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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 to 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, 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 confines 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 of love are well known. It is true that we owe the man — acknowledged by his peers as one of the greatest country music performers and composers — that he would take on 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
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CASHBOX
THE INTERNATIONAL MUSIC RECORD WEEKLY
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 videodiscs through a newly created company to be called MGM/CBS Home Video. The CBS Records Group, through its CBS Video Entertainment Division (CVE), will manufacture the videodiscs and distribute both the discs and the cassettes in the U.S. and abroad.

CBS President of CVE, Lou Carollon, said that CBS’ existing branch distribution network and major rackjobbers would be bypassed in the initial distribution of the new software in favor of “a newly created force of specialists.” Leslie said that CBS’ release of cassettes from MGM/CBS Home Video was expected “sometime in the fall,” and would be distributed “working closely with those who specialize in the audiovisual market.” Leslie added that all of the company’s video outlets would be considered for inclusion in the video software distribution network, and said that Columbia Records International (CRI)’s 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 head configuration, in accordance with an agreement reached between CBS and RCA earlier this year (Cash Box, Jan. 19). Leslie said that “a section” of the new CBS press plant in Carrollton, Texas, was specifically planned for the manufacture of the capacitance disc, and will be brought onstream sometime before the end of 1981.” The Carrollton plant has thus far not been utilized because of a diminished demand for record pressing facilities.

In the agreement with RCA, CVE’s non-exclusive, Leslie said that CVE has no immediate plans to manufacture software for laserdisc-based systems such as the Mavagnov Discvision configuration. However, Leslie left the door open for possible future production of later-read videodiscs. “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 manufacturing,” Leslie said.

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 the 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 Co. (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 WNN-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.

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 Wynne and the Sweat Band. Shown at the signing are (l-r): Dick Asher, deputy president and chairman operating officer of the CBS Records Group; Clinton; and Walter Yetnikoff, president of the CBS Records Group.

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 record companies.

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.

“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 its efforts to have retailers become increasingly involved in building the significance of the month.

Visible Programs

“We must be the mouthpiece of 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 Grandano, head buyer for the 16-store Cavages chain based in Cheektowaga, N.Y. “But for us, it’s a day-in-day-out thing.

The Cash Box report said that BMA’s executive vice president, Leslie Vogel, head of the label promotion department in the company’s New York headquarters, said that he is developing an “aggressive” merchandising and public relations plan for promoting Black Music Month, one which includes a planned “Legends” show which is said to be the first of its kind in the music industry.

Morris Stresses Commitment To The Entire Atlantic Family

by Aaron Sachs

NEW YORK — Doug Morris, the new president of Atlantic Records, has already demonstrated that he possesses the strength in the areas of promotion and A&R. Moreover, he envisions Atlantic as a company whose associated labels are crucial to the promotion 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. “Atlantic will be strengthened under the new direction of Reen Nall,” who has been its mainstay since 1978. “Nally, 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 we are looking to develop acts in this area. 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 John Grandano, head buyer/manager of the store gives 16-store Cavages chain-based in Cheektowaga, N.Y. “But for us, it’s a day-in-day-out thing. (continued on page 40)

Product Mix Stressed

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

“The key to consistency is to have that (continued on page 14)
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 Gig," 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 record business, we wanted to come up with a plan that you can no longer do by touring them all around the country. You have to concentrate. We are applying the same principles we have in 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 do we get a closer monitoring of the performance 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 wish 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 out 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 sales, but we manage the Mix as well, and 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 it has, we translate into an agreement with a major label, that Rounder would be appropriately remunerated."
ROXY MUSIC

FLESH + BLOOD

On Atco Records And Tapes
Leon Haywood

Haywood began his musical career playing "beach joints" around the Houston area. The "musical scene was blues and gospel wherever you went," he recalls. "When you hung out in people like B.B. King, T-Bone Walker, Gatemouth Brown, Little John, The Coasters, The Royals, and prominence in stations like KYOK and KCHO, 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 soul, which he played in clubs between the ages of 14 and 16. He then played in a soul band before joining a group of white college students as lead singer. The group, which he describes as very eclectic, was popular on the campus and played to sell records to a large audience of black people. Haywood says that he learned about the influence of black music on his own music as a young man, and that he started to see the influence of black music on other genres of music as well.

