he moved to MCA, where he recorded "Double My Pleasure." Now, he says, "it's good to be back" with 20th.



Angel City

Epic recording group Angel City is one of the most successful members of the recently revitalized heavy metal movement that is shattering ear drums around the world. The Australian five-piece's "Face To Face" is currently at #116 bullet on the **Cash Box** Pop LP chart, and, along with AC/DC, the band is holding up Down Under's part of the new high decibel guard that also includes England's Judas Priest and Def Leppard, Germany's Scorpions and Canada's Rush and Triumph.

However, unlike its thunder rock cronies, Angel City has spurned the dry ice and flash pot stage approach, and considers itself a club band. "Like a lot of the new wave bands, we have a sound that's got the kids up and dancing again," said softspoken Angel City lead singer Doc Neeson. "There was a whole stage for awhile where live bands delivered the music like it was hi-fi, but now everyone jumps and sweats, and it's so much better."

Angel City founders Neeson and brothers John and Rick Brewster had already earned a reputation as exciting club performers before the present band was a reality. The three rockers were originally members of a popular Adelaide-based jug band called The Moonshine Jug And String Band while in college. Although the eccentric little ensemble became a favorite on the Adelaide pub circuit, the members felt that their songs could be better expressed electrically.

That yearning was transformed into Keystone Angels, a '50s-style rock band, and by 1976 a hard rocking unit had developed and was calling itself The Angels. The urban rockers ultimately changed their name to Angel City to avoid legal confusion with Casablanca's Angel.

When famed Aussie producers George Young and Harry Vanda (Flash In The Pan) took The Angels into the studio for its first self-titled LP in 1977, the band had evolved into a five-piece — Neeson (vocals), Rick Brewster (rhythm guitar), John Brewster (lead guitar), Chris Bailey (bass) and Graham "Buzz" Bidstrup (drums).

Following the album, the group embarked on a heavy touring schedule that earned them a reputation as one of the finest live acts on the Adelaide-Melbourne-Canberra-Sydney-Brisbane circuit. The group's next Australian LP, '78's "Face To Face," was the result of what Neeson calls the "live-demo" approach.

"What we do as much as we possibly can is record a demo of a song as soon as we come up with it and then work it out on the road," said Neeson. In Australia we can usually get into the studio for a day or two while on the road. Then we take it onto the stage and bounce it around."

Neeson went on to say that because much of 1979's "No Exit" LP was composed in the studio, it was a frustrating experience to see many of the songs get better once the band was on the road.

However, a compilation of the best material from Angel City's last two albums is what the band's new Epic release is all about. Such show stopping, big beat numbers as "Take A Long Line," "After The Rain," "Take Me Away To Marseilles" and "Shadow Boxer" have a new wave-like energy, yet they are rooted in heavy metal.

Morris Stresses Commitment To The Entire Atlantic Family

(continued from page 7)

mix of albums by established artists, in addition to groups on the come, such as AC/DC, Gary Numan, and Blackfoot. I think we've done quite well in sustaining and in achieving new sales heights for the bread and butter acts we've had for years, such as Bette Midler, Foreigner, The Rolling Stones, Led Zeppelin, Bad Company, The Spinners, and Roxy Music. At the same time, the groups that we sign have got to be the very best we can find."

Morris said that in the case of the Townsend signing, "I worked very hard to bring Peter to Atco, because as a solo artist, his moment is here. As far as the acquisition of Stevie Nicks goes, she is perhaps one of the top vocalists in the world. However, Modern is also run by two extremely good record people in Paul Fishkin and Danny Goldberg. These are two individuals for whom I have a great deal of respect. If that had not been the case, I certainly would not have wanted to get involved because it would have created trouble. In that situation, the stature of the artist would have been irrelevant."

But Morris emphasized that the need to break new artists is as important to him as signing proven talent. "Working to break artists like Blackfoot and Gary Numan at Atco gave us a sense of credibility. It showed people that when we believe in something, we stick with it. And I'm very interested in applying that same tenacious philosophy to the Atlantic label.

"It pleased me very much to break Blackfoot. It took us almost a full year to establish them, and the payoff was a gold LP. It was a constant effort, the equivalent of grabbing a bulldog and never letting go. The same was true of Gary Numan. Initially, his record sold on the strength of his visual image. Once we realized that and brought him to America, people got a chance to see what he was all about. The album has sold about 400,000 copies, and when he comes back to the U.S. to tour with a second album in October, we're sure that he'll break as a major artist. Once you get a sales feel and know where to take it, there's no reason every record can't be intelligently promoted."

Morris, 41 years old, has had a long and varied career in the music business. Following his graduation from Columbia

Kessler Establishes Little Bear Enterprises

LOS ANGELES — Danny Kessler has acquired full interests in Little Bear Enterprises, which includes Inphasion Records, artist management, Little Bear Productions, Lynn-Al Music and Jarak Music.

Kessler purchased former partner Clancy Grass' half interest, and at the same time, named Jay Kessler vice president of foreign and domestic operations for all publishing and recording affiliates.

Jay Kessler will also be the head of A&R for Inphasion Records which is about to release product by the Chi-Lites and L.A. rock group The Show. In addition, there will be a new single coming from Daddy Dewdrop and an album by Mary Love set for mid-summer release.

"Even though the record industry has experienced some troubled waters in the last few months," Kessler said, "I feel that 1980 will be the year of the independent and Inphasion intends to get its share." Inphasion will be distributed by TK Records.

Bunetta Signs Dupree

LOS ANGELES — Elektra/Asylum recording artist Robbie Dupree has signed an exclusive long-term agreement with Al Bunetta Management effective immediately.



Doug Morris

University in 1960, he spent two years in the military in France. Upon his return to New York, he joined the publishing firm of Robert Mellin Inc. ("I used to bring Bert Berns' paycheck over to him when he worked out of Atlantic's studios in Columbus Circle," he recalled fondly.) In 1965, Morris joined Laurie Records, where he became vice president and general manager. He left Laurie in 1970 to launch Big Tree Records, which joined Atlantic as an Associated label in 1974. Big Tree was later purchased by Atlantic in 1978. That same year, Morris was named president of Atco Records and Custom Labels.

Difficult Economic Times

"Our financial status in the face of difficult economic times points to the fact that we have been the best-run company in the trade," Morris concluded. "Jerry did a great job, and I don't intend to miss a step, either. Today's kids are intelligent — they know what they want. The bottom line will always be the quality and dynamism of our product. The image of the label is already very special to many people because we're tough and aggressive when it comes to marketing and promotion. If being 'street' means that we're recognized for ramming our records home, then yes, we're not about to let anything escape us. We want our share of the action, too."

RCA Dividend Posted For Quarter

NEW YORK — The directors of RCA last week declared a quarterly dividend of 45 cents per share on RCA common stock payable Aug. 1 to holders of record on June 16.

At their regular meeting, the directors also declared dividends of 87½ cents per share on the \$3.50 cumulative first preferred stock; one dollar on the four dollar cumulative convertible first preferred stock; 91¼ cents per share on the \$3.65 cumulative preference stock; and 53½ cents per share on the \$2.125 cumulative convertible preference stock. All of these dividends are for the period from July 1 to Sept. 30, and are payable Oct. 1 to holders of record on Sept. 12.

WCI's Profits Drop During 1st Quarter

NEW YORK — Operating income for Warner Communications Inc.'s (WCI) recorded music and publishing division declines to \$17,852,000 for the first quarter of fiscal 1980 from \$20,510,000 in the same period last year. The division also reported that operating revenues fell to \$170,547,000 from the \$174,827,000 figure posted in the comparable 1979 period.

The WCI record and music group includes Warner Bros. Records, Atlantic Records, Elektra/Asylum/Nonesuch Records, WEA Corp., WEA International, WEA Manufacturing, Warner Special Products, and Warner Bros. Music Publishing.

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EXECUTIVES ON THE MOVE



Winnick

Levinson

Fulton

Willcox

Stiff Names Rosenberg — Roy Rosenberg has been named national director of promotion for Stiff Records. He was most recently the eastern regional album promotion director for Atlantic Records.

Cook Named At RCA — The appointment of Robert F. Cook as managing director of RCA Limited in Australia has been announced. He had been vice president of RCA Limited of Canada and general manager of its Record Division. Replacing him in the position of general manager, record division, RCA Limited of Canada will be Edward Preston. Cook went to Canada from RCA Argentina, where he had served as President since 1965.

Changes At MCA — Jere Hausfater has been named Director of business affairs for MCA Records. Hausfater, who has been with the company for a year-and-a-half, previously was an attorney with ABC Records. Additionally, Bonnie Greenberg, who is awaiting admission to both California and New York State Bars, has joined MCA's legal department. Prior to her appointment, she was affiliated with the legal department at ABC Records.

Winnick Appointed At E/P/A — Walter Winnick has been appointed regional promotion marketing manager, northeast region, Epic/Portrait/CBS Associated Labels. He joined CBS Records in 1976 as a college promotion representative at George Washington University. Later he was appointed northeast regional local promotion manager, located in New York.

Chrysalis Appoints Levinson — Chrysalis Records has announced the appointment of Janet Levinson to creative services manager. She trained at Ramey Communications prior to coming to Chrysalis to assist in the formation of an in-house art department. She also served as a production supervisor at Boylehart, Lovett and Dean Advertising.

WEA Names Two — Warner/Elektra/Atlantic Corp. has announced the following two appointments: Sherry Tomura has been appointed manager of accounting, and Pat Coleman has been named manager of special accounting projects. Prior to joining WEA last month, Tomura held various positions for the past four years on the corporate staffs of the Union Oil Company of California and The Hydriil Company. Coleman, a graduate of UCLA in 1977, joined WEA in October, 1977, as a financial analyst. He was appointed manager of accounting in March of 1979.

Fulton Appointed At 20th — Lynn Fulton has been appointed coordinator, a&r administration, at 20th Century Records where she will be responsible for the day-to-day management of a&r administration activities.



Hyland

Thiels

Roudebush

Carabetta

Thomas Appointed At WEA — The Atlanta regional branch for the Warner/Elektra/Atlantic Corp., has announced the appointment of David A. Thomas as the promotion representative for Warner Bros. product in Atlanta. Prior to joining WEA, he had been the program and music director at WQMG, and an announcer for WMDE and WRQK.

Willcox Appointed At Columbia — Bob Willcox has been named associate director, product management, east coast for Columbia Records. Since 1979 he has held the position of associate product manager, Columbia Records. From 1977 to 1979, he worked as a resident salesman for CBS Records in Charlotte, North Carolina.

Changes At WEA — The WEA Philadelphia regional branch has announced the following two appointments: Karen Fisher, WEA singles specialist in the Baltimore/D.C. sales office, has been appointed the local promotion person representing Atlantic product. Fisher, with WEA since January, 1976, had been a field merchandiser and administrative secretary prior to assuming her new position. Fred Renzi, with WEA since November, 1973, has been appointed the promotion person representing Elektra/Asylum product in Philadelphia. Renzi started with WEA in the warehouse, and most recently was special projects coordinator. "Promoting from within has always been one of our company's strong points," says Stocke. "With this in mind, I am particularly proud to announce these two appointments."

Seltzer Appointed — The Warner/Elektra/Atlantic Corp., and its sister company, Allied Record Manufacturing Inc., have announced the appointment of Phil Seltzer as warehouse manager of Allied Manufacturing. Seltzer, a 15-year veteran of the record business, has been with WEA for the past 2½ years as assistant warehouse manager for the Los Angeles Branch.

Two Join Network Ink — Music publicists Mike Hyland and Elizabeth Thiels have announced the formation of Network Ink, Inc., a music public relations firm, which is affiliated with Holder, Kennedy & Co., Inc. Prior to the formation of Network Ink, Hyland served as an editor for Billboard Magazine in Nashville, press manager for Elektra/Asylum Records in Nashville, and vice president, public relations at Capricorn Records in Macon, Ga. Thiels was most recently director of publicity for the Sound Seventy Corporation and is a former owner of the Exit/In, Nashville's premier showcase club.

Carabetta Joins dbx — Raiph Carabetta has joined dbx, Inc. as field sales manager for the company's professional products division. A former manufacturers' representative, he was national sales and marketing manager for Showco prior to joining dbx.

Roudebush Appointed At dbx — David Roudebush has been appointed professional products manager for dbx, Incorporated. He joined dbx in August 1979 as UNI-SYNC product manager. Prior to joining dbx, he was employed by E.U. Wurlitzer, Boston, Mass., where he was a custom designer.

Thagard Leaves RCA West Coast Promo VP Post

LOS ANGELES — Chuck Thagard has left his position as vice president of promotion on the west coast for RCA Records. Thagard, who assumed the position in May 1979, joined RCA in November 1978 after a number of years with Columbia's promotion staff. RCA has not yet named a replacement for Thagard.

"I have no new definite plans right now," said Thagard. "I'm wide open for discussion." He went on to say that while his background is in promotion, he is open to other positions within the industry.

Thagard's leaving comes in the wake of an RCA west coast reshuffling that has left Danny Owen as the company's west coast regional promotion manager and Marc Nathan as its local promotional manager in Los Angeles.

"RCA is basically an east coast company and I don't foresee any more changes on the west coast for a while," said an east coast spokesman for RCA.

Wasserman Named WCI VP, Chief Financial Ofcr.

LOS ANGELES — Bert W. Wasserman has been named executive vice president and chief financial officer of Warner Communications, Inc. (WCI). The announcement of Wasserman's appointment was made by Steven J. Ross, chairman of the board of WCI, at the corporation's 1980 annual shareholders meeting in Los Angeles.

Formerly senior vice president, finance, for WCI, Wasserman joined the corporation in 1966 and has been an officer since 1970. He was appointed senior vice president, finance, in 1976. Wasserman is a graduate of the Baruch School of the College of the City of New York.

Gormley Named Communications VP For A&M Label

LOS ANGELES — Mike Gormley has been named to the post of vice president of communications at A&M Records. Gormley, whose appointment was effective June 4, will also retain his current position as assistant to A&M chairman Jerry Moss.

In his new post, Gormley will be in charge of publicity for the label, including responsibility for press and TV coverage. In addition, he will oversee use of videos for cable and network TV.

Gormley joined A&M in April 1978 as director of communications. He previously headed the publicity departments at Polygram Corp. and Phonogram.

Commenting on the appointment, A&M president Gil Friesen said, "Mike has distinguished himself under fire and established our publicity department as an important marketing force. But a vice presidential appointment is not only a recognition of past accomplishments, it carries with it new duties of participating in A&M's future with greater responsibility."



Mike Gormley

Garland Named Atlantic Records' West Coast GM

LOS ANGELES — As exclusively reported last week in **Cash Box**, Les Garland has been named to replace Bob Greenberg as west coast general manager for Atlantic Records. Garland's appointment, officially announced last week by Atlantic executive vice president/general manager Dave Glew, will take effect June 9.

Formerly a national program director for the RKO radio chain and PD for KFRC/San Francisco, Garland was appointed in the wake of Greenberg's resignation, which took effect June 1. Greenberg left to join his brother, former Atlantic president Jerry Greenberg, to form a new label that will be distributed by Atlantic (**Cash Box**, May 17).

A 15-year veteran in radio, Garland held his RKO and KFRC posts simultaneously prior to his appointment, the latter for the last three years. Before that, Garland had served as PD at WRKO/Boston, CKLW/Detroit and KIQQ/Los Angeles. He also worked with Bill Drake (the originator of the "Boss Radio" Drake Method for radio programming) for three years, programming stations in Fresno and Los Angeles.

Numerous Honors

In addition, he earned numerous honors during his radio career, including RKO's "Program Director of the Year" in 1978.

"To leave radio after 15 years is quite a step," said Garland of his new job. "I have a long association with many of the people at Atlantic/Atco Records, and the new challenge that they have offered gives me an opportunity that is truly exciting."

Commenting on the appointment, Glew said, Les Garland's name has always been associated with quality — quality radio, quality music and quality business. His diverse background in music and radio, including his knowledge of our business from both sides of the radio dial, is unique. We are all very happy to have him with us."

Harris Named A&R VP/Manager At A&M Records

LOS ANGELES — Jordan Harris has been named vice president/manager of A&R at A&M Records. The appointment was effective June 4.

As vice president/manager, Harris will report to A&R vice president David Kershenbaum. He will be responsible for coordinating all daily activities, directing the A&R staff and generally handle the administrative functions of the department.

Harris joined A&M in 1975 as a product manager and was named director of product management in 1979, when that function was merged with the A&R department.

Commenting on the appointment, A&M president Gil Friesen said, "Jordan has worked closely with David in bringing some excellent new music to A&M. His role in the company's future calls for a vice presidential title. He is the right man for A&M in this vital position."



Jordan Harris

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1 CATCHING THE SUN SPYRO GYRA (MCA 5108)	1 13	21 8 FOR THE 80's WEBSTER LEWIS (Epic NJE 36197)	20 23
2 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	2 15	22 NOMAD CHICO HAMILTON (Elektra 6E257)	19 12
3 WIZARD ISLAND JEFF LORBER FUSION (Arista AL 9516)	3 5	23 BARTZ GARY BARTZ (Arista AB 4263)	24 8
4 ONE BAD HABIT MICHAEL FRANKS (Warner Bros. BSK 3427)	4 6	24 ONE ON ONE BOB JAMES & EARL KLUGH (Tappan Zee/Columbia FC 36241)	21 33
5 MONSTER HERBIE HANCOCK (Columbia JC 36415)	5 9	25 HORIZON McCOY TYNER (Milestone/Fantasy M-9094)	30 2
6 DREAM COME TRUE EARL KLUGH (United Artists LT 1026)	6 10	26 UN POCO LOCO BOBBY HUTCHERSON (Columbia FC 36402)	27 4
7 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	7 16	27 NITE RIDE DAN SIEGEL (Inner City IC 1046)	28 7
8 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	8 12	28 AMERICAN GARAGE PAT METHENY GROUP (ECM 1-1155)	22 30
9 EVERY GENERATION RONNIE LAWS (United Artists LT-1001)	10 19	29 RISE HERB ALPERT (A&M SP-4790)	26 35
10 A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	12 3	30 LIVE AT THE PUBLIC THEATRE THE HEATH BROS. (Columbia FC 36374)	25 10
11 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	9 17	31 OCEANLINER PASSPORT (Atlantic SD 19265)	29 11
12 TAP STEP CHICK COREA (Warner Bros. BSK 3425)	11 6	32 IN PERFORMANCE OREGON (Elektra 9E 304)	32 9
13 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	13 32	33 KITTYHAWK (EMI-America/Capitol SW 17029)	31 9
14 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	14 15	34 NO STRANGER TO LOVE ROY AYERS (Polydor PD-1-6246)	33 27
15 LOVE IS THE ANSWER LONNIE LISTON SMITH (Columbia JC 36373)	15 8	35 CELESTIAL SKY STARSHIP ORCHESTRA (Columbia NJC 36456)	— 1
16 SKAGLY FREDDIE HUBBARD (Columbia FC 36418)	18 5	36 THE DANCE OF LIFE NARADA MICHAEL WALDEN (Atlantic SD 19259)	34 26
17 NUDE ANTS KEITH JARRETT (ECM-2-1171)	17 8	37 WE WILL MEET AGAIN BILL EVANS (Warner Bros. HS 3411)	37 2
18 LIVE IN NEW YORK STUFF (Warner Bros. BSK 3417)	23 3	38 FOR SURE! WOODY SHAW (Columbia FC 36383)	35 7
19 HIROSHIMA (Arista AB 4252)	16 26	39 FULL FORCE THE ART ENSEMBLE OF CHICAGO (ECM 1-1167)	39 2
20 ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	— 1	40 8:30 WEATHER REPORT (ARC/Columbia PC2 36030)	40 38

ON JAZZ

CHIC, CHIC CHICO — Drummer **Chico Hamilton** has been one of the leading percussionists and band-leaders in jazz for four decades. Like flute player **Herbie Mann**, Chico has always had one of the most finely tuned ears for pop/jazz crossover; and like Mann, he's always had a pipeline to the best musicians. Among the many jazz stars Chico has discovered or helped to develop are cellist **Fred Katz**, reedmen **Buddy Collette**, **Eric Dolphy**, **Charles Lloyd**, **Arnie Lawrence** and **Arthur Blythe** and guitarists **Jim Hall**, **Gabor Szabo** and **Larry Coryell**. After a dry spell without a record company (but still maintaining one of the most active performance bands in jazz), Chico Hamilton has become an Elektra recording artist with a new album — "Nomad" — and a progressive sound that has been garnering airplay on adult contemporary, jazz, and black contemporary stations. Charting in at #22 on the **Cash Box Jazz Top 40**.



Produced by ex-Crusader **Wayne Henderson**, "Nomad" combines light, airy percussion, subtle, insinuating rhythms and crystalline guitar & keyboard work into a synthesis that is ideally suited for inclusion on contemporary playlists. "Talent will win out eventually," Chico observed. "If a record is good it'll get played eventually. I have to believe that, otherwise, that knocks out everything I've been working on for 20 years. Unfortunately the current market is hung up with divisions of all sorts — good music is good music, but there are some stations that play nothing but MOR, or Black Contemporary, or pop or R&B. Only occasionally will a station play out-and-out jazz; people in the business don't find that suitable for radio play. So I made an album that would be played on the radio. It's got a lot of production values to it, but there's a lot of me in it, too. Like the way I play R&B is pretty unique ("Magic Fingers"), and I'll get as many sounds from one drum as some cats get from a whole kit full of tom-toms; as a matter of fact, I was the first person to ever play single headed drums back during World War II; you get a longer tone and a fatter sound that way. On tunes like 'Nomad' and 'Alekasam' there are a lot of different ethnic colors in addition to electronic ones. I'm deeply rooted in those Moorish and Near Eastern sounds. People who think funk and disco are something new need to listen to that type of music, because there's a deep groove in all folk rhythms that's universal. Eventually you'll start hearing a lot more of those sounds in popular music, because what else are they going to be able to turn to that's different. People are looking for something else. That's what I was trying to get to on 'Nomad,' an uncommon sound in the melody and feeling, even though the basic structure might be familiar."

'SPECIAL THINGS' — **Nathaniel Phillips (I)**, bassist for Fantasy recording group *Pleasure*, visited the recent *Berkeley Jazz Festival*, where he chatted with fellow bassist **Ron Carter** who performed during the festival. *Phillips* recently completed work on *Pleasure's* upcoming LP "Special Things," which is set for mid-June release.

COMING AND GOING — We heard a rising new star in the jazz firmament at Alley's Bar, a cozy little room down in Manhattan's Soho on 77 Greene St. His name is **Tim Berne**, he plays a fantastic brand of alto saxophone and writes sinuous, provocative melodies. As documented on his excellent new album "7 X" (available from Rounder Records or from Berne's Empire Productions, 136 Lawrence St., Brooklyn, N.Y. 11201, 212-855-1124), Berne is developing a unique modal music that features powerful, surging backbeats (as played by drummer **Alex Cline**) with loping linear lines on top. While the album features a definite rock flavor, his live group at Alley's Bar drew heavily from the jazz tradition. Saxophonist **J.D. Parran** played tenor sax and alto clarinet with the broad inflections and considered attack of a **Coleman Hawkins**, **Julius Hemphill**, extended the **Sonny Rollins** tradition on tenor, playing broken, sardonic figures that went against the grain of the rhythm and tonal center, and **Tim Berne** revealed a fat, pliant alto tone, heavy in the middle register.

chip stern

SILVER 'N' STRINGS PLAY THE MUSIC OF THE SPHERES — **Horace Silver** — Blue Note/UA LWB-1033 — Producer: **Horace Silver** — List: 14.98

Completing the final album in his Silver 'N' series, the legendary pianist offers his normal dose of funky-jazz progressions, spirited soloing and sometimes cerebral music ponderings. With **Ron Carter** and **Al Foster** handling the rhythm chores, Silver stretches out into some old and new directions on "The Search For Direction," "Direction Discovered," "Self Portrait No. 1" and "Friends." Fine horn work by **Tom Harrell** on flugelhorn and saxophonist **Larry Schneider** are an added treat and make this LP a bargain at any price.

FREEDOM NOW SUITE — **Max Roach** — Columbia JC 36390 — Producer: **Max Roach** — List: \$7.98

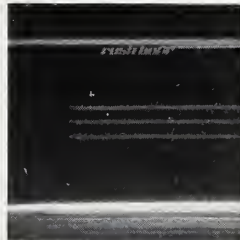
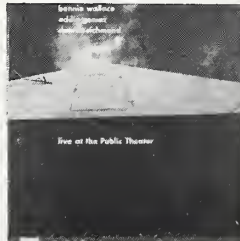
Recorded in 1960, and re-issued again after all these years, this is one of the great achievements in the history of jazz. Indignant, impatient and resolute, the "Freedom Now Suite" chronicles the continuing struggles of black peoples from the plantation fields, to inner city streets and all the way back to Africa. **Abe Lincoln's** free vocalizing, the macho stylings of **Coleman Hawkins**, the crackling trumpet of **Booker Little** and the celebratory dances of African percussionist add to the excitement of **Roach's** fine writing, ominous, lyrical drumming and perfect use of 5/4 meters. *Primo*.

DO THEY HURT? — **Brand X** — Passport PB 9845 — Producers: **Brand X** and **Neil Kernon** — List: 7.98

Multi-funk rhythm changes and time signatures, spacey chord textures and modified instrument configurations best describe the sixth offering from this outfit of English fusionists. The tongue and cheek funk of "Noddy Goes To Sweden," the heavenly musings of "Voidarama," and the atmospheric drama of "Fragile" and "Triumphant Limp" shine as the best pieces on this textural jazz/rock LP.

JAZZ ALBUM PICKS

HORACE SILVER



LIVE AT THE PUBLIC THEATRE — **Bennie Wallace** — Inner City IC 3034 — Producers: **Horst Weber** & **Matthias Winkelmann** — List: 7.98

Wallace is a powerful new voice on tenor saxophone who combines the thick vibrato and inflections of the great '30s reedmen with the frenetic emotions and oblique strategies of the post-**Ornette Coleman** generation. In tandem with **Eddie Gomez's** quicksilver bass and **Dannie Richmond's** punctilious, dynamic drumming, Wallace atomizes the tenor's range while still maintaining a sense of sentiment and romance on originals and classics like "In A Sentimental Mood" by **Ellington** and "Blue Monk" by **Monk**.

AMTRAK BLUES — **Alberta Hunter** — Columbia JC 36430 — Producer: **John Hammond** — List: 7.98

Alberta Hunter wings with the power and grace of an era when jazz was still young; brassy, sassy and full of the joy of living. **Alberta Hunter** is a strong, beautiful woman at 85, singing better than ever as this excellent **John Hammond** production demonstrates. Recreating the ambience of the '20s and '30s, the world-wise diva digs into the lyrics of "My Handy Man Ain't Handy No More" and "A Good Man Is Hard To Find" with the magicsterial power of a great actress. Every cut's a gem and the album's a joy.

RUSH HOUR — **Jerry Rush** — Inner City IC 1076 — Producer: **Jerry Rush** — List: 7.98

Employing a variety of mid-tempo, multi-rhythmic grooves, **Jerry Rush's** debut LP coalesces into a tasteful blend. Lyrical trumpet by **Rush** is constantly enhanced by the subtle stylings of his illustrious sidemen. In fact, subtlety is at the root of this LP's strength. The embellishments on this album are provided by **Joe Henderson** (tenor), **John Heard** (bass), **Billy Higgins** (drums) and **Kirk Lightsey** (piano) among others.

Relief Sought By FCC To Process New AM Filings

by Mark Albert

LOS ANGELES — The Broadcast Bureau of the Federal Communications Commission (FCC) has recommended that the Commission seek financial aid from Congress to help process more than 2,000 applications expected to be filed for approximately 125 AM stations opened up by the recent ruling to reduce clear channel stations (**Cash Box**, June 7).

The financial aid would be used to hire additional staff to process the applications. The additional funds and staff would enable the Bureau to begin processing the expected applications as early as Aug. 1, according to spokesperson Molly Parker. The applicants would be processed independently of and concurrently with those applicants now waiting.

Without the additional help, Parker added, applicants would have to be put on a waiting list behind those already processed. In that case, it could take up to a year before the processing is completed.

On May 29, the FCC voted to drop a special class of clear channel stations, which opened up room for approximately 125 new AM stations. While it is expected that preference will be given to applications from organizations that are at least 50% minority-owned, daytimers and those who plan non-commercial operations; the Broadcast Bureau expects approximately 2,000 applications for the 125 stations.

In its clear channel decision, the FCC was acting in conjunction with the Region 2 (western hemisphere) Administrative Board. In order to maintain protection from interference by clear channels in neighboring countries, Region 2 members were asked to designate certain areas within their boundaries to be protected. Once the lists were compiled by the member nations, adjustments to clear channels were made to best enhance protection from interference.

In the case of the U.S., the action meant that certain clear channels were restricted to reduce interference with domestic stations in neighboring countries. It also opened up approximately 125 AM stations in 37 cities near the Mexican and Canadian borders, the Caribbean Sea and Alaska that would now be free from interference by both foreign and domestic clear channels.

The 37 areas designated by the FCC for protection included areas in the states of Alaska, California, Arizona, Georgia, New Mexico, Texas, New York, Oregon, Alabama, Florida, Arkansas, Virginia, Mississippi, Washington, Louisiana, Maine, South Dakota, Pennsylvania and Wyoming.

While the protected list will have priority in the allocation of licenses, it is not exclusive.

Jones Named To VP Post For WB Country

(continued from page 8)

sion to our Nashville operation. We are confident that he will be an enormous asset to our company, as he has been to our industry and the Nashville community over the years."

In another development, Norro Wilson left Warner Bros., where he has been the country division's A&R staff producer. Wilson, who had just completed work on the debut LP by John Anderson, will resume his career as an independent producer/writer.

"Our four-year experience with Norro has been a very positive one," Wickham stated. "We are truly grateful for his many contributions to our success and look forward to continuing our relationship with him."

New Bill To Limit Festival Seating In N.Y. Assembly

NEW YORK — Edward H. Lehner, a Democratic Assemblyman from Manhattan, last week introduced a bill into the New York State Assembly that would provide for the establishment of local laws and ordinances regarding public safety at mass entertainment events. The bill, which will be referred to the Assembly's Cities Committee later this month, would amend New York State's general municipal law. A similar bill introduced by Lehner earlier this year was put on hold by the Assembly's Health Committee, to which it had been assigned (**Cash Box**, May 10).

Under the provisions of the new bill, local governing bodies in municipalities which contain a 5,000 seat indoor arena (there are approximately 20 in New York State) would be empowered to create local laws and ordinances to protect the safety of concertgoers at large events. Ken Kwartler, an assistant to Lehner, said that unless a local governing body has acted otherwise, no event could be held in such an arena (where admission is sold exclusively on a reserved seating basis) after July 1, 1981 unless 70% of all doors and entrances are available for entry no later than 60 minutes before the announced starting time, and a minimum of six security officers per 1,000 people are provided by the arena or concert promoter.

For events where admission is sold on a festival seating basis, the bill would require 70% of all doors and entrances be made available for entry at least 90 minutes before the announced starting time. In addition, a minimum of seven security officers per 1,000 people would have to be in attendance. Finally, the number of persons admitted to the event could not exceed more than five percent the number that could be admitted if the event were sold on a reserved seating basis.

Korvettes' Lowballing Sparks NY Price War

NEW YORK — Korvettes, the financially-troubled 36-unit department store chain, last week continued its lowballing policy (**Cash Box**, June 7) by advertising selected \$7.98 and \$8.98 list product for \$3.96 and \$4.66 respectively. Advertisements in the Sunday and Thursday editions of *The New York Times*, *The Daily News* and *Newsday*, featured new albums by The Pretenders, The Joe Perry Project, Tommy Tutone, Dave Mason, Christopher Cross, Change, 10cc, and Humble Pie, for \$3.96. The \$4.66 price tag was affixed to new LPs by Paul McCartney, Sister Sledge, Billy Joel, Boz Scaggs, The Isley Brothers, Genesis, Bette Midler, Pete Townshend, The Temptations, Ted Nugent, Ray Parker Jr. and Raydio, The Grateful Dead, Gordon Lightfoot, and Roberta Flack (featuring Donny Hathaway).

At the same time, Jimmy's Music World, which operates three stores in Manhattan, Flushing and Brooklyn, went down to \$3.99 on Skyy's "Skyway"; Led Zeppelin's "In Through The Out Door"; The Beatles' "Rarities"; and Kenny Rogers' "Gideon." Also George Benson's "In Flight" was priced at \$2.99, while the soundtrack to the "Sgt. Pepper" film was advertised for \$1.99. Other specials included the Commodores' "Natural High" and Stevie Wonder's "Looking Back" for \$1.99.

Jimmy's lowballing tactics did not stop there. While Korvette was advertising "The Wall" by Pink Floyd for \$8.87, Jimmy's was offering the same \$15.98 list LP for \$6.99. However, Korvettes did manage to undercut Mays, which operates eight stores in the New York area. Korvettes priced the "Urban Cowboy" soundtrack at \$8.87 and Frank Sinatra's "Trilogy" LP at \$12.88. Mays offered "Urban Cowboy" for \$8.97 and "Trilogy" for \$12.97.

THIS MUSIC OF BUSINESS — We expect that Jack Craigo will be named to replace Bob Fead as head of RCA Records America . . . The concert biz is hurting. The Isley Brothers cancelled one of two Madison Square Garden dates, while Cheap Trick's show at that venue drew appreciably less than half a house. . . A&M has withdrawn the 5" Squeeze single from the market, opting to release "Pulling Mussels From A Shell," in a regular 7" configuration. Two thousand copies of the 5" reached merchandisers before it was recalled . . . Donna Summer seen palavering with Warner Bros. people here, supporting rumors that David Geffen has signed her to his WEA-distributed label. We hear, however, that the "key man" clause in her contract scared away more than one major . . . Neil Bogart has reportedly signed Phil Seymour, Dwight Twilley's drummer,



F'GOODNESS SAKES, TAKE A LOOK . . . Polydor recording artist James Brown recently performed at New York's Irving Plaza where he attracted many of New York's best rock and rollers. Pictured backstage are Brown and Willie DeVille.

to his Boardwalk Records. **ONE MICHAEL JACKSON ALBUM, HOLD THE PICKLE, HOLD THE LETTUCE** — CBS is currently negotiating with McDonald's for a cross-marketing deal similar to the one it developed with Burger King. **SNIFFS 'N' SNORTS** — Entrepreneur Joseph Papp is negotiating to have Daryl Hall play opposite Linda Ronstadt in this summer's Central Park production of "The Pirates of Penzance" . . . Alan Ramer, head of Soundworks Studios, reports that the end of June will mark the first anniversary of Donald Fagen and Walter Becker's use of his studio for the upcoming Steely Dan LP. Reports have the LP's costs topping the million dollar mark . . . David Bowie has paced with the William Morris agency for motion picture and theatrical representation . . . On July 1, Ze Records will issue the debut album by August Darnell's King Creole and the Coconuts, "Off the Coast of Me." The label has also set an August 1 release date for the Ric Ocasek-produced Martin Rev-Alan Vega "Suicide" LP . . . Peter Frampton will record his next at New York's Power Station. David Kerschenbaum will produce . . . Peter Tosh has repaced with Rolling Stones Records . . . It looks like EG Records will pick up Screamin' Jay Hawkins' rerecorded version of "I Put A Spell On You," featuring Keith Richards on guitar . . . Expect to see Blondie do a free concert at Battery Park this summer as part of Debby Harry's contractual agreement with Murjani Jeans. The gig will be the only one the group does this summer . . . Expect to see the bass player of this country's hottest woman-fronted rock group perform this July 4 weekend when Johnny Thunder takes his "So Alone" show to Max's Kansas City . . . Warner Bros. Records has set a summer release date for the soundtrack to "One Trick Pony," the movie that Paul Simon directed. Though the label wanted a Christmas release for the LP, they conceded the date to Simon, who wanted it to coincide with his summer tour . . . The Rolling Stones will tour Europe and Australia this summer then swing through the U.S. in the fall, in support of their "Emotional Rescue" LP . . . Those who've heard the LP describe it as less stylistically scattered than "Some Girls."

FORTIFIED WITH IRON — If you can't wait for the new Springsteen album to help you through your work-day, and you miss the raunch "n" roll of early J. Geils, Southside Johnny and Van Morrison, then I strongly urge you to give a serious listen to the new album by the Iron City Houserockers, "Have A Good Time But Get Out Alive." Though the production team of Mick Ronson and the Slimmer Twins (Marty Mooney and Cleveland Int'l. boss Steve Popovich) puts the group through the AOR mixmaster, the album still emerges a potent representation of the Houserockers' unique brand of barb and rock and roll with a social consciousness. With tune after tune, like "Don't Let Them Push You Around," "Pumping Iron" and "We're Not Dead Yet," the group takes its place commandingly among America's most heroic rock and rollers (like Bob Seger and Bruce Springsteen) with its hard-nosed yet eloquent belief that rock and roll can beautify the mind-numbing experience of life in the working class.

THE REVOLVING DOOR — Things continue to move fast in the Metropolitan area's dance-oriented rock club scene. The best news has been the opening of the Danceteria at 252 West 37. Headed up by Jim Fouratt, who initiated rock booking at Hurrah's, Danceteria is unique in providing the clubgoer with an experience that is at once larger-than-life than most others (with its attraction of the very trendy) while simultaneously imitating life most effectively. Unlike most clubs, which provide one with a single, monotonous experience — you sit down and watch music, or you stand up and dance to it — the Danceteria has three floors, which provide you with both a variety of experience and above all, lots of breathing room. In other DOR related news, we're happy to report that the Ritz's Jerry Brandt has proven to be quite sensitive to the criticism that accompanied the club's opening. Our sources tell us that all employees have been paid, and advertisements indicate both a focused commitment to new wave, and a reduction in admission from \$15. to \$6; The Ritz has also instituted a Monday night, "Rock and Roll Against Depression," with a \$1 cover charge, featuring guest DJs Joe Piasek and Meg Griffin. Finally, we hear that Howard Stein will in late June bow his DOR club, now called The Rock Palace.

E.C.'s BULLETIN BOARD — Congratulations to Capitol's east coast publicity head Doreen D'Agostino on her marriage to Rick Nappi . . .

MORE NEWS — Kiss, whose next single will be "Shannon," is auditioning drummers to replace the departed Peter Criss. The replacement will have a new identity. . . It'll be a rock and roll summer at the movies this year, with flicks like *Roadie*, *Carney*, and *The Blues Brothers Movie* set for imminent release. *Carney* has already had a preview which drew the likes of Paul Simon and Carrie Fisher, Robby Robertson, Candice Bergen, Gary Busey and Lorne Michaels, formerly of *Saturday Night Live*. . . Stiff has picked up the 12" EP by Blotto.

aaron fuchs



THE BIG MEN — Clarence Clemmons, of Bruce Springsteen's E-Street Band, recently hosted a show at Emerald City, in Cherry Hill, New Jersey, featuring Sam and Dave and Gary "U.S." Bonds. Pictured onstage are (l-r): Bonds and Clemmons.

VILLAGE PEOPLE

The Original Motion Picture Soundtrack Album

Can't Stop the Music

NBLP 7220

T.M.



Includes The Hit Singles

CAN'T STOP THE MUSIC NB 2261
VILLAGE PEOPLE

GIVE ME A BREAK NB 2259
THE RITCHEE FAMILY

SAMANTHA NB 2262
DAVID LONDON

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Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS SM Executive Producer: HENRI BELOLO

Give the gift
of music.





GOLD MOUSE — Celebrating his first gold record ever, Disneyland recording artist Mickey Mouse dropped in on the *Cash Box* west coast offices to show off his prize. In addition, Mouse presented a gold record to *Cash Box* in recognition of its help in pushing the record to gold status. Pictured are (l-r): Richard Imamura, west coast editor, *Cash Box*; Mouse; and Marc Cetner and Michael Martinez, west coast editorial, *Cash Box*.

NARM Information Committee Holds First Meeting In Florida

NEW YORK — The National Assn. of Recording Merchandisers (NARM) Operations and Information Processing Committee recently held its first meeting in Fort Lauderdale, Fla. The committee consisted of David Borgendale of Lieberman Enterprises; Sandra Rutledge of The Record Bar; Richard Schneider of Western Merchandisers; and William Teston of Pickwick International. Also in attendance were Joseph A. Cohen, executive vice president of NARM and Charles Ruttenberg, legal counsel for NARM.

Following the two day series of meetings, the committee issued the following statement of objectives:

"The purpose of this committee is to research, develop and encourage the implementation of operational procedures and information processed in order to promote the simplification and improvement of communication within the recording industry."

Five Tasks

The committee's statement enumerated five immediate tasks: First, "To prepare an industry glossary defining terms used within the communication process (which will be circulated to all members). Second, "To promote uniform product identification by manufacturers including the adoption of UPC/bar code systems. Third, "To develop and propose uniformity of content on trade forms and documents such as invoices and

return authorizations." Fourth, "To recommend the improvement of product flow by means of standard carton counts and uniform placement of carton labels." Fifth, "To provide educational programs directed toward the unique information processing and operational needs of the recording industry."

Commenting on the meeting, Cohen said, "If we can successfully achieve even a measure of the objectives outlined, by employing efficient operating procedures and by the facilitation of the transfer of information from one industry entity to the other, we can save untold millions of dollars to the companies in our business at every level."

In addition to its own meetings, the NARM Operations and Information Processing Committee also met with the RIAA Data Processing Committee, which is chaired by Art Whitmore, vice president of media information services for the Polygram Corp. According to NARM, the focus of the discussion between the members of the parallel committees was on the creation of a realistic vehicle by which merchandisers could present marketing information to manufacturers.

Arista Blasts LP Play, Blank Tape Advertising

NEW YORK — Arista Records last week issued a policy statement expressing strong opposition to the promotion of blank tape sales at the retail level and the radio practice of promoting full airplay of new releases.

In a letter to all of its independent distributors, signed by Elliot Goldman, executive vice president and general manager of Arista Records, the company said that it will not pay for or contribute to any print advertising which includes blank tape within the ad or any radio or TV advertising promoting blank tape sales or containing copy pertaining to such sales.

Goldman called the current move against blank tape advertising a "minimal first step" which will be followed up by other actions. His letter did not, however, spell out what measures were being contemplated by Arista to punish radio stations that promote full album airplay. "We will also advise you of steps we will be taking to discourage the practice and exploitation of complete album play of new albums by radio," Goldman's letter said.

The letter calls on Arista distributors to aggressively enforce the new approach to blank tape advertising and warns that the policy will be strictly enforced.

LOOKIN' FOR LOVE IN ALL THE WRONG PLACES — It's overly long at 135 minutes, and it suffers from a simplistic plot and underdeveloped character portrayals, but Paramount Picture's *Urban Cowboy* is sure to be one of the summer's biggest box office attractions. Critics will probably grill the movie for its lack of substance, but teenagers from all over the country will flock to see **John Travolta** star in this modern day love story set amidst the oil rig filled days and Lone Star beer nights of modern day Houston. The film, based on a short story that **Aaron Latham** wrote for *Esquire* magazine, was co-scripted by Latham and **James (China Syndrome) Bridges**, whose shallow, but technically perfect directing is perfectly suited to this *Dallas*-like movie. Although it is flawed, the film does somewhat explore the mechanics of macho pride, competition, infidelity and the battle of the sexes. The story's plot concerns young Bud Davis (Travolta), a country boy who moves to the city, gets a job at a petrochemical plant, falls for a tail shakin' fillie (Debra Winger) and marries. He just as quickly loses her to the villain (**Scott Glenn**, who plays a man so mean that he loves to chew the worm at the bottom of the Tequila bottle), takes up with a lusty Houston debutante (**Madolyn Smith**), becomes a hero by winning a contest in which urban cowboys pretend they are rodeo riders on a mechanical bull. He ends up punching out the villain and winning back his wife. While strong, albeit one dimensional, acting performances are rendered by the principals, the story's setting and the musical score are the real reasons why the film succeeds. Most of the movie takes place in Gilley's Bar, the worlds largest honkytonk, in which thousands of people at a time can drink, dance the cotton-eyed joe, ride the mechanical bull, punch the punching bag and forget their jobs as peons in the oil industry. The whiskey-soaked Disneyland has to be one of the great film backdrops of the past ten years. And yet even more important to the plot is the movie's score. Top flight songs by the elite of country and rock document the film beautifully.



LAKERS BOOSTER CLUB — Richard Perry, president of Planet Records; Joe Smith, president of Elektra/Asylum Records and Larry Solters, vice president of Front Line Management are the principals of the newly formed L.A. Lakers Booster club and were present when The Lakers won the 1980 NBA championship in Philadelphia. Pictured after the glorious event are (l-r): Perry; Magic Johnson, NBA Playoff Most Valuable Player; Smith and Solters.

Even the film's incidental music is winning, as songs by **Joe Walsh**, **Bob Seger** and **Dan Fogelberg** are dying to be turned up. Strong live performances by **Mickey Gilley**, **Charlie Daniels** and **Bonnie Raitt** also represent highlights of the film. However, **J.D. Souther** and **Linda Ronstadt's** traditional country rendition of "Hearts Against The Wind" and **Johnny Lee's** apt "Lookin' For Love . . . In All The Wrong Places" stand as the celluloid excursion's true classics. Soundtracks do not usually a movie make, but in the case of *Urban Cowboy*, it comes close. The album is currently at #34 bullet on the *Cash Box* Pop LP chart, and the film will probably take the two-record, multi-genre album into the Top 10. Special mention goes to the **Irving Azoff/Bob Evans**-produced

film's musical coordinator, **Becky Shargo**, and score adaptor **Ralph Burns**, who helped set a precedent that other score-oriented films must live up to in the future.

ODES TO MINNIE AND MAMA CASS — Singer/songwriter **Leah Kunkel** will produce, through her Middlefield Music banner, a film based on the life of her late sister, **Cass Elliot**. Elliot, whose breezy sensual vocals were an integral part of pioneering harmony pop group **The Mamas And The Papas**, helped define the California sound of the 1960s. **Carl Gottlieb**, whose credits include *Jaws* and *The Jerk*, will direct . . . Artists such as **Michael Jackson**, **Stevie Wonder**, **Tom Scott**, **Michael Boddiker**, **Lee Ritenour** and **Harvey Mason** are currently working on a tribute album dedicated to the late **Minnie Ripperton**. **Johnny Pate** and **Dick Rudolph** (Ripperton's husband) are producing the album (which features the multi-talented Ripperton's vocal tracks and new accompaniment) at Hollywood Sound studios.

BAD BREAKS — **Van Halen** lead singer **David Lee Roth** will know better than to go leaping around in the darkness after he broke his nose doing just that in Italy two weeks ago. It seems that the heavy metal quartet had just finished doing a song for Italian television, when Roth did one of his acrobatic jumps on the darkened stage. Unfortunately, he hit the lighting rig that was coming down for the next song and broke his probiscus in two places. Since Roth's pretty face was at stake, and he didn't feel Italian medical assistance was up to snuff with American standards, Roth caught a quick jet back to the states. L.A. specialists X-rayed the rock'n'roller, but felt the nose would heal correctly without being set. Roth rejoined Van Halen in Paris, where, after a gig at the Palais Du Sports, the band was honored with a Dom Perignon champagne fete hosted by Warner Bros. president **Mo Ostin** and famed photographer **Helmut Newton**. . . An artist of a different sort, **Walter Becker** of reclusive jazz rock duo **Steely Dan**, recently broke his leg in four places in a car accident outside his Manhattan apartment. The mishap is the latest wrinkle in a project that probably won't see a release until some time in the fall. On the MCA label the Dan is currently doing it with the Fez on at an L.A. studio with producer **Gary Katz**.

ON THE BEAT — Elektra/Asylum has dropped **Dirk Hamilton** from the label after two fine but unnoticed albums . . . Sire Records has signed **The English Beat**, the ska band that is not to be confused with Columbia's rockers . . . **Nick Lowe** has just finished producing wife **Carlene Carter's** latest album, "Physical Shapes." The album, which features backing from **Rockpile**, will be out on the F-Beat label in England and Warner Bros. in the U.S. . . **Bootsy Collins** is stepping out from behind his space bass to produce new Warner Bros. funk act **Zapp** . . . Rock'n'roll mistress **Bebe Buell** is looking for a label. The former fashion model's demo features tracks produced by **Rick Ocasek** and **Rick Derringer**. She also plans on calling her re-make filled debut LP "Covers Girl."

METRO MADNESS — San Francisco's new MUNI subway system was christened May 31 at the Van Ness and Market underground terminal with a benefit disco party for the **Harvey Milk** United Fund. More than 2,500 caballeros attended the \$20 per person event. **Howie Klein** for the City disco and **Larry LaRue** from The Stud were the evening's spinners, but the event clearly belonged to **Sylvester**, who was resplendent in a gold lame jump suit and his hair, which was put up in a bun. The zoffig disco performer tore through a 30-minute performance that featured a riotous lip synch routine.

THE TIES THAT BIND — *Cash Box* sends its best wishes to **Dave Mason** and his new wife **Dana**, who were married at Dave's house in Malibu on June 1, and to lyricist/recording artist **Bernie Taupin**, who married model **Tina Russo** in San Francisco May 30.

marc cetner

(Advertisement)

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Understanding the problems of the small indie we have structured a very fair, affordable fee to set your label up as a nationally distributed record company.

For further information call Steve Schulman at NLDC central headquarters 215-568-0500 or write to NLDC at 1529 Walnut Street, 6th Floor, Philadelphia, Pa. 19102.

CLASSICAL

TOP FORTY CLASSICAL ALBUMS

		Weeks On 6/31 Chart	Chart
1 PAVAROTTI'S GREATEST HITS London PAV 2003-4 (15 98/2 LPs)		1	8
2 PAVAROTTI: O Sole Mio London OS 26560 (8 98/1 LP)		3	34
3 DEBUSSY: Images Pour Orchestre London Symphony Orchestra (Previn) Angel Digital DS 37674 (10 98/1 LP)		6	92
4 JAMES GALWAY: Song of the Seashore and Other Melodies of Japan RCA ARL 1-3534 (8 98/1 LP)		2	14
5 JAMES GALWAY: Annie's Song RCA ARL1-3061 (8 98/1 LP)		4	68
6 BEETHOVEN: Fidelio Chicago Symphony Orch. and Chor. (Solti) London Digital LDR 10017 (29 94/3 LPs)		14	6
7 CARLOS: Switched-On Brandenburg Columbia M2X 35895 (11 98/2 LPs)		7	12
8 GREATEST HITS OF 1721 Philharmonia Virtuosi of New York (Kapp) Columbia M35821 (8 98/1 LP)		5	18
9 LEONTYNE PRICE: Prima Donna, Vol. V Philharmonia Orch. (Lewis) RCA ARL 1-3522 (8 98/1 LP)		28	4
10 CANADIAN BRASS PLAYS BAROQUE MUSIC: Pachelbel Canon RCA ARL 1-3554 (8 98/1 LP)		13	10
11 STRAUSS: Egyptian Helan Detroit Symphony Orch. (Dorati) London OSA 13135 (26 94/3 LPs)		9	16
12 BERLIOZ: Symphonie Fantastique New York Philharmonic (Mehta) London Digital LDR 10013 (9 98/1 LP)		26	4
13 PUCCINI: Suor Angelica National Philharmonic (Bonygne) London OSA 1173 (8 98/1 LP)		12	16
14 BOLLING: Concerto for Classic Guitar and Jazz Piano Romero, Shearing Angel Digital DS 37327 (9 98/1 LP)		17	6
15 LEONEVALLO: I Pagliacci MASCAGNI: Cavalleria Rusticana Philharmonia Orch. (Muti) Angel SCZX 3895 (27 94/3 LPs)		21	6
16 BELLINI-Norma National Philharmonic Orch. (Levine) Columbia M3 35902 (29 95/3 LPs)		8	16
17 VERDI: Requiem Philharmonia Orch. (Muti) Angel SZB 3858 (17 96/2 LPs)		11	18
18 BERG, STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa) Deutsche Grammophon 2531 110 (9 98/1 LP)		20	8
19 MASSENET: Werther London Philharmonic (Kraus) Angel SCZX 3894 (26 94/3 LPs)		10	20
20 SUTHERLAND SINGS MOZART National Philharmonic Orch. (Bonygne) London S 26613 (8 98/1 LP)		32	4
21 KRAMER VS. KRAMER AND OTHER BAROQUE FAVORITES Columbia M35873 (8 98/1 LP)		23	6
22 TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel) Telarc Digital DG 10041 (17 98/1 LP)		16	24
23 VON STADE: Italian Opera Arias National Arts Center Orchestra (Bernardi) Columbia M 35138 (8 98/1 LP)		22	30
24 TURINA, MONTSALVATGE, STRAUSS SONGS Caballe, Weissenberg Angel SZB 3903 (17 96/2 LPs)		19	12
25 ZEMLINSKY: String Quartet #2 Lasalle Quartet Deutsche Grammophon 2530 982 (9 98/1 LP)		18	20
26 PACHELBEL: Kanon: Two Suites FASCH: Two Sinfonias and Concerto In D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (8 98/1 LP)		25	186
27 STRAUSS: Four Last Songs London Symphony Orch (Davis) Columbia M 35140 (8 98/1 LP)		24	30
28 BERG: Lulu Stratus, Orchestre de l'Opera de Paris (Boulez) Deutsche Grammophon 2711 024 (39 92/4 LPs)		15	24
29 MOZART: The Symphonies-Volume 3 Academy of Ancient Music (Hogwood) L'Oiseau Lyre D169D3 (29 94/3 LPs)		—	2
30 BRITTEN: Serenade for Tenor Horn and Strings and Les Illuminations Chicago Symphonia (Giulini) Deutsche Grammophon 2531 199 (8 98/3 LPs)		30	10
31 PROKOFIEV: Alexander Nevsky Obratzsova, London Symphony Chor. & Orch. (Abbado) DGG 2531 202 (9 98/1 LP)		31	6
32 VERDI: Luisa Miller Chorus and Orchestra of Royal Opera House (Maazel) Deutsche Grammophon 2709 096 (29 94/3 LPs)		—	2
33 HANDEL: Ariodante English Chamber Orch. (Leppard) Philips 6769 025 (39 92/4 LPs)		27	10
34 MARTINU: Symphonies #2 and #6 Czech Philharmonic Orch. (Neumann) Supraphon 1410 2096 (8 98/1 LP)		33	10
35 HOROWITZ CONCERTS 1978-1979 RCA ARL 1-3433 (8 98/1 LP)		34	30
36 BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling/Columbia M33233 (7 98/1 LP)		38	184
37 VERDI: Don Carlos Berlin Philharmonic (Von Karajan) Angel SZDX 3875 (36 92/4 LPs)		29	28
38 CABALLE: Arie Antiche London OS 26618 (8 98/1 LP)		—	2
39 BEETHOVEN: Nine Symphonies Vienna Philharmonic (Bernstein) Deutsche Grammophon 2740 216-10 (71 84/8 LPs)		—	2
40 RAMPAL: Greatest Hits Vol II Columbia M 35176 (7 98/1 LP)		37	38



MINNESOTA HONORS ITS OWN FOR GRAMMY WINNING LP — Minnesota governor Albert Quie recently honored three state-based organizations involved in the St. Paul Chamber Orchestra's recording of Aaron Copland's "Appalachian Spring." The LP won the Grammy Award for Best Chamber Music Performance of 1979. Pictured at the commendation ceremonies are (l-r): Lewis Lehr, 3M Co. chairman of the board and chief executive officer; Herb Pilhofer, Sound 80 Studio (Minneapolis) president; Governor Quie; Dennis Russell Davies, conductor of the St. Paul Chamber Orchestra on the LP; and Marshall Hatfield, 3M Mincom division vice president, supplier of the prototype of the firm's digital mastering system to Sound 80 for the recording.

148 Orchestras To Receive Grants For 1980-81 Season

MCA/Westminster Issues 5 In June

WASHINGTON — A record number of National Endowment for the Arts orchestra grants, 148, will be issued to symphonic and chamber orchestras in 45 states, Puerto Rico and the Virgin Islands for 1980-81. The orchestras will divide a total sum of \$9,190,750 between them.

LOS ANGELES — "Organ Works, Vol. 1" by Johann Sebastian Bach, featuring organist Carl Weinrich, is one of the highlights of MCA/Westminster album release schedule for June. The label will also put out "Ruggiero Ricci Plays Sarasate," featuring violinist Ricci and pianist Brooks Smith; Faure's "Requiem, Op. 48," conducted by Frederic Waldman, with the Musica Aeterna Orchestra and Chorus and soloists Martina Arroyo and Herman Frey; Anton Bruckner's "Symphony No. 7 In E Major," with Max Rudolph conducting the Cincinnati Symphony Orchestra and "Knappebusch Conducts Wagner," featuring the Munich Philharmonic Orchestra.

While in years past grant recipients have been required to operate under a fixed budget for a set period of time, this year the requirement was lifted, allowing many smaller organizations to qualify for the first time.

The new releases, each with a \$4.98 list price, will be supported by a comprehensive marketing campaign aimed at two key buying audiences, the 30-54+ age group and the college market. The campaign, which will feature ads in the major trade publications, will be centered in 20 key metropolitan areas in the U.S. National consumer print advertising will be targeted toward respected classical publications.