Angel City

Recording group Angel City is one of the most successful female groups in the history of R&B. The group formed in 1979, and it is considered one of the most successful female groups in the history of R&B. The group's first single, "Rush," was released in 1981. The song was a big hit, reaching number two on the R&B charts and number five on the pop charts. The group's second single, "Make It Like It Should Be," was also a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's third single, "Papa Was a Rollin' Stone," was released in 1983. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's fourth single, "I'll Be There for You," was released in 1984. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's fifth single, "I'll Be There for You," was released in 1985. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's sixth single, "I'll Be There for You," was released in 1986. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's seventh single, "I'll Be There for You," was released in 1987. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's eighth single, "I'll Be There for You," was released in 1988. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's ninth single, "I'll Be There for You," was released in 1989. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's tenth single, "I'll Be There for You," was released in 1990. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's eleventh single, "I'll Be There for You," was released in 1991. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's twelfth single, "I'll Be There for You," was released in 1992. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's thirteenth single, "I'll Be There for You," was released in 1993. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's fourteenth single, "I'll Be There for You," was released in 1994. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's fifteenth single, "I'll Be There for You," was released in 1995. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's sixteenth single, "I'll Be There for You," was released in 1996. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's seventeenth single, "I'll Be There for You," was released in 1997. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's eighteenth single, "I'll Be There for You," was released in 1998. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's nineteenth single, "I'll Be There for You," was released in 1999. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's twentieth single, "I'll Be There for You," was released in 2000. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's twentyfirst single, "I'll Be There for You," was released in 2001. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's twentysecond single, "I'll Be There for You," was released in 2002. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's twentythird single, "I'll Be There for You," was released in 2003. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's twentyfourth single, "I'll Be There for You," was released in 2004. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's twentyfifth single, "I'll Be There for You," was released in 2005. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's twentysixth single, "I'll Be There for You," was released in 2006. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's twentyseventh single, "I'll Be There for You," was released in 2007. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's twentyeighth single, "I'll Be There for You," was released in 2008. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's twentyninth single, "I'll Be There for You," was released in 2009. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's thirtieth single, "I'll Be There for You," was released in 2010. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's thirtyfirst single, "I'll Be There for You," was released in 2011. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's thirtysecond single, "I'll Be There for You," was released in 2012. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's thirtythird single, "I'll Be There for You," was released in 2013. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's thirtyfourth single, "I'll Be There for You," was released in 2014. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's thirtyfifth single, "I'll Be There for You," was released in 2015. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's thirtysixth single, "I'll Be There for You," was released in 2016. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's thirtyseventh single, "I'll Be There for You," was released in 2017. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts. The group's thirtyeighth single, "I'll Be There for You," was released in 2018. The song was a big hit, reaching number one on the R&B charts and number six on the pop charts. The group's thirtyninth single, "I'll Be There for You," was released in 2019. The song was a huge hit, reaching number one on the R&B charts and number two on the pop charts.
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AVAILABLE ON CAPITOL RECORDS & CASSETTES
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 1975, 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 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 promotion 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. Wasserman was named senior vice president, finance, for WCI. Wasserman joined the corporation in 1966 and has been an officer since 1970. He was named a vice president in his current position.

Wasserman was named 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, 1977, was recently credited with assisting fellow Hammie Jo Morris with his appointment as chairperson of the board of WCX.

In his new post, Gormley will be in charge of public relations, advertising and publicity for radio and television. In addition, he will oversee use of videos for cable television and radio。

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 president’s 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.”

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 Glev, 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 of the business, Garland held his RKO and KFRC posts simultaneously prior to his appointment, the latter for the last three years. Before that, Garland has served as PD at WRKO/Boston, CKLW/Detroit and KIQO/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 me is an opportunity that is truly exciting.”

Commenting on the appointment, Glev said, Les Garland’s name has always been associated with quality, quality radio, quality people 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&M Records. His appointment was effective June 4.

As vice president/manager, Harris will report to A&R vice president David Kershbaum. 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 president/talied title. He is the right man for A&M in this vital position.”

EXECUTIVES ON THE MOVE

Winnick
Levinson
Fulton
Willcox

Still Named 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 Records in Australia has been announced. He has 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 Plotnik, who took to Canada from RCA Argentine, where he had served as President since 1965.

Changes At MCA — Jere Hausteter has been named Director of business affairs for MCA of Nashville, and has been named vice president of publicity for George Washington University. Later he was appointed northeast regional local promotion manager, located in New York City.

Gormley

Joshua

Wasserman

Harris

Garland

Thomas Named At WEA — The Atlanta regional branch for the Warner/Elekt/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 WROK.

Wilcox Attempted At Columbia — Bob Wilcox has been named associate director, West Coast, for Columbia Records. Since 1975, he has been the manager of a record promotion company, Columbia Records. From 1977 to 1979, he worked as a resident salesmen for CBS Records in Charlotte, North Carolina.

Changes At WEA — The WEA Philadelphia regional branch has announced the following appointments: Karen Fisher, WEA singles specialist in the Baltimore/O.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 ad- ditional sales office territory prior to assuming her new position. Fred Renzi, who has held the position of associate product manager, Columbia Records. From 1977 to 1979, he worked as a resident salesmen for CBS Records in Philadelphia, and recently was named as special sales representative, “Promotion 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/Elekt/Atlantic Corp., and its sister company, Allied Record Manufacturing Inc., have announced the appointment of Phil Seltzer as warehousing manager of Allied Manufacturing. Seltzer, a 15-year veteran of the record business, has been with WEA for the past 21/2 years as assistant warehouse manager for the Los Angeles Branch.

Two Join Network Ink — Music publicists Mike Hyland and Elizabeth Thiel 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 Elekt/Asylum Records in Nashville, and vice president, public relations at Capricorn Records in Macon, Ga.

Garland

Harris

Gormley

Mike Gormley
Jordan Harris

Cash Box/June 14, 1980
NEW YORK — Edward H. Lehner, 38, former president of WB daytimers in Washington, has been introduced as New York's first daytimer radio station's new head. The station's first broadcast is expected to be at 11 a.m. on June 5.

We sought the help of the American Society of Composers, Authors, and Publishers (ASCAP) to process New FM stations. It has recommended that we consider the possibility of forming a new AM station in New York. This station would be located in the heart of the city and would be the home of a major new AM radio station.

The ASCAP was contacted by the ASCAP's New York City office, which has been working on the formation of a new AM station in the city. The ASCAP has recommended that we consider forming a new AM station in New York, which would be located in the heart of the city and would be the home of a major new AM radio station.

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The ASCAP has recommended that we consider forming a new AM station in New York, which would be located in the heart of the city and would be the home of a major new AM radio station.
VILLAGE PEOPLE

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Can't Stop the Music

Includes The Hit Singles

CAN'T STOP THE MUSIC
VILLAGE PEOPLE

GIVE ME A BREAK
THE RITCHIE FAMILY

SAMANTHA
DAVID LONDON

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Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS

Executive Producer: HENRI BELOLO
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 on (l-r) Richard imagurato, west coast editor, Cash Box; Mouse; and Marc Ceter 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 Jack Grobert of Lieberman Enterprises; Sandra Rutledge of The Record Bar; Richard Schneider of Western Merchandisers, and William Testor 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:

“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 are presently in use but vary from company to company).”