Grants range from the minimum of \$1,000 to the maximum of \$3,000, and the latter sum went to the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, and the Philadelphia Orchestra. Grant increases went to 47 orchestras.

Additionally, local print will be tied into all major marketing areas, while radio promotion for the five releases will be aired on more than 175 stations.

Endowment grants must be matched dollar for dollar with funds from other sources.

Red Seal Releases Live Sydney Orchestra Set

LOS ANGELES — RCA Records' Red Seal label has released a rare live recording of the Sydney Symphony Orchestra with guest conductor Jose Serebrier directing a performance of Dvorak's Symphony No. 8 at the Sydney Opera House.



Thomas Z. Shepard, division vice president, Red Seal Artists and Repertoire, said the performance was taped by RCA's Australian subsidiary and is being released there and in the U.S. RCA also has release rights on the album for Latin America.

A MAN OF ALL ARTS — Actor Sir John Gielgud (r) is pictured above receiving a Grammy Award for his Caedmon recording, "Ages of Man (Readings From Shakespeare)," voted best in the category of spoken word, documentary or drama. Carol Haubert, president of Caedmon presented Sir John with the award.

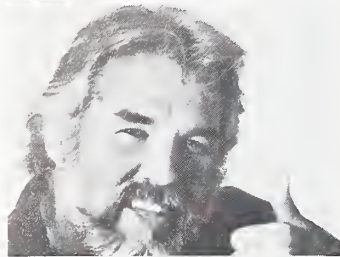
Nonesuch Readies 3

LOS ANGELES — "Concerto In D For Violin And Orchestra" by Beethoven, featuring violinist Erich Gruenberg with the new Philharmonic Orchestra and conducted by the late Jasha Horenstein, highlights Nonesuch Records' release schedule for the month of June. Other albums scheduled for release in June include "Sonata In C Major" by Franz Schubert and "Drei Klavierstucke," performed by pianist Gilbert Kalish, as well as "Music Of The Chinese Pipa," performed by Lui Pui-Yuen.

FEATURE PICKS

KENNY ROGERS (United Artists UA-X1359-Y)
Love The World Away (3:11) (Southern Nights Music — ASCAP) (B. Morrison, J. Wilson)

Rogers' rich, expressive vocal style, imbued with a tender earthiness, comes through loud and clear on this string-laden single from the *Urban Cowboy* soundtrack. Soaring with the vibrantly optimistic lyrical and musical crescendos, the Gambler has drawn another winning hand for country, A/C and pop programmers.



PETE TOWNSHEND (Atco 7217)

Let My Love Open The Door (2:42) (Eel Pie Publishing Ltd., admin. in the U.S. and Canada by Towser Tunes, Inc. — BMI) (P. Townshend)

One of the most requested FM tracks from The Who guitarist's Top 15 solo LP, "Empty Glass," this joyous, blissful tune features a stirring keyboard-synthesizer melody and multi-tracked high harmonies that should immediately turn on Top 40 programmers and audiences alike. An out-of-the-box pick to click.



ALI THOMSON (A&M 2243)

Take A Little Rhythm (3:26) (Rondor Music (London), admin. in the U.S. and Canada by Almo Music Corp. — ASCAP) (A. Thomson)

Thomson has obviously assimilated many different musical stylings, from lush, tropical island rhythms to jazz-inflected sax work to slick R&B bass, and put them all together on the light, sunny title track from his debut LP. Full-bodied acoustic guitar strumming carries this out-of-the-box winner from the young Glaswegian.



THE DIRT BAND (United Artists UA-X1356-Y)

Make A Little Magic (3:40) (De-Bone-Aire Music/Vicious Circle — ASCAP) (J. Hanna, R. Hathaway, R. Carpenter)

Glowing harmonies, including high, sweet female backup, and a serene, mid-paced instrumental featuring high plains harmonica, low organ swells and twangy lead guitar line mark the country-flavored title track from The Dirt Band's new LP. Already receiving numerous pop adds, this upbeat tune is a perfect crossover selection.

CHARLIE DORE (Island IS 49252)

Fear Of Flying (3:26) (Ackee Music, Inc. — ASCAP) (C. Dore)

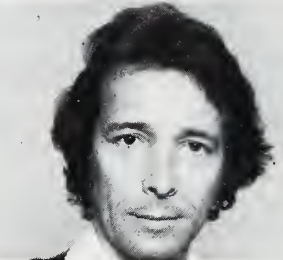
Dore's wistful country/pop leanings are more apparent here than on her last surprise Top 15 outing, "Pilot Of The Airwaves," but her sweet, penetrating vocals and keen melodic sense are no less apparent. Inviting Caribbean accents give the acoustic guitar work a lingering tropical feel, which puts this in the ballpark for country as well as pop play.



HERB ALPERT (A&M 2246)

Beyond (4:14) (Chappell Music — ASCAP) (R. Hewson)

Sequenced synthesizer patterns and robotic rhythms pulsate throughout the title track from trumpet maestro Alpert's forthcoming LP with machine-like efficiency, creating an intentionally futuristic setting for the anthemic brass melody. An impressive aural soundscape for a metropolis of the imagination, this is a bold instrumental stroke for B/C, pop and AOR.



FIREFALL (Atlantic 3670)

Love That Got Away (3:22) (Warner-Tamerlane Publishing Corp./El Sueno Music — BMI) (R. Roberts)

No strangers to Top 40, Firefall has created a unique blend of country-flavored pop and rock stylings that have worked best for the group when applied to the light, easy and uptempo melodies of "You Are The Woman" and "Just Remember I Love You." Much in the same mold as the latter tracks, this may well be a pop sleeper.



THE SILENCERS (Precision ZS9 9800)

Shiver and Shake (3:22) (Cactus Industries, Inc. — ASCAP) (W. King, C. Capiola)

The latest entrants into the power pop/rock sweepstakes, The Silencers seem to be well-versed in '60s stylings judging from the initial single from the "Rock 'n' Roll Enforcers" LP. British Invasion influences abound on the rousing hook, and the simple teenage joy of the lyrics will score points with the Top 40 crowd. Highly recommended for AOR, too.

SINGLES TO WATCH

SQUEEZE (A&M 2247)

Pulling Mussels (From The Shell) (3:57) (Deptford Songs, admin. in the U.S. and Canada by Almo Music Corp. — ASCAP) (G. Tillbrook, C. Difford)

Although the lyrical meaning of the song may appear a bit obtuse to some, the new single from the "Argybargy" LP is one of the most refreshing pop tunes to come out in some time. The Beatles would be proud of this AOR fave.

SISTER SLEDGE (Cotillion 45020)

Let's Go On Vacation (3:16) (Chic Music, Inc. — BMI) (B. Edwards, N. Rodgers)

The lyrical theme alone of the third single from the "Love Somebody Today" LP would qualify this as a timely cut for the summer season. However, with the stylish, sophisticated R&B arrangements of Chic at work, and the Sisters' bright vocals, this is a pop, B/C contender.

MECO (RSO RS 1038)

Empire Strikes Back (Medley) (3:02) (Fox Fanfare Music, Inc./Bantha Music — BMI) (J. Williams)

Meco did it before with the original *Star Wars* film and he's doing it again. Riddled with flashy sound effects from the new box office killer, this barreling contemporary medley of the Williams score is already a Top 40 knockout.

ERIC CLAPTON (RSO RS 1039)

Tulsa Time (3:12) (Bibo Music Publishers — ASCAP) (D. Flowers)

Old Slow Hand is back with his slide guitar work in fine form and his band cooking up a storm on this boogie from the live "Just One Night" LP. Classic barroom piano and crack rhythm support inject the fuel into this country/blues number. Gaining pop momentum.

EDDIE RABBITT (Elektra E-46656)

Drivin' My Life Away (3:13) (DebDave Music, Inc./Briarpatch Music — BMI) (E. Rabbitt, E. Stevens, D. Malloy)

White line fever and truckstop life are the lyrical themes found on this jauntily rolling track from Rabbitt. Doing double duty as the first single from the singer's forthcoming LP, "Horizon," as well as a cut off of the *Roadie* soundtrack, this should put the hammer down on country, pop lists.

GARLAND JEFFREYS (A&M 2244)

Matador (3:45) (Garland Jeffreys Music, Inc. — ASCAP) (G. Jeffreys)

Jeffreys enjoyed a healthy dose of overseas pop success with this stirring allegory of an urban bullfighter from his "American Boy And Girl" LP. Mix of languid Latin horns and reggae beat make this a distinctive contender for pop, AOR.

BOBBI WALKER (Casablanca NB 2274)

Something About You (3:49) (ATV Music Corp./Irving Music Inc./Charleville Music/Patmos Music — BMI) (J.L. Parker, A. Willis, R. Wright)

Vocally, Walker bears comparison to Randy Crawford, but where Crawford concentrates on jazzy blues, Walker works out on upbeat, pop/R&B, more akin to The Three Degrees. This is a light dancer in that vein with a jumpy beat for B/C, pop.

TERI DeSARIO with KC (Casablanca NB 2278)

Dancin' In The Streets (3:10) (Jobete Music Co., Inc. — ASCAP) (W. Stevenson, M. Gaye, I. Hunter)

The hit duo of "Yes, I'm Ready" fame reunite on this faithful cover of the old Martha and The Vandellas classic. The Sunshine brass lend plenty of punch, and with some fine vocal backup and rockin' piano, the result is a summer pop smoker.

THE HUES CORPORATION (Polydor/Curb PD 2092)

Something In Return (3:38) (Ensign Music Corp. — BMI/Famous Music Corp. — ASCAP) (M. Lloyd, G. Moroder)

The Hues Corporation might well "Rock The Boat" again with this vocal cover (lyrics courtesy of Michael Lloyd) of "The Seduction-Love Theme" from the *American Gigolo* soundtrack. Sensuous female lead vocal gets plenty of mileage on this B/C, pop sleeper.

DEF LEPPARD (Mercury 76064)

Rock Brigade (3:07) (Def Lepp/Marksman Music Ltd.) (Savage, Clark, Elliott)

Right on the cutting edge of the current heavy metal resurgence, Def Leppard calls the rockers of the world to arms with this marching anthem. Galloping drums and machine gun guitar spearhead the musical crusade for pop, AOR play.

THE BRAINS (Mercury 76065)

Money Changes Everything (3:29) (ATV/Gray Matter — BMI) (T. Gray)

Cascading keyboard-synthesizer work and a hard, sharp drum beat underscore the unbridled tension of this cut by The Brains, who undeniably live up to their moniker. Forceful vocals belt the message home for adventuresome pop and AOR.

THE B-52's (Warner Bros. WBS 49212)

Planet Claire (3:06) (Boo-fant Tunes, Inc. — BMI) (F. Schneider, K. Strickland)

Surf's up in the twilight zone, and that lovably looney quintet from Athens, Georgia are once again riding the crest of an intergalactic new wave. Bongos, Ventures-influenced guitar work and morse code blips are calling all pop, AOR audiences to dance to this humorous followup to "Rock Lobster."

707 (Casablanca NB 2280)

I Could Be Good For You (3:45) (Good For You Music — ASCAP) (McFadden, McClarty)

707 welcomes you to the jet age with some sonic lead guitar licks here on the brooding, boiling first single from its self-titled debut LP. Rumbling keyboard-guitar interplay and first class lead vocals should soar on AOR and pop lists. Check it out.

THE ROMANTICS (Nemperor ZS9 7530)

When I Look In Your Eyes (3:00) (Forever Endeavor Music, Inc. — ASCAP) (Palmar, Marinos, Skill)

The Detroit power pop combo's first single, "What I Like About You," went Top 30, and this new selection from the band's debut LP is cut pretty much in the same rhythmic mold, with '60s flavored guitar and vocal snap. Crack drum work propels this pop contender.

GLASS MOON (Radio RR420A)

(I Like) The Way You Play (3:17) (Moon Tunes Music/Diode Music, Inc. — ASCAP) (N. Nunez, D. Adams)

Barreling power pop/rock combo of bass, guitar, drums and piano unfurl like sweet thunder on this highly charged single from Glass Moon's self-titled debut LP. A tasty AOR, pop treat, the record features the added bonus of "Killer At 25" on the B side.

RADIO

AIR PLAY

HERE, THERE AND EVERYWHERE — The Wallace & Washburn research organization conducted a study recently to determine who was everybody's favorite artist or group of all time. The study also probed into favorite current artists, songs, albums, and even least liked artists. Apparently, it really is Strawberry Fields Forever as the **Beatles** came in a solid #1 as the favorite group of all time. The amazing test is that while the group has not been together for ten years, they ranked #1 for all persons 12 years old and up, especially women 18 and over. Twelve years old! Some of these people were nothing more than a pleasant thought when the Beatles were making music. **F105/Boston** took a look at the results of the study and has incorporated it into its programming mainstream. "Based on this research, and supported by the fact that Beatles catalog still sells very consistently," said **Tom Connelly**, music director, "we started playing Beatles songs at the top of every hour and built little promotions around the songs." Connelly mentioned that the idea came about as a means of building quarter hour maintenance for the recent ARBs. However, he said that response from listeners has been so favorable that F105 plans to continue the program. Let It Be.

FOR YOUR INFORMATION — Don't let anybody tell you that **Frank Sinatra's** "Theme From New York, New York" is not selling, because it is in fact selling quite well in every region of the country except the southeast. Sales action prompted a bulleted move from #47 to #43 on the **Cash Box** Top 100. Of course the add on **WABC/New York** this week didn't hurt . . . Making its debut on the **Cash Box** Top 100 based exclusively on sales, primarily from the west coast, is **Frank Zappa's** "I Don't Wanna Get Drafted" at #99. . . Bulleted on at #87, due mostly to sales is "Sweet Sensation" by **Stephanie Mills**. **FORBES MAGAZINE REPORT** — L.A.-based radio syndication firm Radio Works is set to produce and distribute *The Forbes Magazine Report*, a daily 2½ minute program featuring business and financial commentary from *Forbes Magazine*. *Forbes* is the nation's oldest business commentary magazine. *The Forbes Magazine Report* makes its official debut on June 16 and will be available for barter in selected markets. A few of the stations participating thus far include **KING/Seattle**; **WWJ/Detroit**; **WRR/Dallas**; **KDAN/Minneapolis**; **WROW/Albany** and **WWBA/Tampa**. For more information, contact **Jerry Bosshart** at Radio Works, (213) 466-1935.



UNCONTESTED BULLET — **CBS** recording artist **Johnny Logan**, whose *Eurovision Song Contest* winner "What's Another Year?" has reached #1 in the U.K., Ireland and Belgium and the Top Ten in five other countries, is currently preparing to enter the studio to record a debut LP, which is set for fall release. Pictured at a press reception in London is Logan (r) and Terry Wogan, of **BBC Radio 2**, who served as master of ceremonies for the song contest.

tore the roof off of the Bell Telephone building located ¾ of a mile away from the station. Water soaked through the phone circuits that handle the telephone exchange used by five radio stations and three TV stations. Besides lacking telephone lines for a week, the station was also without ABC and AP network feeds and AP and weather wire services. Adding insult to injury was the fact that **KOFM** is the primary emergency broadcast outlet for the city. For that reason one temporary line was installed from a neighboring exchange. **Morgan** did, however, keep his commitments to the trades and the record industry by making his calls from home.

UNUSUAL PROMOTION — **WWWM (M105)/Cleveland** is running a basketball shooting promotion, a theme based on **Russ Ballard's** latest LP, "On The Rebound." On June 7, M105 music director **Marty Sobel** set up a special basketball net at Peaches for contestants to shoot as many points as they could in 105 seconds. Third prize winners received a copy of the album and a Peaches T-shirt or crate. The second place winner will receive every album released by Epic Records for a year, and the grand prize winner won a round trip to Toronto, complete with hotel accommodations for a weekend as well as the special M105 backboard.

NETWORK NEWS — **Irwin Segelstein**, president of NBC TV stations/radio, was named president of NBC TV in a move to strengthen the division's commitments. **Dick Verne**, president of the NBC Radio Network will now report directly to NBC head **Fred Silverman**. . . An NBC Radio Research team will conduct network radio planning and buying seminars for advertising agencies in the southwest beginning this fall in Dallas. . . The ABC Radio Network has signed the **Electric Light Orchestra** for a "Spotlight Special" broadcast. The ELO special will be aired over the ABC Contemporary Network on Sunday, Aug. 3. ELO is the third of four in the "Spotlight Series." The first two featured **Fleetwood Mac** and **Eagles**.

NEW JOBS — **Steve Goldstein** has joined Robert O. Mahlman, Inc. as vice president and will be responsible for the international marketing of various radio specials produced by RKO Radio and other companies. . . **Bill Arnold** has returned to **WEZF-FM/Burlington, Vt.** as director of programming and production. Arnold had been with the station for eight years until 1978, when he left to pursue a musical career. . . **Michael Packer** was named operations manager at **WXYZ/Detroit**, effective June 12. Packer is replacing **Bob Oakes** who resigned. . . **Steve Casey**, music director at **WLS/Chicago**, has been named operations director at **KUPD** and **KKKQ** in Phoenix. . . **Bob Christy**, PD at **WHDH/Boston**, will be the new program director at **KCBQ-AM/San Diego**. . . **Brock Whaley** is the new afternoon drive personality at **WMET/Chicago**. Whaley comes to Chicago from **KAZY/Denver**, where he was the morning man. . . **Jim Dooley** and **Jay Hawkins** have joined **KNUS/Dallas** to do the overnight and weekend shifts, respectively. . . **WGVM/Greenville, Miss.** is seeking an adult sounding air talent for its contemporary country format. Send tapes and resumes to **Todd Martin**, PD, WGVM, Box 1438, Greenville, MS 38701 EOE/MF. . . **Mel Abramovitz** was recently named general sales manager at **WSB/Atlanta**. . . **Linda Fox** was named promotion director at **WYSP-FM/Philadelphia**. . . **Randi Bachman** has joined **WXLO/New York** and will be on the air from 11 p.m. to 4 a.m., Tuesday through Sunday. . . Congratulations to **Rob Stewart** who was named program director at **WFBL/Syracuse**. . . **Bruce Kramer** named music director at **WNOE/New Orleans**. . . **Janel Dolan** has been named programming assistant at **KZEW/Dallas**.

mark albert

Advisory Council Probes Rate Hike

LOS ANGELES — A planned hike in rates scheduled for next year dominated much of the attention at the Arbitron Radio Advisory Council meeting May 21-23 in El Paso, Tex. Radio Aid, new dates for this year's Fall survey and other topics relevant to the broadcast industry were also discussed at the meeting.

Arbitron's planned rate hikes drew concerned resistance from broadcasters and the Advisory Council has called for an all industry committee to be formed to negotiate the matter with Arbitron. Anti-trust laws prohibit the Council from actually forming the committee.

Proposed Renewal Form Awaits FCC Approval

LOS ANGELES — The Federal Communications Commission (FCC) is expected to approve a Broadcast Bureau proposal in the near future calling for a new and abbreviated license renewal form for radio stations.

"Dates have not been set for comments, but we don't anticipate a long procedure," said **Israel Teitelbaum** of the Bureau.

The Bureau's proposal would shorten the lengthy form to that of the size of a postcard containing five "yes or no" questions with no exhibits attached, according to **Teitelbaum**. He also estimated that 65% of the paperwork now associated with renewal filing would be eliminated by the new form.

In order to maintain a strong incentive for broadcasters to comply with FCC rules and regulations, the Commission will set up an auditing branch similar to the approach of the IRS, and will select applicants at random for further investigation.

The rate hikes, according to Arbitron's **Connie Anthes**, are necessary to finance the additional services that broadcasters have requested, including Quarterly Measurement and increased sample plans.

With regard to Radio Aid, a tool that stations can use to pinpoint certain ethnic groups and demographics, the Council resolved that while Radio Aid was potentially effective, it had severe limitations in its present form.

The Radio Advisory Council also recommended to Arbitron that the dates of the 1980 Fall Survey be changed to correspond with the Fall 1981 dates. Arbitron has done so and moved the 12-week fall survey starting date to Sept 25 from Sept. 4. The last survey day will now be Dec. 17.

Franks Broadcasting Buys WKSS/Hartford

LOS ANGELES — The Franks Broadcasting Co. is set to purchase **WKSS-FM/Hartford, Conn.** from **Broad Street Communications** for a price of \$2.1 million. The sale proposal will now go before the Federal Communications Commission (FCC) for final approval.

The purchase proposal is part of a two-pronged move by Franks to expand its services. The Providence, R.I.-based broadcaster already owns **WHIM** and **WHJY** in its home city, but, pending FCC approval, will acquire **WJAR/Providence** and sell **WHIM**.

Broad Street Communications is a diversified media corporation that owns and operates seven radio stations in addition to **WKSS (WELI/New Haven, Conn.)**; **WGSO** and **WQUE/New Orleans**; **KTOK** and **KZUE/Oklahoma City**; and **WVCG** and **WYOR/Coral Gables, Fla.**

PRONOUNCED

RÖSS-ING-TÖN

CÖLLINS

COMING SOON

ON

MCA RECORDS


JUNE 14, 1980

Chart Position

- 26 **AMBROSIA • ONE EIGHTY • WARNER BROS.**
ADDS: None. **HOTS:** KZAM, KOMI, WIBZ, WCCC, KNX, WINZ, KEZY, WKDF, WIOO, WWWW. **MEDIUMS:** WMMS, KBPI, KREM, KNCN, WBLM. **PREFERRED TRACKS:** Biggest Part, Hard Place. **SALES:** Good in all regions; increased growth in East.
- 112 **ANGEL CITY • FACE TO FACE • EPIC**
ADDS: None. **HOTS:** KROO, KZOK, WLVO, WWWW. **MEDIUMS:** KREM, KOMI, WCCC, WORJ, KZEL, KSJO, KMET. **PREFERRED TRACKS:** Marseilles. **SALES:** Good in West, Midwest and South; fair in East.
- 82 **JOAN ARMATRADING • ME MYSELF I • A&M**
ADDS: KLOL. **HOTS:** WBCN, KZEL, KNCN, WHFS, WJKL. **MEDIUMS:** WSHE, KINK, WAAL, WNEW, WAAF, WIOO, WBLM. **PREFERRED TRACKS:** Title. **SALES:** Breakouts in all regions; moderate in South.
- 176 **RUSS BALLARD • BARNET DOGS • EPIC**
ADDS: None. **HOTS:** KREM, KZEL, WWWW. **MEDIUMS:** WSHE, KBPI, WCCC, WORJ, KZOK. **PREFERRED TRACKS:** Rebound. **SALES:** Moderate in West.
- 66 **BLACK SABBATH • HEAVEN AND HELL • WARNER BROS.**
ADDS: WABX, WBLM, KZOK, WKDF, KREM, KROO, WSHE. **HOTS:** KYTX, WCCC, WORJ, WGRO, KLOL, WYFE. **MEDIUMS:** WMMS, KZEL, WBAB, KNCN, WAAF, WLVO, KWST. **PREFERRED TRACKS:** Title, Lonely. **SALES:** Major breakouts in all regions.

#1 MOST ADDED

— **BLACKFOOT • TOMCATTIN' • ATCO**



ADDS: WABX, KSHE, KWST, WJKL, WWWW, WBLM, WLVO, WYFE, WAAF, KZOK, KRST, WNEW, KSJO, KLOL, WAAL, WYDD, WKDF, WGRO, WBAB, KZEL, WORJ, WLIR, WCCC, WBCN, WIBZ, KBPI, KYTX, WWWW, WMMS. **HOTS:** KNCN. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in Midwest and East.

- **HERMAN BROOD & HIS WILD ROMANCE • GO NUTZ • ARIOLA/ARISTA**
ADDS: WJKL, WBLM, KZOK, KNCN, WBAB, KZEL, WCCC, KOMI. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** I Love You. **SALES:** None.
- **ROCKY BURNETTE • SON OF ROCK AND ROLL • EMI-AMERICA**
ADDS: KZOK, KLOL, WAAL, WIBZ, KOMI. **HOTS:** WCOZ, WBCN, WCCC, WAAF. **MEDIUMS:** WMMS, WNEW, WBLM, WWWW. **PREFERRED TRACKS:** Toein' The Line. **SALES:** Breakouts in East, West and Midwest.
- **ERIC CARMEN • TONIGHT YOU'RE MINE • ARISTA**
ADDS: WWWW, WNEW, WBAB, WCCC, KZAM, WMMS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** It Hurts. **SALES:** None.
- **CATS • ELEKTRA**
ADDS: WBAB, KZEL, WIBZ, KROO, WSHE. **HOTS:** None. **MEDIUMS:** WAAF. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in East.
- **CHEAP TRICK • FOUND ALL THE PARTS • EPIC (10")**
ADDS: KRST. **HOTS:** WABX, WCOZ, WSHE, KROO, KYTX, WIBZ, WCCC, WBAB, KNCN, WAAF, WYFE, WLVO. **MEDIUMS:** WWWW, WBLM, KMET, KBPI, KOMI, WORJ, WKDF, WYDD, WAAL, KLOL, KZOK. **PREFERRED TRACKS:** Day Tripper. **SALES:** Breakouts in Midwest.

#4 MOST ACTIVE

4 **ERIC CLAPTON • JUST ONE NIGHT • RSO**



ADDS: None. **HOTS:** WABX, KMEL, KSHE, KRST, KWST, WHFS, WWWW, KMET, WLVO, WAAF, KZOK, KNCN, WAAL, WYDD, WMMS, WCOZ, WSHE, KROO, WWWW, KYTX, KBPI, KREM, KOMI, WIBZ, KINK, WCCC, WORJ, WINZ, WBAB, WGRO, WKDF. **MEDIUMS:** WBLM, WIOO, KLOL, WLIR, KEZY. **PREFERRED TRACKS:** Cocaine, Tulsa Time, Sally, After Midnight. **SALES:** Good in all regions.

- 158 **STANLEY CLARKE • ROCKS, PEBBLES AND SAND • EPIC**
ADDS: WABX, WWWW, WIOO, KNCN, KZEL, KZEW, WCCC. **HOTS:** None. **MEDIUMS:** WLVO. **PREFERRED TRACKS:** Open. **SALES:** Breakouts in all regions.


Chart Position

- 67 **THE CLASH • LONDON CALLING • EPIC**
ADDS: None. **HOTS:** WCOZ, KROO, KYTX, WBCN, WLIR, WYDD, KNCN, WNEW, WBLM, WJKL. **MEDIUMS:** WMMS, KREM, WINZ, WKDF, KNCN, KMET. **PREFERRED TRACKS:** Train In Vain, Clampdown, Title. **SALES:** Moderate in all regions.
- 50 **ALICE COOPER • FLUSH THE FASHION • WARNER BROS.**
ADDS: None. **HOTS:** WABX, WHFS, WCOZ, WSHE, KROO, WWWW, KYTX, KOMI, WCCC, WBAB, WGRQ, WAAF, WYFE. **MEDIUMS:** KMEL, KWST, WWWW, WBLM, WLVO, KREM, KZEW, WKDF, WAAL, KLOL, KNCN, KSJO, KNCN. **PREFERRED TRACKS:** Clones, Model, Dance. **SALES:** Good in all regions; strongest in West.
- **D.B. COOPER • BUY AMERICAN • WARNER BROS.**
ADDS: KLOL. **HOTS:** KZOK. **MEDIUMS:** WSHE, KROO, KYTX, KBPI, KREM, WCCC, WORJ, WGRO, WJKL. **PREFERRED TRACKS:** Open. **SALES:** None.
- 102 **ELVIS COSTELLO & THE ATTRACTIIONS • GET HAPPY!! • COLUMBIA**
ADDS: None. **HOTS:** WCOZ, WNEW. **MEDIUMS:** KROO, KEZY, KSJO, KNCN, WJKL, KWST. **PREFERRED TRACKS:** Amsterdam, Stand Up, Beaten. **SALES:** Fair in all regions.
- 17 **CHRISTOPHER CROSS • CHRISTOPHER CROSS • WARNER BROS.**
ADDS: None. **HOTS:** WMMS, KZAM, WINZ, WIOO, KWST. **MEDIUMS:** KINK. **PREFERRED TRACKS:** Ride, Sailing. **SALES:** Good in all regions.

- 72 **DEF LEPPARD • ON THROUGH THE NIGHT • MERCURY**
ADDS: None. **HOTS:** WWWW, KYTX, KOMI, WCCC, KNCN, WYFE. **MEDIUMS:** WABX, KWST, WMMS, WSHE, KROO, WWWW, WORJ, KZEL, WBAB, WGRO, WYDD, KSJO, KRST, KZOK, WLVO, WBLM. **PREFERRED TRACKS:** Rock Brigade. **SALES:** Good in West and Midwest; moderate in all others.
- 106 **DEVO • FREEDOM OF CHOICE • WARNER BROS.**
ADDS: WABX, WWWW, KREM. **HOTS:** KROO, KLOL, KNCN, WHFS, WJKL. **MEDIUMS:** WBCN, KZEL, KSJO, WNEW, KZOK, WBLM. **PREFERRED TRACKS:** Title, Whippets. **SALES:** Breakouts in all regions.
- 143 **FLASH AND THE PAN • LIGHTS IN THE NIGHT • EPIC**
ADDS: None. **HOTS:** WAAF, WJKL, WHFS. **MEDIUMS:** WCOZ, KREM, WORJ, KZEL, WBAB, WGRQ, WAAL, KLOL, KNCN, KZOK, WYFE, WBLM, WWWW. **PREFERRED TRACKS:** Universe, Media Man. **SALES:** Moderate in East; Fair in West and Midwest.

#2 MOST ADDED


— **FOGHAT • TIGHT SHOES • BEARVILLE**



ADDS: WABX, KSHE, KWST, WBLM, KMET, WLVO, WYFE, WAAF, KZOK, KRST, WNEW, KSJO, KLOL, WYDD, WKDF, WGRQ, WBAB, KZEL, KZEW, WCCC, KREM, KBPI, KYTX, KROO, WSHE, WCOZ, WMMS. **HOTS:** None. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Stranger, Too Late, Hard Feelings. **SALES:** Breakouts in West, Midwest and East.

#5 MOST ADDED

139 **PETER GABRIEL • MERCURY**



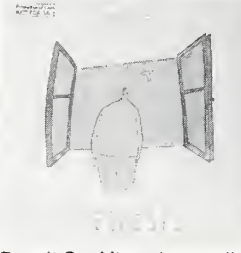
ADDS: WJKL, WWWW, WBLM, KNCN, KSJO, WAAL, WGRO, WBAB, WLIR, WCCC, WBCN, WIBZ, KROO, WCOZ. **HOTS:** WLIR, WNEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Frontiers. **SALES:** Breakouts in East and West.

- 32 **THE J. GEILS BAND • LOVE STINKS • EMI-AMERICA**
ADDS: None. **HOTS:** WMMS, WCOZ, WWWW, KBPI, KOMI, WBCN, WLIR, WYDD, WNEW, WAAF, WLVO, KMET, WBLM, WWWW, WABX. **MEDIUMS:** KROO, WINZ. **PREFERRED TRACKS:** Title, Can't Wait, Come Back. **SALES:** Good in all regions; Strongest in East and Midwest.

Chart Position

#3 MOST ACTIVE

14 **GENESIS • DUKE • ATLANTIC**



ADDS: None. **HOTS:** KSHE, KWST, WJKL, WWWW, WBLM, WIOO, WLVO, WYFE, WAAF, KZOK, WNEW, KNCN, KSJO, KLOL, WAAL, WGRO, WMMS, WSHE, KROO, WWWW, KYTX, KREM, KOMI, WIBZ, WCCC, WLIR, WORJ, KZEW, KEZY, WBAB, WYDD. **MEDIUMS:** WABX, KMEL, KMET, KNCN, WKDF, WCOZ, KBPI, WBCN, WINZ. **PREFERRED TRACKS:** Turn It On, Misunderstanding. **SALES:** Good in all regions.

- 138 **GLASS MOON • RADIO RECORDS**
ADDS: None. **HOTS:** None. **MEDIUMS:** WWWW, KBPI, KREM, WORJ, KEZY, WAAL, KNCN, KSHE. **PREFERRED TRACKS:** The Way You Play, Solsbury Hill. **SALES:** Fair in Midwest and West.
- 21 **GRATEFUL DEAD • GO TO HEAVEN • ARISTA**
ADDS: None. **HOTS:** KSHE, KWST, WJKL, WBLM, WIOO, WAAF, KZOK, KRST, WNEW, KNCN, WAAL, WYDD, WGRO, WBAB, WCOZ, WSHE, WWWW, KYTX, KBPI, KREM, KOMI, WIBZ, WBCN, KINK, WCCC, WLIR, WORJ, KEZY. **MEDIUMS:** WABX, WWWW, KMET, WLVO, KSJO, KLOL, WKDF, WMMS, KROO, KZAM, KZEL. **PREFERRED TRACKS:** Alabama, Stranger, Ease Me. **SALES:** Good in all regions; strongest in East and West.
- **SAMMY HAGAR • DANGER ZONE • CAPITOL**
ADDS: None. **HOTS:** KSHE, KYTX, KEZY, KZEL, KSJO. **MEDIUMS:** WSHE, KROO, WWWW, KBPI, KREM, KOMI, WCCC, WORJ, WKDF, KLOL, KNCN, KZOK, WAAF, WYFE, KWST. **PREFERRED TRACKS:** Money, Title. **SALES:** Breakouts in all regions; strongest in West.

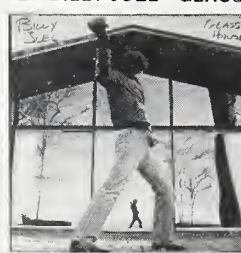
- 59 **HEART • BEBE LE STRANGE • EPIC**
ADDS: None. **HOTS:** KROO, KREM, KEZY, WKDF, KNCN, KMET, WBLM. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Even It Up; Silver Wheels, Rockin'. **SALES:** Moderate in South; fair in all other regions.
- 103 **HUMBLE PIE • ON TO VICTORY • ATCO**
ADDS: None. **HOTS:** WIBZ, KZOK, WYFE. **MEDIUMS:** WMMS, KROO, KOMI, WBAB, KNCN, KSJO, WNEW, WBLM. **PREFERRED TRACKS:** Fool. **SALES:** Fair in Midwest.
- 76 **IAN HUNTER • WELCOME TO THE CLUB • CHRYSALIS**
ADDS: None. **HOTS:** WWWW, KSJO, WNEW, WYFE, KMET, WABX. **MEDIUMS:** WWWW, WMMS, WCOZ, KROO, KYTX, KREM, KOMI, WIBZ, WORJ, WGRQ, WYDD, WAAL, WBLM. **PREFERRED TRACKS:** Out of Here, Young Dudes, Cleveland. **SALES:** Moderate in West and Midwest.
- **INTERVIEW • VIRGIN/ATLANTIC**
ADDS: KRST. **HOTS:** WBCN. **MEDIUMS:** KREM, WIBZ, KINK, WAAF. **PREFERRED TRACKS:** Adventurers, The People, Gift, Hold Her. **SALES:** None.
- **IRON CITY HOUSEROCKERS • HAVE A GOOD TIME (BUT GET OUT ALIVE) • MCA**
ADDS: WHFS, WWWW, KZOK, WNEW, WYDD, KZEW, WMMS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Title. **SALES:** None.
- **THE JAGS • EVENING STANDARDS • ISLAND**
ADDS: WMMS. **HOTS:** WSHE, WABX. **MEDIUMS:** KROO, KREM, WIBZ, WBCN, WBAB, WGRO, WAAL, KSJO, WNEW, WLVO. **PREFERRED TRACKS:** Back Of My Hand. **SALES:** Fair in East.

25 **ELTON JOHN • 21 AT 33 • MCA**

ADDS: WKDF. **HOTS:** WABX, WWWW, KZAM, WIBZ, KINK, WCCC, KNX, WINZ, KEZY, KNCN, WAAF, WIOO. **MEDIUMS:** KSHE, WSHE, KYTX, KREM, KOMI, KZEL, KLOL, KZOK, WBLM. **PREFERRED TRACKS:** Little Jeannie. **SALES:** Good in all regions.

#5 MOST ACTIVE

2 **BILLY JOEL • GLASS HOUSES • COLUMBIA**



ADDS: None. **HOTS:** KMEL, KWST, WWWW, WIOO, WYFE, WAAF, KZOK, KRST, WNEW, KNCN, WMMS, WSHE, KYTX, KBPI, KREM, KOMI, WIBZ, KINK, WCCC, WLIR, WINZ, KEZY, WBAB, WGRQ, WKDF, WYDD, WAAL. **MEDIUMS:** KSHI, WBLM, KLOL, KZAM. **PREFERRED TRACKS:** Road And Roll, May Be Right, Leyn Fantasy. **SALES:** Good in all regions.

JUNE 14, 1980

Chart Position

JUDAS PRIEST • BRITISH STEEL • COLUMBIA
ADDS: KBPI. HOTS: WWWW, WSHE, KYTX, WBAB, WGRO, KNCN, KZQK, WYFE, WLVQ. MEDIUMS: WABX, WWWW, KREM, KQME, WCCC, WLIR, WORJ, WKDF, WYDD, KLOL, WAAF. PREFERRED TRACKS: After Midnight. SALES: Moderate to good in all regions.

CAROLE KING • PEARLS: SONGS OF GOFFIN AND KING • CAPITOL
ADDS: KZAM. HOTS: KNCN, WIOQ. MEDIUMS: WBCN, KINK, KEZY, WBLM, WJKL. PREFERRED TRACKS: One Fine Day. SALES: Breakouts in all regions, strongest in East and South.

KROKUS • METAL RENDEZ-VOUS • ARIOLA/ARISTA
ADDS: WJKL, WLVQ. HOTS: None. MEDIUMS: WSHE, WWWW, WORJ, WGRQ, WWWW. PREFERRED TRACKS: Open. SALES: Breakouts in Midwest and South.

ROBIN LANE & THE CHARTBUSTERS • WARNER BROS.
ADDS: None. HOTS: WCOZ, WCCC, WLIR, WAAF, WBLM, WJKL, WABX. MEDIUMS: WMMS, WBCN, WHFS. PREFERRED TRACKS: Open. SALES: Moderate in East.

BENNY MARDONES • NEVER RUN NEVER HIDE • POLYDOR
ADDS: None. HOTS: WLIR, WABX. MEDIUMS: WMMS, WSHE, KYTX, WORJ, WGRQ, WAAL, KZOK, WWWW. PREFERRED TRACKS: Into The Night. SALES: Breakouts in Midwest.

MARSHALL TUCKER BAND • TENTH • WARNER BROS.
ADDS: None. HOTS: KREM, KINK, WCCC, KNCN, WJKL. MEDIUMS: WLIR, KEZY, KRST. PREFERRED TRACKS: Takes Time, Cattle. SALES: Fair in Midwest.

#4 MOST ADDED

DAVE MASON • OLD CREST ON A NEW WAVE • COLUMBIA



ADDS: WABX, WJKL, WBLM, WIOO, WYFE, KZOK, KRST, KLOL, WAAL, WYDD, WKDF, KZEL, KBPI, KYTX, KROO. HOTS: KINK, WLIR, KSHE. MEDIUMS: WCCC, KEZY, KNCN. PREFERRED TRACKS: Title, Paralyzed. SALES: Breakouts in all regions.

PAUL McCARTNEY • McCARTNEY II • COLUMBIA
ADDS: WKDF. HOTS: WYFE, KROQ, KYTX, KINK, WINZ, KEZY, WBAB, KNCN, WNEW, WIOQ, WWWW, KMEL. MEDIUMS: WMMS, KOME, WGRO, WAAL, KLOL. PREFERRED TRACKS: Coming Up, Waterfall. SALES: Good in all regions.

FRANKIE MILLER • EASY MONEY • CHRYSALIS
ADDS: WABX, WIOQ, KZOK, KSJO, WCOZ. HOTS: WHFS. MEDIUMS: None. PREFERRED TRACKS: Open. SALES: None.

THE MOTORS • TENAMENT STEPS • VIRGIN/ATLANTIC
ADDS: None. HOTS: WWWW, WLIR. MEDIUMS: WCOZ, WBCN, WORJ, WBAB. PREFERRED TRACKS: Love And Loneliness, John Said. SALES: Fair in East and South.

TED NUGENT • SCREAM DREAM • EPIC
ADDS: None. HOTS: WABX, KWST, KMET, WLVQ, WYFE, WAAF, WCOZ, WSHE, WWWW, KYTX, KREM, KOME, WCCC, WBAB, WGRQ, KNCN, KRST, KZOK. MEDIUMS: KSHE, WWWW, WBLM, KBPI, WIBZ, WORJ, KZEL, WYDD, KLOL. PREFERRED TRACKS: Wango Tango, Flesh, Title. SALES: Good in all regions.

OZARK MOUNTAIN DAREDEVILS • COLUMBIA
ADDS: KZOK. HOTS: KYTX, WIBZ, KNX, WBAB, WWWW, WJKL, KSHE. MEDIUMS: WSHE, KZAM, KBPI, KOME, KEZY, WGRQ, KLOL, KRST. PREFERRED TRACKS: Take You Tonight. SALES: Moderate in Midwest and West.

GRAHAM PARKER & THE RUMOUR • THE UP ESCALATOR • ARISTA
ADDS: None. HOTS: WJKL, WHFS, WBLM, KMET, WYFE, WNEW, KNCN, KSJO, WCOZ, WSHE, WWWW, WBCN, WLIR, KZEL, WBAB, WGRQ, WAAL, KLOL. MEDIUMS: WABX, KWST, WLVQ, WAAF, KZOK, KNCN, WMMS, KYTX, KREM, KOME, WCCC, WQRJ, WKDF. PREFERRED TRACKS: Endless Night, Another Heart, Sidewalk. SALES: Good in all regions; moderate in Midwest.

Chart Position

120 THE JOE PERRY PROJECT • LET THE MUSIC DO THE TALKING • COLUMBIA
ADDS: None. HOTS: WWWW, KMET. MEDIUMS: WCOZ, KROQ, WLIR, WORJ, WBAB. PREFERRED TRACKS: Title. SALES: Fair in East and West.

45 TOM PETTY & THE HEARTBREAKERS • DAMN THE TORPEDOES • BACKSTREET/MCA
ADDS: None. HOTS: WMMS, WCOZ, WIBZ, WBCN, WLIR, WIOQ, KMET, WBLM, WWWW. MEDIUMS: KROO. PREFERRED TRACKS: Girl, Refugee. SALES: Moderate in East and West, fair in all others.

3 PINK FLOYD • THE WALL • COLUMBIA
ADDS: None. HOTS: KSHE, KWST, WWWW, WCOZ, KROO, KOME, WLIR, KZEW, WGRQ, WKDF, KSJO, WAAF. MEDIUMS: WBLM, KREM, WIBZ, WBCN, KINK, WINZ, KEZY, KMET. PREFERRED TRACKS: Run, Young Lust, Numb, Brick Pt 2. SALES: Good in all regions.

109 POINT BLANK • THE HARD WAY • MCA
ADDS: None. HOTS: WSHE, KYTX, WCCC, WORJ, KNCN, WYFE. MEDIUMS: WABX, KWST, WWWW, WBLM, WWWW, KBPI, KREM, KOME, KZEL, WGRQ, KLOL, KRST, KZOK, WAAF, WLVQ. PREFERRED TRACKS: Title, Highway Star. SALES: Good in all regions, moderate in East.

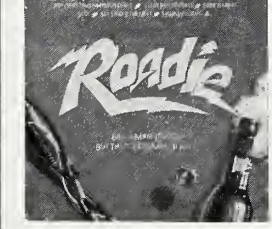
19 PRETENDERS • SIRE
ADDS: None. HOTS: KWST, WJKL, WWWW, KMET, WLVQ, WNEW, WMMS, WCOZ, WSHE, KROO, KOME, WBCN, WCCC, WLIR, WINZ, WBAB, WYDD, KSJO, KNAC. MEDIUMS: KMEL, KBPI, KREM, WIBZ, WGRO. PREFERRED TRACKS: Sobbing, Brass, The Wait, Kid. SALES: Good in all regions; fair in South.

86 PURE PRAIRIE LEAGUE • FIRIN' UP • CASABLANCA
ADDS: None. HOTS: KNX, WAAL, KLOL. MEDIUMS: KYTX, KOME, WIBZ, KINK, WCCC, WLIR, WORJ, KEZY, WYDD, WBLM, WJKL. PREFERRED TRACKS: Let Me Love You. SALES: Moderate in all regions; fair in South.

GERRY RAFFERTY • SNAKES AND LADDERS • UNITED ARTISTS
ADDS: WBLM, KREM. HOTS: KZAM, KINK, KNX, KZEW. MEDIUMS: KYTX, WCCC, WORJ, KEZY, WKDF, KNCN. PREFERRED TRACKS: Open. SALES: Breakouts in East.

#3 MOST ADDED

ROADIE • ORIGINAL SOUNDTRACK • WARNER BROS.



ADDS: WABX, KMEL, KWST, WJKL, WAAF, KNCN, WAAL, WGRQ, KZEL, WINZ, WORJ, WLIR, WCCC, WBCN, KOME, KYTX. HOTS: KMET, WHFS. MEDIUMS: WLIR, KEZY, KLOL, KZOK, WWWW. PREFERRED TRACKS: Everything Works, You Better Run. SALES: Breakouts in all regions.

5 LINDA RONSTADT • MAD LOVE • ASYLUM
ADDS: None. HOTS: WCOZ, KOME, WIBZ, KEZY, KNCN, WIOQ, WBLM, KWST. MEDIUMS: WMMS, KZAM, KBPI, WKDF, KRST, KMET, KSHE, KMEL. PREFERRED TRACKS: Hurts, Girls Talk, Title. SALES: Good in all regions.

9 BOZ SCAGGS • MIDDLE MAN • COLUMBIA
ADDS: None. HOTS: KMEL, WWWW, WBLM, WIOQ, WMMS, KZAM, KYTX, KBPI, KOME, WIBZ, KINK, WCCC, KNX, KEZY, WBAB, WAAL, KNCN, WNEW. MEDIUMS: WSHE, KREM, KZOK, WLVQ. PREFERRED TRACKS: Breakdown, Title, Imagination. SALES: Good in all regions.

#1 MOST ACTIVE

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



ADDS: None. HOTS: WABX, KMEL, KSHE, KWST, WJKL, WWWW, WBLM, KMET, WIOQ, WLVQ, WYFE, WAAF, KZOK, WNEW, KSJO, KNCN, WAAL, WYDD, WKDF, WGRQ, WBAB, KZEL, KEZY, WMMS, WCOZ, WSHE, KROQ, KZAM, WWWW, KYTX, KBPI, KREM, KOME, WIBZ, KINK, WCCC, WORJ, WINZ, KZEW. MEDIUMS: KRST, WBCN, KLOL. PREFERRED TRACKS: Title, Her Strut, Fire Lake, Betty. SALES: Good in all regions.

Chart Position

79 GRACE SLICK • DREAMS • RCA
ADDS: None. HOTS: WHFS. MEDIUMS: KYTX, KINK, KEZY, KNCN, KMET, WJKL, KSHE. PREFERRED TRACKS: Open. SALES: Fair in West, Midwest and East.

— SNIFF 'N' THE TEARS • THE GAME'S UP • ATLANTIC
ADDS: WNEW, WAAL, KZEW, WCCC. HOTS: None. MEDIUMS: None. PREFERRED TRACKS: Open. SALES: None.

121 SOUTHSIDE JOHNNY & THE ASBURY JUKES • LOVE IS A SACRIFICE • MERCURY
ADDS: WABX, KSHE, WAAF, KZEW, KOME, WSHE. HOTS: WMMS, WIBZ, WLIR, KZEL, WNEW, WHFS. MEDIUMS: KREM, WCCC, KEZY, WBAB, WAAL, KNCN, KNAC, KZOK, WBLM. PREFERRED TRACKS: Open. SALES: Breakouts in all regions.

122 SPIDER • DREAMLAND/RSO
ADDS: None. HOTS: KBPI, WGRQ, WAAF, WYFE, WBLM, WWWW. MEDIUMS: WWWW, KREM, KQME, WBAB, WKDF, WYDD, WAAL, WLVQ, KMEL, WABX. PREFERRED TRACKS: New Romance. SALES: Moderate in West and Midwest.

92 SQUEEZE • ARGYBARGY • A&M
ADDS: None. HOTS: WLIR, WBAB, WJKL. MEDIUMS: WIBZ, WCCC, WGRO, KSJO. PREFERRED TRACKS: Mussels, Nail, Separate Beds. SALES: Moderate in East.

156 BILLY SQUIER • THE TALE OF THE TAPE • CAPITOL
ADDS: KSHE. HOTS: None. MEDIUMS: WSHE, KROQ, WWWW, KYTX, KBPI, KOME, WQRJ, WKDF, WAAF, WBLM, WABX. PREFERRED TRACKS: Open. SALES: Fair in all regions, poor in West.

125 BRAM TCHAIKOVSKY • PRESSURE • POLYDOR
ADDS: WGRO. HOTS: KSJO. MEDIUMS: KWST, KRQO, WWWW, KBPI, KREM, KOME, WCCC, WLIR, WORJ, KEZY, KZEL, WBAB, WAAL, KLOL, KZOK, WAAF, WYFE, WLVQ, WJKL. PREFERRED TRACKS: Letter, Dance, Title. SALES: Fair in Midwest.

104 TOMMY TUTONE • COLUMBIA
ADDS: KMEL. HOTS: WHFS, KRQO, KZEW, WGRO, WWWW. MEDIUMS: KSHE, KWST, WSHE, KYTX, KBPI, KREM, KOME, WORJ, WBAB, WKDF, KLOL, KNCN, KNAC, KZOK, WAAF, WLVQ, WBLM. PREFERRED TRACKS: Angel. SALES: Moderate in all regions; fair in East.

#2 MOST ACTIVE

10 PETE TOWNSHEND • EMPTY GLASS • ATCO



ADDS: None. HOTS: WABX, KSHE, KWST, WHFS, WWWW, WBLM, KMET, WIOQ, WLVQ, WYFE, WAAF, KZOK, KRST, WNEW, KNCN, KSJO, KLOL, WAAL, WYDD, WKDF, WGRQ, WMMS, WCOZ, WSHE, WWWW, KYTX, KBPI, KREM, KOME, WIBZ, WBCN, WCCC, WLIR, WORJ, KNX, KEZY, KZEL, WBAB. MEDIUMS: KMEL, KNCN, KINK, WINZ. PREFERRED TRACKS: Rough Boys, Let My Love, Get Ya, Jools. SALES: Good in all regions.

39 PAT TRAVERS BAND • CRASH AND BURN • POLYDOR
ADDS: None. HOTS: KWST, WJKL, WSHE, KROQ, WWWW, KREM, KOME, WORJ, KZEL, WBAB, WGRQ, KRST, KZOK, WBLM. MEDIUMS: KMEL, WCOZ, KBPI, WLIR, WKDF, WNEW, WLVQ, KMET. PREFERRED TRACKS: Is This Love, Whiskey, Title. SALES: Good in all regions; fair in East.

29 URBAN COWBOY • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM
ADDS: None. HOTS: KMEL, WWWW, WBLM, KMET, WIOQ, WYFE, WAAF, KZOK, KRST, KNCN, WWWW, KYTX, KREM, WIBZ, KINK, WCCC, WORJ, WINZ, KZEW, WBAB, WGRQ, WAAL, KLOL. MEDIUMS: WHFS, WLVQ, WNEW, WMMS, WCOZ, KBPI, WLIR, KZEL, WKDF, WYDD. PREFERRED TRACKS: All Night Long, Nine Tonight, Times Like. SALES: Good in all regions.

6 VAN HALEN • WOMEN AND CHILDREN FIRST • WARNER BROS.
ADDS: None. HOTS: WABX, KWST, WWWW, KMET, WLVQ, WYFE, WAAF, KZOK, KRST, KSJO, KLOL, WAAL, WMMS, WCOZ, WSHE, KROO, WWWW, KYTX, KREM, KOME, WIBZ, WCCC, WORJ, WINZ, KZEW, KZEL, WBAB, WGRO, WKDF, WYDD. MEDIUMS: KMEL, KSHE, WBLM, WLIR. PREFERRED TRACKS: Cradle, Whiskey. SALES: Good in all regions.

RADIO CHART

TOP 100 SINGLES

JUNE 14, 1980

LAST THIS WEEK	WEEKS ON CHART	ARTIST	TITLE
—	—	SALES:	Good initial sales in the West, East and Midwest.
56	6	PAT TRAVERS BAND	IS IT LOVE
—	—	ADDS:	KFYE, Y103. JUMPS: WDOO 34 To 27, WFOM 25 To 22.
57	6	THE TEMPTATIONS	POWER

HIT BOUND

58	1	KENNY ROGERS	LOVE THE WORLD AWAY
—	—	ADDS:	WNDE-21, WTIC-FM, WKBW, KIMN, KFI, KSLO, WXLO. JUMPS: WZZR 24 To 18, WGSV 16 To 12, WAYS Ex To 30, KLEO 19 To 16, KOPA 18 To 11, KGW Ex To 30, WANS Ex To 28, KSTP 26 To 21, O105 27 To 23, WRKO 19 To 16, KYXX 9 To 5, WCAO 24 To 20, WRFC 24 To 21, KC101 30 To 26, WBBO 27 To 22, WOKY 29 To 23, KEEL 26 To 14, WHHY 11 To 10, 940 10 To 8, WSGN 13 To 10. ON: WFOM, WSGA, Z93, WFIL, WAXY, KRO, WISM, WBBO, WKBO, KMJK-FM. SALES: Just shipped.

CASH SMASH

59	3	THE S.O.S. BAND	TAKE YOUR TIME (DO IT RIGHT) PART I
—	—	ADDS:	WBBO, WRVO, WHHY, WGCL, WDOO, KFI, WFOM-39, KTLK, WKIX. Day-Part WAYS. JUMPS: Y103 39 To 31, KRBE 29 To 20, O105 30 To 17, KHJ 19 To 12, WXLO 10 To 5, WSGA 14 To 3, WTX 40 To 29, WPGC Ex To 30. SALES: Good in the East, moderate in all other regions.

60	5	TOMMY TUTONE	ANGEL SAY NO
—	—	ADDS:	WBEN-FM, KFI. JUMPS: WAPE 27 To 24, WIF1 26 To 23, Y103 Ex To 35, WLAC Ex To 30, KERN Ex To 28, WTX Ex To 37. SALES: Initial response in the West and Midwest.

61	6	ALICE COOPER	CLONES (WE'RE ALL)
—	—	ADDS:	WIF1, Day-Part KJRB, 92X. JUMPS: WBBO Ex To 29, WRVO Ex To 28, KFYE 24 To 16, Y103 Ex To 36, KROY Ex To 29, KFRC Ex To 30, JB105 22 To 16, WSPT 5 To 3. SALES: Good in the West.

62	4	CHEAP TRICK	EVERYTHING WORKS IF YOU LET IT
—	—	ADDS:	WNCI, WBEN-FM, KNUS. Day-Part WTRY. JUMPS: WBBO Ex To 27, 96KX 27 To 24, WRVO 30 To 27, WAPE 28 To 25, WIF1 21 To 18, WKBW Ex To 27, KBEO Ex To 28, WANS 35 To 31, O105 Ex To 30, KRO 30 To 27, WKXX Ex To 30, BJ105 30 To 24. SALES: Starting in the Midwest and East.

63	14	BILLY JOEL	YOU MAY BE RIGHT
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64	10	BARRY MANILOW	I DON'T WANT TO WALK WITHOUT YOU
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65	4	THE INVISIBLE MAN'S BAND	ALL NIGHT THING
—	—	ADDS:	KMJC-27. JUMPS: KEEL 31 To 23, KFI 29 To 19, KFRC 21 To 17, KRTH 8 To 4, KHJ 12 To 7, WSGA 31 To 27, WTX 28 To 25. SALES: Good in the West, moderate in the South.

66	12	THE ISLEY BROTHERS	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (PARTS 1 & 2)
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67	4	JOURNEY	WALKS LIKE A LADY
—	—	ADDS:	WHHY, KJR, WGCL-29, KMJK-FM, WPRO-FM-39, BJ105. Day-Part 92X, Q105. JUMPS: WISM Ex To 30, 96KX 28 To 22, WCUE Ex To 38, Y103 Ex To 28, KBEO 18 To 12, WANS 37 To 30, WSEZ 35 To 31, KFRC Ex To 29, WKXX 18 To 11, WFOM 17 To 8. SALES: Slight response in every region.

68	1	PETE TOWNSHEND	LET MY LOVE OPEN THE DOOR
—	—	ADDS:	KTSA, WBEN-FM, WKBW, KEEL, WRVO, WBBO, WRKO, WSEZ, KSLQ, WKBW, WFOM-35, KTLK, WPEZ, WTX, 940, WSPT, Day-Part WTRY. JUMPS: WIF1 30 To 25, 96KX 22 To 18, WISM 26 To 23. ON: WWKX, WOW. SALES: Just shipped.

—	13	DAN FOGELBERG	HEART HOTELS
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80	3	CHANGE	A LOVER'S HOLIDAY
—	—	ADDS:	KNUS, KFI. JUMPS: KRBE 21 To 15, WXLO 7 To 4. SALES: Good in the East and West.

74	4	VAN HALEN	AND THE CRADLE WILL ROCK
—	—	ADDS:	WLAC, WANS. JUMPS: WRVO 13 To 9, KFYE Ex To 20, WIF1 12 To 5, WEFM 9 To 6, KMJK-FM 23 To 17, O105 28 To 25, WSPT 12 To 8.

78	4	GLEN CAMPBELL & RITA COOLIDGE	SOMETHIN' 'BOUT YOU BABY I LIKE
—	—	ADDS:	WICC, KEEL, WFOM-38, WSGN. JUMPS: WDOO 36 To 31, Y103 40 To 34, KSTP Ex To 29, WRKO Ex To 30, WTX Ex To 38.

—	1	MECO	EMPIRE STRIKES BACK (MEDLEY)
—	—	ADDS:	KILT-37, CKLW, KFI, WFIL, WKBW, BJ105-37, KTLK-40, WSGA-31, WSGN, JB105-32, KCPX, KJR, KYXX, Y100, KMJK-FM. JUMPS: 96KX 31 To 26.

—	1	ALI THOMSON	TAKE A LITTLE RHYTHM
—	—	ADDS:	WFOM-37, 140, WOXI, WTRY, WOKY, WZUU, KRO-29, KSLQ, KRBE, KNUS. Day-Part KJRB. WGH. JUMPS: WKXX Ex To 28, 940 30 To 25, WAPE Ex To 29, WGSV Ex To 34, WAYS Ex To 29. ON: WBBO.

—	1	DIRT BAND	MAKE A LITTLE MAGIC
—	—	ADDS:	KVIL, WAXY, WSEZ, KBEO, Y103, WGSV, WOW, WOKY, WAPE, WDOO, WOXI, WFOM-34, WKXX, KFMD, 940-28, BJ105-38.

86	2	AIR SUPPLY	ALL OUT OF LOVE
—	—	ADDS:	WCUE, Y103, KRBE, WSEZ, O105, WRFC, WBBO, WRVO. JUMPS: WAXY Ex To 30, KYXX Ex To 28, 940 27 To 24, WSGN Ex To 32.

89	2	CHRISTOPHER CROSS	SAILING
—	—	ADDS:	WSGN, KILT-40, WAYS, WANS, O105, WZUU, WRFC, KENO. JUMPS: WKXX Ex To 24, 940 29 To 26, WGSV Ex To 31, KJRB Ex To 28, WHHY Ex To 26, KYXX Ex To 22.

85	4	REO SPEEDWAGON	TIME FOR ME TO FLY
—	—	ADDS:	KIMN, WEFM. JUMPS: KSLQ Ex To 29, KCPX Ex To 28, WKXX 23 To 19, 940 21 To 18.

90	2	BENNY MARDONES	INTO THE NIGHT
—	—	ADDS:	WLAC, WBBO, WAPE, WIF1, WEFM, WPRO-FM, WOXI, 940-30. JUMPS: WDOO Ex To 38, WKXX Ex To 27, WFOM 24 To 21, WSPT Ex To 29.

81	3	UTOPIA	THE VERY LAST TIME
—	—	ADDS:	WDOO. JUMPS: WBBO Ex To 30, KERN Ex To 30.

88	5	RICK PINETTE & OAK	KING OF THE HILL
—	—	ADDS:	WKBW, WSEZ, F105, KFMD. JUMPS: WANS Ex To 38, WRKO 21 To 18, 14Q 15 To 12, WPRO-FM 8 To 6.

—	1	BOZ SCAGGS	JO JO
—	—	ADDS:	WRFC, KENO, KC101, WKXX, Z93-29, WANS, KFRC, KRO, KROY. JUMPS: KJRB Ex To 27, WFOM 36 To 24, WGSV Ex To 32. ON: KJR, WOXI.

84	6	OZARK MOUNTAIN DAREDEVILS	TAKE YOU TONIGHT
—	—	ADDS:	WSPT. JUMPS: Y103 23 To 19, WIF1 27 To 24, WDOO 35 To 30.

—	1	ERIC CLAPTON	TULSA TIME
—	—	ADDS:	WKXX, WWKX, Day-Part WQXI. JUMPS: 940 13 To 9, WSGN Ex To 31, Z93 30 To 27. ON: O102, WAPE, WBBO, WAYS.

—	1	AVERAGE WHITE BAND	LETS GO AROUND AGAIN
—	—	ADDS:	KNUS, WKBW, WICC, WBEN-FM, Day-Part WAYS. JUMPS: WGSV Ex To 33, WSGN 29 To 23, WKXX Ex To 23, WAPE Ex To 28. ON: WKIX, WBBO.

—	1	BILLY PRESTON & SYREETA	ONE MORE TIME FOR LOVE
—	—	ADDS:	KNUS, WOW, WOKY, WAPE, KJRB, WDOO, WKIX. ON: WAYS.

—	1	STEPHANIE MILLS	SWEET SENSATION
—	—	ADDS:	KHJ, Y100. SALES: Slight response in every region.

—	1	PRETENDERS	STOP YOUR SOBBING
—	—	ADDS:	KRTH, WEFM. JUMPS: WSPT Ex To 27. ON: WPEZ, WANS, WOKY.

97	2	GLADYS KNIGHT & THE PIPS	LANDLORD
—	—	ADDS:	WAYS, WHBO. JUMPS: CKLW 24 To 16. SALES: Good in the South.

—	1	GRATEFUL DEAD	ALABAMA GETAWAY
—	—	ADDS:	96KX, WAPE, WIF1-28, WEFM. ON: KNUS.

—	1	PLAYER	IT'S FOR YOU
—	—	ADDS:	WGCL, WGH. JUMPS: WDOO Ex To 39. ON: KTLK, CKLW.

95	3	ROBERTA FLACK WITH DONNY HATHAWAY	BACK TOGETHER AGAIN
—	—	ADDS:	KCPX. JUMPS: WABC 22 To 15, WDOO 26 To 20. SALES: Good in the East.

54	17	BOB SEGER	FIRE LAKE
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94	2	BRICK	ALL THE WAY
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56	16	JIMMY RUFFIN	HOLD ON TO MY LOVE
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55	15	PAUL DAVIS	DO RIGHT
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71	16	JOURNEY	ANYWAY YOU WANT IT
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99	2	GO	SITTING IN THE PARK
—	—	JUMPS:	KRTH 23 To 19. SALES: Good in the West.

—	1	FRANK ZAPPA	I DON'T WANT TO GET DRAFTED
—	—	ADDS:	Good in the West, slight in the Midwest and South.

75	10	LEON HAYWOOD	DON'T PUSH IT, DON'T FORCE IT
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LOOKING AHEAD

—	—	KISS	SHANDI
—	—	ADDS:	JB105-31, WSGA-32, KRBE, WGH.

—	—	JOESUN	SHOTGUN RIDER
—	—	ADDS:	WZUU. JUMPS: WFOM 40 To 33, WRFC Ex To 30. ON: KNUS, WSEZ, KCPX.

—	—	RUSS BALLARD	ON THE REBOUND
—	—	ADDS:	BJ105, KCPX, Day-Part WPRO-FM, KJRB. ON: WANS.

SINGLE OF THE SUMMER 1980.

"TAKE YOUR TIME (DO IT RIGHT)"
THE S.O.S. BAND. ON TABU RECORDS.

DISTRIBUTED BY CBS RECORDS.



MGM, CBS Link For Video; Plan New Distribution Web

(continued from page 7)

videotape duplication." Leslie said, adding that the company is now taking bids from several "outside vendors" for the manufacture of the cassettes.

MGM Film, which recently became a separate publicly held company (assigning management of its hotel and casino operations to MGM Grand Hotels Inc.) will make its library of more than 1600 films, including *The Wizard of Oz, 2001: A Space Odyssey*, and *Dr. Zhivago*, available to the joint operation. The MGM vault material will be augmented by future MGM feature films and by CBS' existing and future library of film and taped entertainment.

Although performances by CBS recording artists figure to play a prominent role in the creation of new video software, Leslie could not reveal which CBS recording artists would provide material for the initial cassette release this year. Leslie explained that "clearance problems," including the unresolved issue of video royalties for musical performances (**Cash Box**, March 29), prevented him from making an announcement now. He did say, however, that the initial musical performance software would be drawn from "existing properties." Leslie said that CVE was "also working on the creation of new properties," and was currently negotiating with independent video producers towards that end.

MGM/CBS Home Video will be 50% owned by MGM and 50% owned by CVE, Leslie said. According to Leslie, executives of the new company will be "independent" and "probably" hired from outside the two parent companies. However, the new executives will report to a board composed equally of CBS and MGM board members, including Walter R. Yetnikoff, president of the CBS Records Group, Frank Rosenfelt, chairman and chief executive of MGM, and Leslie.

Leslie said that the two parent companies would "pay jointly" for the "overhead and the operation of the marketing structure," but that MGM would pay for the production of its product, and CBS would pay for the production of its properties. Under this arrangement CVE will bill MGM for the manufacturing costs of transferring its properties to the videodisc medium, Leslie said. Each parent company will derive its profits in the joint venture from the profit on their respective products.

Record retailers had mixed reactions to the projected initial distribution network for the new venture's software. Harold Okinow, president of Lieberman Enterprises, a major rackjobber, said that the exclusion of racks "doesn't bother me a bit." Recalling

G.E. Plans To Enter U.S. Video Market

NEW YORK — The General Electric Company last week confirmed that it was holding discussions with Matsushita Electric Industrial Company Ltd., the Victor Company of Japan and Thorn-EMI Ltd. of the U.K. on the feasibility of establishing three jointly-owned companies to manufacture and market videodisc players in the U.S.

A General Electric spokesman said that plans called for the introduction of the new system, which was developed by Victor, by the end of 1981. He noted that the first company would involve General Electric, Matsushita, and Victor, which would manufacture the players. Initially, equipment would be purchased from Matsushita and Victor until a production plant could be readied in the U.S. The other two ventures would be owned by all four participants. One would acquire and develop entertainment properties for the videodisc; the other would make

the early history of eight-track tape marketing, Okinow pointed out that the audio tapes were initially sold through automobile dealers because they also sold the compatible hardware. "As the eight-track industry developed and more units came into place, the software moved into the more traditional outlets," Okinow said. Okinow predicted a similar diffusion of video software "if the business grows sufficiently. If eventually there are millions of units in place then people will buy software in the outlets that we service."

Berrie Bergman, president of The Record Bar retail chain, was more critical, expressing "astonishment" at Leslie's emphasis on hardware specialists in MGM/CBS Home Video's distribution strategy. "Our feeling is that the people who are going to successfully market video software are going to be record dealers. I think that hardware dealers for the most part do a very fine job on hardware and a very bad job on software. It has been that way in the record business and I don't think it's going to be very different in the video business."

Joseph A. Cohen, executive vice president of NARM, which has recently been stressing the importance of video software to the future of the record merchandising business, said that for the present MGM/CBS Home Video's distribution plans made sense. "With the number of video playback units now available it's very difficult to sell the software anywhere but near the hardware," Cohen remarked. Cohen expressed confidence that the home video market would expand during the decade (CBS projects a "multi-billion dollar" market by 1990), necessitating the participation of record retailers. "The increasing availability of video software will spur hardware sales tremendously," Cohen said. "I think the record and tape merchandisers will be involved extensively once it's a mass-marketed product."

RCA, Viacom Pact For Worldwide Distribution

NEW YORK — RCA and Viacom Enterprises, a division of Viacom International, have entered into an agreement under which RCA will be given a worldwide license to use 13 movies and a package of Terrytoon cartoons for the RCA SelectaVision video disc system, according to Herbert S. Schlosser, executive vice president of RCA.

Among the films licensed are *The African Queen*, starring Humphrey Bogart and Katherine Hepburn, and seven Elvis Presley features: *Roustabout*, *Blue Hawaii*, *Fun In Acapulco*, *Girls, Girls, Girls*, *G.I. Blues*, *Paradise Hawaiian Style* and *King Creole*.

the videodiscs at a plant in the U.S. The spokesman added that while marketing plans were still in the formative stages, they would definitely include dealers of General Electric consumer products.

Meanwhile, in a related development, The U.S. Pioneer Electronics Corporation last week said that it would begin marketing its videodisc system (jointly developed by N.V. Philips of the Netherlands and MCA Inc.) in Dallas; Madison, Wis.; Minneapolis; and Syracuse, N.Y., by July 1 (**Cash Box**, April 5).

Greenspan To Speak At ITA Video Meet

NEW YORK — Dr. Alan Greenspan, the renowned economist, will be the keynote speaker at the International Tape Assn.'s (ITA) Home Video Tape and Disc Conference, October 21-23 at the New York Sheraton Hotel.

SOUND VIEWS

UTOPIA SERVES MUSICAL MENU TO QUBE 'SONGWRITERS' — Bearsville recording group **Utopia**, headed by music/video producer **Todd Rundgren**, became musical chefs June 5 during a concert at Veterans Auditorium on Columbus, Ohio. As part of a live "experimental" cable TV broadcast on Columbus' two-way interactive QUBE system, the Utopian quartet offered the home QUBE audience what was termed a "musical menu of modules" of a song, including bass, drum and guitar "possibilities," and a choice of accompanying visuals from which to choose to construct an original music/video piece. Through QUBE home terminals, viewers voted on the possibilities, or song parts, presented to them and the band put together a finished song and video based on the results of an instantaneous vote tally via QUBE's central computer. The 60-minute creative process



kicked off Utopia's four-hour television broadcast on QUBE, which included a full-scale concert integrated with the group's extensive video show. According to Utopian sources, the program will be edited down into a two-hour special, which will be aired on Warner Amex's Nickelodeon satellite cable network at an as-yet-undetermined future date, and Utopia itself will be distributing the special to other TV networks throughout the world for similar airing.

WEA SETS JUNE WCI HOME VIDEO RELEASES — Warner/Elektra/Atlantic Corp. has set nine new feature length films for release in June via WCI Home Video. Titles include *A Star Is Born*, featuring **Barbra Streisand** and **Kris Kristofferson**; *Main Event*; *The Candidate*; *Exorcist II*; *Executive Action*; *Bonnie & Clyde*; *Bullitt*; *Going In Style*; and *Monty Python's Life Of Brian*. Most of the titles will carry a suggested list price of \$55, with the exception of *Main Event*, *Exorcist II* and *Going In Style*, which are expected to retail for \$60. The highest priced title in the release, *A Star Is Born*, is set to sell for \$75, due to higher duplicating costs for the lengthy (150-minute) film. All releases will be available in both Beta and VHS formats. . . . In other video software news, MEDA/Media Home Entertainment will be introducing two new titles this summer, including the popular French film *Cousin, Cousine* and (barring any legal complications) *Mustang Ranch*. Also due for release by MEDA are *Alice Cooper And Friends*, *Dracula Sucks* and *Man From Clover Grove*, all of which are expected to be available by the time of the Consumer Electronics Show (CES) in Chicago. . . . Video Tape Network of N.Y. reports that it has received more than 2,500 orders for its **Steve Martin** videocassette special, *The Funnier Side Of Eastern Canada*, which has also been booked for rental by more than 300 colleges via VTN's closed circuit television campus network.

KINKS KONCERT, KAREE KAPTURED ON VIDEO — Time-Life Video, in conjunction with Arista Records, is presently releasing an hour-long video featuring British rockers **The Kinks** in concert on their 1979 tour of Europe and America, including additional rare, vintage footage from the band's early career. Available through both video retailers and mail order directly from Time-Life, the videocassette, which is entitled *One For The Road*, is being billed as "the first concert to be recorded and released simultaneously on record album and video tape." The cassette features the cover art of the LP of the same name and is priced at \$39.95, in either Beta or VHS configurations. For further information call Time-Life Video toll free at (800) 523-7600 or (800) 662-5180 in Pennsylvania. The video, according to Arista, will be heavily cross-merchandised with the double-pocket LP set.

VIDEO CLIPS — The video tape of selections from Columbia recording group **Toto's** "Hydra" LP won three Monitor Awards, including Best Production in the Home Entertainment category, at the Video Tape Production Association's award presentation ceremony in New York May 30. The "Hydra" video, directed by **Bruce Gowers** and produced by **Paul Flattery** and **Simon Fields**, also won for Best Camerawork and Best Editing. Gowers, Fields and Flattery, who left Jon Roseman Prod. recently to form **GFF Video**, also won first prize for their production of **Blondie's** video album of "Eat To The Beat" at the Chicago Filmfest. . . . **Fremantle Corp.** has begun national independent distribution in the U.S. of a music/video-oriented TV series entitled *Star Chart*, hosted by Canadian network host and DJ **David Mulligan**. The series premiere here is set to feature **Billy Joel**, **Pat Benatar**, the **Pretenders**, **Charlie Dore**, **Third World** and **Robbie Dupree**, among others.

SPEAKERS SET FOR VIDCOM '80 CONFERENCE IN CANNES — Vidcom '80, the "international market for videocommunications," has been scheduled for Sept. 29-Oct. 2 in Cannes, France and a number of U.S. speakers have been slated to take part in the various seminars and business sessions. Set for the broadcast session are **Herb Granath**, ABC Video Enterprises; **Larry Grossman**, PBS; and **Mike Weinblatt**, NBC Enterprises, while for the distribution panel the speakers will be **Al Bergamo**, MCA Distributing; **Fred Richards**, Time-Life Video; and **Stephen Wilson**, Fotomat. The music session will feature **Jo Bergman**, Warner Bros. Records, and **Eric Gardner**, Panacea/Utopia Video, while on the area of motion pictures, **Morton Fink**, WCI Home Video, and **James Jimmiro**, Walt Disney, are set to talk. The acquisition rights session will be panelled by **Al Berman**, The Harry Fox Agency, and **Seth Willenson**, RCA SelectaVision. **Mark Schubin**, Lincoln Center for the Performing Arts, will head the new technology session. A session on original production and special interests will feature **Nicholas Charney**, Videofashion; **Harlan Kleiman**, Kleiman Co./QM Productions; **John Lollo**, Video Tape Network; **Robert M. Reed**, National Video Clearinghouse; and **Charles Tolep**, Viacom. A number of U.S. video magazine and newsletter publishers will attend the American trade press session and a special report on the problems of international piracy in the video area will be given by **James Bouras** of the Motion Picture Association of America. **William Donnelly** of Young & Rubicam Advertising will present an international overview of video developments. For further information about the conference contact Vidcom, 30 Rockefeller Plaza, Suite 4535, New York, N.Y. 10112 or phone (212) 489-1360.

SONY PCM-1600 USED IN CBS MASTERSOUND SERIES — Sony PCM-1600 2-track digital audio recorders and Sony digital editing equipment, including DEC 1000 Digital Editing Controller, were utilized in the recording of seven of the eight initial releases in the CBS Mastersound Audiophile series, according to Sony.

michael glynn

CASHBOX 2



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CASH

A

Silver Salute

1955 ~ 1980

JOHNNY CASH

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JOHNNY
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SILVER

Produced by Brian Ahern
JC 36086

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FROM CBS RECORDS • YOUR FAMILY OF MUSIC

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Give the gift
of music.





State of Tennessee

LAMAR ALEXANDER GOVERNOR

May 16, 1980

Dear Friends,

It has been a special privilege for Tennessee, the nation and the world, to have had the unique songs and talents of Johnny Cash to enjoy for the past 25 years.

Tennessee is proud to claim Johnny Cash as its own, and we're also proud to share his talents with his fans, who populate just about every corner of this earth. We also appreciate Johnny Cash for his generous sharing of songs and substance with those who need a lift of the heart and the soul. He is a compassionate human being and an inspiration to all of us.

I congratulate Johnny, his "Darlin' Companion," June Carter Cash, their families, and members of the band, on the occasion of the "Silver Salute" from Cash Box. They have added richness to our lives.

Sincerely,

Lamar Alexander

Lamar Alexander

LA/am



City of Hendersonville



Proclamation of the Mayor

WHEREAS, Johnny Cash is internationally known and loved as an entertainer, musician, songwriter, television and motion picture performer; and,

WHEREAS, Johnny Cash and his family have made their home in Hendersonville for many years; and,

WHEREAS, Johnny Cash has established the House of Cash which brings thousands of visitors each year into our City; and,

WHEREAS, the City of Hendersonville is proud to call Johnny Cash a resident and is grateful for his many contributions to this community; and,

WHEREAS, the June 14, 1980 issue of CASHBOX MAGAZINE will pay a special Silver Tribute to Johnny Cash in recognition of his 25 years of service and leadership to the entertainment industry; and,

WHEREAS, the City of Hendersonville and its residents wish to join in this special tribute to their friend and neighbor.

NOW, THEREFORE, I, T. W. PATTERSON, Mayor of the City of Hendersonville, Sumner County, Tennessee, do hereby proclaim June 14, 1980 as JOHNNY CASH DAY in Hendersonville, and do urge my fellow citizens to join me in congratulating Johnny Cash for his 25 years in the entertainment industry, and in paying tribute to him for his many contributions to his profession and his community.

Dated at Hendersonville, Tennessee, this 27th day of May, 1980.



T. W. Patterson
T. W. (PAT) PATTERSON

Mayor

CONGRATULATIONS
ON YOUR SILVER ANNIVERSARY!

YOUR FRIENDS AT CBS RECORDS INTERNATIONAL



Johnny Cash: The First 25 Years

by Don Cusic

Perhaps the most distinguished career in country music began on June 21, 1955. That was the day Sun Records released "Hey, Porter" b/w "Cry, Cry, Cry" by Johnny Cash and the Tennessee Two. Over the next 25 years Cash would become country music's best selling artist, capturing many major awards for songwriting and performing.

In 1969 he made history while becoming the only person to win five Country Music Assn. awards in one year. His recording that year of "A Boy Named Sue" led to an unprecedented sweep of the CMA awards, including the prestigious Entertainer of the Year title. Cash also won two Grammy Awards that year — one for the liner notes to Bob Dylan's "Nashville Skyline" and another for best country male performance for "A Boy Named Sue." He again won Grammys in 1970 and 1971.

Over the years Cash has had a profound impact on both the style and substance of county music. He was the original "outlaw," continually thumbing his nose at tradition and helping pave the way for such modern day heroes as Waylon Jennings and Willie Nelson. With his early recordings on Sun Records he was part of the first wave of rock performers that also included Elvis Presley, Jerry Lee Lewis, Roy Orbison and Carl Perkins. And later on through his weekly television show and association with rock stars such as Bob Dylan, he introduced a whole new audience to the sounds emanating from Nashville.

Although he is a prolific recording artist, usually issuing at least two albums a year, Cash devotes a tremendous amount of time and energy to humanitarian causes. A tireless champion of prison reform, he has recorded albums in two of this country's most infamous maximum security facilities — Folsom and San Quentin. In addition, the United Nations Assn., United States last year presented Cash with a special plaque commending him for his "humanitarian contributions to children all over the world." Cash also is a devout Christian who spreads the word with conviction both in song and in deed.

Born J.R. Cash in Kingland, Ark. on Feb. 26, 1932, Cash moved to Dyess, Ark. in 1935, where he grew up on a 40-acre farm with his three brothers and three sisters. During the Depression the family raised cotton as sharecroppers on a government project.

After high school, Cash went to Detroit briefly to work in an automobile factory before joining the Air Force in 1950 and serving most of his stint in Germany. It was in the Air Force that J.R. became "Johnny" because the armed services refused to accept initials as a substitute for a first name. It was in Germany that the young Cash bought his first guitar and learned to play, singing old country and gospel songs with some other Air Force buddies as they sat around in the barracks.

Returning home in 1953, Cash married a girl from San Antonio, Tex. whom he had met while in the service and within two years they had two young daughters. He tried his hand at a number of jobs, including radio announcer and door to door appliance salesman, while his desire to play music continued to gnaw at him.

Johnny's older brother, Roy, introduced him to Luther Perkins and Marshal Grant, two mechanics who also wanted to play music. Roy was the first Cash to play music, having had a country band before World War II. When Johnny met Perkins and



Grant all three were playing acoustic guitars. They began to practice together and Luther Perkins began playing electric lead guitar while Grant turned to the bass.

At the time Cash was living in Memphis, home of the legendary producer Sam Phillips. Phillips had begun a recording studio in 1950 and Sun Records in 1952. Familiar with the initial success of Elvis Presley in 1954, Cash approached Phillips about recording. At that time, Cash and his group (which included a steel guitar player in addition to Luther Perkins and Marshal Grant, the Tennessee Two), were playing gospel songs he had written. He sang these for his audition with Phillips, who informed Cash he wasn't interested in recording any religious material and turned him away.

What followed is an example of Cash's strong will and determination to succeed. Although Phillips was evasive, Cash pursued him, armed with his dream and vision of himself as an entertainer, until Phillips agreed to another audition. Cash returned with "Hey, Porter," written in Germany originally as a poem, and "Cry, Cry, Cry." This time, Phillips recorded him (it was mid-May, 1955) and released Sun Record no.

221 with "Hey, Porter" on the "A" side and "Cry, Cry, Cry" on the "B" side. The "B" side turned out to be a regional hit and "Cry, Cry, Cry" launched the career of Johnny Cash, who, with the Tennessee Two, began playing dates around Memphis and down into Arkansas, Louisiana and Texas with Elvis Presley and Carl Perkins.

Cash's musical roots come from two different, but related directions — country and gospel. In 1936 the Cash family bought a battery radio and young J.R. spent many hours listening to the Grand Ole Opry on WSM in Nashville; the Barn Dance in Chicago on WLS; the Wheeling Jamboree on WWVA as well as stations in Cincinnati and Del Rio, Tex., each bringing forth the sound of country music.

Meanwhile, Cash and his family attended small Baptist churches where they learned the old hymns; from this experience he developed a deep love, appreciation and allegiance to gospel music. The two forms of music proved to be compatible for the young Cash, who grew up loving and singing both country and gospel.

Enter the Carter Family from Del Rio, Tex. in the late 1930s. Singing both coun-

try and gospel, giving the gospel songs a strong country interpretation — they made a lasting impression on Cash. Indeed, the influence of the Carter Sisters and Mother Maybelle is still evident in Cash's music after all these years. In the early '60s, the Carter Sisters and Mother Maybelle became a part of the Johnny Cash touring show, and in 1968 he married June, one of the Carter Sisters.

The biggest record from Cash's Sun Record days was "I Walk The Line," recorded and released in 1956. It sold over two million copies and provided him with exposure in the pop market as well as appearances on network TV.

Bucks Tradition

In July, 1956, Johnny Cash became a regular member of the Grand Ole Opry despite the fact that the Nashville establishment did not particularly care for the raw, rough-edged sound from Memphis. Although Cash was always accepted on country radio, the small, close knit country music community there often was intimidated by the birth of rockabilly, fattered by Sam Phillips and Sun Records. The new directions being charted for rock, pop and country music made the country music community in Nashville feel threatened at first, although the Memphis/Sun sound eventually influenced and changed country music in Nashville to the degree that rockabilly is now considered part of the country music heritage and many current country artists often strive to attain the rockabilly "feel" so prevalent on the old Sun Records.

Hits on the Sun label, in addition to "Cry, Cry, Cry" and "I Walk The Line," included "Guess Things Happen That Way," "Ballad Of The Teenage Queen," "Ways Of A Woman In Love," "Home of the Blues," and "Johnny Cash With His Hot And Blue Guitar."

On Aug. 1, 1958 Johnny Cash was signed to Columbia Records by producer Don Law, who also signed Carl Perkins at the same time. Cash's first hits on Columbia were "Don't Take Your Guns To Town" and "I Still Miss Someone." An album, "The Fabulous Johnny Cash," followed. After this came a gospel album, "Hymns By Johnny Cash," followed by "Songs Of Our Soil" and "Ride This Train," one of the first "concept" albums in country music and a superb effort that stands strong today.

The year 1958 was a year of major change and metamorphosis for Cash as he resigned from the Grand Ole Opry and moved to Hollywood, Calif. At that time, membership in the Grand Ole Opry was considered the pinnacle of success in country music as well as sacrosanct to the Nashville establishment. The resignation was contrary to all the rules of success in country music, and it marked the beginning in a series of actions which traditionalists regarded as a slap in the face.

Tough Years

Personally, the next 10 years (1958-1968) would take their toll on Cash to the point his health was shot and he was near death. Artistically, however, during this period he laid the groundwork with a series of outstanding singles and albums that would eventually catapult him to the status of country music superstar.

Albums released by Cash on Columbia during this period include "Blood, Sweat And Tears," "Bitter Tears," "Ballads Of The True West," "Mean As Hell," "Everybody Loves A Nut" and "From Sea To Shining Sea."

(continued on page C-22)





Recession? Yes. They come around every so often — lay-offs, unemployment, food stamps, welfare, a drop in the sales of consumer products, and on top of that, burglaries and robberies. But I can't see to-day as a time to put on the Jeremiah bit and sit in sackcloth on the ashes crying WHOA! WHOA! WHOA! It's a time for optimism, a time to expand, explore and to succeed. It's a time to try to keep sales up.

With the record business off twenty to fifty per cent, you're probably wondering, "Does Johnny Cash know what's really going on?" Yes, I really know what's going on. Some of us are sitting on our ashes crying WHOA! WHOA! WHOA!

America isn't crossing the Atlantic this summer like it did last year. Well, at least not in the same numbers. For several reasons, America is staying at home.

1. Trouble overseas. We are rallying around the flag and staying out of several countries.
2. Air fares are higher and even though fuel is also, it still doesn't cost as much to take the family to the beach or the mountains or to the nearest national park or campground.
3. America's internal attractions have been televised to the extent that Americans want to see these celebrated places. We're going to the fair, to the rodeo, to the park, to the wildlife areas, to gorges, beaches, rivers and volcanoes.

Consequently, it seems to me that audio cassette sales should soar right along with thermometers this summer. And like me, a

'Ballad Of A Teenage Queen'

by John Cash

lot of people are playing their favorite music on cassettes.

What the record business needs is a good swift kick, and then tireless prodding and pushing by artists, record companies, publishing, promoters (men and women), plus the involvement and interest of the general public, the song buyers themselves.

I was involved in a promotion machine in the winter of 1957-1958 that was everybody's dream come true. The machine was called "Ballad Of A Teenage Queen."

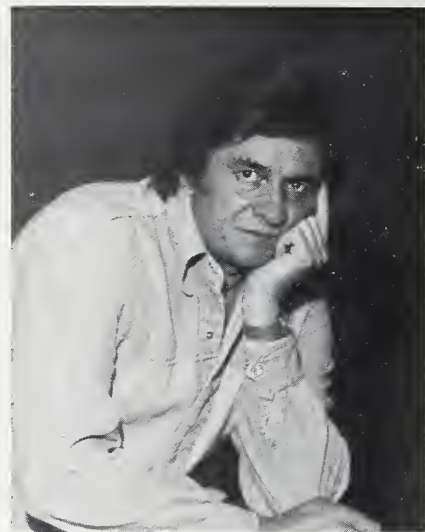
Before that, in 1956, Elvis was gone from Sun Records, but with Carl Perkins, Jerry Lee Lewis, Roy Orbison, Warren Smith and myself showing signs of life, Sun's distribution was expanded. "I Walk The Line" was a big seller for me in the United States. Then I recorded "Ballad Of A Teenage Queen" and the record was released by Quality Records in Canada. I began receiving a lot of mail from Canada. A promoter named Marlin Payne booked the tour and the DJs laid heavily on "Ballad Of A Teenage Queen." The tour was expected to be a success. I asked Sam Phillips of Sun Records how many records could I expect to sell in Canada with a big hit. The answer was twelve to fifteen thousand.

The fifteen-day tour took us from Charlottetown, Prince Edward Islands, to

Vancouver. We filled every hall in every major city, but more than that, we sold over one hundred thousand copies of "Teenage Queen," setting an all-time record for a single's sale.

Dan Bass, promo man for Quality, with his lady assistant, set up a Teenage Queen contest in every city. It was a tour of one night stands and I flew into a new city each morning and did radio and television interviews. Then in the afternoon I signed records ("Ballad Of A Teenage Queen" only) at record shops. My last promo appearance for the day, before the arrival of the Teenage Queen contestants that evening, was to draw a name out of a box at a large department store's record counter, and name the Teenage Queen and the first runner-up in that city. In one town, we had as many as twenty-five hundred entries. One requirement to enter the contest was to prove the purchase of the record. I autographed hundreds, and at times thousands, of copies of the record in every city. During my concert that evening, I crowned the queen and announced the first runner-up on stage.

We had a lot of things going for us on that promotion. The record company was on the ball, with total support behind the promo man and his lady. I was young (25) and energetic, loving every minute of the excitement that the record and my appearance generated. The jukebox operators, the



one-stops, and the disc jockeys were a vital part of it, but mainly the general public was directly involved. It made them feel like they were something special, which they were.

(There's another very interesting thing I would like to note, looking back on that Canadian tour. In the city of Saskatoon, the Teenage Queen died tragically, leaving the runner-up to be enthroned. That runner-up was a beautiful blonde girl who was already writing songs and singing. She was a talented lady who was going to have a big career. Her name was Joni Mitchell.)

I have not been involved in such a

(continued on page C-28)

ROAD SHOW

- W.S. Holland
- Bob Wooton
- Goldie Adcock
- Jerry Hensley
- Earl Ball
- Jack Hale
- Bob Lewin
- Joe Allen
- Marty Stuart
- Jay Dauro
- Gary Heston
- Kent Elliott
- Larry Johnson
- Steve Tomak
- Roger Morton
- Herbert Newman

SECURITY

- Armando Bisceglia
- Wayne Womack
- Dennis Goins
- Bobby Womack
- Wayne Lackey

TO THE
GREATEST
BOSS AND FRIEND
IN THE
WORLD
WE LOVE YOU,
JOHNNY

OFFICE STAFF

- Reba Hancock
- E.J. Butler
- Irene Gibbs
- Connie Chapman
- Kathy Cash-Brimm
- Mrs. Ray Cash
- Sue Hensley
- Mildred Joyner
- Peggy Knight
- Rowdy Twomey
- Pat Parker
- Brenda Shaver
- Sandi Minor
- Harlan Sanders
- Roy Cash
- Joe Garrett

HOUSE

- Winifred Kelley
- George T. Kelley
- Dora Franklin
- Sonny Franklin
- Anna Bisceglia
- Elliott Taylor
- Leatha Barksdale
- Virgil Morrow

TO THE MAN IN BLACK

**IF WE HAD TO START AGAIN
WE'D DO IT IN A FLASH
CAUSE WE LEARNED EVERYTHING WE KNOW
WHEN WE GOT PAID BY CASH.**

FROM THE BOYS IN RED, WHITE AND BLUE, THE STATLERS.



Johnny Cash On Life, Music And His Devotion To Family

In 1980, Johnny Cash celebrates 25 years in the music business. During that time, he went from a struggling hopeful with big dreams to a star whose achievements reached far beyond those original dreams. Along the way, his music changed from strictly gospel to rockabilly and the Sun sound from Memphis, and then on to traditional songs about issues and people, as well as original songs that brought messages, lessons and stories to his listeners and watchers.

Through all of this, he helped alter the sound and look of country music, paving the way for the rockabilly, folk and 'outlaw' artists that penetrated country music and caused it to expand its boundaries and grow to its present proportions.

In the following interview, conducted by **Cash Box** Nashville editor Don Cusic while on tour with the Johnny Cash Show, Cash talks about his music today and the influences he is feeling, in addition to the changes he is observing within his own life and music. The interview took place on a bus trip between Great Gorge, New Jersey and Salisbury, Maryland.

When you were starting out on Sun Records, some of the people went to rockabilly and some people went more country. You went country. Was that because country chose you or did you choose country?

I just stayed what I always was. I didn't go off into another direction when I left Sun, I just continued to be what I was. I'm still recording things like I had on Sun. One of the songs on my next album is called "She's A Goer" — it's exactly the same sound I had on Sun in 1957.

That is one thing I've always done, keeping the same sound and my identity no matter what. Even though I do have an eight-piece band that is capable of doing practically anything in any area of country music, I still keep my identification. If it doesn't feel right, I won't do it. I can feel right singing a bluegrass song with Marty Stewart or singing "Bullrider" with Jerry Hensley. I just got that feeling about it. But I will always have my own identifying sound. A lot of people have pointed out rockabilly's influence on today's New Wave. Have you been influenced in turn by today's young musicians, especially Carlene, Nick Lowe or Rodney Crowell?

Yes, as a matter of fact I have, to the point

I'm recording their songs. I have just recorded "Without Love," which was written by Nick Lowe. I did it in their studio in London. We stopped over for a couple days visit with Nick and Carlene in London, and I brought two songs, Nick's "Without Love" and a brand new song by George Jones "We Ought To Be Ashamed." Nick Lowe, Dave Edmunds, Elvis Costello and Milton Belmont were there. Nick's song "Without Love" came off just natural.

Are your versions of the songs country flavored or pop?

More country flavored. "Without Love" is like something I would have recorded anytime during my career. Dave Edmunds played a Scotty Moore style guitar, then he put down a looser guitar as well. Nick Lowe played bass on it. It is going to be on my next album.

The song that George Jones gave me, "We Ought To Be Ashamed," I'm not sure if we are going to use because it's the kind of song that calls for a full band, and there were only the three of us. But Elvis Costello sang on it, so we're going to try and salvage the session.

How do you see your Americana material? Is it a statement of your political beliefs?

No, definitely not political. I recorded "The Ragged Old Flag" when Richard Nixon was in office. I did an album called "Johnny Cash America" before that, when Johnson was President. It has nothing to do with politics. They are my patriotic songs. I was singing them when I was a little boy, and I don't even remember who was President.

What album are you most proud of?

"Ride This Train" in 1959. Merle Travis had an album back in the '40s called "Merle Travis — Back Home." He said when I recorded "Ride This Train" it would be one of those timeless things like "Back Home" had been for him. He had stories and songs of the Kentucky coal country, songs like "Sixteen Tons," "Over By Number 9," "Nine Pound Hammer," and so on, some of those classic coal mining songs that everybody says that are PD now. Anyway, he said, "This album will be one of those timeless things." I didn't see it that way at the time, but last show I did a song from "Ride This Train," and if it wasn't that song I'd be doing another one from it like "Lumberjack" or "Loading Coal," which Merle Travis wrote for me. Tex Ritter wrote a song for that album, and I also used one of Red Foley's. Then I wrote four of them myself. That is my favorite album, except maybe for the "Precious Memories" album.

Why did you decide to go back with CBS?

I never did leave CBS. My contract expired, and I felt a sense of obligation or a load lifted from my shoulders. For the last nine or ten months I've been doing what I want to do. I've recorded with Lester Flatt's band, with Emmylou, Nick Lowe and Elvis Costello. I felt so free just doing those things that I wanted to do. But when I got to thinking practical, I realized that on the whole, maybe CBS needs me, but I also need a record company to spearhead my career for me. I'm a businessman, but I don't want to be a businessman. I hate to take care of business. I never sit behind a desk. I don't want to have to worry about it. I felt better when I had decided in my own mind to go back with the record company. Just to record the songs and let them release them.



Do you write many songs for other people?

Yeah, and a lot of times I don't let them hear them. I've written songs for Frank Sinatra, Elvis, Barbra Streisand, Neil Diamond and all those people. Of course I didn't let them hear them, but I wrote them for them.

Sometimes I love another artist's work so much that I'll sit down and write a song for them. Like Flatt & Scruggs. I think I've written more songs with Flatt & Scruggs in mind than anybody else. I wrote "Papa Played The Dobro" for Lester and Earl in "Ride This Train" album. They recorded it, too. I used to write for Ernest Tubb, and he recorded two of my songs. He recorded "This Is My First Big Dream Come True." I thought I was doing alright when I started out with doing shows with Elvis, but my biggest thrill in those first couple of years came when Ernest Tubb recorded a song of mine called "My Treasure." That was really a dream come true for me.

Could that early attainment of your ambitions have been one of the reasons you've had so many producers?

I don't know. I've always been the kind of artist that in the studio the producer knows before hand I'm going to do what I feel like doing. Very rarely does producer really take full control of my sessions, because I have never worked that way. My first three years with Sun, I never had a producer except Sam Phillips or Jack Clement, and they were always in the control room running the tape machines. Back then there wasn't any such thing as a producer. My first few years it was all up to me what I wanted to record. Sam always said, "Sing it the way you feel it. I can't tell you what to sing or how to sing it."

There have been some really good minds to come along in production, like Larry Butler for instance. He said, "Let me produce you and I'll get you a hit." Well, as a matter of fact, he had three #2 hits in a row with me. We never really had a #1 record. Larry didn't give up and neither did I. We may work again together someday. I think he is probably the finest co-producer I have ever met.

Right now I'm working with Earl Ball, who is the pianist in my band. He is a very good arranger. Earl found himself in the role of a producer before any of us realized it and he is doing a great job with it. The thing about it is he's got a whole lot of energy and I have a way of using the talents, every talent, of anybody who works with me. I just kind of turned it over to him. There is a lot of running and detail work and a lot more unpleasantness connected with being a producer, but he has had a lot of past

production experience with Capitol Records and some of the independent things he has done. I feel very comfortable with Earl Ball.

I'm not locked in to Earl. I may do another sometime with Brian Ahern, who produced my "Johnny Cash Silver" album. The company suggested it, but I'm not locked into anything. I've always kept it that way. I've got to have freedom in that area, as well as musical freedom in the studio.

You seem to be a newborn man musically. You have a whole new awareness and seem to really be in touch with music and everything today. Does that come from your kids?

Yes. It's like a whole new awakening for me the last two or three years. You see, I wrote a book, produced a movie, and then I did a couple of other movies. You've only got so much time and energy, but those were important to me at the time. A lot of music slipped by me, a lot of good songs, but I have no regrets because I was doing what I wanted to do. But now, I'm totally involved in music, in my songs. There are songs to sing and messages to bring. Whatever they are, as they come along I do my best to be there.

While some people can feel comfortable around someone who is famous, in many cases it can be an intimidating experience. Do you find this getting in the way you're dealing with new songwriters?

No, that doesn't hurt me relating to them. I understand where they are at. They sit there trembling while I listen to their songs. I try to put them at ease. It doesn't take long into a song to know if it is any good or not. I hope and pray I'll say the right thing as I quietly and diplomatically reject the song. I'm at ease with new songwriters because I think back to the time I was in their shoes. My memory is very long. I know exactly what it is like to be hungry and want to get some songs published.

You've got to be true to yourself, too. If the song's not there, you can't tell somebody, "I really like that, but I don't know if I can do anything with it right now." That's no answer. You can say you think the writer has potential, but you can't use that one. Just keep trying. Then you give them a straight answer and don't leave them hanging on a cliff. You don't keep them hoping that you will cut that song. You've got to tell them yes or no. Then you have established an honest relationship, and they trust you and appreciate that trust. That way you can get off to a good start with a new writer.

(continued on page C-22)



Johnny Cash and Elvis Presley backstage at the Opry, 1955.

Dear John,

*Thanks for letting us be a part of your special anniversary. . . You've
been a "special" part in our lives.*

God Bless,

Larry, Steve & Rudy Gattin





Carl Perkins, Roy Orbison, Johnny Cash, Jerry Lee Lewis.

Cash On Stage: Combination Of Styles, Moods And Subjects

by Don Cusic

Although he is known as the "man in black," musically Johnny Cash is a man of many colors. He does his old hits, songs of love both lost and gained, train songs, cowboy songs, songs of the working man, bluegrass, gospel, old folk and mountain songs and contemporary songs. In an era when many performers are in love with themselves, Cash remains in love with his music. And while most other performers search for songs that will be hits no matter what they say, Cash continues to search for songs that say something, songs with a message and a meaning beyond the vinyl they're pressed on.

On stage, Cash is a bundle of restless energy and raw magnetic presence in the form of a musical troubador. He is an entertainer — moving about the stage and breathing life into his show and the songs he sings. He is a troubador as he does a number of songs, bringing messages with each of them. Sometimes that message is fun, sometimes about love, sometimes poetry and sometimes the gospel message.

A typical performance covers the music of Cash yesterday, today and tomorrow. His roots run deep, and he never forgets them as they provide the sustenance for his musical tree. He is a man firmly rooted in traditional music, singing songs that relate to audiences and life today.

Today, the Johnny Cash Show includes a number of others. June Carter Cash and son John Carter are an integral part, as are guitar players Bob Wootten and Jerry Hensley, bass player Joe Allen, mandolin and fiddle player Marty Stewart and piano player Earl Ball, who all perform individually during the show. But the show centers around Cash and his presence is always felt. He is aware that people come and pay to see him so he gives them their money's worth. He is also very aware of the talents of his band members and strives to always have them share their talents with the audiences.

Recent Road Trip

On a recent road trip, Cash performed at the Playboy Club in New Jersey and the civic auditorium in Salisbury, Maryland. **Cash Box** attended both and was treated to a well-rounded view of Cash's multiple talents.

At the Playboy Club, the show was introduced by a guitar medley of "I Walk The

Line" and "Ring Of Fire" as Cash strode on stage to thunderous applause. Wearing black pants and coat outfit with a white shirt and black bow tie, a sort of western-styled tux. He picked up his guitar as Bob Wootten, his lead guitar player and band leader, immediately kicked off "Folsom Prison Blues," one of the most famous Cash numbers. As he sang, a screen came down behind him and a movie of life inside Folsom Prison was shown.

Right after "Folsom Prison," Cash went into "Sunday Morning Coming Down" and "A Boy Named Sue" before stopping to talk a little. "This is a heck of a place for a southern Baptist Christian," he laughed and went into "Old Chunk Of Coal," a gospel flavored number written by Billy Joe Shaver that said "I'm just an old chunk of coal, but I'm going to be a diamond someday."

Rockabilly

The next number was "Ring Of Fire," and it was here that his two horn players, Jack Hale, Jr. and Bob Lewin, appeared to play the introduction as the audience once again cheered wildly. Another gospel song, "Why Me, Lord," followed as somebody in the audience kept screaming for some rockabilly. Cash, after hearing him a few times, launched into "Hound Dog" and "Blue Suede Shoes," doing credible, though abbreviated, versions of both. He followed with "Wild Bull Rider," a song written by son-in-law Rodney Crowell, on which he was joined by guitar player Jerry Hensley, who played lead and sang harmony.

After that, Cash stepped back and introduced brother-in-law Bob Wootten (who is married to Anita Carter, June's sister) who sang the old Gene Autry hit, "Be Nobody's Darlin' But Mine."

After Wootten finished, Cash came back to the microphone and did "Slow Rider," a song from his 1959 "Ride This Train" album, segueing into "Streets Of Laredo," then on to "Ghost Riders In The Sky" as he presented a nice selection of cowboy songs.

Taking another break, Cash introduced Earl Ball who did an incredible job performing the instrumental "Music Box Dancer." As Ball performed, Cash moved about the stage, pretending he was winding the piano player up as the music "ran down" to the delight of the audience.

(continued on page C-30)

Cash Discusses Christianity And The Gospel Message

by Don Cusic

There's an old saying that if you want to find out who is a real Christian, hide and watch. You can hide and watch Johnny Cash and you will find out that he is a real Christian.

The prevailing definition of a Christian is one who not only talks about Jesus and the importance of him in their life, but who also lives in a way that shows Christ shining through them. In addition, it means being an example, being strong among men but humble before God and constantly seeking to make themselves pure and pleasing to God. Johnny Cash does all of these things in his daily life.

*When Cash first entered the music business in 1955 and began traveling and performing, he was still a strong Christian, determined to remain that way. However, during his first ten years in the business, the traveling took its toll and Cash backslid to the point that he was heavy into drugs and living a very un-Christian life. "My policy of aloneness and severed fellowship from other committed Christians weakened me spiritually. Not that missing church necessarily meant missing God. It was just that Jesus never meant for us to try and make it on our own. There is something so important in worshipping together with other believers. And missing it left me vulnerable and easy prey for all the temptations and destructive vices that the backstage of the entertainment world has to offer," Cash stated in **Man In Black**, his spiritual autobiography.*

Still, although Cash to an extent turned his back on God, God never left Johnny Cash. Throughout his drug years, Cash continued to record gospel albums and sing gospel songs on his shows, knowing all the while that he was not living as God would have him live. Finally, through the help of June Carter, Johnny Cash resolved to kick his drug habit and called on God for help and strength. It was there.

Since that time, Cash has continued to record gospel albums and sing gospel songs during his performances, but now he is living the Christian life. In 1971 at Evangel Temple in Nashville, twenty-seven years after his first public commitment, Johnny Cash at the age of 39 once again committed himself to live a Christian life. He has not broken from that path.

*Along the way, Johnny Cash took a troupe to Israel and filmed the movie, **Gospel Road**, which is still being shown through World Wide Films, the organization headed by Johnny Graham. It remains a major achievement and monument in the life of Johnny Cash.*

*Johnny Cash has continued to stand strong against "the hounds of hell" in living his Christian commitment. He is planning to film another movie, **Gospel Ship**, about the life of Paul, proving that the Christian life can be lived and fulfilling for a man who makes that commitment. In the following interview, Cash discusses his Christianity and gives some insights into Johnny Cash the Christian, as he lives and works today — 10 years after his public commitment. The interview took place the day after he had performed at the Playboy Club in New Jersey, on his bus headed for an engagement the next night.*

Did you feel that you had to get the gospel message across to the Playboy audience?

I didn't feel any sense of urgency about it. Like I told them, I'll be myself wherever I am and surely the man who booked this date knew that Johnny Cash sings gospel songs. I just feel a need to be myself wherever I am and not be afraid to do anything, I feel good about doing anywhere. I was completely comfortable doing gospel songs at the Playboy Club. All they got to do is say, Don't do gospel and they won't have me. Or don't do "Folsom Prison Blues" and they won't have me. See I do what I do no matter where I am. I'll be what I am and if it turns people off, they can get somebody else. I'm working more than I want to work anyway.

Do you have any plans for evangelism?

Well the movie **Gospel Ship** is about evangelistic enough for us. I just hope I sow the proper seed wherever I go. I'm not a gleaner. I'm not so much of a gleaner because if you really want to get into religion I believe that if people sow the proper seed, the Holy Spirit will do some work as time goes by. Those people who have a need, if we touch them and show them how that need can be fulfilled, then the Holy Spirit will do his work. It's up to Him to do the gleaning anyway, not me. I don't think that a human being should take credit for the Holy Spirit's work. I can't see where a preacher should boast saying, I've had 71 converted in my church last week. He is giving himself and the church credit. I think the credit should go to the Holy Spirit. Because there is no conversion without the Holy Spirit's work.

In your dark days with drugs and everything, did you know the truth and turn your back on it?

I didn't really turn my back on it, inside personally. So far as the world was concerned it looked like I had. But, I never turned



Cash with Bob Elfstrom, who portrayed Jesus Christ in **Gospel Road**.

my back on it and I was always susceptible to the blackening of God. Like I said in **Man In Black**, the time when I talked about Nickajack Cave. I was in there alone and I had laid down and said, Go ahead and take me. I'd just as soon die than be like this. I felt a warm, sweet presence and that silent inner voice said, You're not going yet Cash. I got work for you to do. You can't die yet. I then felt a complete peace about. Because, I knew I was not abandoned by God. He hadn't abandoned Him. It was just I was struggling with human temptations and problems. I felt Him waiting. If it was going to be 3 months or 3 years, I felt His patience waiting for me, and smiling at me and human weaknesses, and waiting 'til a time of strength and renewal came from Him. *Do you feel an obligation with your fame to present an image as well as carry this message?*

Yes, I do have an obligation with that fame. That fame has its price. It has a lot of pride and a lot of fees that have to be paid. Fame has its price for sure. You have a lot

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John,

*It's been a great 11 years
working with you, and we
look forward eagerly to
your "second 25".*

Lou Robin

Tom Robin

Allen Tinkley



The Statler Brothers in the early '60s.



Cash family on the set of *This Is Your Life*, 1979



Johnny Cash, Porter Wagoner and Hawkshaw Hawkins, flanked by two fans.



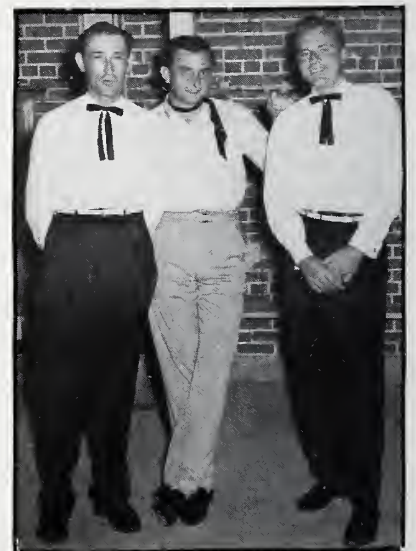
John and June, 1956.



The Man In Black, 1961.



The Million Dollar Quartet, plus fan.



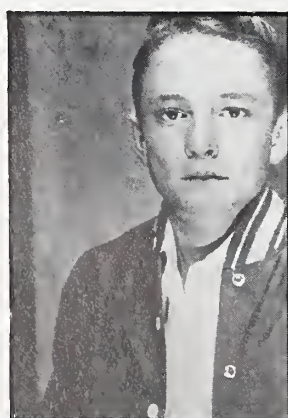
Luther Perkins, Johnny Cash, Marshal Grant



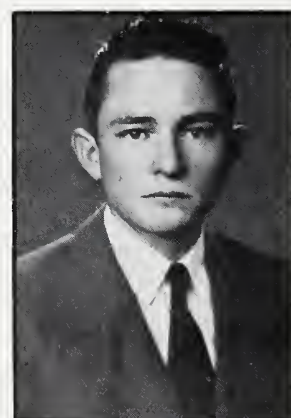
Jack, Reba and J.R.



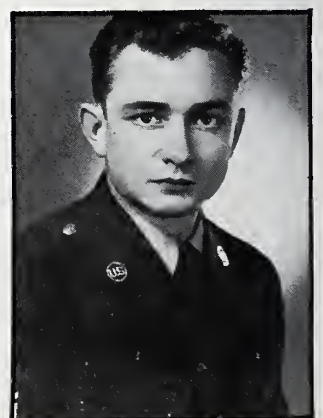
Age 10



Age 16



Senior Class photo, 1950



U.S. Air Force, 1953.

Hey John,

Thanks for being a friend.

All the best

for the next twenty five

Love

Roy Orbison



June Carter Cash: The Lady Behind The Man In Black

by Don Cusic

I resolved to be a good wife for John... I would try God's order, written in His Word, and would make an honest effort to be a dependent wife. I would look to John as the head of our home. I would be his helpmate. He would make the decisions and I would throw away all that old independence I'd known for years. If we were poor, we'd be poor together. If God blessed us, we'd be blessed together.

The above quote was taken from *Among My Klediments*, the autobiography of June Carter Cash and reflects June Carter Cash today. A fiercely independent woman who came from a legendary country music family and had a successful career before she ever met Johnny Cash, June Carter made the decision to be first of all a wife and mother when she married Cash. That decision has been the major reason for the solid and successful marriage of Johnny and June Cash.

Growing up as part of the Carter Family, June sang with her sisters, Helen and Anita, and their mother, Mother Maybelle Carter, on radio and at shows all over the country. She admitted to a lot of ambition to be "funny" and became the comedy element in the Carter Family shows. In the mid '50s the Carters split, and June worked as a solo act, joining the Grand Ole Opry and working road shows, usually on "packages" with other artists.

June Carter first met Cash backstage at

the Grand Ole Opry in the late '50s. Since they were both members of the country music community, a tightly knit group, it was not hard for them to meet, although they both were pursuing separate careers at the time.

In the mid-'60s, June was hired by Cash to be part of his road show, the "girl singer and comedienne" of the group who would perform a segment each night. It was here that she and Cash grew closer as they appeared together for several years. It was also here that June became fully aware of Cash's problem with drugs and resolved to do something about it. In her autobiography, June states that Cash's band, the Tennessee Three, "had so much respect for Johnny that they would never challenge anything he said or did. I had respect for him, too, but as I began to see the pills hitting him harder and harder every day, I began to fight dirty. At times his life seemed so hopeless that I wanted to back away and run. But something I could not explain held me tighter than glue, and I could not let go."

'Never Afraid'

In Cash's autobiography, *Man In Black*,

'The Man In Black is loved for his talent and his charisma that can be felt by everyone when he enters the room. He is Johnny Cash — one of my special friends.'

— Dottie West



he stated "The one person who could get to me and talk to me when no one else could was June Carter, and everybody knew it. And when the pill habit got really bad, she started fighting it because she could see what it was doing to me... In the name of God she claimed my recovery which she began fighting to bring about... June was never afraid of me, and she was serious about the battle she was waging against the pills. 'I'm just trying to help,' she'd say. 'God has His hand on you, and I'm going to try to help you become what you are whether you want me to or not.'"

The battle with drugs for Cash's life was a big one, but by November 1967, he was off

drugs, thanks to June and God. He has suffered only one brief relapse since, in 1969 on a tour of Vietnam. Shortly after the victory, at the beginning of 1968 in a concert in London, Ontario, Cash proposed to June on stage before 5,000 people. She accepted, and they were married on March 1, 1968 in Franklin, Kentucky. Two years later almost to the day they had a son, John Carter Cash.