“Second, to obtain 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 stated that the committee was able to make a measure of the objectives, by employing efficient operating procedures and the utilization of 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 EMI/ Elektra/RCA audio data committee, which is chaired by Art Whiteman, 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 plan 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 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 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 pretentiousness, but many 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. Based on the true story of Everette Haley, the magazine, which 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 a modern day Western, the story is a classic tale of 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 tattooed hillie (Debra Winger) and marries. He just as quickly loses her to the arms of Travis Bick (Tompkins), who has just moved to town. Slowly, but surely the trio plots and plan to take each other’s woman and his wife.

Many believe that the main reason the movie is so overblown is the fact that the film is a 1960s Western, but it is also the fact that the movie is not a good Western. In the film, Travis Bick is the type of character who never seems to do anything right, but the movie is so overblown that it is just as believable as a 1960s Western. The movie is also a bit of a letdown, as the movie’s director, Tompkins, who has directed the movie, is not a great director. The movie is also a bit of a letdown, as the movie’s director, Tompkins, who has directed the movie, is not a great director.

Even the film’s incidental music is winning and aggressive. It makes you feel like you are in the middle of a very intense Western, but it is also a bit of a letdown. The movie is also a bit of a letdown, as the movie’s director, Tompkins, who has directed the movie, is not a great director.

LAKERS BOOSTER CLUB — Richard Perry, president of Planet Records; Joe Smith, president of Elektra/Axylum Records; Joe Boler, president of Front Line Management; Mickey sentencing the principals of the newly formed L.A. Lakers Booster Club, "it comes close. The Lakers won the 1980 NBA championship in Philadelphia. Pictured after the glorious event are (l-r) Perry; Magic Johnson, NBA Most Valuable Player; Smith and Sotlers.

The Pates to Minnie and Mama Cass — Singer/songwriter Leah Kunkel will produce 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 groups the Mamas & Papas and the Monkees, was Kunkel’s former roommate. The Pates to Minnie and Mama Cass explores the friendship and musical partnership between Minnie Riperton, Johnny Pate and Dick Rudolph (Ripper’s husband) are producing the album (which features the multi-talented Riperton’s vocal tracks and new accompaniment) at Hollywood Sound studios.

BADD 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 the stunt went wrong and the band's lead singer fell. Fortunately, he hit the lighting rig that was coming down for the next song and broke his prosicsus in two places. Since Roth’s pretty face was at stake, and he didn’t feel Italian medical assistance was up to par with American standards, Roth caught his flight back to the states. L.A. specialists X-rayed the rock’n’roll fighter, but felt the nose would heal correctly without being set. Roth rejoined Van Halen in Paris, where, after a gig at the Palais Du Soorts, 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 recluse jazz rock duo Steely Dan, recently broke his leg in four places in a car accident outside his Manhattan apartment. The injury is the latest in a long list of injuries that he probably won’t see a release date 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 Scene — Doug Dix, director of Television and Video, for MCA has reaped gold Hickman director from the label after two unannounced singles... 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 The English Beat’s Wally Badarou on bass, will be out on Epic Records... 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 band for her upcoming new film, "Dc 84..." 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, 1980, with Southern Pacific taking up residence for the day along with Harvey Milk United Fund. More than 2,500 caballeros attended the $20 per person event. Howie Klein for the City disco and LarryLaRue from The Stud were the evening’s emcees. The act that clearly belonged to Sylvester, who was resplendent in a gold lame suit and his hair, which was put up in a bun. The zesty 20-minute performance 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, Beverly. The pair who were married at Dave House on the West Coast, is featured in the debut album by the lyricist/recording artist Bernie Taupin, who married model Tina Russo in San Francisco May 30.

marc ceter
1 PAVAROTTI’S GREATEST HITS
London: PAV 2003-4 (15.98/2 LPs)