Since June had two daughters, Carlene and Rosey, by two previous marriages, and John had four daughters, Rosanne, Kathy, Cindy and Tara by a previous marriage, the newly married couple already had an instant family. June set her priorities then — God first, her family second and her career third. "I've seen so many marriages ruined by ambitious women who just wanted a career," she said in an exclusive **Cash Box** interview. "I used to be that way. Lord, I

(continued on page C-30)

Family Life Inspires Cash Musically And Emotionally

The most important part of Johnny Cash's personal life is his family. His wife, June, son John Carter, daughters Rosanne, Kathy, Cindy and Tara, June's daughters Carlene and Rosey; his grandchildren



John Carter

Thomas, Jessica and Caitlin; his step-grandchildren Tiffany, Jackson and Hannah; his parents Mr. and Mrs. Ray Cash; his brothers and sisters and various in-laws and other relatives provide a core and family base that supports him in all his endeavors and remains a constant source of encouragement and love.

In his book *Man in Black*, Cash, in discussing the birth of his son, John Carter, stated "The birth of the baby had a way of resealing the bond of our marriage, and I

was reminded again by this event just how much I really needed June. I was never really whole without her, never really felt like a concert was complete without her. I had always had the greatest respect for her as a performer, but until I'd had to do a few concerts without her during her pregnancy, I suppose I didn't realize just how much she meant to me as a fellow performer... But more than that, she and I talked about the price we had paid, the fight we had fought, the ups and downs, the good times and the bad, the heartbreak and the victories, so that we might be together."

Raising John Carter is something that is often discussed between Johnny and June and one of their prime concerns. "I don't expect him to really have a 'normal life,'" said Cash. "We are protecting him and programming him to get an education and enjoy it and to look forward to getting his eighth grade diploma and then his high school diploma and be the best he can be in his class"

As a father to his four daughters, Cash often fell short, something he admitted in his autobiography when he said "Little children forgive and forget, but I'd never forget the things I missed sharing in their young lives — the million little precious

things that happened while 'daddy was on the road' — Tara losing her first tooth, Cindy's piano recital; first communion, Rosanne in the senior play, Kathy's birthday party, Cindy and Tara's birthday party, an Easter egg hunt." Discussing raising John Carter in a **Cash Box** interview, Cash stated "You've got to profit from your mistakes and I made mistakes with my four daughters. I didn't spend the time I should have as a father with them. It's not that I'm trying to make up with John Carter, but I'm going to see that it doesn't happen again. I spend every minute with him I possibly can. I also spend every minute with my daughters I possibly can."

Today, Cash's daughters Rosanne, Kathy, Cindy and Tara and June's daughters Carlene and Rosey are a constant source of inspiration to him as a father and musically. It is his children who often expose Johnny Cash to the newest forms of music and keep him in touch with the youth of today, their thoughts and feelings.

Rosanne's husband, Rodney Crowell, is a well-known songwriter and producer, and has written songs for Emmylou Harris, Waylon Jennings, the Oak Ridge Boys and Cash himself. He provides another musical input. Carlene's husband, Nick Lowe, is one

of the major producers of New Wave music, and has exposed Johnny Cash to that form of music. In fact, the British producer/artist wrote a song that Cash recorded when he and June visited London recently. "Without



Rosey Lawhead

Love."

In addition to being surrounded by young people showing and influencing him the most current music, Cash's family also includes the Carter sisters — June, Helen and Anita, who make him aware of his roots and traditional country music that they brought to the forefront in the 1930's.

Johnny Cash's family is more than just people who are related by birth, they are the source of personal and musical inspiration.



Rosanne



Carlene



Kathy



Cindy



Tara

CONGRATULATIONS JOHN,
FOR AN ARTIST WHO SEEMED PROGRAMMED TO SELF-DESTRUCT
SOME TIME AGO, YOU CONTINUE TO BE AN INSPIRATION
AND A LIVING LESSON FOR THE REST OF US.

Kristofferson



Cash's Future Plans Aimed At Building Multi-Media Career

Johnny Cash could replace John Wayne as a major western movie star and symbol of Americana if the career advisors closest to Cash have their way. Those advisors include Lou Robin of Creative Artists, who is responsible for booking Cash, and Marty Klein of APA, who handles Cash's television and movie appearances. There is a demand, they say, for the "hero-type," manly character in the movies and Cash could easily fit into those shoes.

That is not to say that Cash will be a big movie star in the near future. His priorities lie with his music and recording career with movies interesting him only if the script is "right." He moved to Hollywood in the late '50s to get into the movies, and though he lived there about eight years, could never get a movie career generated. That's changed though as movie producers and directors are now after Cash to be in the movies.

There was one western movie, *The Gunfighter*, that Cash filmed in 1970 with Kirk Douglas where he played a western hero. Since that time, he has not appeared in any Hollywood westerns.

Cash's main interest in movies is with *Gospel Ship*, a movie about the apostle Paul that will be the follow-up to *Gospel Road*. The movie, which will be filmed in the middle east, is scheduled to be filmed "in the '80s" according to Cash, although no definite dates have been set. The story will illustrate how a man can successfully follow

the Christian life, like Paul did, and "make it work" by putting his faith into his everyday life.

Looking at the future of Cash the recording artist, both Robin and Klein see the international market — where approximately half of Cash's records are sold, expanding even broader. Now, it is the markets of Canada, England and Germany which are the biggest for Cash, followed closely by Australia, New Zealand, Switzerland, and Scandinavia. There is also strong hope that the Japanese market will open up for him the near future.

There is also discussion of Cash signing with a gospel label for the gospel product he releases, although there is nothing definite yet and the project and plan will depend heavily on CBS's desire and capability to market gospel product — an area where no major secular label has ever really been successful.

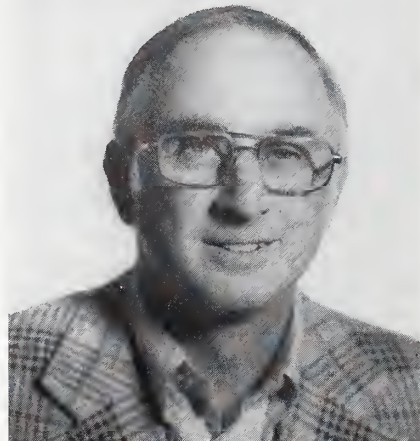
The re-signing with Columbia Records this year by Cash, where he has been since 1958, ended a several month period of time when Cash's contract had expired and he, in essence, had no label. He used that time to record a double gospel album for Cachet Records, record some tracks with Emmylou Harris, Lester Flatt's bluegrass group and Nick Lowe. The decision to resign with Columbia was made after consultations with his top career advisors and close friends as well as with a number of other labels who had made serious offers.

'I've known Johnny Cash from the day he started his musical career, and he has proven to be one of the most talented, dramatic, caring, strong and gentle men I have ever met.'

— Mae Boren Axton

'It's impossible to measure the impact Johnny Cash has registered on America and the world in his quarter century in our business. I've known him during his entire career and hope the next 25 years will be just as rewarding.'

— Arthur Smith



Lou Robbins



Marty Klein

It is not definite what specific marketing plans Columbia will institute to mark Cash's 25 years in the music business, aside from the "Silver Anniversary" album, although a number of re-packaging plans are being discussed as well as a number of projects involving new product.

In the near future, Cash has a role in the series *Alice* as well as commitments to do two specials for CBS, a spring special and one at Christmas. There is also a movie role for Cash being discussed seriously by his agents.

Cash has also taped a radio program for the Mutual Broadcasting Network for broadcast July 4. It is a two hour *Johnny Cash Silver Anniversary Special* that consists of Cash telling stories behind songs he has written and recorded during his 25 years. The narrative of the program is by

Cash. The show was produced by Ed Salamon of WHN in New York.

"The reason Johnny Cash has stayed on top for so long is because he enjoys change," said Lou Robin of Creative Artists. "He is not a creature of habit with his music. He is constantly experimenting and listening to what's going on around him."

Robin continued, commenting that, "Johnny Cash is a young 48. He's very enthusiastic and is never going to be old. His music reflects that. It's never been fresher."

Marty Klein with APA stated "Johnny Cash is the patriarch of country music. His career in television and the movies is getting even bigger. I believe in the next ten years this will be the major area of growth in his career."

Cash Expands Horizons To Include Many TV Appearances

Johnny Cash is no stranger to television. In addition to his network show on ABC-TV from 1969-1971, he has hosted the nationally televised Country Music Association Award's Show several times, made dramatic appearances on *Columbo* and *Little House On The Prairie*, as well as numerous appearances on specials — his own as well as those of other performers. Additionally, Cash has appeared on a number of talk shows.

In 1977, Cash and his wife, June Carter, starred in a made-for-TV movie, *Thaddeus Rose and Eddie*. This year, they will film another TV movie, *Hard Words*, that deals with an illiterate coal miner who must learn to read and write at the age of 48. Additionally, Cash has signed a television con-

tract with CBS that calls for him doing several specials in the future, including a Christmas Special at the end of the year, as well as more dramatic roles as they come along.

Johnny Cash has no plans or ambitions to do another network television series although he is interested in becoming involved in more television movies. *Hard Words* is the first of what he hopes to be several fine, top quality dramatic shows.

In February, 1980, *Johnny Cash's Silver Anniversary* television special was filmed in Nashville. It was aired in May and featured a number of his friends who have played an important part of his career and his life of making music. Film clips of other highlights in his life were shown too.

During the *Silver Anniversary* television special, Cash probably smiled more often than on any other TV appearance. It was obvious he enjoyed the honors and friends that were part of this special.

The special began, appropriately enough, with Cash walking out to the microphone and saying "Hello, I'm Johnny Cash," then singing his song, "Man In Black." The show was taped at the Grand Ole Opry House in Nashville where his network series had also been taped as well as the numerous specials he has been involved with in the past years.

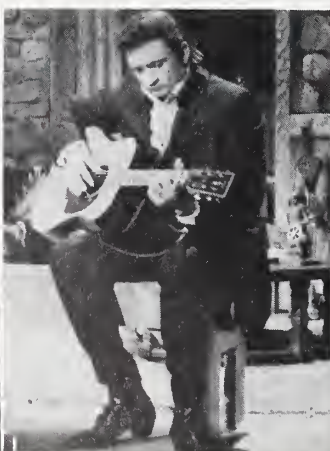
After his opening number, Cash spoke about his first record, "Hey Porter," recorded in 1955, and introduced Bob Neal, the disc jockey in Memphis who first played it

on the air. Neal was also the first manager of Cash in addition to managing Elvis Presley and Carl Perkins.

After a performance of "Hey Porter" with the Tennessee Three, an old film clip from the *Ed Sullivan Show* of Cash performing "Don't Take Your Guns To Town" was shown, as well as a clip from the film "The Gunfighter" that Cash starred with Kirk Douglas in 1970. This was followed by a film clip of Cash in his dramatic role in *Columbo* with Peter Falk and then another clip, this one from *Gospel Road*, the film Cash made in Israel about the life of Christ in the early '70s.

Kris Kristofferson came out on stage after the film clips to join Cash and tell the

(continued on page C-32)



apa

The Man in Black is
Shining Silver on
His First 25 Years.

Thank You
for Letting Us Be
A Part of It.

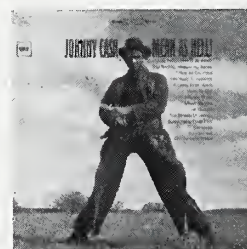
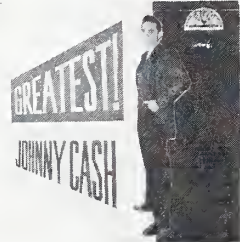
AGENCY FOR THE PERFORMING ARTS, INC.
Beverly Hills New York



Discography

Albums

DATE	LABEL	NUMBER	TITLE	DATE	LABEL	NUMBER	TITLE
9-57	Sun	SLP-1220	Hot And Blue Guitar Prod.: S. Phillips/J. Clement	9-70	Columbia	KH-30138	The Walls Of A Prison Prod.: Various
11-58	Sun	SLP-1235	Songs That Made Him Famous Prod.: S. Phillips/J. Clement	9-70	Sun Int'l.	SUN-119	Sunday Down South (w/Jerry Lee Lewis) Prod.: S. Phillips/J. Clement
1-59	Columbia	CS-8122	The Fabulous Johnny Cash Prod.: D. Law	9-70	Sun Int'l.	SUN-120	Memphis Country (various artists) Prod.: S. Phillips/J. Clement
5-59	Columbia	CS-8125	Hymns By Johnny Cash Prod.: D. Law	10-70	Columbia	KC-30100	The Johnny Cash Show Prod.: B. Johnston
9-59	Columbia	CS-8148	Songs Of Our Soil Prod.: D. Law	10-70	Sun Int'l.	SUN-122	The Rough Cut King Of Country Music Prod.: S. Phillips/J. Clement
10-59	Sun	SLP-1240	Greatest Johnny Cash Prod.: S. Phillips/J. Clement	11-70	Columbia	S-30397	I Walk The Line Prod.: Various
9-60	Columbia	CS-8255	Ride This Train Prod.: D. Law	12-70	Columbia	S-30385	Little Fauss And Big Halsy Prod.: B. Johnston
9-60	Sun	SLP-1245	Johnny Cash Sings Hank Williams Prod.: S. Phillips/J. Clement	3-71	Columbia	C-30220	The Sound Behind Johnny Cash Prod.: Various
9-60	Sun	SLP-1250	Million Sellers Prod.: S. Phillips/J. Clement	6-71	Sun Int'l.	SUN-125	Johnny Cash And Jerry Lee Lewis Sing Hank Williams Prod.: S. Phillips/J. Clement
12-60	Columbia	CS-8254	Now There Was A Song Prod.: D. Law/F. Jones	6-71	Sun Int'l.	SUN-2-126	The Man, The World, His Music Prod.: S. Phillips/J. Clement
5-61	Columbia	CS-8422	Lure Of The Grand Canyon Prod.: D. Law/F. Jones	6-71	Columbia	C-30550	Man In Black Prod.: J. Cash
10-61	Sun	SLP-1255	Now Here's Johnny Cash Prod.: S. Phillips/J. Clement	10-71	Columbia	KC-30887	The Johnny Cash Collection Prod.: B. Johnston/D. Law
6-62	Columbia	CS-8522	Hymns From The Heart Prod.: D. Law/F. Jones	10-71	Columbia	KH-30916	Understand Your Man Prod.: Various
8-62	Columbia	CS-8602	The Sound Of Johnny Cash Prod.: D. Law/F. Jones	11-71	Sun Int'l.	SUN-127	Original Golden Hits, Volume Three Prod.: S. Phillips/J. Clement
11-62	Sun	SLP-1270	All Aboard The Blue Train Prod.: S. Phillips/J. Clement	4-72	Columbia	KC-31332	A Thing Called Love Prod.: L. Butler
2-63	Columbia	CS-8730	Blood Sweat And Tears Prod.: D. Law/F. Jones	6-72	Columbia	KH-31256	Give My Love To Rose Prod.: Various
8-63	Columbia	CS-8853	Ring Of Fire Prod.: D. Law/F. Jones	7-72	Columbia	KC-31645	America Prod.: L. Butler
12-63	Columbia	CS-8917	The Christmas Spirit Prod.: D. Law/F. Jones	10-72	Columbia	KH-31602	The Johnny Cash Songbook Prod.: Various
5-64	Columbia	CS-8952	Keep On The Sunny Side Prod.: D. Law/F. Jones	11-72	Columbia	KC-31754	The Johnny Cash Family Christmas Prod.: L. Butler
7-64	Columbia	CS-8990	I Walk The Line Prod.: D. Law/F. Jones	1-73	Columbia	KC-32091	Any Old Wind That Blows Prod.: L. Butler
11-64	Columbia	SLP-1275	Original Sun Sound Of Johnny Cash Prod.: S. Phillips/J. Clement	4-73	Columbia	KC-32253	The Gospel Road Prod.: L. Butler
12-64	Columbia	CS-9048	Bitter Tears Prod.: D. Law/F. Jones	8-73	Columbia	KC-32443	Johnny Cash And His Woman Prod.: D. Law
4-65	Columbia	CS-9109	Orange Blossom Special Prod.: D. Law/F. Jones	9-73	Columbia	C-32240	Sunday Morning Coming Down Prod.: B. Johnston/D. Law/F. Jones
9-65	Columbia	CS-6420	Sons Of Katie Elder Prod.: D. Law/F. Jones	9-73	Columbia	KH-32388	Ballads Of The American Indian Prod.: Various
9-65	Columbia	C2S-838	Ballads Of The True West Prod.: D. Law/F. Jones	4-74	Columbia	KC-32917	Ragged Old Flag Prod.: J. Cash/C. Bragg
3-66	Columbia	CS-9246	Mean As Hell Prod.: D. Law/F. Jones	6-74	Columbia	C-32951	Five Feet High And Rising Prod.: D. Law/F. Jones
6-66	Columbia	CS-9292	Everybody Loves A Nut Prod.: D. Law/F. Jones	9-74	Columbia	KC-33086	The Junkie And The Juicehead Prod.: J. Cash/C. Bragg
11-66	Columbia	CS-9337	Happiness Is You Prod.: D. Law/F. Jones	12-74	Columbia	CBS-65308	At Osteraker Prison Prod.: L. Butler/J. Cash/C. Bragg
9-67	Columbia	CS-9478	Johnny Cash's Greatest Hits Prod.: D. Law/F. Jones	1-75	Columbia	C-32898	Children's Album Prod.: J. Cash/C. Bragg/L. Butler
9-67	Columbia	CS-9528	Carryin' On Prod.: D. Law/F. Jones	1-75	Columbia	C-33087	Precious Memories Prod.: J. Cash
3-68	Columbia	CS-9447	From Sea To Shining Sea Prod.: D. Law	3-75	Columbia	KC-33370	John R. Cash Prod.: G. Klein
7-68	Columbia	CS-9639	Johnny Cash At Folsom Prison Prod.: B. Johnston	9-75	Columbia	KC-33814	Look At Them Beans Prod.: D. Davis/C. Bragg
3-69	Columbia	KCS-9726	The Holy Land Prod.: B. Johnston	10-75	Columbia	KC-33686	Appalachian Pride (w/June Carter Cash) Prod.: J. Cash
4-69	Columbia	CS-9825	Nashville Skyline (w/Bob Dylan) Prod.: Bob Johnston	3-76	Columbia	KC-34088	Strawberry Cake Prod.: C. Bragg
6-69	Columbia	CS-9827	Johnny Cash At San Quentin Prod.: B. Johnston	5-76	Columbia	KC-34193	One Piece At A Time Prod.: C. Bragg/D. Davis
8-69	Columbia	HS-11342	Johnny Cash Prod.: Various	2-77	Columbia	KC-34314	Last Gunfighter Ballad Prod.: J. Cash/C. Bragg/D. Davis
8-69	Sun Int'l.	SUN-100	Original Golden Hits, Volume One Prod.: S. Phillips/J. Clement	7-77	Columbia	KC-34833	The Rambler Prod.: C. Bragg/J. Routh
9-69	Sun Int'l.	SUN-101	Original Golden Hits, Volume Two Prod.: S. Phillips/J. Clement	1-78	Sun Int'l.	SUN-1002	Johnny Cash — Superbilly Prod.: S. Phillips/J. Clement
10-69	Sun Int'l.	SUN-104	Story Songs Of Trains And Rivers Prod.: S. Phillips/J. Clement	4-78	Columbia	KC-35313	I Would Like To See You Again Prod.: L. Butler
10-69	Sun Int'l.	SUN-105	Get Rhythm Prod.: S. Phillips/J. Clement	10-78	Columbia	KC-35637	Greatest Hits, Volume Three Prod.: Various
11-69	Sun Int'l.	SUN-106	Showtime Prod.: S. Phillips/J. Clement	10-78	Sun Int'l.	SUN-1006	The Original Johnny Cash Prod.: S. Phillips/J. Clement
1-70	Columbia	KCS-9943	Hello, I'm Johnny Cash Prod.: B. Johnston	11-78	Columbia	KC-35646	Gone Girl Prod.: L. Butler
3-70	Sun Int'l.	SUN-115	The Sing Story Teller Prod.: S. Phillips/J. Clement	6-79	Sun Int'l.	SUN-139	Johnny Cash Sings I Walk The Line Prod.: S. Phillips/J. Clement
5-70	Columbia	MS-7425	A Day In The Grand Canyon Prod.: D. Law/F. Jones	6-79	Sun Int'l.	SUN-140	Johnny Cash Sings Folsom Prison Blues Prod.: S. Phillips/J. Clement
5-70	Columbia	GP-29	The World Of Johnny Cash Prod.: Various	6-79	Sun Int'l.	SUN-141	Johnny Cash — The Blue Train Prod.: S. Phillips/J. Clement
6-70	Columbia	CS-9528	Jackson Prod.: D. Law/F. Jones	6-79	Sun Int'l.	SUN-142	Johnny Cash Sings The Greatest Hits Prod.: S. Phillips/J. Clement
7-70	Sun Int'l.	SUN-2-118	The Legend Prod.: S. Phillips/J. Clement	7-79	Columbia	JC-36086	Johnny Cash's Silver Anniversary Album Prod.: B. Aherm
				12-79	Cachet	CL3-9001	A Believer Sings The Truth Prod.: J. Clement/J. Routh

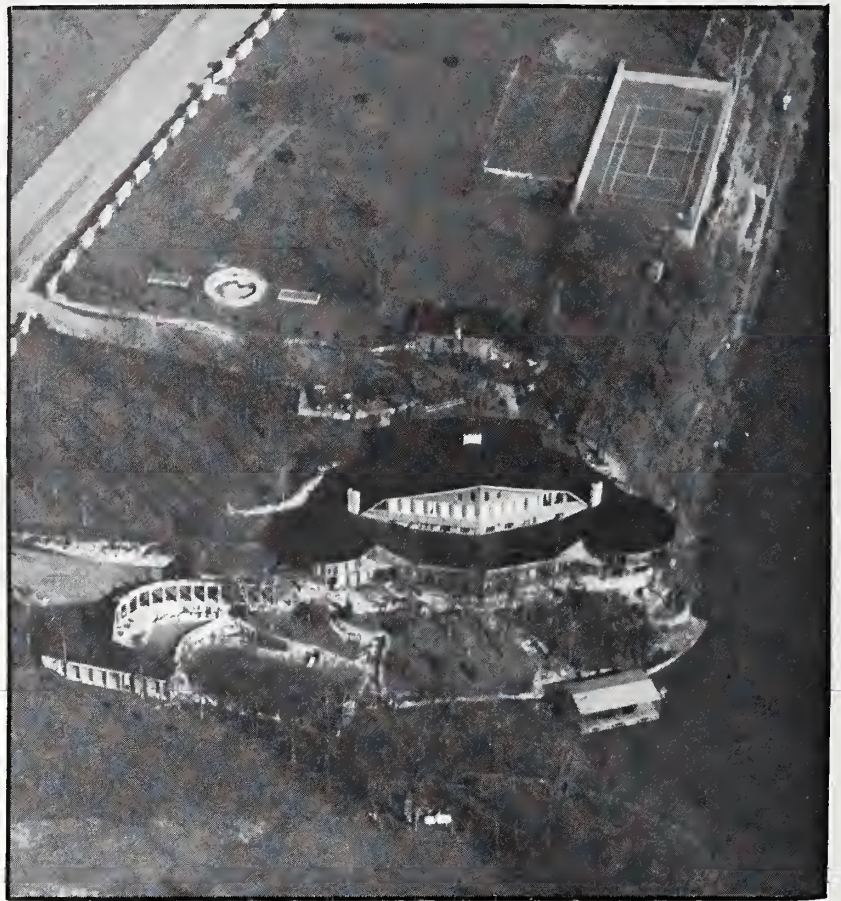




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June, John Carter, John.



The Cash home in Hendersonville, Tenn



John Carter is born.



John gets his star.



John and June.



John Carter's first birthday.



Cash family, 1970: Roy, Louise, John, Reba, Joanne and Tommy. Seated: Mr. and Mrs. Ray Cash.



Carter family: June, Anita, Ezra J., Maybelle and Helen



Dear John!

You SET all the Standards!
Congratulations!

Kenny Rogers





Johnny Cash On Life, Music And His Devotion To Family

(continued from page C-8)

What kind of material do you usually read?

Well, I read the *New York Times* this morning. I got a book that ex-president Nixon sent called *The Real War* that I am starting to read. Also in my bookcase is the *History of Tennessee*, the *History of Sumner County* and another called *Civil War Battles in Sumner County*. I've really gotten into the history of my state. One reason is because John Carter is so excited about it he loves the state and its history so much. I just saw a play called *Nashville, Century III* that was the history of Nashville's last 200 years. It got me more interested so I got my books out and brought them on the road to brush up on my own history.

How about your acting career?

I have a new contract with CBS-TV for an '80-'81 Christmas special and, next spring, another special. The contract also calls for a movie of the week. The one they want me to do is called *Hard Words*. It will be produced by Frank Conningsberg, the guy who produced the biggest TV show yet this year, *Guyana*. It is a story of a Kentucky dog holer, a guy who mines coal by hand. He has done it the same way for 25-30 years.

He also has a 15-year-old son and a little daughter with a twisted spine. To pay for an operation for her, he has to sell his farm and get out of coal mining in Kentucky and move to Cincinnati. He can't read or write, and he can't get a good job. He can't even pass the driver's license test. All kinds of problems come up. Finally, he enrolls in night school and learns fourth grade reading and writing. Since he's 48 and does know his ABCs, reading and writing comes easy. He finally passes eighth grade. The point the story makes is that anybody can learn to read and write at any age if they are fairly intelligent.

As a matter of fact, it is a very fine dramatic film. At the end of the thing I will audibly invite people to call up a telephone number in each city to learn to read and write like I did. It's that kind of thing. CBS is very excited about it. They are calling it their "illiteracy project." I think it really is worthwhile. I think it is really important that we do it. We should do it some time this year, in October.

How about full-length movies? Do you have any on the drawing board?

After this one, they want to get into feature films with me. I have turned down more scripts. I usually read a third or fourth of them, and then I throw them in the wastebasket because they are like unsolicited songs. You can really use and

in Jamaica, three in Bon Aqua, Tennessee at the farm there, and about 12 at my home and farm around the Hendersonville area. Plus the security guards, I guess that's around 42 or 45 people. That covers my publishing company, public relations, promotion, finances, which I am proud to say are in good shape.

For the past six or seven years, we have used a very good accounting firm and I don't owe anybody anything. I do owe the people who have helped me along the way over the years — the House of Cash Museum, which we believe is the finest one in Nashville, and those who help with the mailings that sell various things that people ask for: belt buckles, T-shirts, books and so forth. My mother works at the House of Cash. She is the pillar.

You have always been good about looking out for your family. You've got your parents there and sisters and brothers. Have you seen your family as a primary responsibility that you have taken on throughout the years?

I found it to be a pleasure. A lot of people have frowned at the way I do business. I'm always hiring my family or June's family to work for me, but so long as I can afford any of them and things still run fairly smoothly, I intend to do that because I love my family and I love June's family. If there are any of them we can use in any area we will. There are three others that we have employed in Madison, her aunt and uncle. Then we have a couple of June's old friends working for us, Honey Dickens and Mildred Joyner, and at my office we have my brother Roy, who is the curator of the museum, and my brother-in-law Joe Garrett, who is a swing shift security guard. He also raises cows on the pastures. My sister Reba is general manager of the House Of Cash June's cousin Sue Hensley runs the travel department and souvenirs. My mother is the boss of everybody there. She is the grand boss. I have no second thoughts about hiring the family on either side, mine or June's, whenever I can. I am always comfortable when I know the family is around. I have their support and I trust everybody.

Most superstars surround themselves with a world of their own. Have you done this?

No, I haven't closed the world out. I do have my place of refuge for my quiet time, to be alone. That is calculated. I know that when I'm at home, two or three hours in the afternoon I am going to be totally alone. I'm going to be locked up in my compound

'For an artist who seemed programmed to self-destruct some time ago, he continues to be an inspiration and a living lesson for the rest of us.'

— Kris Kristofferson

relate to only about one out of 500 because it is somebody else's dream. It really has to be exceptional for me to get into somebody else's dreams, but that is what this *Hard Words* did. It is that exceptional. There is not one word or line in that script that I am not comfortable with. I don't think I've seen a script that good, that right for me.

What does the Cash Organization include?

I think there are 42 people in my employment, something like that, and two buffalo. There are 18 people on the road and 12 people employed in the House of Cash, five

where the wild animals are. I have a cabin hidden out in the woods and that is where I'm going to be. I may watch a movie on video-cassette, take a nap or sit on the front porch and feed the deer and peacocks — but that is just when I close the world out. I put it into my schedule days or months ahead if it's a vacation. I think everybody in this business has got to realize they are, to a certain extent, public property, and until you close that door at night and go to bed or have a meal and watch TV, you have to insist on privacy. You are public property the rest of the time.



Luther Perkins, Johnny Cash, Marshal Grant.

Johnny Cash: The First 25 Years

(continued from page C-5)

Cash developed a strong interest in traditional material and recorded many standards in his own style during this time, often researching the material in depth for his albums. Another important factor in his career development was his ability to record commercial hit singles within these concept albums, and thus assuring himself radio airplay and mass acceptance. At the same time he was forging an identity and image that went beyond that of just another singer with a hit record, to encompass a man who had a message and meaning behind his songs.

This restless thirst for truth and knowledge, on top of a desire to carry his heritage wherever he went, made Cash a cult figure, as popular with the '60s youth as he was with country music fans.

Cash's lifestyle during this period can best be described as rebellious, as he railed against the country music establishment, and increased his drug consumption. Nevertheless his attitude appealed to the disillusioned youth of the early '60s, who generally disregarded country music until Cash came along. The net result was that country music grew in influence and popularity because of Cash. As John Kennedy said, "A rising tide lifts all boats."

After joining Columbia, Cash recorded a number of major hits including "Understand Your Man," "I Got Stripes," "Ring of Fire," "The Ballad of Ira Hayes," "It Ain't Me, Babe," "Orange Blossom Special," "Jackson," "Folsom Prison Blues," "If I Were A Carpenter," "A Boy Named Sue," "Daddy Sang Bass," "One Piece At A Time" and "Ghost Riders In The Sky." Also during this time he has continued to record prison songs, train songs, work songs, songs of unrequited love and populist songs filled with social commentary.

In 1960 the Tennessee Two became the Tennessee Three with the addition of drummer W.S.Holland. In 1968, guitar player Luther Perkins, who provided the trademark guitar sound for Cash, died and was replaced by Bob Wootten. Throughout the '70s, this basic line-up remained until 1980 when bass player Marshal Grant retired.

The Johnny Cash road show, developed in the early '60s, provided country music with one of the best of its shows. Through the management of Saul Holiff, Cash's road show developed to the point that in 1968, when he conquered his drug habit and became a new man, it was one of the top attractions in country music and provided the basic format for his successful television series.

Today, that road show consists of the "Great '80s Eight" consisting of drummer W.S.Holland, guitar players Bob Wootten and Jerry Hensley, bass player Joe Allen,

mandolin and fiddle player Marty Stewart, pianist Earl Ball and horn players Bob Lewis and Jack Hale, Jr.

1968 was a landmark year for Cash; he conquered his drug problem, married June Carter, made a commitment to live a Christian life. He was determined to rectify the mistakes of his past and become not only a great recording artist, but a great man as well.

In 1969 Cash began his network television show on ABC. It continued until 1971, encompassing 60 one-hour shows that made Johnny Cash a household name. The show ended after Cash decided that the network executives were interfering too much with his format, robbing it of the very elements that made it successful and intersecting elements that fit their preconceptions of what a variety show should be.

But the show's cancellation was not a let-down for Cash, whose personal life was being enriched even further. His son, John Carter, was born in March, 1970; it was a symbol of a complete rebirth of Cash's life. Also, after the TV show Cash began making plans to travel to Israel for a long-time dream — a movie, *Gospel Road*, that would tell the story of Jesus in song and drama.

The '70s also saw Cash write his spiritual autobiography, *Man In Black*, which was published by the Zondervan Corp., making Cash a best-selling author and a giant in the Christian world at the same time he was becoming a living legend in the country music field.

During the 1970s, the single most important part of Johnny Cash's life has been his family. His parents have moved to Nashville, along with most of his brothers and sisters, and they play an integral part in the House of Cash business operation. His four daughters — Rosanne, Kathy, Cindy and Tara — have received more of his time, attention, love and understanding than ever before and he has been a model father for John Carter, who now travels with his dad and sings in the Cash show.

But the most important person in Cash's life is his wife, June Carter Cash, who helped him overcome his drug habit, stood beside him when he was near death, gave him a son and provided a healthy and happy home environment — not to mention the fact that she is a featured performer in his show. It is because of the stable home life June has provided that Johnny Cash has been able to further expand his musical boundaries while keeping his personal life on an even keel — something he was unable to do before she came along. Although Johnny Cash is still an outlaw of sorts, he is a reformed outlaw who has a good woman helping him live the Christian life while he remains a leader in his field — musically, morally, spiritually and personally.



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Museum And Gift Shop Offer Rich History Of Artist's Life

by Jennifer Bohler

Not many entertainers can truthfully claim to have their own museum. Not many entertainers have enough memorabilia to fill a museum. Johnny Cash does. After 25 years in the music business, the man in black has accrued enough awards, photographs and personal odds and ends to fill a museum. He also married into one of the first families of country music — the Carter family, whose own memorabilia figures prominently in the museum as well.

Located in Hendersonville, Tennessee, about 20 miles from downtown Nashville, the Johnny Cash Museum opened only one year ago and has already witnessed 25,000 fans pass through its doors. Sue Hensley, manager of the gift shop located just outside the museum, predicts that figure will double this year, with peak season for the museum running from May through September or October.

The Cash museum is operated by a staff of nine and includes the souvenir gift shop run by Hensley; an antique gift shop managed by Mildred Joyner (who, by the way, made many of the items for sale in the gift shop) and her assistant Peggy Knight;

"This was a dream come true for John and June," said Hensley. "And they spent a lot of time making sure it was done right. Everything in the museum is so special to him. He wanted a place to display it all and share it with people."

A Johnny Cash aficionado would be quite pleased with the results of the artist's efforts. Housed in the museum, one will find personal memorabilia from a career that has spanned 25 years. Better still, the items are arranged in such a fashion as to take one on a walk down memory lane with Cash — from his childhood to the fabulously rich Sun era through his highly lucrative recording years with Columbia Records, his life with June and their combined families, concluding with some of the interesting collections he has acquired through the years.

Museum Tour

Perhaps the best way to highlight some of the items found in the museum is to take a second person guided tour.

As one enters the museum, the first item that catches the eye is a beautiful, mint condition '31 Chrysler, painted bright red. The car was a gift to Cash, significant in that it

'Johnny has added immeasurable excitement to our business. I'm proud and happy to have him and June as friends of mine and Henry's.'

— Minnie Pearl

and a jewelry department, managed by Connie Chapman.

Cash's Mother

The smiling, effervescent ambassadress of the museum/gift shop is Johnny Cash's mother, Mrs. Ray Cash, who makes a point of greeting each visitor and welcomes them as if into her own home. Mrs. Cash is assisted by Rowdy Twomey, a congenial young woman who has been with the Cash organization for just over a year.

The curator of the museum is Cash's brother, Roy, who recently retired from Chrysler after 25 years of service. Fans are guided through the museum by Pat Parker and Sandy Minor, each well versed in the Cash saga, having been personally coached by June and Johnny.

June Carter Cash and Johnny Cash opened their museum March 31, 1979, after years of dreaming of such a place. Prior to becoming a museum, the large room was Cash's recording studio, and before that, the primary room of a dinner theatre. When the Cash organization purchased the building in 1971, Cash opted to convert the spacious room with the high ceilings into a recording studio. (The rest of the building houses the previously mentioned gift shop area, as well as the Cash publishing interests and other business offices.)

When Cash lost interest in the studio about six years later, the opportunity to create a museum loomed ever nearer. Never one to let opportunities slip by, Cash and family began work immediately. "John was very excited about the idea," recalled Hensley. "We talked about having a professional coordinator come in and put the bits and pieces together, but June decided she wanted the personal touch."

Personal Touch

The personal touch meant many late nights putting a book here, an award there and a trademark black suit in just the right spot. As a matter of fact, Cash and crew worked until 4:00 a.m. March 31 to meet the 9:00 a.m. opening. As Hensley recalls, it was a labor of love.

was made the year Cash was born.

The first section of the museum is dedicated to Cash's childhood. One of the most prized possessions in that area is a photograph of John's brother Jack, who was killed in an accident when he was a young boy. This section also boasts an iron bed and quilt from the Cash home, a painting of the Dyess, Arkansas

House Of Cash Managed By A Vast Organization Of Dedicated Workers

It takes a vast network of people to make the Johnny Cash organization work. Aside from the obvious — Johnny and June Carter Cash — there are many behind-the-scenes people necessary to the working order of the Cash hierarchy.

There is the road crew and the band, the tailor and wardrobe lady, the book-keeper/accountant and publishing personnel. There is a tour of the Holy Land to coordinate. There is a mail order business to run. And then there's Reba Cash Hancock, Johnny's sister and the prime mover in this network of workers.

Hancock joined the organization in 1969, initially to handle the abundance of fan mail Cash received. Her responsibilities with the organization grew as the business interests within the Cash organization expanded. Today, her official title is general manager of



Reba Hancock, Sue Hensley, Irene Gibbs.



Mr. and Mrs. Ray Cash, Rowdy Twomey, Roy Cash, Peggy Knight and Sandy Minor in the gift shop.

homeplace, and two paintings that graced the Cash home during Johnny's youth, among several other things.

The next section displays memorabilia from Cash's Sun recording days, and includes Sun albums, a pair of Cash's boots, Marshal Grant's bass guitar, Luther Perkins' guitar and amp, a variety of posters and photographs circa Sun days, a variety of gold and platinum singles and albums and a photograph of the million dollar quartet: Cash, Elvis Presley, Jerry Lee Lewis and Carl Perkins.

A large wall is filled to the brim with mounted awards, certificates and recognitions Cash has received through the years. According to Roy Cash, the representation here isn't nearly complete. There are still many awards that would not fit in the space allotted.

Meditation Room

Cash's meditation room, which is one of his personal favorites, houses memorabilia from the set of the film "Gospel Roads," as well as other awe-inspiring bits of religious artifacts that the Cash's picked up on their

many excursions to the Holy Land. Perhaps the most interesting item on display is the large cross actor Bob Elfstrom (who portrayed Jesus Christ in the film) carried. The robe worn by June Carter Cash when she portrayed Mary Magdalene; a beautiful Jim Abeita painting of Christ, a Moses seat and a large mosaic depicting biblical scenes are among the other treasures stored in this room.

The next area of the museum is dedicated to the family — Carter and Cash. Among the hundreds of items are photographs of Mother Maybelle Carter and the original Carter Family, a massive hand carved Handelaar sideboard from Brussels, Belgium, various family photos and achievement awards, June's zither, Maybelle's Gibson guitar, Carter family albums, and a roll of tickets to the Carter Family show — 25¢ each.

Cash's collections which are also on display include a Bi-Centennial plate collection from Edith Cothren, various prison and railroad artifacts, a collection of guns, Remington bronzes and sketches and American Indian relics and gifts. Cash also owns a chair that once belonged to Al Capone. Legend has it that Capone carried the folding chair with him wherever he went.

Located in the recessed floor area directly across from the Chrysler is a collection of furniture that was once in the Cash home, including a 1640 Elizabethan bed, Maybelle's Tiffany lamp, a mother-of-pearl Israel tray and jewelry box, two Oriental mother-of-pearl inlaid recliners and a piano covered with a hand-crocheted spread.

Gift Shop

Bits and pieces of the Cash saga are not limited to the museum. In the lobby, just around the corner from the gift shop/souvenir area is a picture gallery, featuring a number of pictures relevant to Cash and his family. Just outside the building is the famous "one piece at a time" car, given to Johnny by Bill Patch of Tulsa, Oklahoma.

The courtyard of the grounds also displays a bit of Cash the train buff via his very own, authentic railway station — the Amqui Station. The station, which was no longer in use, was discovered by Dyann Rivkin of Webster-Rivkin Productions (they produced the "Riding the Rails" TV special for Cash).

Rivkin called the railroad company in Nashville and offered to buy the station, but they said no, adding that the only person they would give it to would be Johnny Cash. Rivkin contacted Cash; he was delighted and the rest is history. The station is completely renovated and provided visitors with a glimpse into American history.

Museum And Gift Shop

Located on the lower level of the Cash building in Hendersonville is the museum and gift shop. The staff of nine includes Roy Cash, curator of the museum; Pat Parker and Sandy Minor, tour guides; Sue Hensley, manager of the souvenir/gift shop; Mrs. Ray Cash, who handles a bit of everything; Rowdy Twomey, assistant to Mrs. Cash; Mildred Joyner, manager of the antique gift shop; her assistant Peggy Knight; and Connie Chapman, manager of the jewelry department.

The people who keep Cash's show on the road are also integral parts of the overall Cash organization. They include W.S. Holland, road manager and member of the

(continued on page C-32)

JOHN,

I AM VERY PROUD TO HAVE BEEN A PART OF YOUR
FIRST 25 YEARS OF MUSIC.

I ENJOYED OUR MUSIC TOGETHER, BUT MORE
IMPORTANT I CAME TO KNOW AND BECAME CLOSE
TO A MAN WHO MADE AN IMPACT ON ME AND
MY LIFE THAT WILL LAST FOREVER.

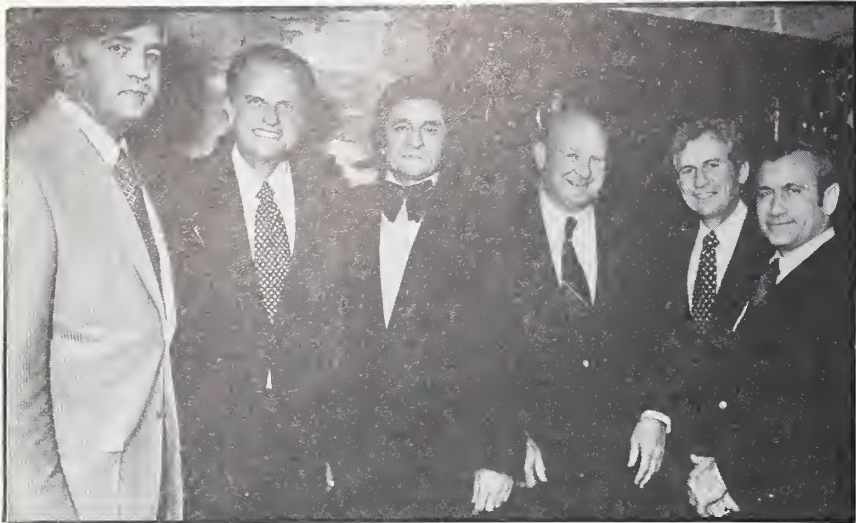
I AM VERY PROUD TO BE ABLE TO SAY, I AM
A FRIEND OF JOHNNY CASH.

HERE'S TO ANOTHER 25.

LARRY BUTLER



Cash Box • Silver Salute



Buford Pusser, Billy Graham, Johnny Cash, John Rollins, Nat Winston and James F. Neal.



W.S. and Joyce Holland, Marshei and Etta Grant, John and June Cash, Luther and Margie Perkins.



Jo Walker, Johnny Cash, June Carter Cash and Ernest Tubb.



Kris Kristofferson and John.



John and Billy Joe Shaver.



On the Hee Haw set with Roy Clark.



Waylon and John.



The Johnny Cash Silver Anniversary TV special.



John with Senator Howard Baker.



John and June with former President Gerald Ford.



June, President Carter, John Carter Cash, Rosalynn Carter, Mrs. Ray Cash, John.

"25 years ain't shit...
Just wait 'til you get
in the music business..."

love ya...

Waylon
Jeps



Publishing Companies Play Important Role In Cash's Growing Music Empire

by Jennifer Bohler

The Cash publishing interests, like the museum, gift shop and business offices, are located in the House of Cash building in Hendersonville, Tenn. Currently the Cash organization is umbrella company to three publishing interests: House of Cash (BMI), formed in 1968; Song of Cash (ASCAP), formed in 1970; and Family of Man (ASCAP), formed in 1972.

The three companies are administered worldwide by Jury Krytiuk, who is president of Morning Music Ltd. and Boot Records in Mississauga, Ontario, Canada. All of the actual work — such as listening to songs, pitching material and handling the vast amount of paperwork — is handled by the staff in Hendersonville, which includes Cash's daughter Kathy Brimm, Harlan Sanders, who was once an exclusive writer for the Cash publishing outfit and Irene Gibb, who is responsible for the bulk of the paperwork. Both Brimm and Sanders pitch the vast catalog of titles within the three publishing interests.

3,000 Titles

Brimm estimated the 12-year-old catalog contains roughly 3,000 titles ranging from classic Cash to vintage Statler Brothers and Glen Sherley compositions. (Pre-1968 Cash material may be found in three other publishing companies: Hi Lo Music, Johnny Cash Music and Southwind Music.) Songs written by various members of the Cash clan, including Johnny, June Carter Cash, Rosanne Cash, Carlene Carter and Rosey Carter are also represented by the Cash publishing interests.

The oldest of the three organizations is the House of Cash, which claims Johnny Cash, June Carter Cash and Billy Joe Shaver as three of its primary writers. Before the House of Cash offices were



Harlan Sanders, Kathy Brimm

siders expansion.

The vast repertoire represented by Cash publishing includes such Statler Brothers greats as "Do You Remember These," "Class of 57" and "Bed of Roses." Glen Sherley songs include "Portrait Of My Woman," "Flower out of Place" and "Greystone Chapel." Some of the Cash staples include "Man In Black," "Let There Be Country," "I'll Say It's True" and "Mountain Lady."

"Daddy feels that we have an excellent catalog," noted Brimm. "In the past year the publishing company has become one of his main priorities, aside from his recording, and he is dedicated to making it work, primarily by pitching the material contained within the catalog. We feel that we have a great publishing company and great songs, and we want to do something with them before expanding and signing other writers."

Brimm added that besides the stockpile

'It is great being the musical director on his shows. It's been fun and a privilege the past 12 years.'

— Bill Walker

moved to Hendersonville in 1969, it was headquartered in Charlotte, N.C. and run by Arthur Smith. When the Song of Cash was formed in 1970, it became Cash's first ASCAP affiliate, and represented writer Jack Routh. The Family of Man was formed as a joint venture between Cash and Billy Edd Wheeler.

Brimm pointed out that there is not a large number of staff writers signed to the interests because much of the outside material is accepted on a per song basis. She added that both she and her father feel that the existing material within the catalog should be worked before the company con-

of classic tunes mentioned earlier, the catalog also boasts a solid listing of gospel material written by Cash.

Though Brimm and Sanders are responsible for listening to tapes submitted to the organization, Brimm said final say-so rests with Cash. According to Brimm, Cash tries to set aside time when he is in town to listen to tapes they have selected. If he is in town only a short while, he will take a batch with him and listen to them while on the road.

Thus far this system seems to have worked very well. Cash and company have established a healthy publishing wing with a solid catalog of tunes.

'Ballad Of A Teenage Queen'

(continued from page C-6)

promotion since then, but I could have been. How about a "sexy girl" contest to promote "Ring Of Fire"? The women would have loved it. How about a "mean and ugly" contest to promote "Boy Named Sue"? Even as big as that record was, sales could have been doubled by such a venture where all were involved, and all stood to gain. Such promotions not only give the record business a shot in the arm, but the concert business, the jukebox business, and a lot of related businesses as well. It can get the employees of a radio station very excited about their work.

In 1969, Simon and Garfunkel had a record called "Mrs. Robinson." As a concert promotion aid, the radio station plugg-

ing the show ran a Mrs. Robinson look-alike contest. The two stars personally met the contestants, choosing a winner. She was given a free limo ride and passes to the show, plus a dinner afterwards with Simon and Garfunkel. Every hall was packed and record sales were great.

Back to the winter of 1957-1958, did you know that we were in the middle of a great recession then. We were. During that time, a record called "Ballad Of A Teenage Queen," with fifteen thousand sales potential, went over one hundred thousand, and everyone had a good time making it happen.

If we're going to sell records in this recession, we are going to have to get out of our sackcloth and get off of our ashes.

Cash's Views On Christianity

(continued from page C-10)

of obligations. I wrote a song called "Sit On The Porch And Pick On My Old Guitar." One day I was up at my farm in Bon Aqua and I was so tired from touring and everything. I just couldn't see where I'd ever want to do anything the rest of my life but sit on my porch and pick my guitar. It doesn't take but a few hours of that for me to get bored and then I want to get back where the action is. I enjoy the obligation and the responsibility. He said, "To whom much is given, much will be required." I'm all set to try to fulfill those requirements. I got my head on straight and I still have a lot of strength left in this body. I don't feel any ebbing of energy or strength, so far as it is required to do my job. Of course, I'm not saying I feel 25. I don't, I feel 48. My daddy is 83 years old and probably has more energy than I do. I think I inherited it a lot from him. I feel like I have a little staying power. I've been told that I do. I never lose interest in my work, never. I think about it all the time, about my work and what I'm going to do here and there, this and that move. I do pray for guidance and I get it.

Billy Graham once said he is always afraid that one day he is going to do something that will embarrass God. Have you ever felt that?

No. I'm not afraid. The only thing I do fear is God. I'm concerned. In that area Billy has responsibility and more burden to carry than I do. People expect him to be Mr. Clean, totally. They expect it. They look for a mistake in him, where they expect it from me I think. They expect me to goof up. I don't expect me to goof up anymore. I plan not to. I won't be disappointed in myself if I do, because I am just as human as you are.

Are you involved in a church in Nashville?

No. I go to church in Hendersonville. I'm more involved than the average member. I sing a song in church every few weeks. I speak for about 5 minutes when I feel I have something I need to talk about. Other than that I'm not involved in any particular church. I still believe like George Fox said. He said the church is within and a place for those to meet. It is important to meet with a Christian group and to share the things of the gospel. It is for me. It is important to me every so often to take communion. No matter what the church doctrine on communion really. I don't know my church's doctrine on it. I only know what I feel about it. It is important to me so far as the way I feel as a person. I take communion every so often but, some churches take it every week and some once a month. I feel the need for that.

Your records don't reach the Christian market, The Christian bookstores. Do you want to reach these people?



June Carter Cash as Mary Magdalene in Gospel Road.

Not especially. I'd rather perform for people who are like the audience at the Playboy Club. The people who are well established in the church are not the ones who really appreciate it the most or enjoy it the most, because that is their whole world, the gospel. It is hard to come up with something new for them. But if you can get through on a song like "I'm Just An Old Chunk Of Coal" that Billy Joe Shaver wrote you can sing that to an audience like at the Playboy Club. It carries the meat of the gospel in it. It carries the substance of the new life. It carries the message of a new life in the song to a few down and outers at the Playboy Club. Then I feel like that is a much better mission accomplished than singing and testifying in Sunday School. I personally feel that way. I always have. Jesus had no qualms about dining with Simon the Pharisee no matter what they said. He enjoyed the luxury of leaning back on a couch and having somebody to feed him and anoint his head with oil and wash his feet. That is the one thing that I love about Him. His enjoying the creature comforts. I really appreciate that about the Lord. He became all human to us in order that everybody could relate. Some people turned off to him because of that beautiful white sepulchre of a church. That was their only way to relate to Jesus but, He was a man who walked the road and wore out his sandals. Somebody needed to anoint His feet and head with oil when He finally got to rest after walking 70 miles in 100 heat, burning His feet.

Christianity has traditionally been against the newer forms of music. They were against rock 'n roll and the rockabilly sound. How do you feel about that? How do you fit in with all that?

Well, new wave and rockabilly and rock 'n roll or rockabilly or new wave as ple in the past generations to vent their energy. It is a thing that is haunting. There is a lot to be said for that too. We sing a gospel song and we do a rockabilly song and we laugh and scream and have a ball. We show a great deal of joy in our performance. We don't necessarily have to show all the joy in that gospel song we just sung. When we do show a lot of fun and joy in what we just sung then that just proves that what we just sung is right in our lives. Not that we use the Rock 'n Roll or Rockabilly or "New Wave" as any kind of a vehicle for evangelization. No, we don't, we don't say that that is any way connected. But, when we get into it, it is a lot of fun. All forms are connected in that they all spring from the Godhead. They are evidence of God, musical evidence.

How about Paul Harvey's comment about country music being today pornography? Or Bob Larson? He is a minister and was really against rock 'n roll for a long time.

I don't think that is fair at all. I just don't think that it is fair to the people who love music. You can take any kind of music you want and use it as a vehicle for obscenity. I don't care what kind or what you want to call it. To say that country music is decadent or rock 'n roll music or rockabilly is decadent is just a ridiculous statement. I really think it is what the people make it in their own minds and their own lives. I don't make it rotten or a vehicle of sexual expression or thought. I know a lot of people who do but that is their thing. I love it for the music's sake, for the beat, the sound, the feel. It has nothing really to do with sex, except the fact that I feel very verile. I really get into the music and the beat. I just don't think it is fair to say any kind of music is obscene. There is no way it could be.

*Thanks for bringing science fiction to Country Music
and for keeping me entertained
for 25 years. . .*

Jack "Cowboy" Clement

Once you've stripped off the hype and exaggerations,
Once you've toned down the bold type and exclamations,
Once you've whispered to yourself who will stay for generations,
You're down to one name . . . Johnny Cash.
John, we're proud to be associated with you.

Morning Music Ltd.



Norm Anderson, Johnny Cash and Charlie Bragg.

Cash On Stage: Combination Of Styles, Moods, Subjects

(continued from page 10)

At the mike again, Cash performed "One Piece At A Time," as the movie screen showed a movie of John and wife June and the special Cadillac given to him that contained parts of a number of different models — a real life car to match the one in the song. The song and the movie were both humorous, providing a light touch to the show.

Instrumental Solos

With June first appearing before the audience on screen, Cash took the opportunity to introduce her to the audience as she came out and sang with him on "If I Were A Carpenter," "You're A Part Of Me" and "I'll Be Waiting For You On The Banks Of Jordan." Cash then stepped back and June performed solo.

First, she performed an instrumental, "San Antonio Rose," on autoharp before she picked up the banjo for a bluegrass humor number called "There's A Rabbit In The Log." She then played the harmonica, performing "Oh, Susanna." In between the numbers, she cracked funny one liners that loosened the audience and had them laughing. After these solos, Cash came back and together they did "Jackson," a song that has become their most popular duet.

Guitar player Jerry Hensley took center stage next as he performed "Tulsa Time," a song that has been recorded by both Don Williams and Eric Clapton. Cash followed with a performance of "John Henry" another movie, this one simulating the story of John Henry

With a heckler in the audience yelling for "Teenage Queen," Cash obliged, performing it perfectly in spite of the fact that it had been a number of years since it had been included in his regular show. He followed this with a John Prine song, "Paradise," that will be featured in his upcoming CBS-TV movie, *Hard Words*. He then introduced mandolin player Marty Stewart, who had been with Lester Flatt a number of years, and the two did "Rollin' In My Sweet Baby's Arms," a trademark Flatt number.

Introducing "The Patriot Song," Cash stated it was written by Marty Robbins and was due out shortly (it had not been released at that time) and that he felt strongly about the song and the timeliness of it. After this number, a large portion of the audience gave him a standing ovation, obviously feeling the same as he did about the song, which is very pro-American.

Bringing up bass player Joe Allen, Cash introduced him as a fine songwriter and invited him to do one of his own songs, "Should I Come Home (Or Should I Go Crazy)," that was a hit for Gene Watson. After that, June rejoined the band on stage as the whole group did "Angel Band," finishing the song a capella as the gospel feel permeated the supper club.

Cash finished his Playboy Club show with two train songs, "Casey Jones" and "Orange Blossom Special," playing an excellent harmonica break on "Orange Blossom Special" as the movie screen behind him showed two trains crashing into each other as the music reached a crescendo. Cash then immediately left the stage, returning with June to take another bow and accept roses from two Bunnies before hurrying off stage and out the back door, never to appear again while the applause lingered on.

Maryland Date

The next night, at the local civic auditorium in Salisbury, Maryland, it was a much different audience from the Playboy Club. In addition, Cash's show here was similar but different — divided into two parts with each lasting over an hour. The people got their money's worth, and walked away satisfied after seeing and hearing Johnny Cash for two-and-a-half hours.

The show began like the one the night before with "How Great Thou Art" and a special "Happy Birthday" to someone in the audience, which was added before taking a break.

After the 15 minute break, Cash's band, the Great Eighties Eight, returned with Jerry Hensley doing "Lay Down Sally" and "Tulsa Time" before Cash appeared again, going into "John Henry" with the movie showing behind him. He added the bluegrass "What's Good For You (Should Be Alright For Me)" to his segment with Marty Stewart, as well as his old hits, "Big River," "I Still Miss Someone," "I Will Rock 'n' Roll With You" and "When The Saints Go Marching In." Another old hit, "A Thing Called Love," followed, before his train songs/movie and the closing "I Walk The Line."

As the applause for the last song was ringing, Cash went out the back door and onto his bus, where he would be taken immediately to the airport to return to Nashville that night so the next morning he could put the finishing touches on "The Patriot Song"

CBS Records Salutes Its Star

We at CBS Records are proud to be associated with and to have this opportunity to salute such a legendary American figure as Johnny Cash.

Not many labels, if any, could boast of a relationship through the years with an artist who has not merely endured, but triumphed for two and a half decades as a major recording leader in the music industry.

And, significantly, there are few artists of our time who have received such vast universal acclaim in such a variety of artistic genre as film, television and recording, lending testimonial to one of the greatest expansions of music in contemporary history.