2 PAVAROTTI: O Sole Mio
London: OZ 26560 (6 98/1 LP)

3 DEBUSSY: Images Pour Orchestre
London: Symphony Orchestra (Koizumi).

4 JAMES GALWAY: Song of the Seahorse and Other Melodies of Japan
RCA ARL 1-13534 (8 98/1 LP)

5 JACQUES GALAY: Anna-Vergne
RCA ARL 2001-1 (8 98/1 LP)

6 BEETHOVEN: Fuga Capriccio Symphony Orch. and Chor. (Solti)
London: Digital LP 10017 (29 94/3 LPs)

7 CARLOS: Switched-On Brandenberg
Columbia: HKX 35895 (11 93/2 LPs)

8 GREATEST HITS OF 1971
Phiharmonic Virtuosi New York (Kapp)
Columbia: M56921 (8 98/1 LP)

9 LEYTHE PRICE: Prima Donna, Vol. V
Philharmonic Orch. (Lewis).

10 CANADIAN BRASS PLAYS BAROQUE MUSIC:
Palmelleti Camden
RCA ARL 1-13540 (8 98/1 LP)

11 STRAUSS: Ein Heldenleben
Deutsche Symphonie (Dorati).
London: OSA 11315 (29 94/3 LPs)

12 BERLIOZ: Symphonie Fantastique
New York Philharmonic (Mclntosh).
London: Digital LP 10013 (9 98/1 LP)

13 PUCCINI: Suor Angelica
English National Opera (Borongay)
London: OSA 1173 (8 98/1 LP)

14 BOLLING: Concerto for Classic Guitar and Jazz Piano
Romer, Shearing.
Angel Digital LS 7327 (29 98/4 LPs)

15 LEONEAVALLO: Il Pagliacci
Columbia: OCX 3792 (29 98/1 LP)

16 BELLINI: Prisoner National Philharmonic Orch. (Levine)

17 VERDI: Requiem
Philharmonic Orch. (Mut).
Angel SZO 3856 (17.98/2 LPs)

18 SEIDENBERG: Violin Concerto
Perlmun, Boston Symphony Orchestra (Ozawa).
Deutsche Grammophon 25 207 (9 98/1 LP)

19 MASSENET: Werther
London: Philharmonic (Kraus).
Angel SGX 3884 (29 98/4 LPs)

20 SUTHERLAND SINGS MOZART
National Philharmonic Orch. (Monzinger)
London S 26516 (13 98/1 LP)

21 TOCHAKOVSKY: 1612 Overture
Cincinnati Symphony Orch. (Kunzel).
Cor DLP 1041 (17.98/2 LPs)

22 VON STADE: Italian Opera Arias
National Arts Center Orchestra (Borodini)
Columbia M 5138 (9.98/1 LP)

23 TURINA: Misa de Salveagra Strauss Songs
Colombian: Westway, King.
Angel SZG 3903 (17 98/2 LPs)

24 ZELIMSKY: String Quartet No. 3
Lasalle Quartet.
Deutsche Grammophon 2530 802 (9 98/1 LP)

25 PACHECBEL: Canon: Two Suites
Farkas: The Shelley and C. D. For Trumpet
Andre, Perelut, Chamber, Pauillard Chamber Orchestra (Pailard)
RCA, L 14896 (8 98/1 LP)

26 STRAUSS: Four Last Songs
London Symphony Orch. Orchesta.
Columbia M 3510 (9 98/1 LP)

27 BERG: Lulu
Stravinsky, Orchestre de l'Opera de Paris (Boulez).
Deutsche Grammophon 2711 024 (39 98/4 LPs)

28 MOZART: The Symphonies, Volume 3
Academy of Ancient Music (Hogwood).
L'Escau Lyre D16033 (29.98/3 LPs)

30 BRITTEN: Serenade for Tenor Horn and Strings and Les Illuminations
Chicago Symphony (Glaze).
Deutsche Grammophon 2531 198 (9 98/3 LPs)

31 PROKOFIEV: Alexander Nevsky
London Symphony Orch. and Orchestra Chor. (Abbado) DGG 2521 203 (9 98/1 LP)

32 VERDI: La Traviata
London Chor. Royal Opera House (Mazzari). Deutche Grammophon 2709 096 (9 98/4 LPs)

33 HANDEL: Ariodante
Ehricke, Chor Orch. (Leggadi).
Philips 2679 025 (39.92/4 LPs)

34 MARTINU: Symphonies 4 and 6
Czech Philharmonic Orch. (Neumann).
Slovakia 1410 2096 (8 98/1 LP)

35 HORWITZ CONCERTS 1978-1979
RCA ARL 1-13433 (8 98/1 LP)

36 BOLLING: Suite For Flute And Jazz Piano
Riemann, Bolling/Columbia MS3333 (7 98/1 LP)

37 VERDI: Don Carlos
Bakth Philharmonic Orch. (Karajan).
Angel SZD 387 (38 98/1 LP)

38 CABALLE: Ani Amich
London OZ 26616 (8 98/1 LP)

39 BEETHOVEN: Nine Symphonies
Winnis Philharmonic (Bennett).
Deutscher Grammophon 2740 216-10 (71 98/4 LPs)

40 RAMPL: Greatest Hits Vol. 1
Columbia M 35176 (7 98/1 LP)

MCA/Westminster
Issues 5 In June

148 Orchestras To Receive Grants For 1980-81 Season

WASHINTON — A record number of National Endowment for the Arts orchestras 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 of $3.195,750 among them.

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.

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 41 orchestras.

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

Red Seal Releases Live Symphony Orchestra Set

LOS ANGELES — RCA Records’ Red Seal label has released a rare live recording of the Symphony Orchestra with guest conductor Jose Sternberg directing Beethoven’s “Appalachian Spring.” The LP won the Grammy Award for Best Chamber Music Performance of 1979. Presented at the commendation ceremonies are (l-r): Lews Lehr, 3M Co. chairman of the board and chief executive officer; Soloist Dennis Davies, conductor of the St. Paul Chamber Orchestra on the LP; and Marshall Hatfield, 3M Mincom division president, supplier of the prototype of the firm’s digital mastering system to Sound 80 for the recording.

MINNESOTA HONORS ITS OWN FOR GRAMMY WINNING LP — Minnesota governor Albert Quie recently honored three state-based organizations involved in the St. Paul guest conductor Jose Sternberg directing Copland’s “Appalachian Spring.” The LP won the Grammy Award for Best Chamber Music Performance of 1979. Presented at the commendation ceremonies are (l-r): Lews Lehr, 3M Co. chairman of the board and chief executive officer; Soloist Dennis Davies, conductor of the St. Paul Chamber Orchestra on the LP; and Marshall Hatfield, 3M Mincom division president, supplier of the prototype of the firm’s digital mastering system to Sound 80 for the recording.
KENNY ROGERS (United Artists UA-X1359-Y) "Lovin' Every Minute of It" (Imperial/A&M Records/Definitive)—ASCAP (C. Rogers) [823] The high-priced R&B souped-up soul LP is a career-width compilation of his best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.

CHARLIE DORE (Island IS 49252) "Fear Of Flying" (Ackee Music, Inc. — ASCAP) (C. Dore) [824] Like Rogers, Dore has added a new, more diverse LP to his stable of equally diverse styles. His LP is a much more successful compilation of his best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.

SQUEEZE (A&M 2247) "Pulling Mussels (From The Shell)" (Island IS 50054) [825] Forty Whisky, the band's fifth studio album, is a career-width compilation of their best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.

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 covered the hits and misses of the past from the 1960s to the present. His LP is a much more successful compilation of his best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.

HERB ALPERT (A&M 2246) "Beyond" (Chappell Music — ASCAP) (R. Alpert) [826] Alpert's LP is a much more successful compilation of his best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.

CHARLENE (Warner-Tamerlane Publishing Corp./EMI Music/BMI — BMF) (C. Edwards) [827] The album is a much more successful compilation of her best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.

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CHARLENE (Warner-Tamerlane Publishing Corp./EMI Music/BMI — BMF) (C. Edwards) The album is a much more successful compilation of her best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.

THE SILENCE (Precision ZS 9800) "Shiver And Shake" (Cactus Industries, Inc. ASCAP/Warner Bros. Inc. (M. Schneider, K. Strickland) The latest entries into the popular pop/rock sweepstakes. The LP is a much more successful compilation of their best hits and more. It is not only the Wolfgang Puck of pop but also the most satisfying meal this year has to offer.
UNCONTESTED BULLET — CBS recording artist Johnny Logan, whose Eurovision Song Contest winner “What's Another Year?” has reached No. 1 in the U.K., Ireland and Belgium and the Top Ten in five other countries, is currently preparing to stage a five-city record tour. A tentative schedule is set for fall release. Pictured at a press conference in London is Logan (r) and Terry Wogan, of BBC Radio 2, who served as master of ceremonies for the song contest.

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 shut off 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 — WYWM (M105)/Cleveland is running a basketball shooting promotion, a theme based on Russ Ballard’s latest L.P., “On the rebound.” On June 7, M105 music director Marty Selb set up a special basketball net at public places 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 an M105 signed basketball and a pair of tickets to the concert. If anyone had problems reaching the station or music director Chuck Morgan for music reports, here is what happened. A very severe thunderstorm ripped through the city and the high winds that accompanied the downpour of rain for a period of time... the KOFM station was hit by an unfortunate lightning strike, which damaged the building.

AIR PLAY

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 distribution of various radio specials produced by RIKO Radio and other companies... Bill Arnold has returned to WEZ-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 Peaker has been operations manager at WXYZ/Detroit, effective June 12. Peaker is replacing Bob Oakes who resigned... Steve Casey, music director at WLS/Chicago, has been named operations director at KUDP and KKKG in Phoenix... Bob Christy, disc jockey at WOQ/Dallas, will be the new program director at K210/Dallas... Bruce Kramer named music director 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 WFIL/Syracuse... Bruce Kramer named music director at WCBS/Philadelphia... Ansel Dohan has been named program director at KZEE/Dallas.
ROCK ALBUM PROGRAMMER
JUNE 14, 1980

# MOST ACTIVE

1. 112 ELTON JOHN
2. 114 PETER GABRIEL
3. 115 BILLY JOEL

# # MOST ACTIVE

1. 138 BRIAN MAY
2. 139 PETER GABRIEL
3. 140 BILLY JOEL

# # MOST ACTIVE

1. 22 AMBROSIA
2. 40 ARISTA
3. 56 BLACKFOOT

# # MOST ACTIVE

1. 4 ERIC CLAPTON
2. 5 ERIC CANTON
3. 65 BLACKFOOT

# # MOST ACTIVE

1. 14 GENESIS
2. 36 JARS
3. 45 THE JG BEALS

# # MOST ACTIVE

1. 146 AMBROSIA
2. 147 JOHN働
3. 148 BILLY JOEL

# # MOST ACTIVE

1. 126 AMBROSIA
2. 127 JOHN働
3. 128 BILLY JOEL

# # MOST ACTIVE

1. 134 ERIC CLAPTON
2. 135 ERIC CANTON
3. 136 BLACKFOOT

# # MOST ACTIVE

1. 141 GENESIS
2. 142 JARS
3. 143 THE JG BEALS

# # MOST ACTIVE

1. 147 AMBROSIA
2. 148 JOHN働
3. 149 BILLY JOEL

# # MOST ACTIVE

1. 132 ERIC CLAPTON
2. 133 ERIC CANTON
3. 134 BLACKFOOT

# # MOST ACTIVE

1. 143 GENESIS
2. 144 JARS
3. 145 THE JG BEALS

# # MOST ACTIVE

1. 136 AMBROSIA
2. 137 JOHN働
3. 138 BILLY JOEL

# # MOST ACTIVE

1. 124 ERIC CLAPTON
2. 125 ERIC CANTON
3. 126 BLACKFOOT

# # MOST ACTIVE

1. 140 GENESIS
2. 141 JARS
3. 142 THE JG BEALS

# # MOST ACTIVE

1. 133 AMBROSIA
2. 134 JOHN働
3. 135 BILLY JOEL

# # MOST ACTIVE

1. 128 ERIC CLAPTON
2. 129 ERIC CANTON
3. 130 BLACKFOOT

# # MOST ACTIVE

1. 144 GENESIS
2. 145 JARS
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3. 139 BILLY JOEL

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2. 128 ERIC CANTON
3. 129 BLACKFOOT
JUDAS PRIEST • BRITISH STEEL • COLUMBIA

ADDs: KIRI, HOTS, WWWM, WSHE, KYTX, WBAB, WGRQ, KNK, KZOK, WYFE, WMDO, MEDIUMS: WBAB, WWWM, KREM, KOME, WCCC, WLIR, WORJ, WYDF, WCOZ, WKL, KLOL, KAAL, Preferred TRACKs: Open. Midnight. SALES: Moderate in all regions.