His personal triumphs throughout the years have also inspired not only us, but the American public as well, and has come to exemplify the strength of moral character, persistence and faith we all shared. Emerging from the Memphis rockabilly region, Johnny Cash has and will always be moving to a different drummer. His voice interprets music with a stylization that has become unique to American recording.

He has on many occasions given the

country a shot in the arm, and for twenty-five years has boosted his incredible following with some fifty albums and hit singles too numerous to mention.

With the release of "Cry, Cry, Cry", (with Marshall Grant and Luther Perkins) Johnny Cash began his rise to fame. Classics including "I Walk The Line," "Ring Of Fire," and "Folsom Prison Blues" have long since become trademarks of the man, the voice and the struggle. By the mid-sixties he had reached superstardom.

But the list continued with such familiar favorites as "A Boy Named Sue," "What Is Truth," "Ragged Old Flag," "One Piece At A Time," "Ain't No Good Chain Gang" (with Waylon), to "Ghost Riders" and his more contemporary tunes.

With respect and gratitude in being able to share in this amazing success, we at CBS offer our congratulations to Johnny Cash. This Silver Anniversary marks a milestone in the history of American music that will not be soon forgotten.

And in twenty-five more years we look forward to celebrating another one of Johnny Cash's anniversaries.

The Woman Behind The Man In Black

(continued from page C-14)

used to be so ambitious."

Since reestablishing her priorities, June noted, "I've had so many of my ambitions fulfilled since I put my family in first priority. I can do as much as I want to, as much as I choose to. John actually pushes me to do a little more than I would usually do, but when you have seven children and then the grandchildren, you keep pretty busy."

With her dedication to her husband and family, June now feels "truly liberated" and has no identity crisis. "I will never have John's personality. He is so good to me in one way — if I can knock him out once a month with something I do or say or write or a party I pull off for him, that does a lot for me as a person. I'll never become what he is, I'm too much of a person myself to ever become that. We get along beautifully. We've been married over 12 years with less problems than most married people I know of."

Still, June does have a career, being a vital part of the Johnny Cash Show, singing duets with him and performing in a solo spot herself. "I may write more this year," she said. "I've chosen to. John wants me to do a few more television shows this year. I may do some more dramatic parts on TV. I studied acting in New York. I'll be singing on two songs on John's new album. I intend to record an album pretty soon myself. I have

enough tunes for it already. My two son-in-laws, Rodney Crowell and Nick Lowe, are talking about producing it, but they're pretty expensive!"

Avid Collector

At home, June is an avid collector of antiques and has her home full of antique furniture, some of it 200-300 years old, dating back to the Jacobean and Elizabethan periods in England. She also collects old cut glass, china and silver, including a number of early American silver plates.

Discussing her career and her children, June says "I don't think old, even though I've got grandchildren. "We run and play like the younger generation, and they never think we're old. I found my first grey hair several weeks ago, and I've looked for it since and can't find it!"

But when discussing her plans for the future and her ambitions, June always comes back to her strong religious belief. "I would like to be more like Jesus," she stated. "That's a daily prayer — make me more like You. I'd like to strive to be Jesus Christ in the June Carter form. As I grow older, I've grown closer to Him, and if I have a problem now, I take it to Him. He always works it out for me."

And that's June Carter Cash — mother, grandmother, performer, wife, writer, recording artist and the woman behind the man in black.



Kris Kristofferson, Johnny Cash, Waylon Jennings and Larry Gatlin.

Congratulations for the first 25.

Looking forward to continued

friendship and success

for another 25.

Carl Perkins

and Trans World Artist Inc.

Glen Campbell

Legends in their own time... Johnny & June Carter Cash



their stories...

Man In Black

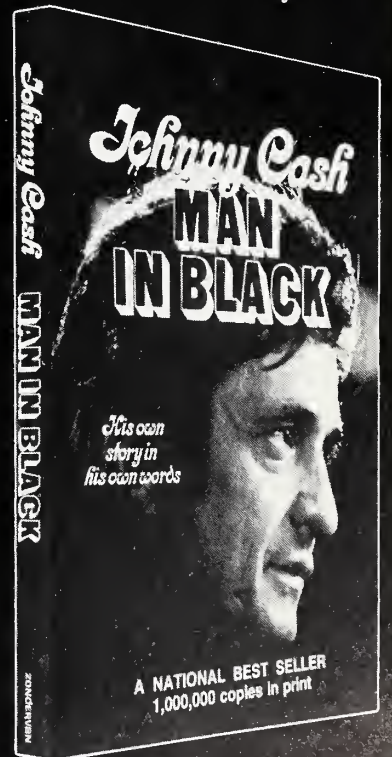
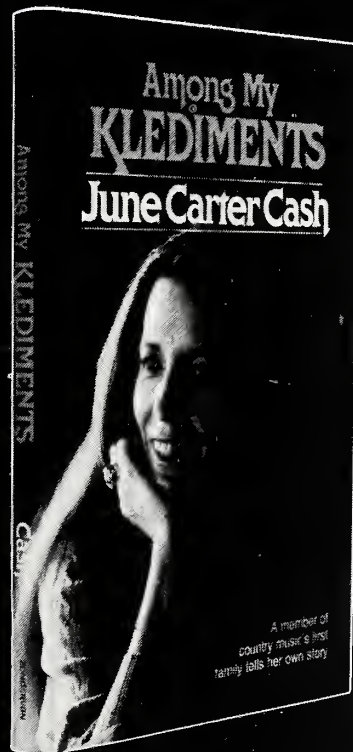
"my life has got a lot to do with God . . . an awful lot . . . and it's all here in my book." Johnny Cash tells his own story in his own words starting with his childhood years . . . through the country and western music circuit . . . including seven long years of drug addiction up to the living faith he has found in Jesus Christ.

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"A Klediment is mountain talk for treasured persons and things," begins June Carter Cash. And she has many of them to share — from her earliest childhood memories with the famed Carter family to life with husband Johnny Cash and their seven children. With photographs and original poetry.

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House Of Cash Run By Vast Organization Of Workers

(continued from page C-24)

band, Great '80s Eight; Bob Wooten, assistant road manager and member of the band; Ken Elliott, Larry Johnson and Steve Tomek, sound; Jay Dauro and Gary Heston, lights; Roger Morton, bus driver; Herbert Newman, truck driver; Goldie Adcock, wardrobe, Manuel of Los Angeles, tailor; Winifred Kelley, John Carter Cash's nurse; Armondo Bisciglia, bodyguard and George T. Kelley, who occasionally assists Bisciglia.

Marty Kline with the Association of Performing Artists and Lou Robin, with Artist Consultants of Los Angeles, are also important parts of the Cash organization. Cash began his fruitful association with these men in the mid-'70s. Kline coordinates television and movie appearances while Robin handles the road dates.

Great '80s Eight

One certainly cannot write about the Cash organization and not mention the band, the Great '80s Eight, which originated in 1955 as the Tennessee Two. The original

Johnny and June's son, John Carter Cash has also become an important part of the Cash show, adding a light touch of humor, as well as a budding voice to the concert performance.

Vast Network

The vast network of Cash businesses also includes a mail order firm, which boasts a mailing list of some 8,000-plus names. The list was compiled over the past few months and consists of people who have visited the museum, attended Cash concerts and written fan letters. Through the mail order service, one can order anything for sale in the Cash gift shop.

One of the most recent developments in the Cash business is a tour of the Holy Land, scheduled for September of this year. Roy Cash will be in charge of the 14-day excursion into Israel, with Cash's sister Louise acting as hostess. Plans call for a group of no more than 50 to leave New York and make a stop in one other foreign country before continuing to Israel, where Joe Jahshan will take over as tour guide.

'I've always considered it an honor to have John as my friend. Anytime you can still be friends with a man after 30 years, there has to be something right about him.'

— Carl Perkins

band members were Luther Perkins and Marshal Grant, who retired from the show this year. In 1960, the Tennessee Two became the Tennessee Three with the addition of W.S. Holland. And this year, the Three became the Great '80s Eight. The current line-up is Bob Wooten, W.S. Holland, Jerry Hensley, Marty Stewart, Joe Allen, Earl Ball, Jack Hale, Jr. and Bob Lewin.

According to Irene Gibbs, Cash's secretary, the tour will feature first class accommodations, and will be structured so that anyone can go, even the elderly, who might feel that the trip would be too strenuous. The organization will be working with Atraz Travel Agency of Toronto, Canada in coordinating the tour, and will utilize its large mailing list in advertising the excursion.



The House of Cash, Hendersonville, Tenn.

Cash Expands Horizons To Include Many TV Appearances

(continued from page C-16)

story of landing a helicopter in his yard to pitch Cash a song. The duo then sang the song, "Sunday Mornin' Comin' Down" followed by Tom T. Hall coming out to sing a song he wrote about Johnny Cash titled "Cash."

A film clip of Johnny and June Cash's dramatic appearance on *Little House On The Prairie* introduced June Carter Cash, who then came out and sang "You're A Part Of Me" with her husband.

A series of film clips showing Cash singing with Anne Murray and Kate Smith and a short skit with Dolly Parton from a CMA Awards show preceded Dottie West, who came out to present Cash with a special citation from BMI for his songwriting achievements. After this came Johnny Cash and Mother Maybelle Carter performing "Pick The Wildwood Flower."

The next segment showed Cash on stage dressed in black singing "Folsom Prison Blues" and it was followed by a duet with Waylon Jennings on "Ain't No Good Chain Gang." Chet Atkins then appeared to present a special plaque to Cash from the musicians union in Nashville.

Following this presentation, came another film clip, this one showing Cash performing "Ragged Ole Flag" in the old Ryman Auditorium, which used to be the home of the Grand Ole Opry.

A comedy skit with Steve Martin and Johnny Cash had the audience laughing before Kristofferson came out and introduced film clips showing Cash at the 1969 Country Music Association Awards. Cash walked away with five top honors at that event — the only time a performer has ever received five CMA Awards in one year. Kristofferson then presented Cash with a

special plaque from the CMA.

Cash introduced his former bass player, Marshall Grant, who was one of the original Tennessee Two and the two chatted on stage about the old days before Larry Gatlin and the Gatlin Brothers band was introduced to perform "Help Me." Carl Perkins then performed "Blue Suede Shoes" followed by Jack Clement singing "When I Dream."

The Statler Brothers, who toured with Cash for eight years, then sang a self-penned novelty number reminiscing about their days working with Cash entitled "Paid By Cash." They concluded the song by saying that though they'd been paid by Cash, the experience was so rich they would have gladly done it all for free.

A performance of "I Walk The Line" and "Ring Of Fire" by Cash, Kris Kristofferson, Waylon Jennings and Larry Gatlin featured each of these singers singing solo as well as with each other. This was followed by Cash alone performing "The 20th Century Is Almost Over."

The television special closed with the cast on stage singing "Will The Circle Be Unbroken." Included in this performance was a film clip of Mother Maybelle Carter singing the song to start off the gospel show closer.

As the show ended and the credits rolled, a number of friends of Cash who did not perform musically on the show were seen getting up from their seats and walking towards the stage. These included Bobby Bare, Billy Joe Shaver, Brenda Lee, the Oak Ridge Boys, Roy Acuff, Tennessee Governor Lamar Alexander, Danny Davis, David Allan Coe, Grandpa Jones, George Jones, Minnie Pearl, Sonny James, Johnny Paycheck, and Bill Anderson.



Brenda Shaver

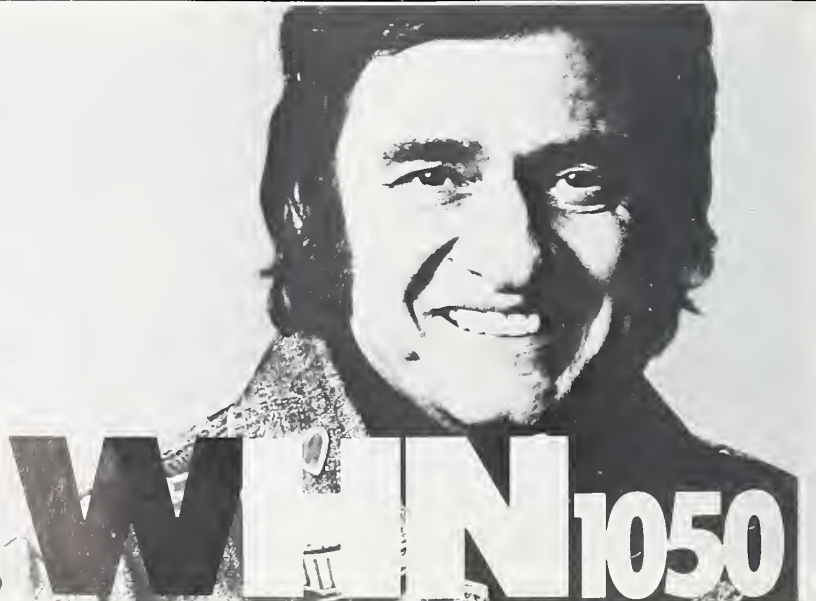


E.J. Butler

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Congratulations,

John, on your Silver Anniversary.

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Hoyle

R. O.

Tom and the rest of the gang at

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BRAND NEW LP JH5001 "WHERE DID THE MONEY GO?"



Discography

(continued from page C-19)

9-22-70	Columbia	4-33182	If I Were A Carpenter (w/June Carter Cash)	10-15-74	Columbia	4-10048	Don't Take Your Guns To Town
			What Is Truth				Father And Daughter
10-15-70	Columbia	4-33186	See Ruby Fall	11-15-74	Columbia	4-10066	The Lady Came From Baltimore
			Blistered				Lonesome To The Bone
11-13-70	Columbia	4-45269	Flesh And Blood	3-15-75	Columbia	3-10116	My Old Kentucky Home
			This Side Of The Law				Hard Times Comin'
2-26-71	Columbia	4-45339	Man In Black	7-15-75	Columbia	3-10177	Look At Them Beans
			Little Bit Of Yesterday				All Around Cowboy
5-20-71	Columbia	4-45393	Singing In Viet Nam Talking Blues	12-15-75	Columbia	3-10237	Texas '47
			You've Got A New Light Shining				I Hardly Ever Sing Beer Drinking Songs
7-15-71	Columbia	4-45428	A Song To Mama	2-15-76	Columbia	3-10279	Strawberry Cake
			One More Summer In Virginia (Carter Family)				I Got Stripes
8-5-71	Columbia	4-45431	No Need To Worry (w/June Carter Cash)	3-15-76	Columbia	3-10321	One Piece At A Time
			I'll Be Loving You (w/June Carter Cash)				Go On Blues
9-9-71	Columbia	4-45460	I Promise You		Columbia	3-10381	Sold Out Of Flagpoles
			Papa Was A Good Man				Mountain Lady
1-15-72	Columbia	4-45534	A Thing Called Love	11-15-76	Columbia	3-10424	It's All Over
			Daddy				Ridin' On The Cottonbelt
4-7-72	Columbia	4-45590	The Miracle Man	11-15-76	Columbia	3-10436	Old Time Feeling (w/June Carter Cash)
			Kate				Far Side Banks Of Jordan (w/June Carter Cash)
6-9-72	Columbia	4-45631	If I Had A Hammer (w/June Carter Cash)	1-15-77	Columbia	3-10483	The Last Gunfighter Ballad
			I Got A Boy And His Name Is John (w/June Carter Cash)				City Jail
7-28-72	Columbia	4-45660	Oney	7-15-77	Columbia	3-10587	Lady
			Country Trash				Hit The Road And Go
8-25-72	Columbia	4-45679	The World Needs A Melody	10-15-77	Columbia	3-10623	After The Ball
			A Bird With Broken Wings Can't Fly (Carter Family)				Calliou
11-9-72	Columbia	4-45740	Kentucky Straight	3-15-78	Columbia	3-10681	I Would Like To See You Again
			Any Old Wind That Blows				Lately
12-15-72	Columbia	4-45758	Help Me Make It Through The Night (w/June Carter Cash)	3-15-78	Columbia	6271	Wo Ist Zu Hause Mama
			The Lovin' Gift (w/June Carter Cash)				Viel Zu Spat
4-15-73	Columbia	4-45786	Children	5-15-78	Columbia	3-10742	There Ain't No Good Chain Gang (w/Waylon Jennings)
			The Last Supper				I Wish I Was Crazy Again (w/Waylon Jennings)
7-15-73	Columbia	4-45890	Praise The Lord And Pass The Soup	9-15-78	Columbia	3-10817	Gone Girl
			The Ballad Of Barbara				I'm All Right Now
9-15-73	Columbia	4-45929	We're For Love (w/June Carter Cash)	11-15-78	Columbia	3-10855	It'll Be Her
			Allegheny (w/June Carter Cash)				It Comes And Goes
10-15-73	Columbia	4-45938	Pick The Wildwood Flower	12-15-78	Columbia	3-10888	I Will Rock And Roll With You
			Diamonds In The Rough				A Song For The Life (w/Rosanne Cash)
12-15-73	Columbia	4-45979	That Christmasy Feeling	6-15-78	Columbia	3-10961	Ghost Riders In The Sky
			Christmas As I Knew It				I'm Gonna Sit On The Porch And Pick My Old Guitar
1-15-74	Columbia	4-45997	Orleans Parish Prison	9-15-79	Columbia	1-11103	Cocaine Blues
			Jacob Green				I'll Say It's True
4-15-74	Columbia	4-46028	Ragged Old Flag	1-15-80	Cachet	CS4-4506	Wings In The Morning
			Don't Go Near The Water				What On Earth
8-15-74	Columbia	4-10011	The Junkie And The Juicehead	5-15-80	Columbia	1-11283	Song Of The Patriot (w/Marty Robbins)
			Crystal Chandeliers And Burgundy				She's A Go'er

John,

*May the blessing tree grow forever
in your garden. With love on your
Twenty-Fifth.*

Fred

Monument Record Corp.

We're proud of 18 network television shows!

JOHNNY CASH • THE FIRST 25 YEARS

May 8, 1980 • 9:30-11 pm • CBS

JOHNNY CASH CHRISTMAS SPECIAL

Dec. 6, 1979 • 9-10 pm • CBS

COUNTRY SUPERSTARS OF THE SEVENTIES

Oct. 16, 1979 • 9-11 pm • NBC

JOHNNY CASH SPRING SPECIAL

May 9, 1979 • 10-11 pm • CBS

JOHNNY CASH CHRISTMAS SHOW

Dec. 6, 1978 • 10-11 pm • CBS

JOHNNY CASH: SPRING FEVER

May 7, 1978 • 10-11 pm • CBS

FIFTY YEARS OF COUNTRY MUSIC

Jan. 22, 1978 • 8-11 pm • NBC

JOHNNY CASH CHRISTMAS SPECIAL

Nov. 30, 1977 • 10-11 pm • CBS

JOHNNY CASH CHRISTMAS SPECIAL

Dec. 6, 1976 • 9-10 pm • CBS

JOHNNY CASH AND FRIENDS

CBS • 1976:

(8-9 pm) Aug. 29 • Sept. 5

Sept. 12 • Sept. 19

EIGHTH ANNUAL COUNTRY MUSIC AWARDS

Host: JOHNNY CASH

Oct. 14, 1974 • 10-11 pm • CBS

COUNTRY COMES HOME

Host: JOHNNY CASH

Apr. 26, 1974 • 10-11 pm • NBC

JOHNNY CASH'S COUNTRY MUSIC

Feb. 23, 1974 • 11:30 pm-1 am • NBC

SEVENTH ANNUAL COUNTRY MUSIC AWARDS

Host: JOHNNY CASH

Oct. 15, 1973 • 10-11 pm • CBS

FIFTH ANNUAL COUNTRY MUSIC AWARDS

Oct. 10, 1971 • 10-11 pm • NBC



Happy 25th,

Joe Cates

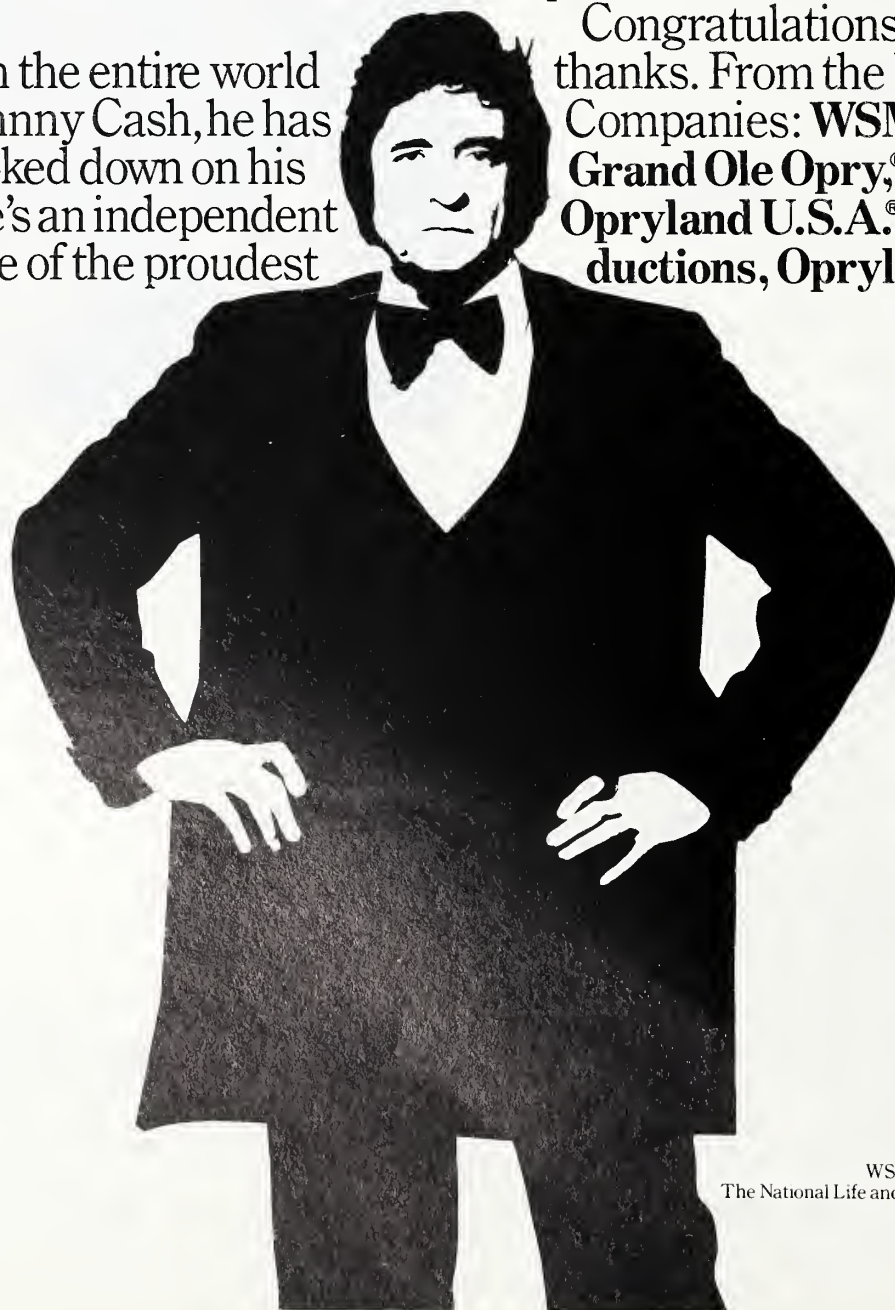
HOW DO YOU SAY CONGRATULATIONS TO A BOY NAMED SUE?

It's impossible to list all the times and all the ways that Johnny Cash has enriched our lives through his music — time and again he's made us laugh, he's caused us to think, and he's deepened our faith in ourselves as people.

Although the entire world looks up to Johnny Cash, he has never once looked down on his fellow man. He's an independent shaper of some of the proudest

traditions of Country Music. It is easier for all of us to walk the line now that we have his footsteps. So, how do you say congratulations to a boy named Sue? Very carefully, and with a lot of respect.

Congratulations, Johnny—and thanks. From the WSM Family of Companies: **WSM-AM/FM Radio**, **Grand Ole Opry**,[®] **WSM-TV**, **Opryland U.S.A.**,[®] **Opryland Productions**, **Opryland Hotel**.



MERCHANDISING

SINGLES BREAKOUTS

Camelot — National
CAPTAIN AND TENNILLE
CHARLIE DANIELS BAND
CAROLE KING
MANHATTAN TRANSFER
BOZ SCAGGS

Tower — San Francisco
BLONDIE
BLUES BROTHERS
CAPTAIN & TENNILLE
KIM CARNES
RODNEY CROWELL
CHARLIE DANIELS BAND
ELECTRIC LIGHT ORCHESTRA
MICKY GILLEY
GREG KIHN BAND
CAROLE KING
KINGBEES
OLIVIA NEWTON-JOHN
NEIL AND DARA SEDAKA
RACHEL SWEET
PAT TRAVERS BAND
JOE WALSH

Sounds Unlimited — Chicago
ANGEL CITY
ROCKY BURNETTE
LITTLE RIVER BAND
OLIVIA NEWTON-JOHN
BOB SEGER
JOE WALSH

Spec's — South Florida
INVISIBLE MAN'S BAND
BILLY JOEL

Record World, T.S.S. — Northeast
BLUES BROTHERS
ROCKY BURNETTE
CHEAP TRICK
MOTORS

Everybody's — Northwest
BLONDIE
ELECTRIC LIGHT ORCHESTRA
OLIVIA NEWTON-JOHN
BOB SEGER

Lieberman — St. Louis
BLUES BROTHERS
CHARLIE DANIELS BAND
TOMMY TUTONE

Oz — Atlanta
BLUES BROTHERS
RODNEY CROWELL
ELECTRIC LIGHT ORCHESTRA
GENESIS
ALI THOMSON
PAT TRAVERS BAND

Waxie Maxie — Washington
BLUES BROTHERS
ROCKY BURNETTE
KIM CARNES
CHEAP TRICK
CHARLIE DANIELS BAND
GENESIS
CAROLE KING
RAY PARKER JR. AND RAYDIO

Tower — Sacramento
BLUES BROTHERS
FIREFALL
JOE WALSH
ELECTRIC LIGHT ORCHESTRA

Fathers And Sons — Indianapolis
BLUES BROTHERS
CHARLIE DANIELS BAND
CHANGE
CHEAP TRICK
ELECTRIC LIGHT ORCHESTRA
GENESIS
STEPHANIE MILLS
OLIVIA NEWTON-JOHN
OZARK MOUNTAIN DAREDEVILS
S.O.S. BAND

Poplar Tunes — Memphis
ROCKY BURNETTE
RANDY CRAWFORD
CHARLIE DANIELS BAND
LARRY GRAHAM
ELTON JOHN
STACY LATTISAW
SMOKEY ROBINSON
JOE WALSH

Richman Bros. — Philadelphia
BLUES BROTHERS
BREAKWATER
KIM CARNES
CHARLIE DANIELS BAND
FIVE SPECIAL
STACY LATTISAW

WHAT'S IN-STORE

MOTOWN ANNIVERSARY — Several of the largest chains in the nation have announced promotions geared to Motown Record's 20th anniversary: **The Record Bar**, also celebrating its own 20th anniversary, is holding a joint promotion to commemorate both events. The campaign, running under the theme "Record Bar and Motown: Twenty Hit Years Together," will feature \$3,600 in prizes to be awarded at Record Bar's annual convention. In addition to a display contest, to be judged on a district basis, the Bar will award four additional prizes in chainwide competition. Product in this promotion includes LPs by **Smokey Robinson, Jermaine Jackson, Grover Washington, Diana Ross, Temptations, Commodores, Switch, Teena Marie and Syreeta**. . . . Another massive promotional effort is being undertaken by the **Camelot** chain. This effort, taking place from June 15 - July 12, will also spotlight current product, on sale at \$4.99, \$5.99 and \$6.99. There will be competition between stores in the chain, with each manager setting up displays on the large wall plaques in each outlet. The grand prize in this contest will be a \$500 shopping spree in one of the major department stores in the North Canton area. The albums on sale will be the same as those listed for the **Record Bar** promotion, as well as the latest **Billy Preston** effort.

ROADIE PUSH — **Macey Lipman Marketing** of Los Angeles has set into motion a major retail promotional push in support of the new **Roadie** soundtrack album on Elektra Records. The effort, dubbed the "Cold Cash Giveaway," will operate as follows: Four "Roadies" from the organization will "hit the road" from June 13 - June 30, visiting outlets in 29 markets. If a particular retailer is playing the LP when a "roadie" arrives, he or she will receive \$50. If there is a display for the album in evidence, a prize of \$50 will be awarded. If both conditions exist, the store will receive \$150. For more information on this promotional contact Macey Lipman Marketing at (213) 652-0818/659-9820 or the local WEA distributor.

CBS NEWS — The CBS office in New York reports the creation of some new marketing tools: Twelve different logos have been developed for leading artists featured in the \$5.98 midline series. (The artists include **Billy Joel, Blue Oyster Cult, Charlie Daniels Band, Englebert, Barbra Streisand, Dan Fogelberg, Cheap Trick, Chicago, Kris Kristofferson, Loggins and Messina, Santana and REO Speedwagon**). All midline albums will carry "Nice Price" stickers (the theme for the advertising campaign). Die-cut backer cards bearing the "Nice Price" slogan will also be available for bins. . . . In addition to the midline campaign, the CBS office announced release of a new 33x48 **Paul McCartney** poster. Flats of albums in the McCartney catalog, recently unavailable, have now been put into circulation. The albums involved here include "Ram," "Wild Life," "Wings," "Red Rose Speedwagon" and "Band On The Run."

SOUNDS UNLIMITED — Some new promotions have been reported out of the Chicago-based **Sounds Unlimited** office: As part of the NARM "Give the Gift of Music" theme, the ten nearby **Sound Warehouse** stores are conducting a special Father's Day push. With the purchase of any two jazz albums from the Columbia "Best Of" series (on sale for \$4.99 per disc), the customer will receive a free T-shirt for a penny. Each shirt will bear the inscription "To the Best of Father's — The Best of Jazz Series from CBS Records". . . . Another promotion, set to take place from June 16 - July 16, is a **Tommy Tutone** contest. This effort, to be held at the Chicago Sound Warehouse stores, will see the awarding of a 1957 "Two-tone" Chevy. The vehicle will be displayed at each of the ten outlets, as well as the upcoming Tommy Tutone concert.

CAMELOT ACTION — The **Camelot-Stark** office in Canton, Ohio reveals several new retail events: The month of June will see a chain-wide cut-out promotion. Albums will be featured at 59 cents, \$1.99 (three for five dollars), and \$3.99 (three for \$10). Tapes will be on sale for \$1.99 (three for five dollars) and \$3.99 (three for \$10). The campaign will be kicked off with print ads in areas with high concentrations of stores. . . . Plans for the annual convention are now firming up. The conclave will take place from July 10-12 at the Sheraton Hotel in Belden Village (near Canton). Managers will be flown in for the event, which will be highlighted by appearances by **La Flavour** and **Fayrewether**. . . . The newest Camelot outlet, located at Lion's Head Village, Nashville, will celebrate its grand opening on June 14. This will be the third outlet to open in the Nashville area. The manager will be **Ken Gaar**, who joined Camelot in October 1977 as manager of the Courtyard at the Hickory Hollow Nashville store.

CUSTOMER QUOTE OF THE WEEK — "Are you sure you couldn't use me for summer work? I don't know much about music, I never worked in a record store and I don't play an instrument, but I am a good worker!"

REGIONAL ACTION — New **Dave Mason** breaking out of the south. . . **Southside Johnny and the Asbury Jukes** breaking out of the west. . . **Robbie Dupree** and **Sammy Hagar** with best sales in the midwest and west.

les honig

ALBUM BREAKOUTS

Camelot — National
AMBROSIA
DEF LEPPARD
SAMMY HAGAR
EMMYLOU HARRIS
ELTON JOHN
JUDAS PRIEST
LIPPS INC.
TED NUGENT
PURE PRAIRIE LEAGUE
PETE TOWNSHEND

Sam Goody — New York
BLACK SABBATH
CATS
CAROLE KING
TED NUGENT
GRAHAM PARKER AND THE RUMOUR
GERRY RAFFERTY

Lieberman — Portland
BLACK SABBATH
SAMMY HAGAR
WAYLON JENNINGS
PAUL McCARTNEY
WILLIE NELSON AND RAY PRICE
SCORPIONS

Cutler's — New Haven
JOAN ARMATRADING
NATALIE COLE
PAUL McCARTNEY
"ROADIE"
DIANA ROSS

Oz — Atlanta
JOAN ARMATRADING
ALLAN CLARKE
GRATEFUL DEAD
WILLIE NELSON AND RAY PRICE
ALI THOMPSON

Handleman — National
AIR SUPPLY
PEABO BRYSON
ELTON JOHN
LIPPS INC.
RAY PARKER JR. AND RAYDIO
BERNADETTE PETERS
SPYRO GYRA
SWITCH
TEMPTATIONS
PETE TOWNSHEND

Fathers And Sons — Indianapolis
JOAN ARMATRADING
BLACK SABBATH
ROBBIE DUPREE
SAMMY HAGAR
WAYLON JENNINGS
ELTON JOHN
DAVE MASON
PAUL McCARTNEY
GRAHAM PARKER AND THE RUMOUR
SOUTHSIDE JOHNNY AND THE ASBURY JUKES (Mercury)

Tower — San Francisco
NATALIE COLE
PETER GABRIEL
DIANA ROSS
PAUL McCARTNEY
SOUTHSIDE JOHNNY AND THE ASBURY JUKES (Mercury)

Strawberries — Boston
CAMEO
ERIC CLAPTON
CAROLE KING
MANHATTAN TRANSFER
PAUL McCARTNEY
STEPHANIE MILLS
RAY PARKER JR. AND RAYDIO
GERRY RAFFERTY
DIANA ROSS

Poplar Tunes — Memphis
CAMEO
GENE CHANDLER
NATALIE COLE
INVISIBLE MAN'S BAND
ELTON JOHN
JUDAS PRIEST
TEENA MARIE
TED NUGENT
GRAHAM PARKER JR. AND THE RUMOUR
PETE TOWNSHEND

Rose Records/Sounds Good — Chicago
BOBBY CALDWELL
"CAN'T STOP THE MUSIC"
NATALIE COLE
DEVO
EMMYLOU HARRIS
ELTON JOHN
GLADYS KNIGHT AND THE PIPS
PAUL McCARTNEY
ROCKIE ROBBINS
SYREETA
WEE GEE

Record Bar — National
ALABAMA
JOAN ARMATRADING
BLACK SABBATH
GENE CHANDLER
DEVO
WAYLON JENNINGS
DAVE MASON
PAUL McCARTNEY
WILLIE NELSON AND RAY PRICE
DIANA ROSS
HANK WILLIAMS JR.

Tower — Los Angeles
"CAN'T STOP THE MUSIC"
BLACK SABBATH
ROBBIE DUPREE
PETER GABRIEL
KISS
PAUL McCARTNEY
"ROADIE"
DIANA ROSS
SHANDI
JAMIE SHERIFF

Harmony Hut — East Coast
AVERAGE WHITE BAND
CRACK THE SKY
FRANCE JOLI
PATTI LABELLE
PAUL McCARTNEY
DIANA ROSS
SOUTHSIDE JOHNNY AND THE ASBURY JUKES (MERCURY)

Tape City — New Orleans
CHOCOLATE MILK
ERIC CLAPTON
DIXIE DREGS
ISAAC HAYES
DAVE MASON
PAUL McCARTNEY
TED NUGENT
DIANA ROSS
PETE TOWNSHEND

Peaches — Cleveland
STANLEY CLARKE
DAVE MASON
PAUL McCARTNEY
WILLIE NELSON AND RAY PRICE
DIANA ROSS
SOUTHSIDE JOHNNY AND THE ASBURY JUKES (EPIC)
SOUTHSIDE JOHNNY AND THE ASBURY JUKES (MERCURY)
TOMMY TUTONE

Pickwick — National
ALICE COOPER
EMMYLOU HARRIS
WAYLON JENNINGS
PAUL McCARTNEY
MANHATTANS
ANNE MURRAY
TED NUGENT
PURE PRAIRIE LEAGUE

Mile High — Denver
MAC DAVIS
INVISIBLE MAN'S BAND
JUDAS PRIEST
PAUL McCARTNEY
SOUTHSIDE JOHNNY AND THE ASBURY JUKES (MERCURY)

Richman Bros. — Philadelphia
BLACKFOOT
FOGHAT
DAVE MASON
PAUL McCARTNEY
DIANA ROSS
SPINNERS

Lieberman — Dallas
ALABAMA
ALICE COOPER
DEF LEPPARD
WAYLON JENNINGS
CAROLE KING
DAVE MASON
PAUL McCARTNEY

Radio Doctors — Milwaukee
JOAN ARMATRADING
NATALIE COLE
CHEAP TRICK (10")
ROBBIE DUPREE
JO JO ZEP
PAUL McCARTNEY
"ROADIE"

SOUTHSIDE JOHNNY AND THE ASBURY JUKES (MERCURY)
STANLEY TURRENTINE
JOHNNY GUITAR WATSON
HANK WILLIAMS JR.

Tower — Sacramento
JOAN ARMATRADING
BLACK SABBATH
EMMYLOU HARRIS
"LONG RIDER"
PAUL McCARTNEY

TOP SINGLE BREAKOUT OF THE WEEK

GIMME SOME LOVIN' — BLUES BROTHERS — ATLANTIC

TOP ALBUM BREAKOUT OF THE WEEK

MCCARTNEY II — PAUL McCARTNEY — COLUMBIA



MEETING SWEET AT LICORICE PIZZA — *Stiff/Columbia* recording artist Rachel Sweet recently greeted fans and signed autographs during an in-store visit to Licorice Pizza's Sunset Blvd. store in Hollywood. Sweet is pictured here at right signing flyers.

LOVE TRIPPIN' — Spinners — Atlantic SD 19270 — Producer: Michael Zager — List: 7.98

"Love Trippin'" represents the Spinners' finest effort since Phillippe Wynn left the band. The five-piece has always had the ability to wed old R&B stylings with the modern black contemporary sound, and noted producer Michael Zager gives the sound the perfect commercial sheen. Each song on the album features sensitive vocal arrangements and bright harmonies. The fivesome's version of Sam Cooke's old "Medley-Cupid" should be another hit for the prestigious vocal outfit.

UNMASKED — Kiss — Casablanca NBLP-7225 — Producer: Vinyl Poncia — List: 8.98

Songs such as "Is That You," "What Makes The World Go 'Round" and "She's So European" sound like the "Hotter Than Hell" raisers that the world came to know and love on albums like "Destroyer" and "Alive." However, on the rest of the album, power chords or not, the group has become a slicker than slick pop act, and songs such as "Two Sides Of The Coin" and the Top 40 sounding "Talk To Me" are testaments to that fact. For AOR and Top 40.

DON'T LOOK BACK — Natalie Cole — Capitol ST-12079 — Producers: Marvin Yancy and Gene Barge — List: 7.98 — Bar Coded

This tightly arranged, heavily orchestrated LP is probably Cole's classiest effort yet. Writer/arranger Marvin Yancy puts Cole in subdued settings for most of the LP, and the new approach is wildly successful. While the uplifting, uptempo "Don't Look Back" is destined to be a hit, Cole's version of the old Nelson Riddle/Ella Fitzgerald song, "Stairway To The Stars," proves she is, indeed, a singer for all generations. For B/C and pop.

TAKE WHAT YOU FIND — Helen Reddy — Capitol SOO-12068 — Producer: Ron Haffkine — List: 7.98 — Bar Coded

Reddy's showing of a little thigh on the cover of this LP makes a nice visual metaphor for the new sensual direction that her music has taken. Provocative songs like "Take What You Find" and "A Way With The Ladies" show that the Australian songstress is willing to widen her horizons. The rest of the LP is chocked full of the familiar ballads, uptempo A/C numbers and light country tunes that have made her a platinum selling artist. Top tracks are "Last Of The Lovers" and "Midnight Sunshine."

ROCKS, PEBBLES AND SAND — Stanley Clarke — Epic JE 36506 — Producer: Stanley Clarke — List: 7.98 — Bar Coded

Ever since Clarke teamed with Jeff Beck on "Rock 'n' Roll Jelly" a few years back, he has had power chord fever. On "Rocks, Pebbles And Sand," the bassist extraordinaire definitely puts on his rock 'n' roll shoes. Backed by a superb three-piece unit, Clarke journeys into some elegant jazz and funk fare, but his dueting with flaming guitarist Charles "Icarus" Johnson is the highlight on this LP. AOR will love the title cut.

THE GAME'S UP — Sniff 'n' the Tears — Atlantic SD 19272 — Producer: Steve Lipson — List: 7.98

Sniff was successful the first time around with the haunting "Driver Seat," and along with fellow Britishers Dire Straits, was responsible for keeping the old southern blues rock style of Dylan's "Blonde On Blonde" era alive. The band's memorable, loping blues style reaches its peak on its latest effort with "If I Knew Then," the title track and "Poison Pen Mail." This is perfect, top down, summer evening music.

HAVE A GOOD TIME BUT ... GET OUT ALIVE — Iron City Houserockers — MCA MCA-5111 — List: 7.98

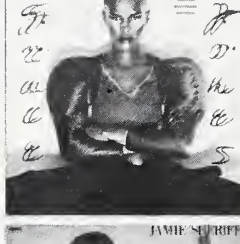
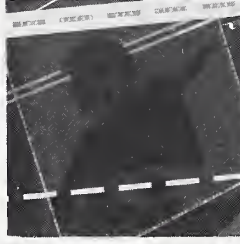
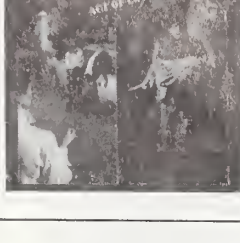
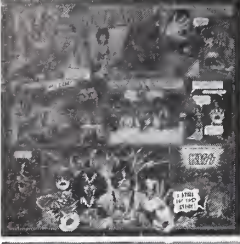
This group of Pittsburgh bad boys may have just come up with one of the classic rock songs of the '80s with "Have A Good Time (But Get Out Alive)." The band's hard-edged rockin' blues style has matured a hundredfold since last year's debut LP. While many people will compare the band with J. Geils, the sextet shows it has its own distinct loud and boozey barroom style with this second effort. This full throttle rock LP is a must for AOR and house parties.

TWO BIT MONSTERS — John Hiatt — MCA-5123 — Producers: Denny Bruce and John Hiatt — List: 7.98

John Hiatt records will confuse and alienate your kid sister as she skates out the door, and your older brother will want to have a heart-to-heart with you about music as he wails Springsteen on the cassette deck in his Porsche. But you know you're cool because John Hiatt's cool. He does it all with tight, stripped-down instrumentation and a vocal/lyrical conviction that totally belies his noteworthy cult status.

ACT OF LOVE — Voyager — RCA AFL1-3632 — Producer: Gus Dudgeon — List: 7.98

"Act Of Love" is the first effort on RCA for this Newbury, England-based quartet. The band rolls jazz, pop and rock into a slick, distinct Top 40 style music. While they are all superb players, Paul French's Elton John-like vocals remain the stand-out feature of Voyager. The album was produced by John's producer, Gus Dudgeon and he gives songs like "Sing Out-Love Is Easy" that pop magic that John's early work had.



PETER GABRIEL — Mercury SRM 1-348 — Producer: Steve Lillywhite — List: 7.98

The third self-titled album by the enigmatic ex-leader of Genesis is an artistic tour de force. Gabriel's insightful observations of the social and political maladies that plague modern man are offset by a heady musical amalgam of primal African rhythms and future-oriented progressive rock. The austere, haunting work is highlighted by "Games Without Frontiers" and "Biko" and represents a quantum leap for rock music as an art form. A classic.

ONE FOR THE ROAD — The Kinks — Arista A2L 8401 — Producer: Ray Davies — List: 13.98

Ask any Kinks fan (and there are many) and he'll tell you that the proof of the rockin' is in the killer live shows that these venerable crown jewels of England put on. He'll also further tell you that anyone who doesn't seek out the, literally, pure entertainment value of a Kinks concert is to be shunned. "One For The Road" is a true blue vinyl rendering of this shamelessly, albeit justified, chauvinistic attitude. This long-awaited double release quite simply contains 19 giddy reasons why The Kinks have endured so well since 1964.

NAUGHTY — Chaka Khan — Warner Bros. BSK 3385 — Producer: Arif Mardin — List: 7.98 — Bar Coded

The unpredictable Khan simmers in a contained atmosphere on "Naughty." The album is paced by mellow classics such as "Move Me No Mountain," and while there isn't a lot of that wild, improvisational shouting that characterizes her work with Rufus on this subdued gem of an LP, there are a lot of potential pop and B/C smashes. Top tracks on the slickly produced affair are "Clouds," "So Naughty" and "Our Love Is Danger."

TIGHT SHOES — Foghat — Bearsville BHS 6999 — Producers: Tony Outeda, Dan Berman and Foghat — List: 7.98 — Bar Coded

Foghat is fast becoming rock's comfy chair, a cozy corner of the music scene where loving care and attention are still being paid to the production of quality English, electric R&B, where it's still okay to rock out without fear of either intimidation or boredom. And where guitars really mean it and rhythms hold you like that girlfriend who surely must be out there somewhere (hanging out with Lonesome Dave, most likely).

GO NUTZ — Herman Brood And His Wild Romance — Arista OL 1500 — List: 7.98

On-stage, Dutch rocker Herman Brood looks to be the classic example of rock 'n' roll excess. The lanky, red-eyed singer appears to be a man on the last leg of a two-week drinking binge, and his gruff whiskey soaked vocals add to the whole effect. The image is hardly what one expects from a man who is quickly becoming one of rock's top front men. However, the persona is oddly appealing and so is this excellent R&B/rock-oriented second LP. A must for AOR.

WARM LEATHERETTE — Grace Jones — Island ILPS 9592 — Producer: Chris Blackwell — List: 7.98 — Bar Coded

Be alarmed by the cover photo on Grace Jones' new LP. "Warm Leatherette" The former fashion model's alien presence is indicative of yet another musical metamorphosis. This time out the bizarre Jones has eschewed her disco stylings for synthesized new wave rhythms and reggae-influenced rock. Top flight musicians such as Sly Dunbar and bassist Robbie Shakespeare, as well as rock keyboardist Wally Bardorou, help power Jones through an eclectic set that includes songs by Chrissie Hynde and Roxy Music.

NO HEROES — Jamie Sheriff — Polydor PD-1-6280 — Producer: Ken Scott — List: 7.98

He is still a little rough around the edges yet, but in another LP's time, Jamie Sheriff could become the classic example of the '80s pop/rock star. Sheriff writes strong piano melodies, interesting and eclectic lyrics and catchy hooks. And although he borrows from a few too many styles still — Ian Hunter, Bowie and Elton John to name a few — he has the raw talent to become a major artist. Top tracks on this diamond in the rough are "No Heroes" and "Coming Attractions."

EASY MONEY — Frankie Miller — Chrysalis CHR 1268 — Producers: Hitmen and Frankie Miller — List: 7.98 — Bar Coded

Frankie Miller is to Britain's pub circuit what Southside Johnny is to east coast bars. The Scotch blue-eyed soul singer can wail with the best of 'em, and "Easy Money" is his most exciting album in years. Bright horn arrangements are still very much a part of his R&B rock sound, but dramatic acoustic guitar-oriented ballads such as "Tears," "Why Don't You Spend The Night" and "Forget About Me" highlight the Glaswegian's latest effort. For AOR.

NAKED BUT NOT DEAD — Mitch Ryder — Seeds & Stems SSH 7804 — Producers: Tom Conner and Mitch Ryder — List: 7.98

Some of today's greatest rockers, most notably Bruce Springsteen and Graham Parker, have been influenced by this legendary rocker, and Ryder's comeback LP is powerful proof that he can still create a little frenzy in the studio. A fine slide guitar-oriented backing band helps Ryder through such barnburners as "War" and "I Got Mine," and mellower uptempo ballads like the lovely "Hometown" and the subdued "Future Look Brite." For AOR, pop.

A Classic.



From **RAMBLIN' MAN** to **LUCKENBACH, TEXAS** to **GOOD HEARTED WOMAN**, Waylon's songs are classics!

His new **MUSIC MAN** album is no exception. **THEME FROM THE DUKES OF HAZZARD**, the hit single **CLYDE**, Steely Dan's **DO IT AGAIN** and Jessi Colter's **STORMS NEVER LAST** all stack up to a classic Waylon.

Waylon—everyone's **MUSIC MAN**.



RECA



COUNTRY

Lowery Group Releases Special LP For Radio And Television Use

by Jennifer Bohler

ATLANTA — The Lowery Group of Music Publishing Companies here has released a special promotional album designed for radio and television broadcasters. Titled "25 Golden Years In Lowery Country," the limited edition, two-record set features a mixture of 23 traditional and contemporary country music songs in the Lowery catalog.

The songs are the original versions recorded between 1953-1978, and are representative of such writers as Joe South, Jerry Reed, Ray Stevens, Razy Bailey, Dan Welch, Kendall Hayes, Jim Wilson, Gene Vincent, Tex Davis, Eddie Smith, Buddy Buie, J.R. Cobb and Emory Gordy.

Songs included on the album are: "Young Love" by Sonny James; "Spanish Fireball" by Hank Snow; "Be-Bop-A-Lula" by Gene Vincent; "No One But You" by Red Foley and Kitty Wells; "Go Away With Me" by the Wilburn Brothers; "The Farmer and The Lord" by Jimmy Dean; "I Have But One Goal" by Bill Lowery and the Smith Brothers, which was significant in that this tune initially launched the Lowery Group into the field of country music.

Side Two of the album features "Walk On By" by Leroy Van Dyke; "Ahab The Arab" by Ray Stevens; "That's All You Gotta Do" by Brenda Lee; "If The Good Lord's Willin' and the Creek Don't Rise" by Johnny Cash; "Misery Loves Company" by Porter

Waggoner; and "Don't It Make You Wanna Go Home" by Joe South.

Side Three includes "Games People Play" by Freddie Weller; "Down in the Boondocks" by Billy Joe Royal; "How Can I Unlove You" by Lynn Anderson; "Children" by Johnny Cash; "Walk A Mile In My Shoes" by Elvis Presley; and "These Are Not My People" by Freddie Weller.

And finally, side four features "I Never Promised You A Rose Garden" by Lynn Anderson; "Traces" by Sonny James; "I Take It Back" by Sandy Posey; "All My Hard Times" by Roy Drusky; "Fool Me" by Lynn Anderson and "999,999,999 Tears" by Dickie Lee.

Five of the cuts on the album are in mono (the way they were originally recorded). They are "Ahab The Arab," "Be-Bop-A-Lula," "Go Away With Me," "No One But You" and "That's All You Gotta Do." The two record set is packaged in a black and white jacket, with thorough documentation of each song on the album labels as well as the inside package.

The release of this album follows the successful pop version released in 1977, when a double record set featuring famous Lowery pop tunes was sent to pop radio stations across the country. Approximately 2,000 copies of the country version have been pressed and are being mailed to country radio stations this week. These albums will not be available to the general public.

CMA Reports Country Music Sales Surpassed Pop During Last Year

NASHVILLE — Country music became the second largest selling category of recorded music in 1979, according to a report from the Country Music Assn. (CMA), which used figures compiled by the National Assn. of Recording Merchandisers (NARM). The NARM figures were drawn from total sales figures compiled by the Recording Industry Association of America (RIAA), coupled with a survey of NARM's membership nationwide.

The CMA report said that country music has become second in sales of recorded material only to rock, surpassed pop music for the first time, and continues to outsell soul, disco, MOR, jazz and classical music.

According to the NARM figures, which reflect the type of product sold in 1979, rock comprised 37.4% of all product sold, compared to 41.7% in 1978. Country music jumped from 10.2% in 1978 to 11.9% last year

to overtake pop product sales, which dropped from 13.1% in 1979 to 11.3% last year. Soul overtook disco in 1979 with 10.2% of total industry sales compared to 8.5% the previous year. Disco went from 9% in 1978 to 9.2% in 1979.

Walker Comments

CMA executive director Jo Walker commented, "We have been anticipating the increased sales figures for country music, as documented by NARM. A leading record merchandiser recently told me that country sales were up at his outlets by over 30%.

"With release of country-oriented movies such as *Coal Miner's Daughter*, *Urban Cowboy* and all the others, we look for country to continue its surge for the next few years to come. Many people, including market analysts and syndicated columnists have predicted country will become the music of the '80s," Walker stated.



MERCURY SIGNS KEMP — Singer/songwriter Wayne Kemp has been signed to Mercury Records, according to an announcement by Bob Sherwood, president of the label. Kemp has written hits such as "Only Hell My Momma Ever Raised," "That's When She Started To Stop Loving Me" and "Darling, You Know I Wouldn't Lie." Pictured are (l-r): Danny Walls, Kemp's manager; Frank Leffel, national country promotion manager for Phonogram, and Kemp.



CASH BOX DONATES MAGAZINE — Cash Box recently donated a number of past issues of the magazine to the Country Music Foundation in Nashville to be used in its library. The issues feature in-depth coverage of country music during 1978 and 1979. Pictured accepting the magazines for the foundation is Danny Hatcher (l), head of the foundation's library. Jim Sharp, director of the Cash Box Nashville office, is shown with Hatcher.

Axton's Product To Be Distributed By Young Blood

NASHVILLE — Young Blood, headed by Jim Olofsson, has finalized an agreement with Jeremiah Records to distribute Hoyt Axton's product in the United Kingdom. The agreement includes options for other European territories for all of Axton's Jeremiah Records product and does not include Axton's previous efforts with other labels.

Axton's previous 15 albums were all released in Europe by major labels although no single ever made the charts there.

First Product

The first product to be released under the new agreement will be the single "Della And The Dealer" and the album "Rusty Old Halo." According to Dave Williams, marketing director of Young Blood, a major campaign will be organized around the "Rusty Old Halo" album with national advertising, special radio promotion which will feature a gold badge saying "Jeremiah the Bull Frog," and bonus incentives to 20 sales representatives for the organization. An independent radio promotion person has been hired, as well as a company for press promotion.

The deal for Jeremiah Records was concluded between Olofsson and Mae Boren Axton, Hoyt's mother and head of Jeremiah Records.

Willie Nelson Picnic Celebrates Eighth Year

NASHVILLE — The eighth annual Willie Nelson Fourth of July picnic is scheduled for the Pedernales Country Club and Golf Course, located 27 miles west of Austin, Tex. The concert will be a one day event this year on Friday, July 4.

Tickets for the Picnic are \$12.50 in advance and \$15 at the box office the day of the concert. Talent scheduled for event includes the Charlie Daniels Band, Ray Price, Asleep At The Wheel, Merle Haggard, Delbert McClinton, Ernest Tubbs, Faron Young, Don Bowman, Hank Cochran, Leon Russell, Frenchie Burke, Johnny Paycheck, the Geezinslaws and, of course, Willie Nelson.

The show is set to begin at noon on the Fourth and last until midnight. Willie Nelson owns the Pedernales Country Club and parking and camping areas are available with easy access.

International Fan Fair Hosted By Daniels, Prophet

NASHVILLE — The annual International Show held during Fan Fair will be hosted this year by Charlie Daniels and Ronnie Prophet. The event, which is sponsored by the Country Music Assn., will be held this year on Saturday, June 14 at Nashville's Municipal Auditorium.

The show will be a two-hour event and will feature country artists from six countries, including Australia, Canada, England, Czechoslovakia, Ireland and South Africa. Most of the artists performing on the show have had top charted records in their respective countries and have had a degree of international success. Each artist will perform popular American songs in English as well as other numbers in their native languages.

Artists set to appear on the event include the Hawking Brothers, Australia; Marie Bottrell, Canada; Waldemar Matuska & KTO, from Czechoslovakia; Dave Travis from England; Roly Daniels from Ireland; and Marie Gibson, South Africa.

The show is written by Bob Tubert.

Acuff Receives Governor's Award

NASHVILLE — The Nashville Chapter of NARAS presented Roy Acuff with the Governor's Award at a surprise cocktail party at the Opryland Hotel on May 31. The award was presented by Don Butler, Chapter vice president and National vice president of NARAS.

Introductory remarks were made by Bud Wendell, president of WSM, Inc. before Butler took the stage. Butler made the presentation in place of Chapter president Bill Justis, who was unable to attend.

The award to Acuff, only the third Governor's Award presented by the Nashville Chapter of NARAS and the first since 1974, was inscribed "With deep admiration and appreciation as one of the most consistent and inspiring contributors to the world of music recording."

Acuff, who was obviously surprised by the presentation, accepted the award with gratitude, expressing a humble thanks for the honor.

The two previous Governor's Award winners were Bill Williams and Wesley Rose.

'Hee Haw' Moves To Opryland

NASHVILLE — The syndicated television series *Hee Haw* will move to a new filming location beginning in June. The move to the facilities at Opryland Studios was announced by Sam Lovullo, Youngstreet Productions, producer.

The popular country music show will begin its 12th season on national television June 5. In addition to the new studio, *Hee Haw* will also have new feature spots and a new look.

Some of the new features include "Consumer Testing," with Misty Rowe and Junior Samples, as well as a fishing feature with Junior and various members of the cast. Buck Owens and Roy Clark will continue to star in the series that is seen weekly on over 200 stations in the U.S. and Canada.