CAROLE KING • PEARLS: SONGS OF GOFFIN AND KING • CAPITOL

ADDs: KRAYON, HOTS, KNK, WDDO, MEDIUMS: WBN, KZOK, KNK, WDDO, Preferred TRACKs: Open. Midnight. SALES: Breakouts in all regions, strongest in East and South.

KROKUS • METAL RENDEZ-VOUS • ARISTA/ARISTA

ADDs: WSLR, HOTS, WSHE, MEDIUMS: WSLR, Preferred TRACKs: Open. Sales: Moderate in East.

ROBIN LANE & THE CHARTBUSTERS • WARNER BROS.

ADDs: None. HOTS: WCOZ, WCOC, WLIR, WAAL, WBML, WJL, Preferred TRACKs: Open. Sales: Moderate in East.

BENNY MARDOENS • NEVER RUN NEVER HIDE • POLYDOR

ADDs: None. HOTS: WLIR, WAIX, MEDIUMS: WMMS, WSHE, KYTX, WORJ, WAAL, KZOK, WWWM, Preferred TRACKs: Into The Night. SALES: Breakouts in Midwest.

MARISSA TUCKER BAND • TENTH • WARNER BROS.


ROCK ALBUM PROGRAMMER
JUNE 14, 1980

# MOST ADDED

DAVE MASON • OLD CREST ON A NEW WAVE • COLUMBIA

ADDs: WABX, WJL, WLBM, WCOZ, WCOZ, KZOK, KZOL, WJL, KAAL, KYTX, WYDF, KZEL, KBPI, KYTX, KROQ, HOTS, MEDIUMS: WMMS, WCOZ, WCOZ, Preferred TRACKs: Coming Up. Waterfall. SALES: Good in all regions.

FRANKIE MILLER • EASY MONEY • CHRYSALIS

ADDs: None. HOTS: WABX, WJL, WCOZ, WCOZ, KZOK, KZOL, WJL, KAAL, KYTX, WYDF, KZEL, KBPI, Preferred TRACKs: Open. SALES: None.

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

ADDs: None. HOTS: WABX, KREM, KSEH, WJL, WWWM, WMDO, WCOZ, KZOK, WYDF, WCOZ, WGRQ, KZEL, WMDO, Preferred TRACKs: Breakout. Titled. Imagination. SALES: Good in all regions.

# MOST ADDED

ROCK ALBUM PROGRAMMER
JUNE 14, 1980

# MOST ADDED

DAVE MASON

ADDs: WABX, WJL, WLBM, WCOZ, WCOZ, KZOK, KZOL, WJL, KAAL, KYTX, WYDF, KZEL, KBPI, Preferred TRACKs: Open. Sales: Breakouts in all regions.

POUL McCARTNEY • McCARTNEY II • COLUMBIA

ADDs: WDDO, HOTS: WYFE, KROQ, KYTX, KINT, WJL, KZOK, KBPI, Preferred TRACKs: Open. SALES: Moderate in all regions.

LINDA RONSTADT • MAD LOVE • ASYLUM

ADDs: None. HOTS: WWWM, WJL, WCOZ, WCOZ, KZOK, Preferred TRACKs: Huts. Girls Talk. Title. SALES: Good in all regions.

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

ADDs: None. HOTS: WABX, KREM, KSEH, WJL, WWWM, WMDO, WCOZ, KZOK, WYDF, WCOZ, WGRQ, KZEL, WMDO, Preferred TRACKs: Breakout. Titled. Imagination. SALES: Good in all regions.

# MOST ADDED

DAVE MASON

ADDs: WABX, WJL, WLBM, WCOZ, WCOZ, KZOK, KZOL, WJL, KAAL, KYTX, WYDF, KZEL, KBPI, Preferred TRACKs: Open. Sales: Breakouts in all regions.

POUL McCARTNEY • McCARTNEY II • COLUMBIA

ADDs: WDDO, HOTS: WYFE, KROQ, KYTX, KINT, WJL, KZOK, KBPI, Preferred TRACKs: Open. SALES: Moderate in all regions.

LINDA RONSTADT • MAD LOVE • ASYLUM

ADDs: None. HOTS: WWWM, WJL, WCOZ, WCOZ, KZOK, Preferred TRACKs: Huts. Girls Talk. Title. SALES: Good in all regions.

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

ADDs: None. HOTS: WABX, KREM, KSEH, WJL, WWWM, WMDO, WCOZ, KZOK, WYDF, WCOZ, WGRQ, KZEL, WMDO, Preferred TRACKs: Breakout. Titled. Imagination. SALES: Good in all regions.

# MOST ADDED

ROCK ALBUM PROGRAMMER
JUNE 14, 1980

# MOST ADDED

DAVE MASON

ADDs: WABX, WJL, WLBM, WCOZ, WCOZ, KZOK, KZOL, WJL, KAAL, KYTX, WYDF, KZEL, KBPI, Preferred TRACKs: Open. Sales: Breakouts in all regions.

POUL McCARTNEY • McCARTNEY II • COLUMBIA

ADDs: WDDO, HOTS: WYFE, KROQ, KYTX, KINT, WJL, KZOK, KBPI, Preferred TRACKs: Open. SALES: Moderate in all regions.