Guest stars set for the June tapings include Glen Campbell, Ethel Merman, Merle Haggard, Norm Crosby, Henny Youngman, Dennis Weaver, Hoyt Axton and Foster Brookes.

Creators and executive producers for the show are Frank Peppiatt and John Aylesworth. Bob Boatman is the director.

COUNTRY

TOP 75 ALBUMS

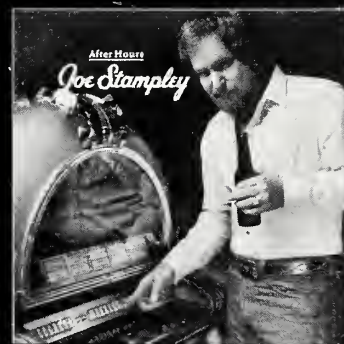
	Weeks On 6/7 Chart		Weeks On 6/7 Chart
1 GIDEON KENNY ROGERS (United Artists LOO-1035)	1	38 LORETTA LORETTA LYNN (MCA 3217)	37
2 COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA-5107)	2	39 YOU CAN GET CRAZY BELLAMY BROTHERS (Warner/Curb BSK 3408)	39
3 GREATEST HITS WAYLON JENNINGS (RCA AHL 13378)	3	40 LOVE HAS NO REASON DEBBY BOONE (Warner/Curb BSK 3419)	40
4 MILSAP MAGIC RONNIE MILSAP (RCA AHL 1-3563)	5	41 3/4 LONELY T.G. SHEPPARD (Warner/Curb BSK-3353)	54
5 THERE'S A LITTLE BIT OF HANK IN ME CHARLEY PRIDE (RCA AHL 1-3548)	4	42 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	42
6 IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207)	6	43 THE OAK RIDGE BOYS HAVE ARRIVED THE OAK RIDGE BOYS (MCA-AY-1135)	43
7 DOLLY, DOLLY, DOLLY DOLLY PARTON (RCA AHL 1-3546)	7	44 LOVELINE EDDIE RABBITT (Elektra 6E-181)	36
8 SOMEBODY'S WAITING ANNE MURRAY (Capitol SOO-12064)	9	45 TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	38
9 ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422)	16	46 JUST GOOD OL' BOYS MOE BANDY & JOE STAMPLEY (Columbia JC 36202)	48
10 TOGETHER THE OAK RIDGE BOYS (MCA 3220)	8	47 LOVE SO MANY WAYS RONNIE McDOWELL (Epic JE-36336)	44
11 URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	13	48 BLUE KENTUCKY GIRL EMMYLOU HARRIS (Warner Bros. BSK-3318)	45
12 THE WAY I AM MERLE HAGGARD (MCA MCA-3229)	15	49 WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	47
13 LACY J. DALTON LACY J. DALTON (Columbia JC-36322)	18	50 A RUSTY OLD HALO HOYT AXTON (Jeremiah JH-5000)	49
14 WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	14	51 AUTOGRAPH JOHN DENVER (RCA AOL 1-3449)	50
15 THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327)	11	52 PORTRAIT DON WILLIAMS (MCA-3192)	53
16 KENNY KENNY ROGERS (United Artists UA-LWAK-979)	12	53 JERRY REED SINGS JIM CROCE JERRY REED (RCA AHL 1-3604)	41
17 HEART & SOUL CONWAY TWITTY (MCA 3210)	17	54 WOMEN GET LONELY CHARLY MCCLAIN (Epic JE 36408)	46
18 MUSIC MAN WAYLON (RCA AHL 1-3602)	30	55 CRYING STEPHANIE WINSLOW (Warner/Curb BSK 3406)	55
19 STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	20	56 A COUNTRY COLLECTION ANNE MURRAY (Capitol ST-12039)	51
20 ASK ME TO DANCE CRISTY LANE (United Artists LT-1023)	27	57 CHANGES BILLY "CRASH" CRADDOCK (Capitol ST-12054)	52
21 ENCORE JEANNE PRUETT (IBC 1001)	21	58 STANDING TALL BILLY JO SPEARS (United Artists LT-1018)	58
22 DALLAS FLOYD CRAMER (RCA AHL 1-3613)	23	59 MANY MOODS OF MEL MEL STREET (Sunbird S-1000)	59
23 SPECIAL DELIVERY DOTTIE WEST (United Artists LT-1000)	26	60 THE BEST OF DON WILLIAMS: VOL. II DON WILLIAMS (MCA 3096)	60
24 SHRINER'S CONVENTION RAY STEVENS (RCA AHL 1-3574)	10	61 CLASSICS KENNY ROGERS & DOTTIE WEST (United Artists UA-LA-946-H)	61
25 THE GAMBLER KENNY ROGERS (United Artists UA-LA 934-H)	19	62 THE VERY BEST OF SLIM WHITMAN SLIM WHITMAN (United Artists LM-1005)	62
26 YOUR BODY IS AN OUTLAW MEL TILLIS (Elektra 6E-271)	28	63 I'LL ALWAYS LOVE YOU ANNE MURRAY (Capitol SOO-12012)	63
27 THE BEST OF RIDES AGAIN STATLER BROTHERS (Mercury SRM 1-5024)	22	64 M-M-MEL LIVE MEL TILLIS (MCA 3208)	64
28 DANNY DAVIS and WILLIE NELSON DANNY DAVIS and WILLIE NELSON (RCA AHL 1-3549)	25	65 WHEN TWO WORLDS COLLIDE JERRY LEE LEWIS (Elektra 6E-254)	65
29 CLASSIC CRYSTAL CRYSTAL GAYLE (United Artists LOO-982)	31	66 THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	66
30 HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra 6E-278)	—	67 MILLION MILE REFLECTIONS THE CHARLIE DANIELS BAND (Epic JE 35751)	67
31 STARDUST WILLIE NELSON (Columbia JC 35305)	29	68 THE GAME GAIL DAVIES (Warner Bros. BSK 3395)	56
32 DOWN & DIRTY BOBBY BARE (Columbia 36323)	33	69 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	57
33 WILLIE NELSON SINGS KRISTOFFERSON WILLIE NELSON (Columbia JC 36188)	24	70 SHOULD I COME HOME GENE WATSON (Capitol ST-11947)	68
34 WHAT GOES AROUND COMES AROUND WAYLON JENNINGS (RCA AHL 1-3493)	32	71 I WISH I WAS EIGHTEEN AGAIN GEORGE BURNS (Mercury SRM 1-5025)	69
35 MISS THE MISSISSIPPI CRYSTAL GAYLE (Columbia JC-36203)	35	72 THROUGH MY EYES JOHNNY RODRIGUEZ (Epic 36274)	70
36 FAVORITES CRYSTAL GAYLE (United Artists LOO-1034)	34	73 OL' T'S IN TOWN TOM T. HALL (RCA AHL 1-3459)	71
37 SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia 36476)	—	74 TOGETHER WE DRIFTED APART FREDDY FENDER (Starlite 36284)	72
		75 ONE OF A KIND MOE BANDY (Columbia JC 36228)	73

A lot of interesting things happen
AFTER HOURS.



On his new Epic album, Joe Stampley sings of happiness, loneliness, drinking, cheating, the joy and sorrow of love, and all the other situations that occur
AFTER HOURS
(JE 36484)

The new
Joe Stampley album featuring
"Haven't I Loved You Somewhere Before"
(9-50893)



Produced by Ray Baker
Epic On Epic Records.



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CASH BOX TOP 100 COUNTRY

June 14, 1980

	Weeks On Chart	6/7	Chart		Weeks On Chart	6/7	Chart		Weeks On Chart	6/7	Chart
1				MY HEART/SILENT NIGHT RONNIE MILSAP (RCA PB-11952)	2		10				
2				DON'T FALL IN LOVE WITH A DREAMER KENNY ROGERS/KIM CARNES (United Artists UA-X1345-Y)	1		11				
3				TRYING TO LOVE TWO WOMEN THE OAK RIDGE BOYS (MCA 41217)	4		9				
4				HE STOPPED LOVING HER TODAY GEORGE JONES (Epic 9-50867)	6		10				
5				ONE DAY AT A TIME CHRISTY LANE (United Artists UA-X1342-Y)	8		12				
6				GOOD OLE BOYS LIKE ME DON WILLIAMS (MCA 41205)	5		12				
7				STARTIN' OVER AGAIN DOLLY PARTON (RCA PB-11926)	3		13				
8				LUCKY ME ANNE MURRAY (Capitol P-4848)	9		11				
9				I'M ALREADY BLUE THE KENDALLS (Ovation OV-1143)	10		12				
10				YOUR BODY IS AN OUTLAW MEL TILLIS (Elektra E-46628)	13		8				
11				SMOOTH SAILIN' T.G. SHEPPARD (Warner/Curb WBS 49214)	12		11				
12				TOO OLD TO PLAY COWBOY RAZZY BAILEY (RCA PB-11954)	14		9				
13				YOU WIN AGAIN CHARLEY PRIDE (RCA PB-12002)	21		7				
14				TELL OLE I AIN'T HERE, HE BETTER GET ON HOME MOE BANDY & JOE STAMPLEY (Columbia 1-11244)	15		10				
15				TAKE ME IN YOUR ARMS AND HOLD ME JIM REEVES & DEBORAH ALLEN (RCA PB-11946)	16		10				
16				BEDROOM BALLAD GENE WATSON (Capitol P-4854)	17		10				
17				FRIDAY NIGHT BLUES JOHN CONLEE (MCA MCA-41233)	18		7				
18				MIDNIGHT RIDER WILLIE NELSON (Columbia 1-11257)	19		7				
19				BAR ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD (Elektra E-46634)	23		5				
20				HE WAS THERE WHEN I NEEDED YOU TAMMY WYNETTE (Epic 9-50868)	22		9				
21				TRUE LOVE WAYS MICKEY GILLEY (Epic 9-50876)	24		6				
22				IT'S TRUE LOVE CONWAY TWITTY AND LORETTA LYNN (MCA-41232)	25		6				
23				THE BLUE SIDE CRYSTAL GAYLE (Columbia 1-11270)	26		6				
24				DANCIN' COWBOYS BELLAMY BROTHERS (Warner/Curb WBS 49241)	30		3				
25				THE CHAMP MOE BANDY (Columbia 1-11255)	27		8				
26				LOSING KIND OF LOVE LACY J. DALTON (Columbia 1-11253)	31		9				
27				KAW-LIGA HANK WILLIAMS, JR. (Elektra E-46636)	33		5				
28				TENNESSEE RIVER ALABAMA (RCA PB-12018)	37		3				
29				LET'S PUT OUR LOVE IN MOTION CHARLY McCLAIN (Epic 9-50873)	34		7				
30				COAL MINER'S DAUGHTER SISSY SPACEK (MCA MCA-41221)	32		8				
31				TEQUILA SHEILA BOBBY BARE (Columbia 1-11259)	35		8				
32				SAVE YOUR HEART FOR ME JACKY WARD (Mercury 57022)	39		4				
33				STAND BY ME MICKEY GILLEY (Asylum/Full Moon E-46640)	46		3				
34				CLYDE WAYLON (RCA PB-12007)	47		3				
35				IT'S OVER REX ALLEN, JR. (Warner Bros. WBS 49128)	41		4				
36				RODEO EYES ZELLA LEHR (RCA PB-11953)	36		10				
37				WAYFARING STRANGER EMMYLOU HARRIS (Warner Bros. WBS-49239)	48		3				
38				IN AMERICA THE CHARLIE DANIELS BAND (Epic 9-50888)	52		2				
39				LEAVIN'S FOR UNBELIEVERS DOTTIE WEST (United Artists UA-X1352-Y)	49		2				
40				I CAN SEE FOREVER LOVING YOU FOX FIRE (Elektra E-46625)	40		9				
41				YOU'RE IN LOVE WITH THE WRONG MAN MUNDO EARWOOD (GMC GMC 109)	45		11				
42				IT DON'T HURT TO DREAM SYLVIA (RCA PB-11958)	44		8				
43				EVANGELINA HOYT AXTON (Jeremiah JH 1005)	43		9				
44				IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NB 2244)	7		13				
45				HONKY TONK STUFF JERRY LEE LEWIS (Elektra E-46642)	53		4				
46				SURE THING FREDDIE HART (Sunbird S110)	62		2				
47				TAKE ME, TAKE ME ROSANNE CASH (Columbia 1-11268)	63		3				
48				FUNNY HOW TIME SLIPS AWAY DANNY DAVIS & WILLIE NELSON (RCA PB-11999)	54		5				
49				LOST IN AUSTIN FREDDY WELLER (Columbia 1-11266)	55		5				
50				RIVER ROAD CRYSTAL GAYLE (United Artists UA-X1347-Y)	51		7				
51				HERE COMES THAT FEELING AGAIN DON KING (Epic 9-50877)	59		4				
52				J.R. B.J. WRIGHT (Soundwaves SW 4604)	60		7				
53				DIM THE LIGHTS AND POUR THE WINE RED STEAGALL (Elektra E-46633)	57		6				
54				THE ROCK I'M LEANING ON JACK GREEN (Frontline FLS-706)	61		5				
55				OVER LEON EVERETTE (Orlando ORC-107)	64		3				
56				YOU FILL MY LIFE JUICE NEWTON (Capitol P-4856)	58		8				
57				WHAT GOOD IS A HEART DEAN DILLON (RCA PB-12003)	68		3				
58				NAKED IN THE RAIN LORETTA LYNN (MCA MCA-41250)	73		2				
59				I'M GONNA LOVE YOU TONIGHT (IN MY DREAMS) JOHNNY DUNCAN (Columbia 1-11280)	69		3				
60				WE'RE NUMBER ONE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 1-11282)	—		1				
61				(YOU LIFT ME) UP TO HEAVEN REBA McENTIRE (Mercury 57025)	—		1				
62				SOLDIER OF FORTUNE TOM T. HALL (RCA PB-12005)	68		4				
63				SHE JUST STARTED LIKING CHEATIN' SONGS JOHN ANDERSON (Warner Bros. WBS 49191)	11		14				
64				IF YOU'RE SERIOUS ABOUT CHEATIN' R.C. BANNON (Columbia 1-11267)	67		14				
65				SATURDAY NIGHT IN DALLAS KENNY SERATT (MDJ MDJ 1003)	65		7				
66				JUST GIVE ME WHAT YOU THINK IS FAIR REX GOSDIN & TOMMY JENNINGS (Sabre ZSL 4520)	76		3				
67				NEW YORK WINE AND TENNESSEE SHINE DAVE & SUGAR (RCA PB-11947)	20		11				
68				NO WAY TO DROWN A MEMORY STONEY EDWARDS (Music America MA-107)	71		3				
69				THE WAY I AM MERLE HAGGARD (MCA 41200)	29		14				
70				SONG OF THE PATRIOT JOHNNY CASH (Columbia 1-11283)	82		2				
71				YOU'VE GOT THOSE EYES EDDY RAVEN (Dimension DS-1007)	—		1				
72				A STRANGER IN MY PLACE ORION (Sun SI-1152)	72		9				
73				CHANGING ALL THE TIME LA COSTA (Capitol P-4830)	75		4				
74				HAVE A GOOD DAY HENSON CARGILL (Copper Mountain IRDA 589)	74		8				
75				SOMETHIN' 'BOUT YOU BABY I LIKE GLEN CAMPBELL & RITA COOLIDGE (Capitol P-4865)	78		4				
76				ONE GOOD REASON MELISSA LEWIS (Door Knob DK-80-129)	79		6				
77				THE ARIZONA WHIZ/A REAL GOOD CIGAR GEORGE BURNS (Mercury 57021)	77		5				
78				GET A LITTLE DIRT ON YOUR HANDS DAVID ALLEN COE & BILL ANDERSON (Columbia 1-11277)	—		1				
79				THE MAN WHO TAKES YOU HOME BOBBY G. RICE (Sunbird S-108)	80		3				
80				ROSES AIN'T RED DIANE PHIFFER (Capitol P-4858)	83		6				
81				UNTIL YOU TERRY BRADSHAW (Benson 2001)	81		8				
82				CACTUS AND A ROSE GARY STEWART (RCA PB-11960)	—		1				
83				SEA CRUISE BILLY "CRASH" CRADDOCK (Capitol P-4875)	—		1				
84				LOVE, LOOK AT US NOW JOHNNY RODRIGUEZ (Epic 9-50859)	28		11				
85				MAKE MINE NIGHT TIME BILL ANDERSON (MCA 41212)	38		10				
86				FALLING TOGETHER NIGHTSTREETS (Epic 9-50886)	91		2				
87				DO THAT TO ME ONE MORE TIME STEPHANY SAMONE (MDJ MDJ 1004)	94		2				
88				GONE TOO FAR EDDIE RABBITT (Elektra E-46613)	50		14				
89				I WANNA DO IT AGAIN BILL WENCE (Rustic R-1009)	95		2				
90				THE DIPLOMAT ROGER BOWLING (NSD NSD-46)	92		2				
91				SHE'S MADE OF FAITH MARTY ROBBINS (Columbia 1-11240)	42		10				
92				MORNING COMES TOO EARLY JIM ED BROWN/HELEN CORNELIUS (RCA PB-11927)	56		15				
93				CATHY'S CLOWN SPRINGER BROTHERS (Elektra E-46622)	93		7				
94				TEMPORARILY YOURS JEANNE PRUETT (IBC 0008)	70		10				
95				SHOTGUN RIDER JOE SUN (Ovation OV-1141)	84		13				
96				PASS ME BY JANIE FRICKE (Columbia 1-11224)	85		13				
97				DIANE ED BRUCE (MCA 41201)	86		15				
98				BENEATH STILL WATERS EMMYLOU HARRIS (Warner Bros. WBS 49164)	87		16				
99				ARE YOU ON THE ROAD TO LOVIN' ME AGAIN DEBBY BOONE (Warner/Curb WBS 49176)	89		17				
100				LET'S GET IT WHILE THE GETTIN'S GOOD EDDY ARNOLD (RCA PB-11918)	90		14				

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Real Good Cigar (Rodeo Cowboy — BMI)	77	He Was There (First Lady/Muscle Shoals — BMI)	20	Morning Comes Too Early (Pi-Gem — BMI)	92
A Stranger In My Place (Devon/Amos/Flea Show — BMI)	72	Here Comes That Feeling (Blackwood/Vector — BMI)	51	My Heart (Chess/Pi-Gem — ASCAP/BMI)	1
Are You On The Road (So. Nights — ASCAP)	99	Honky Tonk Stuff (Chesnut House — BMI)	45	Naked In The Rain (Sabal/Sawgrass — ASCAP/BMI)	58
Bar Room Buddies (Peco/Warner-Tamerlane — BMI)	19	I Can See Forever Loving You (Tuningfork — BMI)	40	New York Wine And Tennessee Shine (Maplehill/Vogue — BMI)	67
Bedroom Ballad (Tree — BMI)	16	I Wanna Do It Again (Iron Skillet — ASCAP)	89	No Way To Drown A Memory (Midstate — BMI)	68
Beneath Still Waters (Acuff-Rose — BMI)	98	It's Hard To Be Humble (Songpainters — BMI)	44	One Day At A Time (Buckhorn — BMI)	5
Cactus And A Rose (Baby Chick — BMI)	82	It's Over (Boxer — BMI)	35	One Good Reason (Limmo — BMI)	76
Cathy's Clown (Acuff-Rose — BMI)	93	It's True Love (Chappell/Sailmaker — ASCAP)	22	Over (Jack & Bill — ASCAP)	55
Changing All The Time (Chinnichap/Careers — BMI)	73	J.R. (Hitik — BMI)	52	Pass Me By (Hallnote — BMI)	96
Clyde (Johnny Bientstock — BMI)	34	Just Give Me What You Think Is Fair (Window — BMI)	66	River Road (Chappell/Newtonville — ASCAP)	50
Coal Miner's Daughter (Sure Fire — BMI)	30	Kaw-Liga (Milene — ASCAP)	27	Rodeo Eyes (Atlantic — BMI)	36
Dancin' Cowboys (Famous/Bellamy Brothers — ASCAP)	24	Leavin's For Unbelievers (Chappell/Sailmaker/Welbeck/Blue Ouil — ASCAP)	39	Roses Ain't Red (Brightwater/MCA — ASCAP)	80
Diane (Newkeys/Sugarplum/Sister John — BMI)	97	Let's Get It While (House Of Gold — BMI)	100	Saturday Night In Dallas (Saran/Millhouse — BMI)	65

COUNTRY

THE COUNTRY COLUMN

Columbia recording artists **Janie Fricke** and **Johnny Duncan** will soon be teaming up to do a duet album, scheduled for release in October. The duo was in Nashville recording June 4-5.

BLUE SUEDE CLEATS — When **Carl Perkins** played Gilley's club in Texas a few weeks ago, who should be in the audience but the newly acquired Houston Oilers quarterback, **Ken "Snake" Stabler**. Stabler just happens to be Perkins' all-time favorite quarterback, so it was only appropriate that Stabler join Perkins on stage for a sizzling rendition of "Blue Suede Shoes." Perkins is set to return to the club Sept. 27. How 'bout in it Kenny?

Lacy J. Dalton has been a busy little lady lately. . . Following the taping of *Dinah!* in Los Angeles, she played Meadowlands (New York Giants Stadium). June 3 found her performing on NBC's *Today Show*. Later that evening she made her New York City debut headlining *The Other End*, and June 4 she taped the "Live From the Lone Star Cafe" syndicated radio show.

Comic **Jerry Clower** was the celebrity guest May 30 at Tennessee Governor Lamar Alexander's party for Tennessee Olympic Athletes. The gathering was to honor the athletes for their achievements and their commitment to President Carter's decision to boycott the Moscow Olympics. Besides top notch entertainment from Clower, who drew from the material from his upcoming MCA LP, "Ledbetter Olympics," the athletes were given gold medals and commendations.

JUST IN TIME FOR FATHER'S DAY — **Brent Burns** latest single on Wolfhound Records hit the streets just in time for Father's Day, which is a good thing because it is a tribute to fathers. Titled "A Hero (Ain't Nothin' But A Sandwich Anymore)" the single examines the unique relationship between father and son. You may remember Burns from last year's "Cheaper Crude Or No More Food," the novelty song that reflected the general state of the union last summer.

Don King is playing various show clubs, including the Agoura in Atlanta and in Cleveland, to promote his recently released LP, "Lonely Hotel."

Look for a **Larry Gatlin** and the **Gatlin Brothers Band** TV special later this year. No details yet.

TV's **Wonderwoman**, **Lynda Carter**, has recorded a **Larry Henley** song, "What's A Little Love Between Friends," which may also be the title of her upcoming TV special.

Billy Burnette, son of the late **Dorsey** and cousin of EMI's **Rocky**, has just signed with Columbia Records — reportedly a very lucrative deal for both parties. His debut album for the label will contain several selections Burnette co-wrote with Larry Henley.

Ronnie Prophet's recent benefit weekend for the Boy's Club in Morristown, Tenn. raised \$5,500. An additional amount of \$500 was turned over to the Girl's Club for its efforts in the tournament.

The new Jones-Hawkins Agency is now managing and booking **Grandpa Jones** and the **Jones Family**, as well as setting fair dates for various artists. The agency is located in the United Artists Tower in Nashville.

The **Marshall Tucker Band** announced a few weeks ago that they will continue as a recording and performing unit. The announcement came three weeks after the death of founding member **Tommy Caldwell**. The band kicked off their summer tour May 26 at the Summit Pavilion in Houston with **Franklin Wilkie**, a long time friend of the band, serving as temporary replacement for Caldwell on bass.

At the most recent meeting of the Atlanta Songwriters Assn., the year old organization made Georgia's Lt. Governor **Zell Miller** a lifetime member. Miller, himself an aspiring songwriter, was bestowed the honor for his continuing support of the ASA, as well as for his efforts to boost the city of Atlanta and the state of Georgia as a music and recording center.

Eddie Rabbitt and **Kim Carnes** are set to co-host an upcoming segment of *Midnight Special*. The show tapes June 10. Ten days later Rabbitt will join the **Oak Ridge Boys** for their Stars For Children benefit at Reunion Arena.

Congratulations to **Billie Jo Spears**, married May 27 to **Doug Walton**. The ceremony took place at Bellvue Christian Church in Nashville with producer **Larry Butler** providing the organ music and **Ralph Emery** acting as surrogate father (in other words, he gave away the bride).

GIVE THIS BOY WHAT HE WANTS — **Pat Garrett**'s latest single on the Golddust label, "(I Want A) Sexy Ole Lady," should provide some sporting fun for radio contests. Just imagine the phones lighting up when the announcer asks for all the sexy ole ladies out there in radioland to call up and take Garrett up on his offer.

jennifer bohler



TENNIS TOURNAY WINNERS — **Dave Rowland** (center) of **Dave & Sugar** and his partner, **Gene Morris** (l), accept trophies as winners in the *Music Open Sharps* category in the annual *Music City Tennis Invitational Tournament* held recently in Nashville. Presenting the trophies was **Wesley Rose** (r), while a member of the *Piggys*, which provided the entertainment for the awards dinner, looked on in the background.

SINGLES REVIEWS

ROY ORBISON & EMMYLOU HARRIS (Warner Bros. WBS 49262)

That Lovin' You Feelin' Again (4:08) (Acuff-Rose, BMI) (R. Orbison-C. Price)

A beautiful duet from Orbison and Emmylou taken from the *Roadie* soundtrack album. This ballad has a nice flowing feel in which voices blend together perfectly. Excellent for all formats.

BARBARA MANDRELL (MCA MCA-41263)

Crackers (2:30) (Pi-Gem, BMI) (K.Fleming-D.Morgan)

Mandrell takes the old phrase "You can eat crackers in my bed any anytime you want to" and turns it into the hook for a hit song. Bright, bouncy and full of energy, it's got all the elements of a hit.

RONNIE MILSAP (RCA JH-12006)

Cowboys and Clowns (3:25) (Peso/Warner-Tamerlane/Bronco, BMI/Senor/WB/Billy, ASCAP) (S. Dorff-G. Harju-L.Herbstritt-S.Garrett)

A beautiful ballad about the lovable but lonely clowns and cowboys that Milsap sings with tons of emotion. Taken from the *Bronco Billy* soundtrack, listeners will light up the switchboards for this one.

KENNY ROGERS (United Artists UA-X1359-Y)

Love The World Away (3:11) (Southern Nights, ASCAP) (B.Morrison-J.Wilson)

Taken from the *Urban Cowboy* soundtrack, this ballad delivers a positive message of love. Superb production by Larry Butler lets this number build to the strong chorus as Rogers delivers the goods vocally.

JEANNE PRUETT (IBC IBC 00010A)

It's Too Late (3:21) (Chappell, ASCAP) (Bourke-Dobbins-Wilson)

The trademark strong chorus with Pruett's voice double-tracked is once again on this song — a sure sign of success. Solid country with the story of broken love, perfect for country fans everywhere.

PORTER WAGONER AND DOLLY PARTON (RCA JH-11983)

Making Plans (2:09) (Sure-Fire, BMI) (J.Russell-V.Morrison)

It's been a long, long time since Porter and Dolly had a single out and this will surely titillate and interest country fans. The old country ballad never sounded better.

EDDIE RABBITT (Elektra E-46656-A)

Drivin' My Life Away (3:13) (DebDave/Briarpatch, BMI) (E.Rabbitt-E.Stevens-D.Malloy)

An up tempo number about truck driving that'll drive through to the listeners. Fast lyrics and a solid beat will make this popular.

GAIL DAVIES (Warner Bros. WBS 49263)

Good Lovin' Man (3:21) (Dickerson/Beechwood/Sister John, BMI) (G.Davies)

This smooth sound has a country/pop feel about it that should appeal to a wide variety of listeners. Nice up tempo feel will make listeners want to hear this over and over again.

SINGLES TO WATCH

BILLIE JO SPEARS (United Artists UA-x1358-Y)

Natural Attraction (3:23) (Combine Music — BMI) (D.Linde/A.Rush)

EDDY ARNOLD (RCA PB-12039)

That's What I Get For Loving You (2:43) (House Of Gold Music — BMI) (Bobby Springfield)

JOE STAMPLEY (Epic 9-50893)

Haven't I Loved You Somewhere Before (2:44) (Brandwood Music/Mullet Music — BMI) (J.Hodges/C.Moore/D.Hodges)

KENNY DALE (Capitol P-4882)

Thank You, Ever-Lovin' (2:57) (Hungry Mountain Music — BMI) (Kenny O'Dell)

RONNIE McDOWELL (Epic 9-50895)

How Far Do You Want To Go (2:55) (Tree Publ./Strawberry Lane Music — BMI) (B.Killen/R.McDowell)

TOMMY OVERSTREET (Elektra E-46658)

Sue (2:43) (Sea Dog Music — ASCAP) (A.C.Little, Jr.)

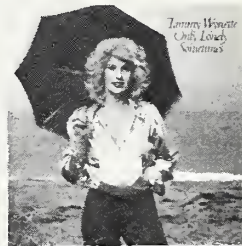
DICK FELLER (United Artists UA-X1357-Y)

The Credit Card Song (3:24) (House Of Cash — BMI) (Dick Feller)

ALBUM REVIEWS

ONLY LONELY SOMETIMES — **Tammy Wynette** — **Epic JE 36485** — **Producer: Billy Sherrill** — **List: 7.98** — **Bar Coded**

The First Lady of country music comes forth with a collection of songs centered on love. Singing with a teardrop on each note, she pulls emotion out of every number. Best cuts include "Starting Over," "When You Love Me," "I'll Be Thinking Of You," "Come With Me" and "Ozark Mountain Lullaby." The first lady continues to reign.



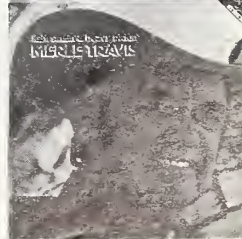
AFTER HOURS — **Joe Stampley** — **Epic JE 36484** — **Producer: Ray Baker** — **List: 7.98** — **Bar Coded**

Joe Stampley is probably one of the most underestimated singers in country music. His distinctive vocals always carry the message of the song packed with emotion — whether it's cheatin', hurtin' or lovin' songs. Stampley sings them all convincingly. Best cuts here include the title cut, "This Should Go On Forever," "Come As You Were" and "There's Another Woman."



LIGHT SINGIN' & HEAVY PICKIN' — **Merle Travis** — **CMH CMH-6245** — **Producer: Merle Travis & John Wagner** — **List: 7.98**

This collection by the legendary Merle Travis is just what the title says — some light hearted vocals with some serious pickin'. Travis wrote all the tunes here and they reflect his excellent sense of humor. Best cuts include "Me And The Doggone Blues," "There Ain't A Cow In Texas," "Don't Make Love To Mary (With Mabel On Your Mind)" and "It's Kinda Wonderful."



COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. WE'RE NUMBER ONE — LARRY GATLIN — COLUMBIA — 30 REPORTS.
2. (YOU LIFT ME) UP TO HEAVEN — REBA McENTIRE — MERCURY — 30 REPORTS.
3. YOU'VE GOT THOSE EYES — EDDY RAVEN — DIMENSION — 20 REPORTS.
4. GET A LITTLE DIRT ON YOUR HANDS — DAVID ALLEN COE AND BILL ANDERSON — COLUMBIA — 15 REPORTS.
5. IN AMERICA — THE CHARLIE DANIELS BAND — EPIC — 14 REPORTS.
6. STAND BY ME — MICKEY GILLEY — ASYLUM/FULL MOON — 13 REPORTS.
7. CACTUS AND A ROSE — GARY STEWART — RCA — 13 REPORTS.
8. SEA CRUISE — BILLY "CRASH" CRADDOCK — CAPITOL — 13 REPORTS.
9. TENNESSEE RIVER — ALABAMA — RCA — 12 REPORTS.
10. WAYFARING STRANGER — EMMYLOU HARRIS — WARNER BROS. — 12 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. DANCING COWBOYS — BELLAMY BROTHERS — WARNER/CURB — 56 REPORTS.
2. BAR ROOM BUDDIES — MERLE HAGGARD & CLINT EASTWOOD — ELEKTRA — 51 REPORTS.
3. IT'S TRUE LOVE — CONWAY TWITTY & LORETTA LYNN — MCA — 46 REPORTS.
4. TRUE LOVE WAYS — MICKEY GILLEY — EPIC — 45 REPORTS.
5. THE BLUE SIDE — CRYSTAL GAYLE — COLUMBIA — 41 REPORTS.
6. YOU WIN AGAIN — CHARLEY PRIDE — RCA — 39 REPORTS.
7. KAW-LIGA — HANK WILLIAMS, JR. — ELEKTRA — 38 REPORTS.
8. FRIDAY NIGHT BLUES — JOHN CONLEE — MCA — 36 REPORTS.
9. MIDNIGHT RIDER — WILLIE NELSON — COLUMBIA — 35 REPORTS.
10. SAVE YOUR HEART FOR ME — JACKY WARD — MERCURY — 34 REPORTS.

Phoenix Purchases Jamboree Talent WVOL In Nashville Line-Up Announced

NASHVILLE — The sale of WVOL/Nashville from the Rounsaville chain to Phoenix of Nashville, Inc. for an undisclosed amount has been finalized. The transaction, which featured the transfer of ownership to a minority-owned corporation, has already been approved by the Federal Communications Commission (FCC).

Phoenix' acquisition of WVOL, which operates with 5,000 watts daytime power and 1,000 watts nighttime power, is the fourth time in Tennessee history that a local minority organization has been able to acquire a broadcasting property.

The Rounsaville chain, based in Atlanta and headed by Robert W. Rounsaville, owns and operates three AM and three FM stations in Florida. Rounsaville stations include WSNY/Jacksonville, WAIV-FM/Jacksonville, WLOF/Orlando, WBJW-FM/Orlando, WDAE/Tampa and WJYW-FM/Tampa.

WHEELING, W. Va. — Producers of the Jamboree in the Hills, scheduled for July 19 and 20 at Brush Run Park near St. Clairsville, Ohio, have announced the addition of Bill Anderson and Alabama to their line-up of talent. The announcement was made by Gerry Brightman, Jamboree U.S.A. director.

Anderson and Alabama join a talent line-up that includes Loretta Lynn, Tammy Wynette, Ray Stevens, Mel Tillis, Larry Gatlin and Jerry Lee Lewis. Buck Owens, cancelled because of a conflict with a motion picture filming schedule.

Other artists set to appear include Hoyt Axton, Moe Bandy, Donna Fargo, Beverly Heckel, Con Hunley, Cristy Lane, May Nutter, Johnny Russell, Joe Stampley, Mary Lou Turner, Kelli Warren, Clarence "Gatemouth" Brown, Billy "Crash" Craddock, Janie Fricke and the Thrasher Brothers.

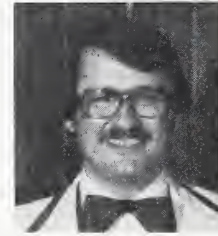


FAREWELL PARTY FOR WIRE'S SHANNON — WIRE/Indianapolis MD Lee Shannon will soon be leaving the station to take over duties at WCCF/Puntagorda, Fla. While in Nashville a couple of weeks ago, Shannon was feted at a surprise going away party, hosted by Frank Mull, Betty and Joe Gibson and Mae Boren Axton. Pictured seated at the party are (l-r): Betty Cox, Music City News; Tom McEntee, Multi-Hits Promotions and Helen Hudson, singer. Shown standing are (l-r): Mr. and Mrs. Lee Shannon and John Weaver, Cash Box.

THE COUNTRY MIKE

WHN BROADCASTS ALL STAR CONCERT — WHN's morning air personality, **Del De Montreux**, and **Tony Randell** co-emceed a live concert broadcast from Madison Square Garden. The show was a benefit for the Myasthenia Gravis Foundation and featured the **Charlie Daniels Band**, **Bobby Bare**, **Johnny Duncan**, **Jerry Jeff Walker**, **New Riders of the Purple Sage**, **Robert Gordon** and others. Charlie Daniels marked the event by premiering his new song, "In America." Between music segments Montreux and Randell did skits with **Zsa Zsa Gabor** and **Chita Rivera**. The evening ended with a jam until midnight. In conjunction with the concert, WHN also broadcast a telethon to raise money for the foundation.

PROGRAM DIRECTOR PROFILE — **Steve Cantrell** is currently program director at WMNI in Columbus, Ohio. He started in radio right out of high school at WJEH in Gallipolis, Ohio, his home town. In 1968 Cantrell entered the Air Force, but continued his interest in radio. While stationed in Goldsboro, N.C. he worked a 40-hour week at WGBR in addition to his Air Force duties. In 1973, Cantrell moved to Columbus and was hired by WMNI-AM to serve as morning DJ. He worked the morning shift for five years during which time he became program director for WMNI-FM, which is now WRMZ. Later Cantrell became PD of WMNI-AM. He spends many an hour either promoting the Cincinnati Reds baseball team on WMNI or watching them every opportunity. (WMNI broadcasts all the games.)



Steve Cantrell

Dana Webb is the new music director at WIRE radio in Indianapolis. Webb was previously general manager of a high school broadcasting program. He also was a part time announcer for WIRE for the past six years. The station also hired **Karon Kay** as the new night time DJ.

Chris McGuire, MD at KFTN/Provo, reports that the station recently held its Third Annual Listener Appreciation Day, which featured a free concert with **Bill Anderson**, **The Statler Brothers** and **Stephanie Winslow**.

WBAM HOT AIR BALOON RACE — Radio station WBAM in Montgomery, Ala. recently sponsored its first invitational hot air balloon race, which attracted 20,000 people. The race was broadcast live, and featured 20 balloons with racers from throughout the country. The Hall brothers from Montgomery were the winners and received \$5,000 in prize money.

WQYK-FM announcers were invited to try their luck on a new scorpion roller coaster ride at Busch Gardens amusement park. They tried to ride the machine 99 times, which is the station's dial number. **Tim Harper** was the only one to accomplish the feat. MD **Bill Pyne** joined Harper on his 41st ride and finished with him. PD **Joe Patrick** only lasted through the 20th ride, and **Dave Banks'** stomach gave in after 12 rides.

WFAI/Fayetteville hosted a celebrity tennis tournament recently and **Dave Rowland** of **Dave and Sugar** was the winner, besting some good local talent. **Mike Kirchen**, general manager of the station, was particularly upset over his loss to Rowland.

Any artists interested in participating in a listener appreciation show sponsored by WPNX/Columbus, Ga. on July 4th weekend should contact **Jim Bell**, MD at the station.

KJJJ in Phoenix recently sponsored a **Roy Clark** concert. **Rodney Lay** and the **Wild West Band** and **Jimmy Henley** were the opening performers.

country mike

PROGRAMMERS PICKS

Tim Byrd	WHK/Cleveland	(You Life Me) Up To Heaven — Reba McEntire — Mercury
Bill Pyne	WQYK/St. Petersburg	Leavin's For Unbelievers — Dottie West — UA
Country Joe Flint	KSOP/Salt Lake City	In America — Charlie Daniels Band — Epic
Willis Williams	WLAS/Jacksonville	The Best Is Yet To Come — Lynn Bailey — Wartrace
Mike Corbin	KLLL/Lubbock	In America — Charlie Daniels Band — Epic
Ron Christian	KBBQ/Ventura	Falling Together — Nightstreets — Epic
Buddy Van Arsdale	WIL/St. Louis	Stand By Me — Mickey Gilley — Asylum
Paul Adams	KBET/Reno	When You're Ugly Like Us (You Just Naturally Got To Be Cool) — George Jones & Johnny Paycheck — Epic
Lynn Waggoner	KEBC/Oklahoma City	We're Back In Love Again — Johnny Russell — Mercury
Bill Warren	KNOE/Monroe	In America — Charlie Daniels — Epic
Jim Bell	WPNX/Columbus	(You Lift Me) Up To Heaven — Reba McEntire — Mercury
Dick Buchanan	KHEY/El Paso	(You Lift Me) Up To Heaven — Reba McEntire — Mercury
Steve Gary	KOKE/Austin	Leavin's For Unbelievers — Dottie West — UA
Ken Holley	WJQS/Jackson	(You Lift Me) Up To Heaven — Reba McEntire — Mercury
Steve Chappell	WDOD/Chattanooga	Get A Little Dirt On Your Hands — David Allan Coe and Bill Anderson — Columbia

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On 6/7 Chart		Weeks On 6/7 Chart
1 GO ALL THE WAY THE ISLEY BROTHERS (T-Neck/CBS FZ 36305)	1	9	
2 LET'S GET SERIOUS JERMAINE JACKSON (Motown M7-928R1)	2	11	
3 SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	4	7	
4 ROBERTA FLACK featuring DONNY HATHAWAY (Atlantic SD 16013)	3	12	
5 MOUTH TO MOUTH LIPPS INC. (Casablanca NBLP 7197)	6	11	
6 LIGHT UP THE NIGHT THE BROTHERS JOHNSON (A&M SP-3716)	5	15	
7 AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	8	9	
8 TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO (Arista AL 9515)	7	10	
9 POWER THE TEMPTATIONS (Gordy/Motown G8-994M1)	9	6	
10 CAMEOSIS CAMEO (Casablanca CCLP 2011)	12	6	
11 SPIRIT OF LOVE CON FUNK SHUN (Mercury SRM 1-3806)	11	10	
12 THE GLOW OF LOVE CHANGE (RFC/Warner Bros. 3438)	15	8	
13 HOT BOX FATBACK (Spring/Polydor SP-1-6726)	13	11	
14 THE WHISPERS (Solar/RCA BXL 1-3521)	10	25	
15 PARADISE PEABO BRYSON (Capitol SOO-12063)	16	7	
16 WARM THOUGHTS SMOKEY ROBINSON (Motown T8-367M1)	14	14	
17 ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	28	3	
18 LADY T TEENA MARIE (Gordy/Motown G7-992R1)	20	14	
19 GO TWO GO (Arista AL 9511)	18	12	
20 OFF THE WALL MICHAEL JACKSON (Epic FE 35745)	17	42	
21 RAY, GOODMAN & BROWN (Polydor PD-1-6240)	19	26	
22 AND ONCE AGAIN ISAAC HAYES (Polydor PD-1-6269)	22	5	
23 NATURALLY LEON HAYWOOD (20th Century-Fox/RCA T-613)	25	5	
24 REACHING FOR TOMORROW SWITCH (Gordy/Motown G8 993M1)	24	10	
25 WINNERS KLEEEER (Atlantic SD 19262)	27	16	
26 YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	26	10	
27 MONSTER HERBIE HANCOCK (Columbia JC 36415)	29	9	
28 THE BLUE ALBUM HAROLD MELVIN AND THE BLUE NOTES (Source/MCA SOR-3197)	21	13	
29 1980 B.T. EXPRESS (Columbia JC 36333)	30	6	
30 SKYWAY SKYY (Salsoul/RCA SA 8532)	23	14	
31 RELEASED PATTI LABELLE (Epic JE 36381)	32	10	
32 THE GAP BAND II THE GAP BAND (Mercury SRM 1-3804)	31	27	
33 MASSTERPIECE MASS PRODUCTION (Cotillion/Atlantic SD 5218)	33	12	
34 LOVE SOMEBODY TODAY SISTER SLEDGE (Cotillion/Atlantic SD 16012)	34	16	
35 SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	35	15	
36 TWO TONS O' FUN (Honey/Fantasy F-9584)	39	8	
37 BIG FUN SHALAMAR (Solar/RCA LX1-3479)	37	36	
38 THE SUGARHILL GANG (Sugarhill FH 245)	38	15	
39 DREAM COME TRUE EARL KLUGH (United Artists LT-1026)	36	10	
40 CATCHING THE SUN SPYRO GYRA (MCA 5108)	40	11	
41 EVERY GENERATION RONNIE LAWS (United Artists LT 1001)	41	19	
42 THE INVISIBLE MAN'S BAND (Mango MLPS 9537)	50	5	
43 DIANA DIANA ROSS (Motown M8-936)	—	1	
44 SPLASHDOWN BREAKWATER (Arista AB 4264)	45	4	
45 LADIES' NIGHT KOOL & THE GANG (De-Lite/Mercury DSR-9513)	43	41	
46 KWICK (EMI-America SW-17025)	46	5	
47 A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	56	2	
48 DON'T LOOK BACK NATALIE COLE (Capitol ST-12079)	—	1	
49 NOW WE MAY BEGIN RANDY CRAWFORD (Warner Bros. BSK 3421)	51	3	
50 SIT DOWN AND TALK TO ME LOU RAWLS (Phila. Int'l./CBS JZ 36304)	44	25	
51 ON THE RADIO— GREATEST HITS— VOLUME I & II DONNA SUMMER (Casablanca NBLP-2-7191)	49	33	
52 SYREETA (Tamlia/Motown T7-3721)	52	4	
53 PRINCE (Warner Bros. BSK 3366)	47	32	
54 YOU AND ME ROCKIE ROBBINS (A&M SP-4805)	66	2	
55 HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	55	10	
56 JERRY KNIGHT (A&M SP-4788)	59	6	
57 SHINE AVERAGE WHITE BAND (Arista AL 9523)	61	2	
58 LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic SD 5219)	63	3	
59 BOUNCE, ROCK, SKATE, ROLL VAUGHAN MASON & CREW (Brunswick BL 754221)	—	1	
60 CAT IN THE HAT BOBBY CALDWELL (Cloude/T.K. 8810)	62	4	
61 '80 GENE CHANDLER (20th Century-Fox/RCA T-605)	64	2	
62 SPECIAL EDITION FIVE SPECIAL (Elektra 6E-270)	—	1	
63 FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	60	17	
64 LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31)	—	1	
65 ANGEL OF THE NIGHT ANGELA BOFILL (GRP/Arista 5501)	48	33	
66 "NOW APPEARING" AT OLE MISS B.B. KING (MCA 2-8016)	53	7	
67 10½ THE DRAMATICS (MCA 3196)	42	15	
68 MIDNIGHT DESIRE RANDY BROWN (Chocolate City/Casablanca CCLP 2010)	68	11	
69 BRASS CONSTRUCTION 5 (United Artists LT-977)	54	29	
70 DELEGATION (Mercury SRM 1 3821)	72	2	
71 MASTERJAM RUFUS & CHAKA KHAN (MCA-5103)	65	31	
72 HIROSHIMA (Arista AB 4252)	70	23	
73 8 FOR THE 80s WEBSTER LEWIS (Epic JE 36197)	58	20	
74 MUSIC TRANCE BEN E. KING (Atlantic SD 19269)	—	1	
75 1980 GIL SCOTT-HERON AND BRIAN JACKSON (Arista AL 9514)	57	16	



CHOCOLATE THUNDER IN CHOCOLATE CITY — Casablanca Records/Chocolate City artists Cameo performed at a birthday party for WDAS-FM/Philadelphia air personality Butterball. In attendance at the affair, which was held at the Emerald City night club, were many celebrities, including members of the Philadelphia 76ers basketball team. Pictured are (l-r): Bernard Toone of the 76ers; Larry Blackmon of Cameo; Darrell Dawkins of the 76ers; and Ruben Rodriguez, national promotion representative, Casablanca

THE RHYTHM SECTION

WDIA, WWRL TO FOLLOW KDIA LEAD — KDIA in Oakland was the nation's first black formatted MOR station catering to the 25-49 demographics, but according to **Bill Figenshu**, national program director for Viacom, it will not be the last. "We are going after an audience in the black community that has virtually been untapped," said Figenshu. "KDIA recently made the most radical change, becoming the first black station to carry major league baseball, with changes in music also following suit. WDIA in Memphis and WWRL in New York have been gradually making adjustments in their formats, coming toward Black MOR, where the stations will no longer be all things to all people. The audience we are aiming for wants to hear more than music, so we are in the process of organizing an entire sports and news department for the stations. These are top priority with our company at the moment."

THE RETURN OF LINDA CREED — **Linda Creed**, long-time writing partner with **Thom Bell** (who had basically taken a hiatus for about five years), is back on the scene and stronger than ever. Creed is presently in the studio producing the next **Eloise Laws** album for United Artists. Creed will once again be working with Bell, who will be writing songs with **Deneice Williams** for her next album, which he will also produce. Also listen for the exciting vocals of WDAS air personality **Carl Helm** on the Laws albums.

MICHAEL STOKES PACTS DEAL WITH ARISTA — Producer **Michael Stokes** has a two artist production deal with Arista Records where he will be releasing a group called **Magic Lady**, which includes his wife Linda, and a group called **Federal Reserve**.

DAVE CLARK BACK ON THE PRODUCING TRAIL — Veteran record person **Dave Clark**, who is presently working with Malaco Records, is also producing gospel acts again. Clark previously produced several gospel acts for Peacock Records, which was formerly distributed by MCA. He is now producing **The Nightengales** for a gospel label to be distributed by Malaco.

BMA ENTERTAINMENT — The upcoming Black Music Association (BMA) convention will include entertainment by **Cameo**, **Etta James** and **Lou Rawls**.

HAVE YOU HEARD EDMUND SYLVERS? — From the popular **Sylvers Family**, **Edmund Sylvers** has stepped out on his own with his first solo album, "Have You Heard," being released on Casablanca Records in a few weeks. The single, "That Burning Love," is being released this week. The album was arranged by **Benjamin Wright**, who most recently arranged the material on **Michael Jackson's** album.

OPENINGS — WGIV in Charlotte is seeking an air personality. Send tapes and resumes to **Chris Turner** at P.O. Box 3856, Charlotte, North Carolina 28203. . . **Les Norman** has joined the WOKB/Orlando staff from WSOK. The station is also seeking an additional air personality for afternoons. Send tapes and resumes to **Brett Lewb**, 111 S. Division Avenue, Orlando, Florida 32805. No calls please.

COMMODORES' "HEROES" — The **Commodores** tenth album for Motown Records, "Heroes," is out this week. The single, "Old Fashioned Love," written by keyboard player **Milan Williams**, is being met with a great deal of excitement. The single and the album are being released simultaneously. Another cut getting a great deal of attention is a gospel song with a contemporary flair written by **Lionel Ritchie Jr.** called "Jesus Is Love."

ISLEYS GET GOLD TICKET — **The Isley Brothers** performed to a very excited crowd at Madison Square Garden this past Friday, where the group was the recipient of The Garden's Gold Ticket Award. This award goes to entertainers that have attracted more than 100,000 people to concerts at The Garden. The group was the first in 1980 to receive the award and the 20th recipient overall.

EARTH, WIND AND FIRE DUE — **Earth, Wind & Fire** has completed its tenth album for Columbia Records. The album is titled "Faces" and is scheduled for release later in the summer.

CHUBBY CHECKER IN THE STUDIO — Veteran recording artist **Chubby Checker** is in the recording studio in Los Angeles. In the studio with Checker is Dallas television star **Charlene Tilton**, who will be backing him up in his recording efforts.