LINDA RONSTADT • MAD LOVE • ASYLUM

ADDs: None. HOTS: WWWM, WJL, WCOZ, WCOZ, KZOK, Preferred TRACKs: Huts. Girls Talk. Title. SALES: Good in all regions.

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

ADDs: None. HOTS: WABX, KREM, KSEH, WJL, WWWM, WMDO, WCOZ, KZOK, WYDF, WCOZ, WGRQ, KZEL, WMDO, Preferred TRACKs: Breakout. Titled. Imagination. SALES: Good in all regions.

# MOST ADDED

DAVE MASON

ADDs: WABX, WJL, WLBM, WCOZ, WCOZ, KZOK, KZOL, WJL, KAAL, KYTX, WYDF, KZEL, KBPI, Preferred TRACKs: Open. Sales: Breakouts in all regions.

POUL McCARTNEY • McCARTNEY II • COLUMBIA

ADDs: WDDO, HOTS: WYFE, KROQ, KYTX, KINT, WJL, KZOK, KBPI, Preferred TRACKs: Open. SALES: Moderate in all regions.

LINDA RONSTADT • MAD LOVE • ASYLUM

ADDs: None. HOTS: WWWM, WJL, WCOZ, WCOZ, KZOK, Preferred TRACKs: Huts. Girls Talk. Title. SALES: Good in all regions.

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

ADDs: None. HOTS: WABX, KREM, KSEH, WJL, WWWM, WMDO, WCOZ, KZOK, WYDF, WCOZ, WGRQ, KZEL, WMDO, Preferred TRACKs: Breakout. Titled. Imagination. SALES: Good in all regions.

# MOST ADDED

ROCK ALBUM PROGRAMMER
JUNE 14, 1980

# MOST ADDED

DAVE MASON

ADDs: WABX, WJL, WLBM, WCOZ, WCOZ, KZOK, KZOL, WJL, KAAL, KYTX, WYDF, KZEL, KBPI, Preferred TRACKs: Open. Sales: Breakouts in all regions.

POUL McCARTNEY • McCARTNEY II • COLUMBIA

ADDs: WDDO, HOTS: WYFE, KROQ, KYTX, KINT, WJL, KZOK, KBPI, Preferred TRACKs: Open. SALES: Moderate in all regions.

LINDA RONSTADT • MAD LOVE • ASYLUM

ADDs: None. HOTS: WWWM, WJL, WCOZ, WCOZ, KZOK, Preferred TRACKs: Huts. Girls Talk. Title. SALES: Good in all regions.

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

ADDs: None. HOTS: WABX, KREM, KSEH, WJL, WWWM, WMDO, WCOZ, KZOK, WYDF, WCOZ, WGRQ, KZEL, WMDO, Preferred TRACKs: Breakout. Titled. Imagination. SALES: Good in all regions.
<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist</th>
<th>Week's Peak Position</th>
<th>Last Week's Peak Position</th>
<th>Changes</th>
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<td>1. Funkytown</td>
<td>Olivia Newton-John</td>
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<td>2</td>
<td>2. Biggest Part of Me</td>
<td>Carole Bayer Sager, Burt Bacharach</td>
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<td>3. Coming Home</td>
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<td>Manfred Mann's Earth Band</td>
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<td>Bette Midler</td>
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<td>John Prine</td>
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<td>The Cars</td>
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<td>8</td>
<td>8. It's Too Late</td>
<td>Carole King</td>
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<td>9</td>
<td>9. It's Too Late</td>
<td>Carole King</td>
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<td>10. You've Got a Friend</td>
<td>James Taylor</td>
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<td>James Taylor</td>
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<td>12. Star</td>
<td>Jackson 5</td>
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<td>Olivia Newton-John</td>
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<td>14. The Last Waltz</td>
<td>The Band</td>
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<td>Ray Charles</td>
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<td>16</td>
<td>16. I Shot the Sheriff</td>
<td>Eric Clapton</td>
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<td>17</td>
<td>17. Put Your Records On</td>
<td>Bob Dylan</td>
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<td>18. You Don't Have to Go Through It</td>
<td>Bette Midler</td>
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<td>19. First Cut Is the Deepest</td>
<td>Cat Stevens</td>
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<td>Bob Dylan</td>
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<td>21. The Night</td>
<td>Jackson 5</td>
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<td>22</td>
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<td>Pink Floyd</td>
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<td>21</td>
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<td>Pink Floyd</td>
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<td>Pink Floyd</td>
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<td>28</td>
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<td>Pink Floyd</td>
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<td>31</td>
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<td>Pink Floyd</td>
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<td>Pink Floyd</td>
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<td>Pink Floyd</td>
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<td>Pink Floyd</td>
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<td>46</td>
<td>46. Another Brick in the Wall</td>
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</tbody>
</table>
### Top-100 Singles Chart: June 14, 1980

#### Hit Bound

**Love the World Away**

- Artist: KENNY RODGERS
- Billboard
- Country
- Tune: #1
- Chart: #1
- Previous: #3
- Weeks: 2
- Date: June 14, 1980

**Roll Rock**

- Artist: VAN HALEN
- Billboard
- Country
- Tune: #2
- Chart: #7
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Something 'bout Baby I Like**

- Artist: GLEN CAMPBELL & BRENDA LEE COOLIDGE
- Billboard
- Country
- Tune: #3
- Chart: #24
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Empire Strikes Back (Medley)**

- Artist: MECO
- Billboard
- Country
- Tune: #4
- Chart: #25
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Make a Little Magic**

- Artist: DIRT BAND
- Billboard
- Country
- Tune: #5
- Chart: #1
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**All Out of Love**