DIMENSION'S McLEMORE DISPLAYS WORKS — **Lamonte McLemore**, a member of the **Fifth Dimension** will have his photographic works exhibited at the William Grant Still Community Arts Center June 27-July 18 in Los Angeles. McLemore's interest in photography started at a very early age, which garnered him expertise to have had photos published by *Vogue*, *Harpers Bazaar*, *Ebony* and several others.

cookie amerson

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

CASH BOX TOP 100

June 14, 1980

		Weeks On 6/7 Chart			Weeks On 6/7 Chart			Weeks On 6/7 Chart			
1	FUNKYTOWN LIPPS INC. (Casablanca NB 223)	1	13	34	SAME OLD STORY (SAME OLD SONG) RANDY CRAWFORD (Warner Bros. 49222)	35	8	69	SUPERWOMAN SIDE EFFECT (Elektra E-46637)	79	3
2	LET'S GET SERIOUS JERMAINE JACKSON (Motown M 1469F)	2	13	35	JAM (LET'S TAKE IT TO THE STREETS) FIVE SPECIAL (Elektra E-46620)	42	6	70	REACH YOUR PEAK SISTER SLEDGE (Cotillion/Atlantic 45013)	62	11
3	SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA TC-2449)	3	11	36	COMING DOWN FROM LOVE BOBBY CALDWELL (Clouds/T.K. CLX-21)	26	10	71	TONIGHT I'M ALRIGHT NARADA MICHAEL WALDEN (Cotillion/Atlantic COT 45013)	66	12
4	SHINING STAR MANHATTANS (Columbia 1-11222)	4	14	37	LOVE CYCLES D.J. ROGERS (ARC/Columbia 1-11254)	37	6	72	FIGURES CAN'T CALCULATE WILLIAM DeVAUGHN (TEC 767 A)	—	1
5	TAKE YOUR TIME (DO IT RIGHT) THE S.O.S. BAND (Tabu/CBS ZS9 5522)	6	9	38	LIGHT UP THE NIGHT THE BROTHERS JOHNSON (A&M 2238)	45	4	73	GEE WHIZ (LOOK AT HIS EYES) INTERLUDE (Star Vision International SVI 1103)	81	3
6	LADY WHISPERS (Solar/RCA JH-11928)	5	14	39	SHEET MUSIC BARRY WHITE (Unlimited Gold/CBS ZS9 1415)	31	9	74	E-FLAT BOOGIE TROUBLE (AI & The Kidd MT 1001)	74	4
7	GOTTA GET MY HANDS ON SOME (MONEY) FATBACK (Spring/Polydor SP 3008)	8	13	40	LOVE'S SWEET SENSATION CURTIS MAYFIELD and LINDA CLIFFORD (Curton/RSO RS 1029)	48	5	75	GIVIN' IT UP IS GIVIN' UP PATRICE RUSHEN and D.J. ROGERS (Elektra E-46647)	88	2
8	LANDLORD GLADYS KNIGHT & THE PIPS (Columbia 1-11239)	9	9	41	NEVER GIVIN' UP AL JARREAU (Warner Bros. WBS 49234)	47	5	76	PARTY LIGHTS THE GAP BAND (Mercury 76062)	84	2
9	A LOVER'S HOLIDAY CHANGE (RFC/Warner Bros. RCS 49208)	12	10	42	BIGGEST PART OF ME AMBROSIA (Warner Bros. WBS 49225)	52	6	77	WE SUPPLY STANLEY CLARKE (Epic 9-50890)	85	2
10	POWER THE TEMPTATIONS (Gordy/Motown G-7183F)	10	8	43	SOMEONE THAT I USED TO LOVE NATALIE COLE (Capitol P-4869)	53	3	78	LOOKING FOR LOVE CANDI STATON (Warner Bros. WBS 49240)	87	2
11	CLOUDS CHAKA KHAN (Warner Bros. 49216)	11	8	44	WELCOME TO MY WORLD DELEGATION (Mercury 76056)	46	5	79	(BABY) I CAN'T GET OVER LOSING YOU TTF (Curton/RSO RS 1035)	89	2
12	BACK TOGETHER AGAIN ROBERTA FLACK with DONNY HATHAWAY (Atlantic 3661)	14	7	45	ALL THE WAY BRICK (Bang/CBS ZS9 4810)	55	4	80	AIN'T THAT LOVING YOU (FOR MORE REASONS THAN ONE) LOU RAWLS (Phila. Int'l/CBS ZS9 3102)	72	6
13	TWO PLACES AT THE SAME TIME RAY PARKER, JR. & RAYDIO (Arista AS0494)	13	15	46	SKYYZOO SKYY (Salsoul/RCA S7 2121)	56	3	81	LITTLE RUNAWAY STONE CITY BAND (Gordy/Motown G 7182F)	90	3
14	WE'RE GOIN' OUT TONIGHT CAMEO (Chocolate City/Casablanca CC 3206)	17	7	47	SHE'S OUT OF MY LIFE MICHAEL JACKSON (Epic 9-50871)	50	7	82	STICKS AND STONES CHUCK BROWN & THE SOUL SEARCHERS (Source/MCA SOR-41226)	82	4
15	DON'T SAY GOODNIGHT (IT'S TIME FOR LOVE) (PTS. 1 & 2) THE ISLEY BROTHERS (T-Neck/CBS ZS9 229)	7	16	48	I'M DANCING FOR YOUR LOVE RUFUS and CHAKA (MCA 41230)	51	5	83	THE BREAKS KURTIS BLOW (Mercury 566)	91	2
16	SITTING IN THE PARK GO (Arista AS-0510)	20	5	49	THE GROOVE RODNEY FRANKLIN (Columbia 1-11252)	49	8	84	I COME HERE TO PARTY TFO (Venture V-126)	94	2
17	OVERNIGHT SENSATION JERRY KNIGHT (A&M 2215)	18	11	50	DO YOUR THANG ONE WAY featuring AL HUDSON (MCA 41238)	57	3	85	SPACE RANGER (MAJIC'S IN THE AIR) SUN (Capitol P-4873)	—	1
18	ALL NIGHT THING THE INVISIBLE MAN'S BAND (Mango MS-103)	15	16	51	I AIN'T NEVER ISAAC HAYES (Polydor PD 2090)	59	3	86	ROLLER SKATE VAUGHN MASON & CREW (Brunswick B 550)	—	1
19	LET ME BE THE CLOCK SMOKEY ROBINSON (Tamlam/Motown T 54311F)	16	15	52	I SHOULD BE YOUR LOVER HAROLD MELVIN & THE BLUE NOTES (Source/MCA SOR-41231)	60	5	87	ONLY THE LONELY (HAVE A REASON TO BE SAD) LA FLAVOUR (Sweet City SC 7377)	92	2
20	YOU AND ME ROCKIE ROBBINS (A&M 2231)	23	8	53	DON'T TAKE MY LOVE AWAY SWITCH (Gordy/Motown G7181F)	61	4	88	HOW GOOD IS LOVE FAT LARRY'S BAND (WMOT/Fantasy F-891-A)	—	1
21	LET THIS MOMENT BE FOREVER KWICK (EMI-America P-8037)	21	10	54	I WANNA KNOW YOUR NAME FRANK HOOKER & POSITIVE PEOPLE (Panorama/RCA YB-11984)	63	3	89	BY YOUR SIDE CON FUNK SHUN (Mercury 76066)	—	1
22	ONE IN A MILLION YOU LARRY GRAHAM (Warner Bros. WBS 49221)	28	7	55	DON'T TELL ME, TELL HER ODYSEY (RCA PB-11962)	58	5	90	TOP OF THE STAIRS COLLINS AND COLLINS (A&M 2233)	—	1
23	GIVE UP THE FUNK (LET'S DANCE) B.T. EXPRESS (Roadshow/Columbia 1-11249)	24	10	56	GOT TO BE ENOUGH CON FUNK SHUN (Mercury 76051)	22	14	91	RIGHT IN THE SOCKET SHALAMAR (Solar/RCA JH-11929)	73	12
24	DON'T PUSH IT, DON'T FORCE IT LEON HAYWOOD (20th Century-Fox/RCA TC-2443)	19	18	57	SPACER SHEILA & B. DEVOTION (Carrere/Atlantic CAR 7209)	65	4	92	STILL WAITING PRINCE (Warner Bros. WBS 49226)	80	7
25	WINNERS KLEENER (Atlantic 3650)	27	11	58	INSIDE OF YOU RAY, GOODMAN & BROWN (Polydor PD 2077)	25	12	93	FOREVER MASS PRODUCTION (Cotillion/Atlantic 45009)	77	12
26	CUPID/I'VE LOVED YOU FOR A LONG TIME SPINNERS (Atlantic 3664)	40	4	59	STOMP! THE BROTHERS JOHNSON (A&M 2216)	34	18	94	CAN'T BE LOVE — DO IT TO ME ANYWAY PETER BROWN (Drive/T.K. DRIX-6286)	—	1
27	DOES SHE HAVE A FRIEND? GENE CHANDLER (20th Century-Fox/RCA TC-2451)	29	7	60	HONEY, HONEY DAVID HUDSON (Alston/T.K. ALSX 3750)	64	4	95	I'M BACK FOR MORE AL JOHNSON with JEAN CARN (Columbia 1-11207)	70	17
28	I DON'T GO SHOPPING PATTI LABELLE (Epic 9-50872)	30	7	61	HIGH SKYY (Salsoul/RCA S7 2113)	41	17	96	STAY WITH ME (SPEND THE NIGHT) JIMMY CASTOR (Long Distance LDR-701-S)	97	3
29	DYNAMITE! STACY LATTISAW (Cotillion/Atlantic 45015)	39	5	62	MINUTE BY MINUTE PEABO BRYSON (Capitol P-4844)	43	13	97	AND THE BEAT GOES ON THE WHISPERS (Solar/RCA JH-11984)	67	22
30	STARS IN YOUR EYES HERBIE HANCOCK (Columbia 1-11236)	32	8	63	WE OUGHT TO BE DOIN' IT RANDY BROWN (Chocolate City/Casablanca CC 3204)	44	15	98	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS, UP SIDE YOUR HEAD) THE GAP BAND (Mercury 76037)	71	18
31	BEHIND THE GROOVE TEENA MARIE (Gordy/Motown G 7184F)	36	7	64	THAT THANG OF YOURS JOHN & ARTHUR SIMMS (Casablanca NB 2251)	54	10	99	OFF THE WALL MICHAEL JACKSON (Epic 9-50838)	69	17
32	HANGIN' OUT KOOL & THE GANG (De-Lite/Mercury DE-804)	38	6	65	I STILL LOVE YOU WINDY CITY (Kelli-Arts KA-4501)	68	4	100	BABY (THIS LOVE THAT WE'VE FOUND) HEAT (MCA 41203)	76	10
33	JUST US TWO TONS O' FUN (Honey/Fantasy 888)	33	10	66	LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram DJMS-1304)	75	3				
				67	HERE WE GO AGAIN (PART I) THE ISLEY BROTHERS (T-Neck/CBS ZS9 2291)	—	1				
				68	WOLF TICKETS PARLET featuring JEANETTE WASHINGTON (Casablanca NB 2260)	83	2				

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

A Lover's Holiday (Little Macho — ASCAP)	9	Gee Whiz (East Memphis — BMI)	73	Let This Moment (Cessess — BMI)	21	Space Ranger (Glenwood/Detente — ASCAP)	85
Ain't That Lovin' (East Memphis — BMI)	80	Give Up The Funk (Triple "O" — BMI)	75	Let's Get (Jobete & Black Bull — ASCAP)	2	Spacer (Chic — BMI)	57
All Night Thing (Ackee — ASCAP)	18	Givin' It Up (Baby Fingers — ASCAP)	23	Light Up The Night (State Of The Arts/Brojay — ASCAP)	38	Stars In Your Eyes (Raydiola — ASCAP/Hancock/Polo — BMI)	30
All The Way (Web IV — BMI)	45	Gotta Get My Hands (Clita — BMI/Sign Of The Twins — ASCAP)	7	Little Runaway (Jobete/Stone City — ASCAP)	81	Stay With Me (Shell — BMI)	96
And The Beat (Spectrum VII/Rosy — ASCAP)	97	Got To Be (Val-Le-Joe — BMI)	56	Looking For Love (Hotlips — BMI)	78	Sticks And Stones (Jobete — ASCAP)	82
Baby (Koppelman/Bandier — BMI)	100	Hangin' Out (Delightful/Gang — BMI)	32	Love Cycles (Golden Cornflake — BMI)	37	Still Waiting (Encirp — BMI)	92
Back Together (Scarab — BMI)	12	Here We Go Again (Bovina — ASCAP)	67	Love Jones (Vir-Jon — BMI)	66	Stomp (State Of The Arts/Brojay — ASCAP)	59
Behind The Groove (Jobete — ASCAP/Dickiebird — BMI)	31	High (One To One — ASCAP)	61	Love's Sweet (Bellboy Adm. by Mighty Three — BMI)	40	Superwoman (Happy Birthday/Relaxed — BMI)	69
Biggest Part Of Me (Rubicon — BMI)	42	Honey, Honey (Sherlyn/Lindseyanne — BMI)	60	Minute By Minute (Snug/Loresta — BMI/ASCAP)	62	Sweet Sensation (Frozen Butterfly — BMI)	3
By Your Side (Wai-Joe — BMI)	89	How Good (Fred Burch/Cedarwood — BMI)	88	Never Givin' Up (Aljarreau/Desperate — BMI)	41	Take Your Time (Avant Garde — ASCAP/Interior/Sigidi's — BMI)	5
Can't Be Love (Sherlyn/Decibel/Patrol Bird — BMI)	94	I Ain't Never (Polydor — BMI)	51	Off The Wall (Almo/Rondor — ASCAP)	99	That Thang	64
Clouds (Nick-O-Val — ASCAP)	11	I Can't Get Over (Mayfield — BMI)	79	One In A Million (Irving/Medad — BMI)	22	The Breaks (Neutral Gray/Funkgroove — ASCAP)	83
Coming Down (Sherlyn/Lindseyanne/Bobby Caldwell — BMI)	36	I Come Here (Groovesville — BMI/Conquisted — ASCAP)	84	Only The Lonely (Bema — ASCAP)	87	The Groove (Maicaboom — BMI)	49
Cupid/I Loved You (Kags/Sumac — BMI)	26	I Don't Believe (Total Experience — BMI)	98	Overnight Sensation (Almo/Crimasco — ASCAP)	17	Tonight I'm Alright (Walden/Gratitude Sky — ASCAP)	71
Does She Have (Rock Garden/Los Angeles Bullet — BMI)	27	I Don't Go (Almo — ASCAP/Irving/Woolnough — BMI)	28	Party Lights (Total Experience — BMI)	76	Top Of The Stairs (Nick-O-Val — ASCAP)	90
Don't Push It (Jim-Edd — BMI)	24	I'm Back For More (Jobete — ASCAP)	95	Power (Midnight Sun — ASCAP/Book — BMI)	10	Two Places (Raydiola — ASCAP)	13
Don't Say Goodnight (Bovina — ASCAP)	15	I'm Dancing (Overdue/Drumfunk/Yellow Brick Road — ASCAP)	48	Reach Your Peak (Chic — BMI)	70	Welcome To My World (A-Plus/R. Bailey/B. Dunbar/R. Patterson — SESAC)	44
Don't Take My Love (Jobete — ASCAP)	53	Inside Of You (H.A.B./Dark Cloud — BMI)	58	Right In The (Spectrum VII/Rosy — ASCAP)	91	We Ought To Be (Irving — BMI)	63
Don't Tell Me (Featherbed/Unichappell/Sumac — BMI)	55	I Should Be Your (Assorted — BMI)	62	Roller Skate (Lena/Funky Feet — BMI)	86	We Supply (Clarkee — BMI/Kodi — ASCAP)	77
Do Your Thang (Perk's/Duchess — BMI)	50	I Still Love You (Gourdine & Kiwi — BMI)	52	Same Old Story (Same Old Song) (Four Knights/Irving — BMI)	34	We're Goin' Out (Better Nights — ASCAP/Better Days — BMI)	14
Dynamite! (Walden/Gratitude Sky — ASCAP/Cotillion/Brass Heart — BMI)	29	I Wanna Know Your (Mighty Three — BMI)	54	Shining Star (Content — BMI)	4	Winners (Alex-Soufus — ASCAP/Darak-Good Groove — BMI)	25
E-Flat Boogie (AI And The Kidd — ASCAP)	74	Jam (Baby Dump/Greenstreet — ASCAP)	35	Sitting In The Park (Chevis — BMI)	16	Wolf Tickets (Rick's Adm. By Rightsong/Maibiz — BMI)	68
Figures Can't (Melomega/Maui — ASCAP)	72	Just Us (Jobete — ASCAP)	33	Skyyzoo (Alligator — ASCAP)	46	You And Me (Chinnichap Adm. by Careers — BMI)	20
Forever (Two Pepper — ASCAP)	93	Lady (Spectrum VII/Yours, Mine & Ours — ASCAP)	36	Someone That I Used (Screen Gems-EMI/Prince Street/Arista — BMI/ASCAP)	43		
Funkytown (Rick's Adm. by Rightsong/Steve Greenberg — BMI)	1	Landlord (Nick-O-Val — ASCAP)	8				
		Let Me Be (Bertram — ASCAP)	19				

BLACK CONTEMPORARY

MOST ADDED SINGLES

- HERE WE GO AGAIN (PART 1) — THE ISLEY BROTHERS — T-NECK/CBS**
WILD, WSOK, KDKO, WYLD-FM, WATV, KDAY, WVKO, WXEL-FM
- SPACE RANGER (MAJIC'S IN THE AIR) — SUN — CAPITOL**
WEDR, WSOK, WYLD-FM, WTLC, KPRS, WRBD, WATV, WDAO
- JAM (LET'S TAKE IT TO THE STREETS) — FIVE SPECIAL — ELEKTRA**
WJLB, WYLD-FM, WENZ, WUFO, WBMX, WNHC, WGPR-FM
- LOVE'S SWEET SENSATION — CURTIS MAYFIELD/LINDA CLIFFORD — CURTOM/RSO**
WYLD-FM, WIGO, WBMX, KPRS, KOKA, WDAO, WAMO
- SOMEONE THAT I USED TO LOVE — NATALIE COLE — CAPITOL**
WENZ, WBMX, WTLC, KOKA, WXEL-FM
- WOLF TICKETS — PARLET FEATURING JEANETTE WASHINGTON — CASABLANCA**
WILD, WGIV, WRBD, WXEL-FM, WGPR-FM
- FIGURES CAN'T CALCULATE — WILLIAM DEVAUGHN — TEC**
KMJQ, WENZ, WATV, WWDW, WLOU

MOST ADDED ALBUMS

- DIANA — DIANA ROSS — MOTOWN**
OK100, WILD, WSOK, WYLD-FM, WWIN, WGCI, WTLC, WDAO, WWDW
- DON'T LOOK BACK — NATALIE COLE — CAPITOL**
WRBD, OK100, WEDR, WENZ, WGCI, WTLC, WAOK, WGIV
- THE MESSAGE IS STILL THE SAME — D.J. ROGERS — ARC/COLUMBIA**
WILD, WTLC, WRBD, WOL, WDAO

SELECTED ALBUM CUTS

- DIANA — DIANA ROSS — MOTOWN**
Upside Down, Friend To Friend
- DON'T LOOK BACK — NATALIE COLE — CAPITOL**
I'm Getting In To You, Title
- LOVE JONES — JOHNNY GUITAR WATSON — DJM/PHONOGRAM**
Lone Ranger, Booty Ooty
- THE MESSAGE IS STILL THE SAME — D.J. ROGERS — ARC/COLUMBIA**
Indivisible, The Love Shuttle
- PRIME TIME — ROY AYERS/WAYNE HENDERSON — POLYDOR**
You Make Me Feel Like (Rockin' With Ya), Thank You Thank You

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA
HOTS: Fatback, C. Khan, S. Mills, Temptations, Con Funk Shun, S. Robinson, Mass Production, Lipps Inc., Kwick, Odyssey, Kleer. ADDS: B. Caldwell, TTF. LP ADDS: 7th Wonder, N. Cole, C. Jackson, Mass Production, R. Ayers/W. Henderson, Al Jarreau.

WIGO — ATLANTA — BRUTE BAILEY, PD — #1 — JERMAINE JACKSON
JUMPS: 40 To 32 — L. Rawls, 35 To 31 — Kool & Gang, 36 To 26 — L. Graham, 28 To 24 — G. Chandler, 25 To 19 — Delegation, 23 To 17 — Flakes, 20 To 16 — R. Robbins, 16 To 11 — C. Khan, 9 To 5 — S.O.S. Band, 7 To 3 — S. Mills, Ex To 39 — Al Jarreau, Ex To 38 — Gap Band, Ex To 37 — Odyssey, Ex To 36 — Five Special, Ex To 35 — Cameo. ADDS: TTF, C. Mayfield & L. Clifford, Parlet, F. Hooker & Positive People.

WWIN — BALTIMORE — CURTIS ANDERSON, PD
HOTS: S.O.S. Band, Invisible Man's Band, S. Robinson, Change, I. Hayes, K. Blow, Trouble, T. Marie, Lipps, Inc., Fatback. ADDS: Niteflyte, Roy C., Stone City Band, TFO, El Coco, Glen Dorothy, Super Wolf. LP ADDS: D. Ross.

WATV — BIRMINGHAM — BILL GLOVER, MD
HOTS: R. Crawford, Lakeside, C. Mayfield/L. Clifford, Rufus, B.T. Express, S. Robinson, Sister Sledge, P. Bryson, J. Jackson, Silk, Delegation, Prince, Change, FLB, G. Knight, Temptations, Lipps, Inc., Shalamar, Kwick, S.O.S. Band, Whispers, Invisible Man's Band, Spinners, Manhattans, Kool & Gang, Matumbi, Masqueraders, Bros. Johnson, Fatback, Cameo, S. Mills, G. Chandler, C. Brown, Solaris, GO. ADDS: La Flavour, Wm. Devaughn, Sun, Isley Bros., I. Hayes, Brick. LP ADDS: S. Turrentine, G. Gaynor, Delegation.

WILD — BOSTON — BUTTERBALL, JR., PD — #1 — J. JACKSON
JUMPS: 45 To 40 — C. Mayfield/L. Clifford, 44 To 36 — Bros. Johnson, 42 To 35 — Five Special, 41 To 34 — F. Hooker, 40 To 33 — Al Hudson, 39 To 32 — C. Staton, 38 To 31 — Al Jarreau, 37 To 30 — Delegation, 36 To 29 — Odyssey, 35 To 28 — Collins & Collins, 33 To 27 — GO, 37 To 25 — B.T. Express, 30 To 24 — D. LaSalle, 29 To 23 — Flakes, 25 To 20 — J.G. Watson, 24 To 19 — G. Chandler, 21 To 16 — Cameo, 18 To 12 — L. Graham, 16 To 10 — S.O.S. Band, 11 To 8 — R. Franklin, 6 To 3 — R. Flack/D. Hathaway, Ex To 45 — Rene & Angela, Ex To 44 — La Flavour, Ex To 43 — TFO, Ex To 42 — Brick, Ex To 41 — Switch, Ex To 39 — Gap Band, Ex To 38 — Skyy, Ex To 37 — S. Lattisaw. ADDS: Parlet, Rufus & Chaka, Stone City Band, Isley Bros., Con Funk Shun, FLB, Fantastic Aleems, V. Mason. LP ADDS: D.J. Rogers, Renee & Angela, D. Ross, L. Hayward.

WUFO — BUFFALO — DOUG BLAKELY, MD — #1 — S.O.S. BAND
HOTS: L. Graham, B.T. Express, Change, Fatback, R. Flack, Con Funk Shun, Wee Gee, Kleer, C. Khan, Bros. Johnson, Stone City Band, Skyy, Odyssey, R. Robbins, H. Hancock, T. Marie, Al Johnson, S. Lattisaw, G. Knight. ADDS: K. Blow, AWB, Five Special, FLB, Dayton, Breakwater, Aurra, Interlude, Billy Paul, Mighty Clouds Of Joy, Robin Beck, C. Bynum, P. McCartney. LP ADDS: C. Coulter, I. Hayes, S. Turrentine.

WGIV — CHARLOTTE — CHRIS TURNER, PD
HOTS: Fatback, S.O.S. Band, Five Special, Temptations, C. Mayfield/L. Clifford, D. Sanborn, Spinners, First Choice, G. Knight, Change, J. Knight, H. Hancock, Isley Bros., M. Jackson, L. Graham. ADDS: E. Klugh, H. Melvin, L.L. Smith, B.T. Express, TTF, Controllers, Parlet. LP ADDS: Commodores, N. Cole, I. Hayes, Chuck Jackson, C. Mayfield, G. Knight, J. Armatrading.

WBMX — CHICAGO — BOB SCOTT, PD
HOTS: GO, B.T. Express, Cameo, R. Crawford, L. Graham, P. LaBelle, Spinners, Bros. Johnson, Delegation, Ambrosia, H. Melvin, Skyy, Rufus, Al Hudson, Switch, Parlet, S. Mills, Stone City Band, G. Chandler, Side Effect, R. Robbins, C. Khan, Change, S.O.S. Band, L. Rawls, J. Knight, Kwick, Kleer, TFO, Trussel, J. Jackson, G. Knight, H. Hancock, G. Washington, Jr., G.S. Heron, Interlude, Matumbi, Manhattans, Con Funk Shun, Odyssey, B. Caldwell, T. Marie, Trouble, P. Bryson, B. White, D. LaSalle. ADDS: N. Cole, D.J. Rogers, S. Lattisaw, Five Special, C. Mayfield/L. Clifford, Al Jarreau, I. Hayes, F. Hooker, Sheila & B. Devotion, Brick. LP ADDS: G. Duke, Cameo, I. Hayes, Commodores, Two Tons Of Fun.

WGCI — CHICAGO — BARRY MAYO, PD
HOTS: G. Knight, Manhattans, L. Rawls, Lipps, Inc., H. Hancock, Wee Gee, J. Jackson, S.O.S. Band, S. Robinson, Invisible Man's Band. ADDS: Kwick, S. Clarke, Skyy, K. Blow. LP ADDS: N. Cole, D. Ross, C. Khan, Al Hudson, Two Tons Of Fun.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — JERMAINE JACKSON
JUMPS: 37 To 32 — N. Cole, 32 To 29 — R. Robbins, 28 To 22 — Bros. Johnson, 20 To 17 — Change, 22 To 12 — S.O.S. Band, 11 To 8 — G. Knight, 9 To 4 — Lipps, Inc., 10 To 2 — Cameo. ADDS: Delegation, L. Graham, G. Chandler. LP ADDS: Fatback.

WJLB — DETROIT — TOM COLLINS, PD — #1 — JERMAINE JACKSON
JUMPS: 37 To 30 — D.J. Rogers, 39 To 29 — S. Lattisaw, 38 To 28 — G. Chandler, 36 To 27 — Skyy, 35 To 26 — L. Rawls, 28 To 25 — Chapter 8, 27 To 24 — B. Caldwell, 26 To 23 — Al Hudson, 29 To 20 — B. White, 40 To 21 — Spinners, 24 To 18 — L. Graham, 23 To 17 — Kwick, 22 To 19 — P. LaBelle, 19 To 16 — R. Robbins, 18 To 15 — R. Crawford, 34 To 14 — B.T. Express, 16 To 13 — R. Franklin, 17 To 12 — Bohannon, 20 To 11 — Cameo, 15 To 10 — C. Khan, 11 To 9 — Conquest, 9 To 5 — J. Knight, 7 To 4 — Change, 6 To 3 — S. Mills, Ex To 40 — Delegation, Ex To 39 — Rufus & Chaka, Ex To 38 — I. Hayes, Ex To 37 — Al Jarreau, Ex To 36 — Masterpiece, Ex To 35 — T. Marie, Ex To 34 — Bros. Johnson. ADDS: Paul Davis, Five Special, Helen Reddy, FLB, Breakwater, Ritchie Family.

WGPR-FM — DETROIT — GEORGE WHITE, PD — #1 — JERMAINE JACKSON
JUMPS: Ex To 35 — Al Hudson, Ex To 34 — Ambrosia. ADDS: D. Hudson, Five Special, Ozone, Parlet. LP ADDS: Spinners, C. Khan, Al Jarreau.

WRBD — FT. LAUDERDALE — JOE FISHER, OM — #1 — KLEER
JUMPS: 39 To 32 — G. Chandler, 37 To 31 — I. Hayes, 36 To 30 — Rufus & Chaka, 32 To 28 — N. Cole, 38 To 27 — Bros. Johnson, 33 To 26 — P. LaBelle, 30 To 25 — Brick, 27 To 24 — R. Robbins, 35 To 23 — Delegation, 28 To 22 — D.J. Rogers, 25 To 21 — Instant Funk, 36 To 20 — S.O.S. Band, 34 To 19 — B.T. Express, 26 To 18 — Spinners, 24 To 17 — Cameo, 20 To 16 — Kool & Gang, 21 To 15 — GO, 19 To 14 — G. Knight, 15 To 10 — D. Hudson, 14 To 9 — L. Graham, 18 To 8 — S. Mills, 10 To 7 — P. Bryson, 9 To 5 — M. Jackson, 8 To 4 — R. Flack/D. Hathaway, 7 To 3 — Interlude, Ex To 40 — Charles Johnson, Ex To 39 — S. Staton, Ex To 38 — Aurra, Ex To 37 — Gap Band, Ex To 36 — Crown Heights Affair, Ex To 35 — TTF, Ex To 34 — Skyy, Ex To 33 — C. Mayfield/L. Clifford. ADDS: Mass Production, Sun, Al Johnson, P. Brown, Rose Banks, C.L. Blast, Parlet. LP ADDS: Choc. Milk, J & A Simms, Freedom, G. Duke, G. Knight, Matumbi, Third World, N. Cole, D.J. Rogers.

KMJQ — HOUSTON — PAM WELLES, MD — #1 — J. JACKSON
JUMPS: 39 To 32 — R. Franklin, 38 To 31 — B. Caldwell, 26 To 21 — H. Melvin, 27 To 17 — Cameo, 20 To 16 — Two Tons Of Fun, 19 To 13 — Ambrosia, 18 To 11 — Raydio, 11 To 8 — L. Hayward, 8 To 5 — G. Knight, 4 To 3 — S.O.S. Band, Ex To 40 — C. Khan, Ex To 39 — Gap Band, Ex To 33 — Kwick, Ex To 30 — Bros. Johnson, Ex To 27 — Five Special, Ex To 24 — S. Robinson, Ex To 12 — Fatback. ADDS: 7th Wonder, Brick, Al Johnson, L. Graham, Wm. DeVaughn

KDAY — LOS ANGELES — STEVE WOODS, PD — #1 — CHANGE
HOTS: S.O.S. Band, Fatback, L. Graham, Temptations, S. Mills, J. Knight, T. Marie, B.T. Express, G. Knight, H. Hancock, GO, R. Robbins, C. Khan, Cameo, Spinners, R. Crawford, R. Flack & D. Hathaway, D.J. Rogers, S. Lattisaw. ADDS: I. Hayes, Isley Bros., D. Hudson, Ritchie Family, Brick.

KGFJ — LOS ANGELES — REGGIE UTLEY, MD — #1 — ISLEY BROTHERS (NEW)
HOTS: Fatback, S.O.S. Band, Invisible Man's Band, Con Funk Shun, S. Mills, Shalamar, J. Knight, Kool & Gang, Brass Construction. ADDS: Al Hudson, Odyssey, Skyy, Flakes, L. Rawls, Parlet.

WEDR — MIAMI — GEORGE JONES, MD — #1 — D. HUDSON
JUMPS: 26 To 16 — TTF, 16 To 11 — Temptations, 20 To 8 — R. Flack & D. Hathaway, 14 To 7 — J.G. Watson, 15 To 4 — S.O.S. Band, 9 To 2 — S. Mills, Ex To 30 — GO, Ex To 29 — Wee Gee, Ex To 28 — Al Hudson, Ex To 25 — Crown Heights Affair, Ex To 23 — Isley Bros. (new), Ex To 21 — Cameo. ADDS: Wisdom, C.L. Blast, J. J. Rump, Sun, K. Blow, V. Mason. LP ADDS: J.G. Watson, N. Cole, Delegation, S. Clarke, Pharoah Sanders, S. Turrentine, Prolifics, Average White Band, Odyssey, Third World, Freedom.

WXEL-FM — NEW ORLEANS — REG HENRY, PD — #1 — JERMAINE JACKSON
JUMPS: 26 To 23 — B. Caldwell, 25 To 19 — B. George, 22 To 16 — GO, 19 To 13 — S.O.S. Band, 18 To 8 — Cameo, 16 To 7 — J.G. Watson, 9 To 3 — L. Graham, 7 To 4 — G. Knight, 5 To 2 — S. Mills, Ex To 30 — Wm. DeVaughn, Ex To 29 — TFO, Ex To 27 — Brick, Ex To 22 — Crown Heights Affair. ADDS: Average White Band, Parlet, N. Cole, Isley Bros., H. Melvin. LP ADDS: J.G. Watson, C. Khan, D. Ross.

WYLD-FM — NEW ORLEANS — JAY JOHNSON, MD — #1 — JERMAINE JACKSON
JUMPS: 34 To 30 — R. Crawford, 31 To 28 — H. Hancock, 30 To 27 — H. Melvin, 29 To 26 — GO, 28 To 25 — P. LaBelle, 25 To 20 — R. Robbins, 21 To 18 — B. Caldwell, 18 To 15 — J. Knight, 17 To 14 — Change, 13 To 11 — L. Graham, 8 To 6 — G. Knight, Ex To 35 — J.G. Watson, Ex To 33 — Spinners. ADDS: T. Marie, Isley Bros., I. Hayes, S. Clarke, A. Sarrett, Interlude, Al Jarreau, C. Mayfield & L. Clifford, Bros. Johnson, Five Special, Sun. LP ADDS: I. Hayes, C. Khan, J.G. Watson, D. Ross.

WWRL — NEW YORK — LINDA HAYNES, MD
HOTS: Change, C. Khan, R. Franklin, N. Cole, G. Chandler, D.J. Rodgers, L. Graham, Temptations, R. Flack & D. Hathaway. ADDS: Dramatics, Boz Scaggs, P. Rushen, G. Bartz, M. Monroe & C. St. Charles, F. Hooker & Positive People, Al Hudson, Flakes, LP ADDS: G. Duke, Isley Bros., Starship Orch.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — LIPPS, INC.
HOTS: Invisible Man's Band, S.O.S. Band, Dr. Hook, S. Mills, Change, G. Knight, Kwick, B. Caldwell, R. Robbins, Fatback, B. White, C. Khan, Manhattans, D. Hudson. ADDS: Al Jarreau, Con Funk Shun, F. Hooker, D.J. Rogers, Collins & Collins.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — JERMAINE JACKSON & LIPPS, INC.
HOTS: Con Funk Shun, S. Mills, S.O.S. Band, G. Knight, R. Flack, T. Marie, Ray, Goodman & Brown, Temptations, Change, C. Khan, P. LaBelle, B.T. Express, Odyssey, Invisible Man's Band, GO, B. White, Spinners, W. Piper, R. Robbins, Skyy, D.J. Rogers, Switch, Cameo, N. Cole, Wm. DeVaughn, Kleer, Rufus, G. Chandler, Brick. ADDS: Kleer, Rufus, G. Chandler, Brick, C. Mayfield/L. Clifford, Two Tons Of Fun, Al Hudson, Windy City, Top Shelf, Rene & Angela, FLB, TTF, C. Staton, Premium, Mass Production, F. Hooker & Positive People. LP ADDS: Manhattans, D. Ross, R. Robbins, Collins & Collins.

WAMO — PITTSBURGH — MATT MORGAN, MD — #1 — J. JACKSON
JUMPS: 40 To 36 — L. Graham, 39 To 35 — GQ, 38 To 33 — S.O.S. Band, 36 To 31 — Five Special, 37 To 30 — B.T. Express, 35 To 28 — Gap Band, 30 To 24 — S. Lattisaw, 27 To 21 — Spinners, 26 To 19 — B. White, 24 To 18 — Temptations, 23 To 17 — Cameo, 22 To 16 — H. Hancock, 19 To 15 — C. Khan, 17 To 10 — Lipps, Inc., 13 To 9 — D. Warwick, 9 To 5 — Change, Ex To 40 — H. Melvin, Ex To 38 — Switch, Ex To 37 — R. Flack. ADDS: Trouble, Crown Heights Affair, C. Mayfield/L. Clifford, Skyy, Kool & Gang.

WENZ — RICHMOND — HARDY J. LANG, MD — #1 — STEPHANIE MILLS
JUMPS: 20 To 17 — I. Hayes, 18 To 14 — Bros. Johnson, 17 To 12 — Gap Band, 14 To 11 — Kool & Gang, 15 To 10 — G. Knight, 12 To 9 — T. Marie, 11 To 8 — S.O.S. Band, 8 To 5 — R. Flack, 5 To 2 — Manhattans, Ex To 20 — S. Lattisaw, Ex To 16 — C. Khan. ADDS: Al Johnson, Skyy, Five Special, V. Mason, TFO, Wm. DeVaughn, N. Cole, Collins & Collins. LP ADDS: N. Cole, G. Chandler, Brecker Bros.

KSOL — SAN FRANCISCO — J. J. JEFFRIES, PD — #1 — J. JACKSON
JUMPS: 24 To 20 — T. Marie, 22 To 19 — H. Hancock, 20 To 16 — Kleer, 19 To 15 — S.O.S. Band, 21 To 13 — GO, 11 To 5 — Invisible Man's Band, 7 To 3 — Lipps, Inc. ADDS: R. Robbins, L. Graham, G. Chandler. LP ADDS: Delegation, S. Lattisaw, Switch, Five Special, C. Mayfield, J.G. Watson, Al Hudson.

KOKA — SHREVEPORT — B.B. DAVIS, MD
HOTS: Lipps, Inc., J. Jackson, S. Mills, Invisible Man's Band, Con Funk Shun, Fatback, Change, Kleer, Manhattans, G. Knight & Pips. ADDS: N. Cole, C. Mayfield/L. Clifford, Switch, Manhattan Transfer, Dr. Hook.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — JERMAINE JACKSON
JUMPS: 28 To 23 — Al Hudson, 30 To 22 — B. Caldwell, 27 To 21 — Rufus, 29 To 20 — R. Robbins, 22 To 17 — P. LaBelle, 25 To 15 — Five Special, 20 To 13 — Delegation, 18 To 11 — T. Marie, 16 To 9 — G. Knight, 17 To 7 — S.O.S. Band, 8 To 6 — Lipps, Inc., Ex To 29 — Spinners, Ex To 28 — S. Mills, Ex To 25 — Change, ADDS: Side Effect, C. Mayfield/L. Clifford, Wm. DeVaughn, GO, TTF, I. Hayes, V. Mason, Young & Company, FLB, Odyssey, Skyy. LP ADDS: G. Knight, V. Mason, J.G. Watson.

WWDW — SUMTER — BARBARA TAYLOR, MD
HOTS: S.O.S. Band, L. Graham, Delegation, S. Lattisaw, G. Knight, C. Mayfield/L. Clifford, B.T. Express. ADDS: P. Rushen/D.J. Rodgers, D.J. Hollywood, C. Coulter, Switch, Wm. DeVaughn, C. Staton. LP ADDS: P. Rushen, Dramatics, C. Coulter, Latimore, James Last, D. Ross.

OK100 — WASHINGTON — DWIGHT LANGLEY, MD
HOTS: Isley Bros. (new), Cameo, J. Jackson, S. Mills, Fatback, C. Khan, J. Knight, GO, Invisible Man's Band, Spinners, Manhattans, G. Knight, M. Jackson, Raydio, S. Lattisaw, S.O.S. Band, P. LaBelle, B. White, C. Mayfield/L. Clifford, L. Graham. LP ADDS: D. Ross, N. Cole.

INTERNATIONAL

AMPA Calls For Stiffer Copyright Law In Australia

by Allan Webster

MELBOURNE — The Australian Music Publishers Assn. (AMPA) called on the federal government to impose stiffer penalties for copyright infringement in the wake of a court case whose outcome AMPA legal counsel Bob Lollback termed "ludicrous."

O'Halloran, 28, pleaded guilty to 59 charges of copyright infringement and was fined \$200 — the maximum permissible under the Copyright Act. The court was told that O'Halloran, operating as Toad Hall Rare Records, sold unauthorized recordings of concerts and studio performances around the world by mail order. Local record industry sources estimated gross annual revenues of more than one million dollars for the business.

"As it stands, it (the Copyright Act) is detrimental to the local industry — everyone from record companies to writers and publishers," Lollback said. "The government must act quickly to make amendments."

O'Halloran was fined three dollars each on 36 of the charges against him and two dollars each on the other 23 charges, making a total of \$200, after he pleaded guilty of not paying royalties to performers or composers.

O'Halloran, who did not appear in court, reportedly decided to plead guilty after realizing that the maximum fine was \$200, as opposed to possible court costs of up to \$15-20,000.

The AMPA cooperated with the Commonwealth Police in preparing the case against O'Halloran, collecting documents locally and abroad to ensure prosecution. The association also flew seven of its publisher members to Perth.

In a report submitted to Parliament in 1976, the Frankie Commission recommended radical changes in the Copyright Act, including increased penalties and greater powers for the court. The amendments were tabled by the Parliament on June 4, 1978, and still haven't been implemented. No further action is expected until 1981.

RVC Revenues Jump 25.7% During 1979-80

TOKYO — RVC registered a 25.7% increase in total revenues for the fiscal year ended March 20, according to company president Ichiro Okuno. Revenues of 8.1 billion yen (\$37 million) easily surpassed the 1978-79 figure of 6.4 billion yen (\$29.6 million).

Record revenues totalled 6.1 billion yen (\$28 million), while tape revenues reached 2 billion yen (\$9 million).



ALIVE IN ITALY — Recording artist Tony Rallo recently toured Italy to promote his latest LP, "Burnin' Alive." The tour included both press and radio interviews. Pictured are (l-r): Elena Stegagno, Ibis label PR, Rallo and Maurizio Cannici, CGD international product manager.

WEA Canada Bows New \$6.29 Catalog Midline

by Kirk LaPointe

TORONTO — Retailers and rack jobbers this week expressed favorable response to the introduction of WEA Music of Canada's new mid-price line of recordings featuring discounts of 21-32% from suggested list prices.

As with its American counterpart, WEA reduced the list prices on 131 titles, including works by the Eagles, ABBA, Genesis, Emerson, Lake and Palmer, the Doobie Brothers, Rod Stewart and others, effective May 26.

In doing so, a company statement told retailers and rack jobbers it will absorb much of the cost in preserving dealer margin costs and discount rates. WEA president Ken Middleton called the move a reaction to tough economic times. Although Canada had last year been one market not adversely affected by the troubled economy, he said such an effort was required this year, when much of the residual effects from American economic troubles have materialized north of the border.

Although the U.S. discounting reduced the suggested list price to \$5.98 on all but one title (the two-disc set by George Benson, "Livin' Inside Your Love"), the Canadian suggested list price for the 131 albums will be \$6.29. Many such recordings had been \$8.98 or \$9.29 earlier.

Representatives of Sam The Record Man, A&A's, and such rack jobbers as Taylor's and Pindoffs, all praised the company's move as essential to curtailing the current sales slump. No word was forthcoming from other companies as to respective plans for mid-pricing.

WEA's executive vice president Ross Reynolds, said in a recent interview the firm had experienced its finest year in 1979, in spite of the gloomy economy, due largely to proportionately-higher sales of certain so-called new wave artists, like the B-52's, Gary Numan and others.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — **Bhaskar Menon**, head of the EMI record group, is arriving this week in Buenos Aires for talks with **Luis Aguado**, managing director of the affiliated company, and other executives of the local branch. Menon has been also in Brazil, meeting **Hans Beugger**, regional manager, and **Rolf Dillman**, head of the Brazilian company.

Microfon is working hard on the promotion of the visit of Mexican singer **Jose Jose**, who came to Buenos Aires for promotional appearances and to shoot scenes for the upcoming movie *La Discoteca del Amor*, the fourth in a row of co-productions between Microfon and Aries, the leading local movie studios. At the end of June, another important artist is expected by the **Kaminsky** brothers. **Camilo Sesto**, one of the leaders in the melodic-pop field, will be here for a week of performances.

Miguel Angel Tellechea of CBS reports that strong action in the local music field will be taken during the rest of the year, according to the policy of the company of reducing the number of releases as a way to offer more exposure to those in whom the label believes most. One of the first efforts is the newly-released recording by **Leo Dan** and **Los Manseros Santiaguenses**, which has already Top 50 status in this country and may become a strong seller.

RCA's co-produced film *Locos por la musica* has resulted in good promotion for several artists, and particularly for teen chanter **Mathias**, whose single appeared among the Top 20 during several weeks. **Mathias** and his manager **Carlos Ricco** are now preparing an album, which will be released in several other Latin American countries after the presentation made at the recent convention held by the group in Buenos Aires.

Sicamericana is strengthening its position in the local rock field through performances by several of the artists of its Sazam label cast. The dates are useful to promote their latest waxings, since air time for rock music is scarce and the customers are concentrated in the 18-34 middle-class bracket. **Leon Gieco**, **Charlie Garcia**, **Nito Mestre** and **David Lebon** are among the most popular names.

miguel smirnoff

Australia

MELBOURNE — The **Village People**, **Valerie Perrine**, the **Ritchie Family** and Hollywood producer **Alan Carr** arrive in Australia later this month for the world premiere sneak preview of Carr's latest film, *Can't Stop The Music*. Carr has arranged for an extravagant Hollywood-style launch of the movie, including a big post-preview party. While they're in the country, the Village People will perform concerts in major centers.

The Australian production of *Evita* opened in Adelaide to rave reviews. Writers **Andrew Lloyd Webber** and **Tim Rice**, and RSO chief **Robert Stigwood** (who was born and raised in Adelaide) came to Australia for the premiere.

At the same time, Stigwood has announced a deal with newspaper magnate **Rupert Murdoch** to invest in the Australian film industry. The pair will sink \$10 million a year into Australian films. Announcing the deal, Stigwood and Murdoch said the one thing holding back the local film biz was a lack of risk capital.

Jon English is engrossed in a legal battle with his former manager over publishing royalties. English, whose last album for Polygram, "English History" (a best of compilation), sold 180,000 copies, is contesting a publishing agreement and all funds have been frozen until it's sorted out.

English producer **Pete Solley**, who worked on the chart-topping "Screaming Targets" album by **Jo Jo Zep and the Falcons**, has produced a single from Melbourne band **Paul Kelly and the Dots**, titled "Seeing Is Believing." Kelly is a talented songwriter who contributed one song to the Falcons current album, and has another on the next Falcons album, which Solley recently completed.

And speaking of Jo Jo Zep and the Falcons, the band leaves Australia on June 29 for its first European and U.S. tour. The group is released in America on **Irv Azoff** and **Michael Kiefner's** Full Moon label, through CBS... Mushroom recording group **TMG** has just released its new album, titled "Locked In." The album was produced by American **Eddie Leonetti**.

Another new Mushroom release is the debut album of promising pop band **The Aliens**. The album, "Translator," was produced by **David Tickle**, who did the honors on **Split Enz'** national #1 album "True Colours."

The **B-52's** arrive soon for an Australian tour on the strength of the success of their debut self-titled album, which after months of alternative radio airplay, has finally broken through on the national charts.

allan webster

Canada

TORONTO — At least four rock shows have been cancelled in the wake of a violent outbreak at the provincial government's recreation-entertainment facility, Ontario Place, after a June 2 concert by locals **Teenage Head** and **Bob Segarini**. More than 12,000 jammed the undersized, covered outdoor Forum site for the show, which saw several hundred rush the stage and later grapple with police. At least 30 arrests were made, and Ontario Place reported damage in excess of \$25,000. The rioting was the second related incident in two weeks. Earlier, fans returning home from Ontario Place damaged public transit

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 Another Brick In The Wall, Pt. II — Pink Floyd — CBS
 - 2 Somos Locos Del Amor — Valeria Lynch — Phonogram
 - 3 Desde El Abismo — Tormenta — Microfon
 - 4 Hot Summer Nights — Night — EMI
 - 5 Moscow — Dschinghis Khan — Microfon
 - 6 Montes De Katmandu — Tantra — Phonogram
 - 7 Sexy Girl — Bob McGilpin — Interdisc
 - 8 Gracias Por La Musica — ABBA — RCA
 - 9 Locomotion — Ritz — CBS
 - 10 Amor Salvaje — The Ring — Music Hall

- TOP TEN LPs**
- 1 40 Boleros Con Amor — Maracaibo Ensemble — Music Hall/ATC
 - 2 Gracias Por La Musica — ABBA — RCA
 - 3 Amor Con Ritmo — various artists — ATC/Music Hall
 - 4 Boleros Siempre Boleros — Katunga — Microfon
 - 5 Estilo Nuevo, vol. 3 — various artists — Microfon
 - 6 The Wall — Pink Floyd — CBS
 - 7 17 Top Hits '80 — various artists — Phonogram
 - 8 Locos Por La Musica — soundtrack — RCA
 - 9 Hey — Julio Iglesias — CBS
 - 10 Ricordi... — various artists — ATC/K-tel
- Prensario

Australia

- TOP TEN 45s**
- 1 I Got You — Split Enz — Mushroom
 - 2 Brass In Pocket — The Pretenders — Sire
 - 3 Tired Of Toein' The Line — Rocky Burnette — EMI
 - 4 Space Invaders — Player — WEA
 - 5 Rock Lobster The B-52's — Warner Bros.
 - 6 People — Mi-Sex — CBS
 - 7 Total Control — The Motels — Capitol
 - 8 Coming Up — Paul McCartney — Parlophone
 - 9 Same Old Girl — Darryl Cotton — EMI
 - 10 Another Brick In The Wall, Pt. II — Pink Floyd — CBS

- TOP TEN LPs**
- 1 True Colours — Split Enz — Mushroom
 - 2 Glass Houses — Billy Joel — CBS
 - 3 The Rose — soundtrack/Bette Midler — Atlantic
 - 4 The Wall — Pink Floyd — CBS
 - 5 Off The Wall — Michael Jackson — Epic
 - 6 Stardust — Willie Nelson — CBS
 - 7 The B-52's — Warner Bros.
 - 8 The Pretenders — Sire
 - 9 The Angels Greatest — Albert
 - 10 Sky — Ariola
- Kent Music Report

Canada

- TOP TEN 45s**
- 1 Call Me — Blondie — Chrysalis
 - 2 Funkytown — Lipps Inc. — Casablanca
 - 3 Cars — Gary Numan — Beggars Banquet
 - 4 Another Brick In The Wall, Pt. II — Pink Floyd — Columbia
 - 5 Lost In Love — Air Supply — Poygram
 - 6 Pilot Of The Airwaves — Charlie Dore — Island
 - 7 Don't Fall In Love With A Dreamer — Kenny Rogers — United Artists
 - 8 The Rose — Bette Midler — Atlantic
 - 9 It's Hard To Be Humble — Mac Davis — Casablanca
 - 10 You May Be Right — Billy Joel — Columbia

- TOP TEN LPs**
- 1 Glass Houses — Billy Joel — Columbia
 - 2 Against The Wind — Bob Seger — Capitol
 - 3 Duke — Genesis — Atlantic
 - 4 The Wall — Pink Floyd — Capitol
 - 5 Young And Restless — Prism — Capitol
 - 6 In The Heat Of The Night — Pat Benatar — Chrysalis
 - 7 Woman Love — Burton Cummings — Epic
 - 8 Metro Music — Martha & The Muffins — Virgin
 - 9 Just One Night — Eric Clapton — RSO
 - 10 Twenty One At Thirty Three — Elton John — MCA
- CRIA

INTERNATIONAL

INTERNATIONAL DATELINE

vehicles. The incidents prompted remarks in the provincial Legislature the next day, and cabinet minister **Larry Grossman** (responsible for Industry and Tourism, under which Ontario Place operates) announced the cancellation of concerts by **Jefferson Starship**, **Devo**, **FM** and **Rough Trade**, and possibly more, until an investigation can reveal what caused the problem. The facility is a general admission showcase, free of charge with the \$2.50 entrance fee to the man-made islands in the Toronto harbor. Undoubtedly, the province will have to look at the access routes to the Forum, the informal security arrangements among its own staff, and perhaps restricting access to the Forum on a reserved seating basis. Whatever the case, the Teenage Head incident was far from representative of the traditionally well-behaved Toronto audience. The band itself was on its best behavior, as well, and did nothing to incite the tumult.

Speaking of crazies, a man was sent to jail for 60 days and put on probation for two years June 2 for breaching a court order that he stop pestering **Anne Murray**. **Robert Charles Kieling**, a 43-year-old farm owner from Saskatchewan, has been following the singing star across the country, has shown up at her high school reunion in Nova Scotia, has jumped onstage to hug her, and has shown up at her management offices with airline tickets for two to his hometown. The Provincial Court judge said Kieling was suffering from a "singular delusion," and ordered him to seek psychiatric help in Saskatchewan, where he was ordered to reside during his probationary period. He had appeared in court twice earlier to face a similar charge, and had been fined and put on probation.

WEA Music of Canada Ltd. announced June 5 it has signed **The Teddy Boys** to an album deal. No word yet on recording plans.

kirk lapointe

Italy

Durium will represent the British Magnet catalog in Italy. The agreement was signed by **Michael Levy**, president of Magnet, and **Krikor Mantangian**, president and managing director of Durium. First releases, scheduled for the end of May, include LPs and singles by **Chris Rea**, **Matchbox**, **Bad Manners** and **Darts**.

A new classical LP series, **Replica**, has been announced by **Armando Sciascia**, president of the Editoriale Sciascia group. On this label live recordings of the '50s — in opera and symphonic lines — will be presented, with a selection of the greatest names in the classical market (**Giacomo Lauri Volpi**, **Leyla Gencer**, **Arturo Benedetti Michelangeli**, **Herbert von Karajan** and many others).

A new record company was born in Milan called **Drogueria Di Drugolo**. First releases

are an album by American musician **Gary Mielke** ("Man Of The Sound"), and a single by singer/songwriter **Giancarlo Colonnello** ("A fil di logica"). Another single by Mexican showgirl **Martina** is expected in June. D.D.D. has signed a distribution agreement with RCA.

Vittorio Somalvico, head of the Edizioni G. Ricordi & C. Musica Leggera, announced the signing of many agreements with foreign music publishers for licensing their catalogs in Italy. Among them are Eaton Music, Status Quo, Sparta Florida, Bob Crewe, Emanuel Music, Prince, Journey and many others.

mario de luigi

United Kingdom

LONDON — Motown International has confirmed that soul maestro **Marvin Gaye** will fulfill his upcoming June tour of the U.K. for impresario **Jeffrey Kruger**. Beginning at London's Royal Albert Hall on June 13, the tour will follow through with several provincial dates before Gaye makes an appearance at the European Montreux Festival on July 7. He then returns to the U.K. to appear before **HRH Princess Margaret** at a royal Gala to be staged at the Lakeside Country Club on July 8. **Jim Capaldi** (ex-Traffic vocals/keyboards/drummer) has signed to Carrere Records. First Capaldi release will be a single, "Hold On To Your Love," out on June 13, followed by an LP, "The Sweet Smell Of Success," set for release July 4.

Queen's latest LP for EMI, titled "The Game," is scheduled for U.K. release June 20. The band is also set for a lengthy tour of the U.S.A. from late June to September. . . Zoom Records star act **Simple Minds**, which achieves constant acclaim in U.K. and Europe, is currently writing and rehearsing new material for its forthcoming LP, to be recorded once more with **John Leckie** in July.

Beggars Banquet recently signed **Wire** singer/guitarist **Colin Newman** for three solo album projects, the first being titled "A-Z," scheduled for October release. . . While Logo Records have signed heavy metal band **Vardis** to worldwide longterm recording deal. . . And Australian rockers **Jo Jo Zep and The Falcons**, who recently signed to the WEA International label, make their debut visit to the U.K., playing two London dates on July 8 and 17. WEA is also set to release the Falcons' "Screaming Targets" LP on June 17.

The 1980 Music Therapy Silver Clef award for services to British music has been won this year by **Pink Floyd**. The award will be presented to **Roger Waters** of the Floyd by the Duchess of Gloucester at the music therapy annual lunch at London's Intercontinental Hotel on June 27. The charity was set up five years ago to aid severely handicapped children through music.

nick underwood



A DAY FOR BARBARA — CBS Records U.K. branch hosted a reception recently to honor recording artist **Barbara Dickson** for her self-titled LP and the Top 10 single "January February." Pictured are (l-r): **David Betteridge**, managing director, CBS U.K.; **Dickson**; and **Maurice Oberstein**, chairman, CBS U.K.

Video LP Set To Debut Commercial Aussie Videocassette

by Allan Webster

MELBOURNE — Mushroom Records recording group **Split Enz** will be featured on Australia's first commercially available rock videocassette. Video LP, a new company formed in conjunction with Mushroom, will release the product in early-June.

The **Split Enz** videocassette will feature 12 songs, including "I Got You" (the #1 single in Australia) and the rest of the cuts from the "True Colors" LP, currently topping the national LP charts (see separate story, *International section*).

Video LP, which hopes to fill the demand for modern music videocassettes, also plans to expand into videodiscs, as well as increase its rock music cassette catalog.

To date, 50,000 videocassette players have been sold in Australia, with manufacturers still promoting sales of their machines in the domestic market. Many major movies are available, but music alternatives have been slim.

"Video is an obvious area that is as yet untapped," said **Michael Gudinski**, chief of Mushroom Records. "Split Enz is the obvious choice to launch this medium, as the group has always been one of the most visually exciting in the world."

Split Enz Top Singles, LP Charts In Australia

MELBOURNE — Mushroom Recording artists **Split Enz** have become the first Australian group in four years to top the national singles and album charts simultaneously. The group's single, "I Got You," and the album, "True Colors," coincided at the top spot on the respected Kent Report chart. The last time this happened was in 1976, when **Sherbet** had the single, "Howzat," and the album of the same name to score the double.

WEA, Heath-Levy, RKM To Form Edge Label In U.K.

LONDON — WEA Records recently announced the formation of the Edge label, a new company founded by **Heath-Levy** in collaboration with **Roland Kluger's RKM Records** of Belgium. The new deal is for the U.K. market only, with Edge utilizing all WEA's marketing, promotion, sales and distribution resources.

First single on the new label will be "Breaking Up With Crying Girls," by the Belgium band **Rick Tubbs** and **The Taxis**, scheduled for release on June 20. A second single will follow by South London band **The Producers**, titled "On The Shelf." The new deal will also allow for future album product, though nothing is scheduled at present.

MIDEM Deal

The Edge agreement was formulated earlier this year at **MIDEM** and is seen by all parties as "a long-term relationship, creatively pooling resources in the search for new future talent."

RKM has been successful in the past with such artists as **Plastique Bertrand** and **Telex**, both now licensed to **Sire Records** in the U.K. **Robin Godfrey-Cass** of **Heath-Levy** will handle co-ordination and liaison between the three companies.

LRB's Wheatley Forms New Label In America

MELBOURNE — Little River Band (LRB) manager **Glenn Wheatley** has launched **WBE Records**, a new independent. The label will be distributed here by EMI, which also handles LRB locally.

The first release on the label will be by **Mark Gillespie**, a Melbourne-based singer/songwriter. Other acts signed to the label include singers **Johnny Farnham** and **Broderick Smith**. **Smith**, former lead singer of **The Dingoes**, and **Farnham** are managed by the **Wheatley Brothers Entertainment** company.

Wheatley said the label will be artist-oriented, with a small roster to facilitate personal contact within the organization.

WBE is **Wheatley's** second bid to establish an independent label. Several years ago, he formed **Oz Records**, which was later sold to EMI and eventually folded.

Browning, Murphy Join To Form DeLuxe Label

MELBOURNE — **Michael Browning**, former manager of **AC/DC**, and booking agency boss **Chris Murphy** have joined forces to launch a new record label, **DeLuxe Records**, to be distributed by **RCA**. **DeLuxe** has four bands on its roster — **In-X-S**, **New Zealand** band **Toy Love**, **The Dugites** (from Perth) and **The Numbers**.

INTERNATIONAL BESTSELLERS

Germany

TOP TEN 45s

- 1 **Der Nippel** — Mike Kruger — EMI Electrola
- 2 **Weekend** — Earth And Fire — Phonogram
- 3 **Take That Look Off Your Face** — Marti Webb — DGG
- 4 **What's Another Year** — Johnny Logan — CBS
- 5 **Sexy Eyes** — Dr. Hook — EMI Electrola
- 6 **It's A Real Good Feeling** — Peter Kent — EMI Electrola
- 7 **I See A Boat (On The River)** — Boney M. — Ariola
- 8 **Boat On The River** — Styx — CBS
- 9 **Sun Of Jamaica** — Goombay Dance Band — CBS
- 10 **D.I.S.C.O.** — Ottawan — DGG

TOP TEN LPs

- 1 **Die Schonsten Melodien der Welt** — Orchestra Anthony Ventura — Arcade
- 2 **The Magic Of Boney M.** — Ariola
- 3 **The Wall** — Pink Floyd — EMI Electrola
- 4 **Traumereien** — Richard Clayderman — Teldec
- 5 **Der Nippel** — Mike Kruger — EMI Electrola
- 6 **Noch einmal mit Gefuhl** — Rudi Schuricke — Metronome
- 7 **Zauber der Karibik** — Goombay Dance Band — CBS
- 8 **Cornerstone** — Styx — CBS
- 9 **Highway To Hell** — AC/DC — WEA
- 10 **The Teens Today** — Ariola

—Der Musikmarkt

Italy

TOP TEN 45s

- 1 **Video Killed The Radio Star** — Buggles — Island
- 2 **Una Giornata Uggiosa** — Lucio Battisti — Numero Uno
- 3 **Solo Noi** — Toto Cutugno — Carosello
- 4 **Another Brick In The Wall, Pt. II** — Pink Floyd — Harvest
- 5 **Non So Che Darei** — Alan Sorrenti — CBO
- 6 **Il Tempo Se Ne Va** — Adriano Celentano — Clan
- 7 **Su Di Noi** — Pupo — Baby Records
- 8 **L'Ape Maja** — Katia Svizzera — Fonit-Cetra
- 9 **Spacer** — Sheila & B. Devotion — Carrere
- 10 **Meravigliosamente** — Cugini di Campagna — Pull

TOP TEN LPs

- 1 **Una Giornata Uggiosa** — Lucio Battisti — Numero Uno
- 2 **The Wall** — Pink Floyd — Harvest
- 3 **Galaxy** — Rockets — Rockland
- 4 **Sono Solo Canzonette** — Edoardo Bennato — Ricordi
- 5 **Un Po' Artista Un Po' No** — Adriano Celentano — Clan
- 6 **Uffa! Uffa!** — Edoardo Bennato — Ricordi
- 7 **Duke** — Genesis — Charisma
- 8 **Tozzi** — Umberto Tozzi — CGD
- 9 **Nero a Meta** — Pino Daniele — EMI
- 10 **Reggatta De Blanc** — Police — A&M

—Musica E Dischi

United Kingdom

TOP TEN 45s

- 1 **Theme From Mash** — The Mash — CBS
- 2 **No Doubt About It** — Hot Chocolate — RAK
- 3 **What's Another Year** — Johnny Logan — Epic
- 4 **She's Out Of My Life** — Michael Jackson — Epic
- 5 **We Are Glass** — Gary Numan — Beggars Banquet
- 6 **Over You** — Roxy Music — Polydor
- 7 **Mirror In The Bathroom** — The Beat — Go Feet
- 8 **Rat Race/Rude Buoys Outa Jail** — Specials — 2 Tone
- 9 **Funkytown** — Lipps Inc. — Casablanca
- 10 **Geno** — Dexy's Midnight Runners — Parlophone

TOP TEN LPs

- 1 **McCartney II** — Paul McCartney — Parlophone
- 2 **The Magic Of Boney M.** — Boney M. — Atlantic/Hansa
- 3 **Just Can't Stop** — The Beat — Go Feet
- 4 **Sky 2** — Ariola
- 5 **Me Myself I** — Joan Armatrading — A&M
- 6 **Off The Wall** — Michael Jackson — Epic
- 7 **Flesh And Blood** — Roxy Music — Polydor
- 8 **Just One Night** — Eric Clapton — RSO
- 9 **Greatest Hits** — Rose Royce — Whitfield
- 10 **Champagne & Roses** — various artists — Polystar

—BMRB

COIN MACHINE

Records Tumble At OMAA's 1980 Expo And Convention

by William A. Pillar

COLUMBUS — Weeks before the Ohio Music and Amusement Assn. (OMAA) staged its annual Exposition of Music and Games, chairman Tommy Thompson (Tora Music-Columbus) informed the media, the membership and others of the electronic games industry that OMAA's statewide convention was going to be the biggest and best in the nation.

Since past conventions held by the Ohio group have been held up to praise as "the best and biggest" trade show of its kind, it was no idle boast and Thompson's prediction proved true.

When May 16-17 arrived, the fun began and it was a slam-bang meeting, the Columbus Hilton Inn literally bulging with operators, manufacturers and distributors representatives and particularly the men and women behind the television and press cameras and reporters poised with their pencils.

Before it was over, it turned out to be the biggest and the best show OMAA has held in its six years, with record-breaking numbers of exhibitors (42 booths), operators (81), technicians, manufacturers representatives, suppliers and guests (226) coming to join in the fun and seriousness as well, with their notebooks out to see why OMAA's annual soiree has been so successful.

International Event

By a little stretch of the imagination, this annual Exposition could be termed an international affair.

There were operators attending the convention representing at least five states plus two surprise visitors from Japan, namely Shigeo Sudo, president of Denyo Co., Ltd., located in Tokyo and Masayoshi Akutsu of Sunritsu Electric Co., Ltd., manufacturers of electronic games in Japan.

Sudo and Akutsu were in San Francisco earlier the week of the convention when they read about the Ohio meeting in a trade publication. Since they had business in Chicago, they continued on to Columbus and arrived for Friday's opening.

As is traditional with the Japanese, they kept modestly in the background and few

conventioners even knew they were there.

"It has been a great, great show, the finest I've ever attended and I'm impressed by the work of the Ohio group," said Robert F. Nims (of New Orleans), who is president of the Amusement and Music Operators Assn. (AMOA).

Frederick M. Granger, AMOA executive vice president for the past 17 years, who shared the speaker's dais with Nims at the President's Luncheon May 17 (Saturday), was equally impressed. Granger singled out Paul A. Corey, convention coordinator, with this accolade: "I'm impressed by your executive vice president, Paul Corey, who has accomplished, many things, namely getting this convention the great attention it deserves. Your convention booklet is also a standout that tells us what you've planned for us. I'm also intrigued by any organization that has a 'Guardian Angel' committee, — I've never heard of any one else having such a unique group."

What is the "Guardian Angel" committee? Corey explained that it's a "catch all" for whatever questions/problems members might want to bring before a select number of Ohio's foremost experienced operators. "When you want to get our attention, bring it to the 'Guardians'," Corey said. The initial appointees to this committee are: Roy George (Roy George Music-Painesville), Harold Hayes (Gem Music-Dayton), Clarence B. Neargarder (Celina Music-Celina), and August Van Brackel (A. Van Brackel & Sons-Defiance). Others will be added from time to time at future events.

Education Stressed

Prime attention was focused on the educational aspects of this two-day affair — seminars to inform the operators how to increase their business, explanation of OMAA's new two-day "mini-service" schools and expansion of the education committee co-chaired by Larry Van Brackel and Clarence Neargarder, two of the OMAA directors who have long been associated with OMAA's successes.

When OMAA president James Hayes (Gem Music-Dayton) took the dais as newly elected president, he announced the education committee was being expanded as that would place priorities on education

in the years ahead.

Hayes was elected president for the first time although he had been "standing in" for the past month for Dennis R. Hilligan (Pioneer Service-Cincinnati) who was president for the past two years, only to have to resign because of pressing family and business concerns.

Before the convention began, it was evident that important decisions were to be made when Hayes and Corey presided over an informal meeting of operators

Stern Gives 15 Pins In Hire's Sweepstakes

CHICAGO — Stern Electronics, Inc. gave away 15 new "Big Game" widebody pinball machines as part of the grand prize package in Hire's Root Beer "Catch A Draft" Sweepstakes. Sponsored by Crush International, Inc., the nation's seventh largest soft drink manufacturer, the sweepstakes campaign began April 1 and continued through June 1.

In support of the campaign, full page sweepstakes advertisements appeared throughout the months of May and June in national magazines such as *Us*, *Seventeen*, *People*, *Sport*, *Teen*, *Boys' Life* and *Self*.

The 15 sweepstakes winners will each be awarded a machine by Stern distributors in their areas. Among the thousands of other sweepstakes prizes are stereo equipment, 10-speed bicycles, running shoes, fishing equipment, sunglasses and T-shirts.

representing state associations from Texas, Michigan, Minnesota, West Virginia, Tennessee, New Jersey and New York. (Last minute emergencies detained North Carolina, Oregon and Wisconsin from attending). They met at the convention site May 15 (Thursday).

All were in agreement that state associations, for one thing, should share newsletters. "It's the best way to get information to others on what you are doing," Hayes said. Briefly, other recommendations were: state associations should form regional associations and meet periodically; exchange information on fund raising events; exchange legislative information; develop a national tournament mechanism to benefit a national charitable health foundation (e.g., Heart Assn., Cancer Fund); encourage members to participate in AMOA's Legal Action Fund; and that AMOA should act as a clearinghouse to disperse important information from various state associations.

In a nutshell, much of the talk concerned better ways of communicating.

OMAA also sponsored its Annual Pre-Expo golf tourney on Thursday (May 15) at the long, water-crossed Thorn Apple Country Club course.

When the convention officially began the following day (Friday), May 16, it was evident that OMAA operators, their guests and others were to be well informed, regally wined and dined, and generally treated like visiting royalty.

(continued on page 39)

Stern Bows New 'Cheetah' Pinball

CHICAGO — Stern Electronics, Inc. has introduced its second entry in the wide-body pinball field, a model called "Cheetah." The new solid state 4-player is scheduled for international distribution in mid-June.

Cheetah is enhanced by dramatic design and artwork depicting jungle environs and inhabitants in bold, colorful illustrations. Additionally, the game has Stern's noted seven-digit display which allows scoring into the millions.

Among other play features are four drop target banks equaling 14 total drop targets; options for both resettable drop targets as well as the remote spotting of drop targets.

Three flippers, kickers, spinning targets and bumpers add to the play excitement and Cheetah's innovative scoring features allow for three ways to collect an extra ball and two ways to score the "special" play.

The new model will be available through Stern's distributor network. Further information may be obtained by contacting the factory at 1725 W. Diversey, Chicago, Ill. 60614.



'Cheetah'

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. **THEME FROM NEW YORK, NEW YORK** FRANK SINATRA (Warner Bros. RPS-49223)
2. **COMING UP** PAUL McCARTNEY (Columbia 1-11263)
3. **TIRED OF TOEIN' THE LINE** ROCKY BURNETTE (EMI-America P-8043)
4. **IT'S STILL ROCK AND ROLL TO ME** BILLY JOEL (Columbia 1-11275)
5. **I'M ALIVE** ELECTRIC LIGHT ORCHESTRA (MCA-41246)
6. **RUN LIKE HELL** PINK FLOYD (Columbia 1-11265)
7. **REAL LOVE** THE CRETONES (Planet/Elektra P-45911)
8. **CLONES (WE'RE ALL)** ALICE COOPER (Warner Bros. WBS 49204)
9. **IN AMERICA** THE CHARLIE DANIELS BAND (Epic-50888)
10. **ALL OUT OF LOVE** AIR SUPPLY (Arista AS 0520)

TOP NEW COUNTRY SINGLES

1. **TEQUILA SHEILA** BOBBY BARE (Columbia 1-11259)
2. **FRIDAY NIGHT BLUES** JOHN CONLEE (MCA-41233)
3. **YOU WIN AGAIN** CHARLEY PRIDE (RCA PB-12002)
4. **BAR-ROOM BUDDIES** MERLE HAGGARD & CLINT EASTWOOD (Elektra E-46634)
5. **SOLDIER OF FORTUNE** TOM T. HALL (RCA PB-12005)
6. **DANCIN' COWBOYS** BELLAMY BROTHERS (Warner/Curb WBS 49241)
7. **KAW-LIGA** HANK WILLIAMS, JR. (Elektra E-46636)
8. **NAKED IN THE RAIN** LORETTA LYNN (MCA-41250)
9. **SONG OF THE PATRIOT** JOHNNY CASH (Columbia 1-11283)
10. **J.R. B.J. WRIGHT** (Soundwaves SW 4604)

TOP NEW R&B SINGLES

1. **DOES SHE HAVE A FRIEND?** GENE CHANDLER (20th Century-Fox/RCA TC-2451)
2. **SAME OLD STORY (SAME OLD SONG)** RANDY CRAWFORD (Warner Bros. 49222)
3. **HANGIN' OUT KOOL & THE GANG** (De-Lite/Mercury DE-804)
4. **I DON'T GO SHOPPING** PATTI LaBELLE (Epic 9-50872)
5. **SITTING IN THE PARK** GQ (Arista AS 0510)
6. **JAM (LET'S TAKE IT TO THE STREETS)** FIVE SPECIAL (Elektra E-46620)
7. **LIGHT UP THE NIGHT** THE BROTHERS JOHNSON (A&M 2238)
8. **I WANNA KNOW YOUR NAME** FRANK HOOKER & POSITIVE PEOPLE (Panorama/RCA YB-11984)
9. **HERE WE GO AGAIN (PART 1)** THE ISLEY BROTHERS (T-Neck/CBS ZS9 2291)
10. **SUPERWOMAN SIDE EFFECT** (Elektra E-46637)

TOP NEW DANCE SINGLES

1. **SPACER** SHEILA & B. DEVOTION (Carrere/Atlantic CAR 7209)
2. **HANGIN' OUT KOOL & THE GANG** (De-Lite/Mercury DE-804)
3. **HOOKED ON YOUR LOVE** THE FANTASTIC ALEEMS (Panorama/RCA JH-12024)
4. **DANK DAYTON** (United Artists UA-X1353-Y)
5. **ROLLER SKATE** VAUGHN MASON & CREW (Brunswick B 550)

A Full Line of Coin Operated Recreational Tables from

American SHUFFLEBOARD COMPANY
310 PATERSON PLANE ROAD
UNION CITY NEW JERSEY

"The House That Quality Built"

COIN MACHINE

CHICAGO CHATTER

A new school for coin machine mechanics has been established in San Diego, Calif. It's called San Diego Arcade School, located at 6123 El Cajon Blvd., and it's headed by **Randy Fromm** who has considerable expertise in the area of service and instruction. Initial course on "Practical Solid State Amusement Repair" begins on June 9 and will include six days (46 hours) of instruction. Fromm is limiting attendance to ten students and plans to hold one class per month on a regular basis. Tuition is \$350, including textbooks. For further details contact Randy Fromm at (714) 286-0172.

SAD NEWS. George A. Miller, one of the founders of AMOA and the association's first president, died recently in Sacramento at the age of 83. Noted also for establishing the California state organization, Miller headed the national association from its inception as Music Operators of America in 1951, to 1963 and also served as managing director until a staff was hired. He is widely known for his efforts in opposing copyright legislation, dating back to the late '40s through the early '60s. By unanimous vote he was made President Emeritus of MOA in 1964.

SCHOOL IN SESSION: Midway's service manager **Andy Ducay** has scheduled a lineup of factory service schools as follows: June 12-13 (United Dist.-Wichita); June 16-17 (Don's Vending-Edmonton, Canada); July 9-10 (Royal Dist.-Cinn.); July 17-18 (Northwest Sales-Anchorage, Alaska); July 24-25 (Mountain Coin-Denver); and Aug. 28-29 (tentative, Northwest Sales-Seattle). Arrangements for attendance may be made direct with the respective distributors. During the week of Aug. 11 Andy will be participating in the Bally/Midway service seminar being held at Howard Johnson's in suburban Schiller Park.

PRELIMINARIES ARE PROCEEDING on schedule for the proposed opening of an IAAPA (Int'l. Assn. of Amusement Parks & Attractions) office in Washington, D.C., as announced by association president **Truman B. Woodworth**. IAAPA's Government Relations Committee is currently interviewing candidates for the position of Director of Government Relations, and as soon as a final decision is made, the association will begin "setting up shop" in the nation's capital. IAAPA maintains its headquarters office at 7222 W. Cermak Road in North Riverside, Ill.

EASTERN FLASHES

Betson Enterprises of Moonachie, N.J. recorded an attendance of more than 100 ops and service people at its recently held Bally service school. The classes ran for two days, at the Chateau Renaissance in No. Bergen and were open to students from the tri-state area of New Jersey-New York-Connecticut. Bally's **Arnie Aarstadt** conducted the school with an assist from Betson's service manager **Vincent Severino**. Response was so great several people had to be turned away to avoid overcrowding the classes, so Betson is planning another Bally school in the near future. Distrib also sponsored a Rock-Ola school, at the same location, on May 6. Presentation dealt with the solid state phono system and about 83 attended the daylong class. Betson technician **Larry Bunn** along with **Vince Severino** assisted the Rock-Ola instructor. . . **Joe Migueles** recently joined the Betson organization in the position of export manager.

PAT BILOTTA of Bilotta Dist. in Newark is enjoying the rewards of a seasonal upswing in business and the additional boost created by the video games explosion. Sales of Wurlitzer phonos are holding steady, he told us, and Dynamo pool tables are among his consistent sellers. Pat said a good percentage of these tables are utilizing 35 cent play pricing.

NICE CHATTING WITH Claudia Redwine at Royal Dist.-Cinn. Top sellers out there include Midway's "Galaxian" and the Bally "Space Invaders" pin. The newly arrived "Extra Bases" by Midway is looking good and Claudia said the Gottlieb "Circus" pin is on test and should be a big seller. In discussing 50 cent play pricing on pinballs, she noted that it seems to be going over in transient locations such as hotels, camp grounds, resort areas as well as large game rooms and some bowling alleys. The transition is more difficult, however, in street locations — 50 cents is not as yet being widely accepted in neighborhood bars and taverns. It's a little too soon to tell, though, she added.

CALIFORNIA CLIPPINGS

"With summer fast approaching we're in a unique position, said **Ira Bettelman** of C.A. Robinson. "Demand for top notch video games is at a peak that has never been reached before. And, uniquely enough, the demand is being met by the product. There are six top games on the market at once. Operators are purchasing Exidy's "Targ," Midway's "Galaxian," Cinematronics' "Rip Off," Taito's "Lunar Rescue," Atari's "Asteroids," and Gremlin's "Astrofighter." That's a very healthy sign in the industry because all of those games are from different manufacturers." Bettelman also said that he was looking forward to seeing a new video and a new pinball at Gameplan's showing, which took place June 6-8 in Las Vegas and Gremlin's upcoming distributors meeting at the end of June. In addition, C.A. Robinson was anticipating delivery of Bally's new "Rolling Stones" and Allied's new cocktail table.

CASH BOX SENDS ITS BEST WISHES to Cinematronics vice president **Tom A. Stroud** and customer service manager **Debbie Spear**, who are set to be married June 12 in Lake Tahoe. While the couple will postpone their honeymoon until later, they have the comfort of knowing they can return to El Cajon, where "Rip Off" is enjoying great sales and a smooth production run.



ICMOA POOL TOURNAMENT — The Championship finals in the fifth annual 8-ball Pool Tournament, under the sponsorship of the Illinois Coin Machine Operators Association, were recently held at the Hilton Hotel in Peoria, Ill. Representatives from 116 locations competed for a total prize purse worth more than \$5,600. Ward P. Brown coordinated the tournament, and members of the Men's Division (competing for the \$1,000 first prize

Records Tumble At OMAA '80

(continued from page 8)

That would start with Ohio's most "regal" consumer authority, Ohio Attorney General William J. Brown, whom many Ohioans consider "the people's attorney" for his efforts to protect consumers and the businesses which serve them.

Keynote Address

"Billy Joe", the name he answers to of those who know him closely, startled the convention luncheon attendees by delivering a message on energy — not consumer regulations as they may apply to the electronic games industry.

"It's an important subject to me and it should be for you as it will continue to be in the years ahead," he said. "As industry goes in Ohio, so goes your business." Brown then elaborated on why Ohio and other states must loosen federal controls to enable Ohio to burn its own coal.

Brown explained he talked about energy because of its importance but also alluded to his assistants knowing more about regulations on matters related to the electronic games industry. Before he departed, Brown stepped onto the exhibit floor next door to play some of the games. "This is exciting and it's a lot more fun than working," he said as he whirled from one machine to another. "Besides, I was a pinball wizard during my college days."

At 3 p.m., Friday, the exhibits officially opened. It was the setting for another run of "Star Wars" . . . The explosions echoed as players shot down enemy ships in the various video games on exhibit. Even some of the pinball machines had space themes.

Apart from the excitement and bedlam on the convention display floor, and jukeboxes blaring the latest rock 'n' roll tunes, convention delegates closed out the first day's meeting at an overflow banquet where officers were installed. Entertainment was provided by Opus Zero, a talented musical troupe from Otterbein College. The group presented a medley of tunes from Broadway hits. In addition, they performed during the pre-dinner cocktail hour.

Seminars

Importantly to Ohio operators, there were two seminars held the following morning (Saturday) May 17, dealing with OMAA's two-day "miniservice" schools. Heading separate sections were Greg Sabin (Elum Music) and John Silverneil (Hilltop Vending & Distg.).

The new schools were structured, they said, as a practical means to make it easier for operators to send their employees to the two-day courses for servicing machines as opposed to OMAA's previously sponsored ten-day schools. (Five of these were held last year). Now OMAA, in addition to sponsoring another ten-day school, is prepared to initiate many of the mini-schools in the last half of 1980. They will deal in fundamentals of electronics, pinball troubleshooting, digital electronics and phonograph installation and maintenance.

John Estridge, president of Southern Games in Lewisburg, Tenn., told conven-

tioners how he increased profits of a vending route company he purchased in 1979, which had grossed \$410,000 in 1974 under what he called "dynamic leadership" but then had declined.

His belt-tightening decisions lopped off six employees, eliminated gasoline consuming 60-mile "milk runs" and put authority in the hands of three persons answerable to him. In the first year, under his direction, the company grossed \$550,000, a 24% increase in net profits.

Estridge said he did it by cutting expenses that included cutting vehicle repair and maintenance costs, service calls, pensions, insurance and taxes while increasing pay to those remaining and increasing their responsibilities as well.

Don R. Krauss, SOHIO's sales technical division field engineer, discussed vehicle maintenance. He admitted that what he was about to relate might be "old hat" to members but preventive maintenance is important. "You can't afford it when breakdowns occur," he said. He advised delegates at this seminar to use multi-grade oils and to change oil before it becomes contaminated. Plan also for regular maintenance; and buying additives for engine performance was a waste of money.

KIMCO's Roy Cederlund held the rapt attention of an over-flow room of technicians for over two hours while he discoursed on the topic "High Reliability Component Removal and Board Repair (PCIO & PC20A)".

AMOA Presentation

AMOA executives, Nims and Granger, told anxious delegates about "AMOA's Blueprint for the Future" as it was billed in the OMAA program booklet. "The only thing I can tell you about that is it lies ahead," Granger said, adding that AMOA would continue to fight copyright laws, build its membership, develop an "international" exposition and increase its emphasis on education.

"Attitudes have changed. We will do all we can to help you build your businesses," he said. Granger noted that he could foresee AMOA's membership of 1,500 doubling in the next ten years. He hoped it would be possible to open a contract office in Europe and a district office other than in Chicago, AMOA headquarters.

Nims outlined major problem areas AMOA is facing, headed by court expenses that he said would reach \$250,000. Nims said contributions to AMOA have reached \$110,000. "We've spent that. We're still \$140,000 short," he said. The money is needed to continue fighting court action to extend the \$8 royalty fee on jukeboxes.

While the President's Luncheon ended the convention's formal program, conventioners remained on the exhibition floor until it officially closed. It seemed that no one wanted the weekend to end. In fact, many were observed writing down the dates for the 1981 Expo — May 8-9, 1981.

(William Pillar, a newspaperman for over 30 years, currently is a freelance writer based in Ohio.)

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EXPORT ONLY. All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers. 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only. **ALBERT SCHULTZ, INC.**, 116 West 14th St., New York, N.Y. 10011. Cable: **ALBYREP** Telex: 236569 Telephone (212) 924-1122.

COUNTRIES GREATEST NAMES: BOB WILLS, SPADE COOLEY, TEX WILLIAMS, JIM WAKELY, TEX RITTER, MERLE TRAVIS, NOEL BOGGS, JOHNNY BOND. Now available on a new label. Catalog available. Dealer & Distributor Inquiries welcome. Write: **Club of Spade**, P.O. Box 1995-CB, Studio City, California 91604. Tel: (213) 656-0574.

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OLDIES. Original American Labels, 45 R.P.M. mint to VG+ Condition. Beatles, Beach Boys, Elvis Presley E.P.S., etc. 1955-1978. Everly Bros., Platters, Chuck Berry, Little Richard. Everything on original labels, many with Picture Sleeves. For Auction Lists write: Rick Bledsoe, Langenfelder St. 14A, 5090 Leverkusen, West Germany.

LEADING RECORD AND ACCESSORY DISTRIBUTOR. Will sell current and cut-out merchandise, accessories, and blank tapes at lowest prices. Member of NARM. Send for free catalogs. **CANDY STRIPE RECORDS, INC.**, 371 S. Main Street, Freeport, New York 11520. Outside New York state, call toll free, (800) 645-3747. (516) 379-5151, (212) 895-3930. Telex 126851 Canstrip Free.

HOUSE OF OLDIES: World headquarters for out of print 45's and LP's, catalog is \$1.50. Specials: First American EP & Cover by the Beatles in mint condition — \$20 Vee Jay EP 903 (2). Beatles Christmas LP on Apple SBC100 — Sealed \$12. **HOUSE OF OLDIES** 276 Bleeker St., N.Y., N.Y. 10014.

FREE CATALOG: New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

RECORD RUNNER: Specializing in out-of-print rock LPs, Beatles memorabilia, Picture discs, records of the '50s, '60s, '70s, collectors' items of all sorts. Send want lists. Dealer inquiries welcome. **Record Runner**, 5 Cornelia St., N.Y., N.Y. 10014. Tel: (212) 255-4280.

Internationally known San Francisco Group reorganizing. Original independent recording producer needs guitarist, bassist, who can sing and write, plus drummer. Attractive young image. Call Johanna. (213) 933-2198, service — (213) 985-00100

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SCHOOL FOR GAMES AND MUSIC, one to three week course. Phonos — video, electro-mech, and logic flippers. By schematics! **CAL'S COIN COLLEGE**, P.O. Box 810, Nicoma Park, Oklahoma 73066. Telephone: (405) 769-5343.

LEGAL

NEED A LAWYER? Call Law Offices of L. Rob Werner. (213) 705-0555, 462-1722. 6255 Sunset Blvd., 20th Floor, Hollywood, CA 90028 or 18075 Ventura Blvd., Encino, CA 91316. We desire to serve the legal needs of entertainers and the music industry.

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ACE LOCKS KEYED ALIKE: Send locks and the key you want them mastered to: \$1.25 each, 10% D/C in lots of 100 or more. **RANDEL LOCK SERVICE**, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 38th year in vending.

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FOR SALE: Space Invader Cocktail Tables, used but indistinguishable from brand new. 1 To 4 units, \$995. 5 to 10 units, \$945. 10 and more, \$895. These machines actually look and operate like brand new. Contact us at our Hillside Warehouse phone number. (201) 926-0700. Ask for Sal. **United States Amusements, 2 W. Northfield Road, Livingston, N.J. 07039, (201) 922-7813.**

FOR SALE: Large Assortment **SEGA** Parts. **PLAYMATIC** Flipper parts and **CROMPTON** Penny Falls, Flippa Winna and Splashdown parts. (minimum order \$10.00) Call or Write: **UNIVERSE**, P.O. Box 97, Roselle, NJ 07203 (201) 245-4222.

FOR SALE: Atari F-1, Crash & Score, Ramtek Baseball, Midway Twin Guns, Rowe cigarette machines, various cocktail tables and over 150 pinballs. **TAYLOR SALES**, 2208 Deschaumes, Houston, TX. 77026. Tel. (713) 222-7747.

FOR SALE USED MACHINES READY FOR LOCATION Williams Blue Chip Pinball II Player, \$600; Wms. Toledo, 2 player, \$25; Wms. Triple action, 1 player, 425; Wms. Triple Strike, 1 player, 425; Wms. Satin Doll, 2 player, 400; Gottlieb King Kool, 2 player, 200; Gottlieb Strange World, 1 player, 425; Gottlieb King Pin, 1 player, 200; Gottlieb Dautron, 2 player, 350; Gottlieb Big Shot, 2 player, 325; Gottlieb Abra Ca Dabra, 1 player, 400; Bally Time Zone, 2 Player, 200; Allied Spooksville Pinball 250; Games Inc. Skill Race Pinball 150; Allied Super Shifter (as is) 100; Midway Maze T.V. 350; Williams pro Hockey T.V. 75; Mirco Block Buster T.V. 500; Atari Break Out T.V. 500; Atari Grand Track 10 T.V. 350; United Cimmaron Shuffle Alley 300; C.C. American Shuffle Alley 250; Brunswick Rebound Air Hockey 200; Allied Leisure Knock Out Gun 500; Midway Wild Kingdom Gun 100; Midway Flying Saucer Gun 125; C.C. Safari Gun 150; Desert Fox 150; Midway Wheels 350; Smokeshop Starlite 18 Column Cigarette Vender, like new 125; National 222 Column Console 225; Lotta Fun converted to a barrel O Fun 1100; SEND 1/2 DEPOSIT. **GUERRINI VENDING**, 1211 W. 4th St., Lewistown, PA. 17044 Tel: (717) 248-9611.

FOR SALE: BALLY single-coin: Circus, Mustang, Las Vegas, Golden Wheel, Jokers Wild Can-Can and Super 7. BALLY multi-coin: Three in line, 5 coin Multi-player, 6 coin Super Continental. ACE. Casino Royale and Piccadilly — look like new. 6 player Dennis Jezzard Super Multi Cascade, very much improved from original model. Whitaker Autoroulette and Penny Falls. Aristocrat: Kingsway, Grosvenor, Nevada, Starlite 66 and Olympic models. 100,000 brand new GB. brass tokens. Will sell buy and exchange. **HANSA MYNTAUTOMATER AB** Box 300 41, 400 48 Gothenburg TEL: Sweden 31/41 42 00.

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FOR SALE: 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10c each, over 1000, 9c each. Waiting 200 scale \$200; Rock-Ola Lowboy \$60. One-third down balance C.O.D. **CENTRAL MUSIC CO.**, Box 284, Killeen, Texas 76541.

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Bingos for export market, or legal territories. Golden Gates, Bountys, Bikinis, Can Cans, Circus Queens, Roller Derby's, Laguna Beachs, Magic Rings, Big Wheels, Follies Bergers, Venices Bonus 7, Zodiacs, and Orients. Write for prices. **D&P MUSIC CO.**, 658 W. Market St. P.O. Box 243 York, Pa. 17405.

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FOR SALE: Large selection of clean, late model games. Just acquired complete inventory of AMI parts from former distributor. Large selection available for older machines. **COIN MACHINE DISTRIBUTORS, INC.** 213 N Division, Peekskill, NY 10566. (914) 737-5050.

SEEBURG LPC 150, AMI 200, N 150. Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100, **BROWSER**, 2009 Mott Ave., Far Rockaway, N.Y.

Retailers Shoulder Burden Of Black Music Month Promotion

(continued from page 7)

We don't have to wait until the industry tells us it's Black Music Month to highlight our black product and to develop sales programs."

Calvin Simpson, president of the Detroit-based Simpson Wholesalers, Inc./Bad Records, commented that programs developed in conjunction with Black Music Month should be "educational as well as entertainment oriented," and that the month "should be more than just a selling tool."

Simpson, who is also vice president of the BMA's marketing and merchandising division, said that community events highlighting Black Music Month were as important as any sales programs developed by the manufacturers or retailers.

But for some retailers, Black Music Month was called a "waste" because of the dearth of full programs being offered retailers.

"I don't understand why there is a Black Music Month because the labels are not supporting the small retailer who specializes in black product," said Sylvia Williams, owner of the Washington D.C.-based Sylvia's Records. "They look at us as small stores because we don't spend \$20-30,000 a month, but we are selling lots of black product."

"If the small black retailer is not included in the label's programs, then what's the value?" Williams asked.

Simpson, however, said that it was the role of the one-stop, which normally distributes product to smaller retailers, to work with various labels to develop promotion and advertising programs that viably meet the demands of the particular market.

"One-stops must become more aggressive in setting up campaigns with manufacturers that the smaller retailers one-stops serve can take advantage of," he said.

Armed with in-store display and other merchandising support provided by various labels, Joe Pagano, director of marketing projects for Lieberman's, the Minneapolis-based one-stop, said that the outlet has designed a Black Music Month marker that can be attached to record bin dividers, which would be offered to the one-stop's 400 black oriented retail accounts.

Pagano also said that three LPs — one each from Natalie Cole, Peabo Bryson and Stephanie Mills — will be offered at two to three dollars off list price. But he added that during the month of June, retailers would be given enough flexibility to select items they believe would do best in their own market.

Pagano said that Capitol, RCA, Atlantic

and Polygram have been cooperative in providing display material, although none of the material specifically highlighted Black Music Month.

While many of those contacted explained plans to tie Black Music Month into their normal print and radio advertisement, Webb's Department Store, according to Webb, plans to run ads in local newspapers and on radio which feature product offered in connection with Black Music Month. He said the titles would highlight the history of black music.

Webb also said he would additionally highlight product offered by Capitol and RCA, which has developed a Black Music Month display campaign (**Cash Box**, June 7).

Among other more creative promotions planned by retailers is a special video skating party, which will be sponsored by Hudson's Records, a six-store chain based in St. Louis. Keith Hudson, vice president and general manager of the company, said that video cassettes from WEA, CBS and possibly RCA and Polygram would be used at the party.

Hudson also explained that while he hoped that the promotion, which he said would be tied to Black Music Month through print and radio advertisement, would enhance sale of product, "it's a good way for

the consumer community to preview the artists anyway."

He additionally reported that CBS Records has provided the chain with fliers that call attention to Black Music Month, which would be given to the consumer with each purchase.

Another creative promotion was developed by Atlanta's Music Scene, which plans to tie Black Music Month to a new store opening. Gerald Richardson, owner of R&R Records, Inc., which operates Atlanta Music Scene I, said that Atlanta's Music Scene II would be located in the foyer of a popular local nightclub. In conjunction with the store opening and celebration of Black Music Month, Hudson said that the stores will offer free product with purchases of three or more titles from a selection of cut-outs consisting of older black product catalog, which was chosen to reflect on the historical value of Black Music Month.

Historical Significance

Richardson said that rather than offer a series of promotion copies of current product, "we can offer music that highlights the significance of Black Music Month."

He said that another special promotion planned is for June 21 is an in-store, on-air radio promotion, in which Atlanta's Music Scene will play old jazz and R&B titles.

Cash Box Top Albums/101 to 200

June 14, 1980

		Weeks On Chart				Weeks On Chart			
		6/7		6/7		6/7			
101	WIZARD ISLAND THE JEFF LORBER FUSION (Arista AL 9516)	7.98	105	6	133	IN THE POCKET NEIL SEDAKA (Elektra 6E-259)	7.98	145	5
102	GET HAPPY!!! ELVIS COSTELLO & THE ATTRACTIONS (Columbia JC 36347)	7.98	92	13	134	SPLASHDOWN BREAKWATER (Arista AB 4264)	7.98	140	6
103	ON TO VICTORY HUMBLE PIE (Atco SD 38-122)	7.98	72	10	135	THE BLUE ALBUM HAROLD MELVIN & THE BLUE NOTES (Source/MCA SOR-3197)	7.98	132	14
104	TOMMY TUTONE (Columbia NJC 36372)	5.98	115	7	136	SYREETA (Tama/Motown T7-3721)	7.98	150	4
105	VAN HALEN (Warner Bros. BSK 3075)	7.98	107	121	137	DARK SIDE OF THE MOON PINK FLOYD (Harvest/Capitol SMAS 11163)	7.98	137	25
106	FREEDOM OF CHOICE DEVO (Warner Bros. BSK 3435)	7.98	128	2	138	GLASS MOON (Radio Records RR 2003)	7.98	143	7
107	NATURALLY LEON HAYWOOD (20th Century-Fox/RCA T-613)	7.98	111	5	139	PETER GABRIEL (Mercury SRM 1-3848)	7.98	—	1
108	OLD CREST ON A NEW WAVE DAVE MASON (Columbia JC 36144)	7.98	—	1	140	DON'T LOOK BACK NATALIE COLE (Capitol ST-12079)	7.98	—	1
109	THE HARD WAY POINT BLANK (MCA-5114)	7.98	119	4	141	CAT IN THE HAT BOBBY CALDWELL (Clouds/TK 8810)	7.98	144	12
110	THE ELECTRIC HORSEMAN ORIGINAL SOUNDTRACK (Columbia JS 36327)	8.98	110	23	142	BEE GEE'S GREATEST THE BEE GEES (RSO RS 2-4200)	13.98	101	31
111	1980 B.T. EXPRESS (Columbia JC 36333)	7.98	113	6	143	LIGHTS IN THE NIGHT FLASH AND THE PAN (Epic JE 36432)	7.98	159	3
112	FACE TO FACE ANGEL CITY (Epic NJE 36344)	7.98	116	9	144	THIN RED LINE THE CRETONES (Planet/Elektra P-5)	7.98	121	13
113	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)	7.98	109	108	145	SIT DOWN AND TALK TO ME LOU RAWLS (Phila. Int'l./CBS JZ 36304)	7.98	139	22
114	MUSIC MAN WAYLON (RCA AHL 1-3602)	7.98	157	2	146	YOU AND ME ROCKIE ROBBINS (A&M SP-4805)	7.98	173	3
115	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND (Capitol SKBB 11523)	7.98	117	11	147	LOVE SOMEBODY TODAY SISTER SLEDGE (Cotillion/Atlantic SD 16012)	8.98	141	16
116	THE INVISIBLE MAN'S BAND (Mango/Island MLPS 9537)	7.98	138	5	148	DOLLY, DOLLY, DOLLY DOLLY PARTON (RCA AHL 1-3546)	7.98	129	7
117	FLIRTIN' WITH DISASTER MOLLY HATCHET (Epic JE 36110)	7.98	120	38	149	NOW WE MAY BEGIN RANDY CRAWFORD (Warner Bros. BSK 3421)	7.98	165	3
118	STARDUST WILLIE NELSON (Columbia JC 35305)	7.98	118	16	150	ROBIN LANE & THE CHARTBUSTERS (Warner Bros. BSK 3424)	7.98	155	8
119	PARALLEL LINES BLONDIE (Chrysalis CHR 1192)	7.98	102	91	151	THE SUGARHILL GANG (Sugarhill FH 245)	7.98	149	15
120	LET THE MUSIC DO THE TALKING THE JOE PERRY PROJECT (Columbia JC 36388)	7.98	98	11	152	MASSTERPIECE MASS PRODUCTION (Cotillion/Atlantic SD 5218)	7.98	161	15
121	LOVE IS A SACRIFICE SOUTHSIDE JOHNNY & THE ASBURY JUKES (Mercury SRM-1-3836)	7.98	—	1	153	SAN ANTONIO ROSE WILLIE NELSON & RAY PRICE (Columbia JC 36476)	7.98	—	1
122	SPIDER (Dreamland/RSO DL-1-5000)	7.98	126	6	154	FAME ORIGINAL SOUNDTRACK (RSO RX-1-3080)	7.98	171	2
123	THE CARS (Elektra 6E 135)	7.98	108	102	155	AFTER DARK ANDY GIBB (RSO RS 1-3069)	7.98	97	16
124	A BRAZILIAN LOVE AFFAIR GEORGE DUKE (Epic FE 36483)	7.98	134	3	156	THE TALE OF THE TAPE BILLY SOUIER (Capitol ST-12062)	7.98	163	5
125	PRESSURE BRAM TCHAIKOVSKY (Polydor PD-1-6273)	7.98	127	5	157	TENAMENT STEPS THE MOTORS (Virgin/Atlantic VA 13139)	7.98	123	12
126	HIDEAWAY DAVID SANBORN (Warner Bros. BSK 3379)	7.98	130	17	158	ROCKS, PEBBLES AND SAND STANLEY CLARKE (Epic JE 36506)	7.98	—	1
127	REACHING FOR TOMORROW SWITCH (Gordy/Motown G8 993M1)	7.98	100	10	159	OZARK MOUNTAIN DAREDEVILS (Columbia JC 36375)	7.98	167	5
128	BERNADETTE PETERS (MCA-3230)	7.98	135	8	160	BAD LUCK STREAK IN DANCING SCHOOL WARREN ZEVON (Asylum 5E-509)	8.98	104	16
129	PEARLS: SONGS OF GOFFIN AND KING CAROLE KING (Capitol SOO-12073)	7.98	164	2	161	SLOWHAND ERIC CLAPTON (RSO RS-1-3030)	7.98	142	5
130	THE STRANGER BILLY JOEL (Columbia JC 34987)	7.98	124	139	162	PAVAROTTI'S GREATEST HITS LUCIANO PAVAROTTI (London PAV 2003-4)	15.98	166	5
131	BACKSTAGE PASS LITTLE RIVER BAND (Capitol SWBK-12061)	13.98	94	10	163	THE KINGBEES (RSO RS-1-3075)	7.98	168	4
132	WINNERS KLEENER (Atlantic SD 19262)	7.98	114	16	164	SHINE AVERAGE WHITE BAND (Arista AL 9523)	7.98	172	3
					165	SKYWAY SKYY (Salsoul/RCA SA 8532)	7.98	125	15
					166	CAN'T STOP THE MUSIC ORIGINAL SOUNDTRACK (Casablanca NBLP 7220)	8.98	—	1
					167	JERRY KNIGHT (A&M SP-4788)	7.98	169	8
					168	ARISE IN HARMONY THIRD WORLD (Island ILPS 9574)	7.98	170	4
					169	'80 GENE CHANDLER (20th Century-Fox/RCA T-605)	7.98	194	2
					170	LATE AT NIGHT BILLY PRESTON (Motown M7-925R1)	7.98	131	17
					171	MINUTE BY MINUTE THE DOOBIE BROTHERS (Warner Bros. BSK-3193)	8.98	158	78
					172	TAP STEP CHICK COREA (Warner Bros. BSK 3425)	7.98	175	5
					173	LADIES' NIGHT KOOL & THE GANG (De-Lite/Mercury DSR-9513)	7.98	151	40
					174	BLOWFLY'S PARTY X-RATED BLOWFLY (Weird World/T.K. 2034)	7.98	182	2
					175	KWICK (EMI-America SW-17025)	7.98	179	4
					176	BARNET DOGS RUSS BALLARD (Epic NJE 36186)	5.98	180	4
					177	SMALLCREEP'S DAY MIKE RUTHERFORD (Passport PB 9843)	7.98	178	12
					178	WHITE MUSIC CRACK THE SKY (Lifesong LS 8208)	7.98	—	1
					179	LET ME BE YOUR ANGEL STACY LATTISAW (Cotillion/Atlantic SD 5219)	7.98	189	2
					180	TENTH THE MARSHALL TUCKER BAND (Warner Bros. HS 3410)	8.98	122	13
					181	LOS ANGELES X (Slash SR-104)	7.98	185	2
					182	NEVER RUN NEVER HIDE BENNY MARDONES (Polydor PD-1-6263)	7.98	190	2
					183	BOUNCE, ROCK, SKATE, RO!L VAUGHAN MASON & CREW (Brunswick BL 754221)	7.98	—	1
					184	TOO MUCH PRESSURE SELECTER (Chrysalis CHR 1274)	7.98	183	11
					185	TUSK FLEETWOOD MAC (Warner Bros. 2HS 3550)	15.98	174	34
					186	THE GAP BAND II THE GAP BAND (Mercury SRM 1-3804)	7.98	160	27
					187	ROBBIE DUPREE (Elektra 6E-273)	7.98	—	1
					188	IN THROUGH THE OUT DOOR LED ZEPPELIN (Swan Song SS 16002)	8.98	177	41
					189	ADVENTURES IN UTOPIA UTOPIA (Bearsville BRK)	7.98	186	21
					190	MIDNIGHT MAGIC COMMODORES (Motown M8 926M 1)	8.98	153	44
					191	BUT WHAT WILL THE NEIGHBORS THINK RODNEY CROWELL (Warner Bros. BSK 3407)	7.98	136	11
					192	BREAKFAST IN AMERICA SUPERTRAMP (A&M SP-3708)	8.98	187	64
					193	LOVE JONES JOHNNY GUITAR WATSON (DJM/Phonogram-31)	7.98	—	1
					194	GROWING UP IN PUBLIC LOU REED (Arista AL 9522)	7.98	152	6
					195	GROUP 87 (Columbia NJC 36338)	7.98	198	2
					196	GREATEST HITS VOL. 2 ABBA (Atlantic SD 160009)	8.98	162	27
					197	SATURDAY NIGHT FEVER BEE GEES & VARIOUS ARTISTS (RSO RS 4001)	12.98	193	132
					198	BEST OF THE DOOBIES THE DOOBIE BROTHERS (Warner Bros. BSK 3112)	7.98	199	13
					199	DREAM STREET ROSE GORDON LIGHTFOOT (Warner Bros. HS 3426)	7.98	188	11
					200	BIG FUN SHALAMAR (Solar/RCA BXL 1-3479)	7.98	156	35

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	196	Costello, Elvis	102	Hancock, Herbie	90	Loggins, Kenny	65	Point Blank	109	Styx	91
Air Supply	41	Crack The Sky	178	Harris, Emmylou	36	Lorber, Jeff Fusion	101	Preston, Billy	170	Sugarhill Gang	151
Ambrosia	26	Crawford, Randy	149	Hayes, Isaac	73	Lynyrd Skynyrd	94	Pretenders	19	Summer, Donna	64
Angel City	112	Cretones, The	144	Haywood, Leon	107	Mangione, Chuck	89	Pure Prairie League	86	Supertramp	192
Armstrong, Joan	82	Cross, Christopher	17	Hearst	59	Manhattans	35	Rawls, Lou	145	Switch	127
Average White Band	164	Crowell, Rodney	191	Humble Pie	103	Manhattan Transfer	63	Ray, Goodman & Brown	78	Syreeta	136
B-52's	74	Davis, Mac	99	Hunter, Ian	76	Mardones, Benny	182	Reed, Lou	194	Tchaikovsky, Bram	125
Ballard, Russ	176	Def Leppard	72	Invisible Man's Band	116	Marie, Teena	54	REO Speedwagon	68	Temptations	57
Beatles	58	Devo	106	Isley Bros	11	Marshall Tucker Band	180	Robbins, Rockie	149	Third World	168
Bee Gees	142	Dixie Dregs	93	J. Geils Band	32	Mason, Dave	108	Robinson, Smokey	53	Townsend, Pete	10
Benatar, Pat	52	Doobie Bros.	171, 198	Jackson, Jermaine	15	Mason, Vaughn and Crew	183	Rogers, Kenny	12, 49, 57, 70	Travers, Pat Band	39
Black Sabbath	66	Duke, George	124	Jackson, Michael	7	Mass Production	152	Ronstadt, Linda	5	Triumph	98
Blondie	85, 119	Dupree, Robbie	187	Jennings, Waylon	55, 114	McCartney, Paul	13	Ross, Diana	77	Tutone, Tommy	104
Blowfly	174	Eagles	27	Joel, Billy	2, 130	Melvin, Harold & The Blue Notes	135	Rush	81	Utopia	189
Breakwater	134	Fatback	47	John, Elton	25	Mickey Mouse Disco	23	Rutherford, Mike	177	Van Halen	6, 105
Brothers Johnson	28	Firefall	95	Journey	24	Mills, Stephanie	18	Sanborn, David	126	Washington, Grover, Jr.	96
Bryson, Peabo	56	Flack, Roberta & Donny Hathaway	31	Judas Priest	48	Molly Hatchet	117	Scagg, Boz	9	Watson, Johnnie Guitar	193
BT Express	111	Flash & The Pan	143	King, Carole	129	Motors	157	Scorpions	62	Whispers	69
Caldwell, Bobby	141	Fleetwood Mac	185	Kingbees	163	Murray, Anne	84	Sedaka, Neil	133	X	181
Cameo	44	Fogelberg, Dan	37	Kleever	132	Nelson, Willie	118	Seger, Bob	1, 113, 115	Zevon, Warren	160
Cars	123	Franklin, Rodney	88	Klugh, Earl	100	Nelson, Willie and Ray Price	153	Selecter	184		
Chandler, Gene	169	Franks, Michael	75	Knight, Gladys & The Pips	61	Nugent, Ted	22	Shalamar	200	SOUNDTRACKS	
Change	40	GO	87	Knight, Jerry	167	Numan, Gary	33	Sinatra, Frank	34	All That Jazz	71
Clapton, Eric	4, 161	Gabriel, Peter	139	Kool & The Gang	173	Ozark Mountain Daredevils	159	Sister Sledge	147	American Gigolo	43
Clarke, Stanley	158	Gap Band	186	Kwicc	175	Parker, Graham	38	Skyy	165	Can't Stop The Music	166
Clash	67	Gatliff, Larry	97	LaBelle, Patti	83	Parker, Ray, Jr. & Raydio	30	Slick, Grace	79	Coal Miner's Daughter	60
Cockburn, Bruce	80	Genesis	14	Lane, Robin and Chartbusters	150	Parton, Dolly	148	Southside Johnny & Asbury	121	Electric Horseman	110
Cole, Natalie	140	Gibb, Andy	155	Lattisaw, Stacy	179	Pavarotti, Luciano	162	Jukes	121	The Empire Strikes Back	16
Commodores	190	Glass Moon	138	Led Zeppelin	188	Perry, Joe Project	120	Spider	122	Fame	154
Con Funk Shun	42	Grateful Dead	21	Lightfoot, Gordon	199	Peters, Bernadette	128	Spyro Gyra	46	The Rose	20
Cooper, Alice	50	Group 87	195	Lipps, Inc.	8	Petty, Tom	45	Squeeze	92	Saturday Night Fever	197
Corea, Chick	172			Little River Band	131	Pink Floyd	3, 137	Squiere, Billy	156	Urban Cowboy	29

CASHBOX TOP 100 ALBUMS

June 14, 1980

		Weeks On 6/7 Chart		Weeks On 6/7 Chart		Weeks On 6/7 Chart			
1	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	8.98	1	14	67	LONDON CALLING THE CLASH (Epic E2 36328)	9.98	57	20
2	GLASS HOUSES BILLY JOEL (Columbia FC 36384)	8.98	2	13	68	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON (Epic KE2 36444)	13.98	47	9
3	THE WALL PINK FLOYD (Columbia PC2 36183)	15.98	3	27	69	THE WHISPERS (Solar/RCA BXL 1-3521)	7.98	62	24
4	JUST ONE NIGHT ERIC CLAPTON (RSO RS-2-4262)	13.98	4	7	70	TEN YEARS OF GOLD KENNY ROGERS (United Artists UA-LA 835-H)	7.98	70	36
5	MAD LOVE LINDA RONSTADT (Asylum 5E-510)	8.98	5	15	71	ALL THAT JAZZ ORIGINAL SOUNDTRACK (Casablanca NBLP 7198)	7.98	60	15
6	WOMEN AND CHILDREN FIRST VAN HALEN (Warner Bros. HS 3415)	8.98	6	9	72	ON THROUGH THE NIGHT DEF LEPPARD (Mercury SRM 1-3528)	7.98	79	9
7	OFF THE WALL MICHAEL JACKSON (Epic FE-35745)	8.98	8	42	73	AND ONCE AGAIN ISAAC HAYES (Polydor PD-1-6269)	7.98	87	5
8	MOUTH TO MOUTH LIPPS INC. (Casablanca NBLP 7197)	7.98	12	16	74	THE B-52's (Warner Bros. BSK 3355)	7.98	76	21
9	MIDDLE MAN BOZ SCAGGS (Columbia FC 36196)	8.98	10	9	75	ONE BAD HABIT MICHAEL FRANKS (Warner Bros. BSK 3427)	7.98	80	6
10	EMPTY GLASS PETE TOWNSHEND (Atco SD 32-100)	8.98	11	5	76	WELCOME TO THE CLUB IAN HUNTER (Chrysalis CH2 1269)	11.98	69	9
11	GO ALL THE WAY THE ISLEY BROTHERS (T-Neck/CBS FZ 36385)	7.98	7	9	77	DIANA DIANA ROSS (Motown M8-936)	8.98	—	1
12	GIDEON KENNY ROGERS (United Artists LOO-1035)	8.98	9	10	78	RAY, GOODMAN & BROWN (Polydor PD-16240)	7.98	71	26
13	MCCARTNEY II PAUL MCCARTNEY (Columbia FC 36511)	8.98	—	1	79	DREAMS GRACE SLICK (RCA AFL 1-3544)	7.98	66	11
14	DUKE GENESIS (Atlantic SD 16014)	8.98	14	9	80	DANCING IN THE DRAGON'S JAW BRUCE COCKBURN (Millennium/RCA BXL 1-7747)	7.98	85	17
15	LET'S GET SERIOUS JERMAINE JACKSON (Motown M7-928R1)	7.98	16	11	81	PERMANENT WAVES RUSH (Mercury SRM 1-4001)	7.98	75	20
16	THE EMPIRE STRIKES BACK ORIGINAL SOUNDTRACK (RSO RS 2-4201)	13.98	20	4	82	ME MYSELF I JOAN ARMATRADE (A&M SP 4809)	7.98	133	2
17	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	7.98	13	20	83	RELEASED PATTI LABELLE (Epic JE 36381)	7.98	88	11
18	SWEET SENSATION STEPHANIE MILLS (20th Century-Fox/RCA T-603)	7.98	18	7	84	SOMEBODY'S WAITING ANNE MURRAY (Capitol SOO-12064)	8.98	89	7
19	PRETENDERS (Sire SRK 6083)	7.98	15	21	85	EAT TO THE BEAT BLONDIE (Chrysalis CHE 1225)	8.98	86	35
20	THE ROSE ORIGINAL SOUNDTRACK (Atlantic SD 18010)	8.98	24	26	86	FIRIN' UP PURE PRAIRIE LEAGUE (Casablanca NBLP 7212)	7.98	96	5
21	GO TO HEAVEN GRATEFUL DEAD (Arista AL-9508)	7.98	21	5	87	GQ TWO GO (Arista AL 9511)	7.98	90	12
22	SCREAM DREAM TED NUGENT (Epic FE 36404)	8.98	27	3	88	YOU'LL NEVER KNOW RODNEY FRANKLIN (Columbia NJC 36122)	7.98	91	12
23	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	17	17	89	FUN AND GAMES CHUCK MANGIONE (A&M SP-3715)	8.98	77	17
24	DEPARTURE JOURNEY (Columbia FC 36339)	8.98	22	13	90	MONSTER HERBIE HANCOCK (Columbia JC 36415)	7.98	99	7
25	21 AT 33 ELTON JOHN (MCA-5121)	8.98	36	3	91	CORNERSTONE STYX (A&M SP 3711)	8.98	82	36
26	ONE EIGHTY AMBROSIA (Warner Bros. BSK 3368)	7.98	28	9	92	ARGYBARGY SQUEEZE (A&M SP-4802)	7.98	95	10
27	THE LONG RUN THE EAGLES (Asylum 5E-508)	8.98	19	35	93	DREGS OF THE EARTH DIXIE DREGS (Arista AL 9528)	7.98	78	6
28	LIGHT UP THE NIGHT BROTHERS JOHNSON (A&M SP-3716)	7.98	23	15	94	GOLD & PLATINUM LYNYRD SKYNYRD BAND (MCA 2-11003)	12.98	93	27
29	URBAN COWBOY ORIGINAL SOUNDTRACK (Asylum DP-90002)	15.98	33	5	95	UNDERTOW FIREBALL (Atlantic SD 16006)	7.98	83	10
30	TWO PLACES AT THE SAME TIME RAY PARKER JR. & RAYDIO (Arista AL 9515)	7.98	31	10	96	SKYLARKIN' GROVER WASHINGTON, JR. (Motown M7-933R1)	7.98	84	15
31	ROBERTA FLACK featuring DONNY HATHAWAY (Atlantic SD-16013)	7.98	32	12	97	STRAIGHT AHEAD LARRY GATLIN (Columbia JC 36250)	7.98	103	4
32	LOVE STINKS THE J. GEILS BAND (EMI-America SOO-17016)	7.98	25	29	98	PROGRESSIONS OF POWER TRIUMPH (RCA AFL 1-3524)	7.98	74	12
33	THE PLEASURE PRINCIPLE GARY NUMAN (Atco SD 38 120)	7.98	34	20	99	IT'S HARD TO BE HUMBLE MAC DAVIS (Casablanca NBLP 7207)	7.98	106	9
34	TRILOGY: PAST, PRESENT & FUTURE FRANK SINATRA (Reprise 3FS 2300)	20.98	35	10	100	DREAM COME TRUE EARL KLUGH (United Artists LT-1026)	7.98	81	10
35	AFTER MIDNIGHT MANHATTANS (Columbia JC 36411)	7.98	39	9					
36	ROSES IN THE SNOW EMMYLOU HARRIS (Warner Bros. BSK 3422)	7.98	41	4					
37	PHOENIX DAN FOGELBERG (Full Moon/Epic FE 35634)	8.98	26	29					
38	THE UP ESCALATOR GRAHAM PARKET & THE RUMOUR (Arista AL 9517)	7.98	65	3					
39	CRASH AND BURN PAT TRAVERS BAND (Polydor PD-1-6262)	7.98	38	11					
40	THE GLOW OF LOVE CHANGE (RFC/Warner Bros. RFC 3438)	7.98	45	8					
41	LOST IN LOVE AIR SUPPLY (Arista AB 4268)	7.98	42	5					
42	SPIRIT OF LOVE CON FUNK SHUN (Mercury SRM 1-3806)	7.98	37	10					
43	AMERICAN GIGOLO ORIGINAL SOUNDTRACK (Polydor PD-1-6259)	8.98	29	17					
44	CAMEOSIS CAMEO (Casablanca CCLP 2011)	7.98	56	6					
45	DAMN THE TORPEDOES TOM PETTY & THE HEARTBREAKERS (Backstreet/MCA-5015)	8.98	30	32					
46	CATCHING THE SUN SPYRO GYRA (MCA-5108)	7.98	43	13					
47	HOT BOX FATBACK (Spring/Polydor SP-1-6728)	7.98	51	11					
48	BRITISH STEEL JUDAS PRIEST (Columbia JC 36443)	7.98	67	3					
49	THE GAMBLER KENNY ROGERS (United Artists UA-LA 934)	7.98	40	78					
50	FLUSH THE FASHION ALICE COOPER (Warner Bros. BSK 3436)	8.98	63	4					
51	POWER THE TEMPTATIONS (Gordy/Motown G8-994M1)	7.98	53	5					
52	IN THE HEAT OF THE NIGHT PAT BENATAR (Chrysalis CHR 1236)	7.98	49	38					
53	WARM THOUGHTS SMOKEY ROBINSON (Tamla/Motown T8 368M1)	8.98	44	14					
54	LADY T TEENA MARIE (Gordy/Motown G7-99261)	7.98	59	15					
55	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	7.98	55	60					
56	PARADISE PEABO BRYSON (Capitol SOO-12063)	7.98	58	7					
57	KENNY KENNY ROGERS (United Artists LWAK-979)	8.98	52	38					
58	RARITIES THE BEATLES (Capitol SHAL-12060)	8.98	48	10					
59	BEBE LE STRANGE HEART (Epic FE 36371)	8.98	46	16					
60	COAL MINER'S DAUGHTER ORIGINAL SOUNDTRACK (MCA 5107)	7.98	61	12					
61	ABOUT LOVE GLADYS KNIGHT & THE PIPS (Columbia JC 36387)	7.98	73	3					
62	ANIMAL MAGNETISM SCORPIONS (Mercury SRM 1-3825)	7.98	68	5					
63	EXTENSIONS MANHATTAN TRANSFER (Atlantic SD 19258)	7.98	64	29					
64	ON THE RADIO GREATEST HITS VOLUMES I & II DONNA SUMMER (Casablanca NBLP 2-7191)	13.98	54	33					
65	KEEP THE FIRE KENNY LOGGINS (Columbia JC 36172)	7.98	50	35					
66	HEAVEN AND HELL BLACK SABBATH (Warner Bros. BSK 3372)	7.98	112	2					

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