- Artist: AIR SUPPLY
- Billboard
- Country
- Tune: #6
- Chart: #1
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Sailing**

- Artist: CHRISTOPHER CROSS
- Billboard
- Country
- Tune: #7
- Chart: #28
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Time For Me To Fly**

- Artist: REO SPEEDWAGON
- Billboard
- Country
- Tune: #8
- Chart: #25
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Into the Night**

- Artist: BENNY MARCOHES
- Billboard
- Country
- Tune: #9
- Chart: #30
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**The Very Last Time**

- Artist: UTOPIA
- Billboard
- Country
- Tune: #10
- Chart: #1
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**King of the Hill**

- Artist: RICK JAMES & ALEX OLDS
- Billboard
- Country
- Tune: #11
- Chart: #30
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Jo Jo**

- Artist: BOZ SCAGGS
- Billboard
- Country
- Tune: #12
- Chart: #8
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Take You Tonight**

- Artist: OZARK MOUNTAIN DAREDEVILS
- Billboard
- Country
- Tune: #13
- Chart: #30
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**Tulsa Time**

- Artist: ERIC CLAPTON
- Billboard
- Country
- Tune: #14
- Chart: #35
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

### Last This Week

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Billboard</th>
<th>Country</th>
<th>Tune</th>
<th>Chart</th>
<th>Previous</th>
<th>Weeks</th>
<th>Date</th>
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<td>A Lover's Holiday</td>
<td>Changes</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
<td>Weeks</td>
<td>Date</td>
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<td>Love the World Away</td>
<td>KENNY RODGERS</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
<td>Weeks</td>
<td>Date</td>
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<tr>
<td>Roll Rock</td>
<td>VAN HALEN</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
<td>Weeks</td>
<td>Date</td>
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<tr>
<td>Something 'bout Baby I Like</td>
<td>GLEN CAMPBELL &amp; BRENDA LEE COOLIDGE</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
<td>Weeks</td>
<td>Date</td>
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<td>MECO</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
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<td>Weeks</td>
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<td>DIRT BAND</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
<td>Weeks</td>
<td>Date</td>
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<td>All Out of Love</td>
<td>AIR SUPPLY</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
<td>Weeks</td>
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<td>CHRISTOPHER CROSS</td>
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<td>Weeks</td>
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<td>Time For Me To Fly</td>
<td>REO SPEEDWAGON</td>
<td>Billboard</td>
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<td>Tune</td>
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<td>Previous</td>
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<td>Into the Night</td>
<td>BENNY MARCOHES</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
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<td>The Very Last Time</td>
<td>UTOPIA</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
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<td>King of the Hill</td>
<td>RICK JAMES &amp; ALEX OLDS</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
<td>Previous</td>
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<td>Jo Jo</td>
<td>BOZ SCAGGS</td>
<td>Billboard</td>
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<td>Tune</td>
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<td>Take You Tonight</td>
<td>OZARK MOUNTAIN DAREDEVILS</td>
<td>Billboard</td>
<td>Country</td>
<td>Tune</td>
<td>Chart</td>
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<td>Tulsa Time</td>
<td>ERIC CLAPTON</td>
<td>Billboard</td>
<td>Country</td>
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### Looking Ahead

**Categories**

- **Shanidi**
  - Artist: KISS
  - Billboard
  - Country
  - Tune: #1
  - Chart: #35
  - Previous: #1
  - Weeks: 1
  - Date: June 14, 1980

**Shotgun Rider**

- Artist: JOE SUN
- Billboard
- Country
- Tune: #36
- Chart: #30
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

**On the Rebound**

- Artist: RUSSELL BALLARD
- Billboard
- Country
- Tune: #15
- Chart: #30
- Previous: #1
- Weeks: 1
- Date: June 14, 1980

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**This Week's Sales**

- Good initial sales in the West, East, and Midwest.

**Hit Bound**

- Sales: Good initial sales in the West, East, and Midwest.

**Cash Mash**

- Sales: Good initial sales in the West, East, and Midwest.

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**Last This Week**

- Sales: Good initial sales in the West, East, and Midwest.

**At This Week**

- Sales: Good initial sales in the West, East, and Midwest.

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**Next Week's Sales**

- Sales: Good initial sales in the West, East, and Midwest.

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**Looking Ahead**

- Sales: Good initial sales in the West, East, and Midwest.
videotape duplication. "Leslie said, adding that the company, which is taking bids from several "outside vendors" for the manufacture of the cassettes.

MGV Films, which recently became a separate division of the company following the management of its hotel and casino operations to MGM Grand Hotels Inc. will make its debut next month with The Wizard of Oz, 2001: A Space Odyssey, and Dr. Zhivago, available to the joint operation. Leslie said that the results of future moves 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 lack of ownership of video royalties for musical performances (Cash Box, March 29), prevented him from making any statement about new recording artists. He did say, however, that the initial musical performance software would be drawn from "established artists" and that "all are 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 CBS. According to Leslie, the chief executive officer of the new company will be "independent" and "probably" hired from outside the two parent companies. Leslie also said that he would see to it that the "first releases" would report to a board composed equally of CBS and MGM board members including Walter A. Vetryikoff, president of the CBS Programming Group, Frank Rosenfelt, chairman and chief executive officer 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 would "each pay for their share of any hardware, and CBS would pay for the production of its properties. Under this arrangement, the software would be either manufactured by MGM/CBS Home Video or transferred to the videocassette medium, Leslie said. Each parent company will "hold the master tapes for the next five years" 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 Oknow, president of Lieberman Enterprises, a major record-jobber, said that the exclusion of racks "doesn't bother me a bit." Recalling the early history of eight-track tape players, "It's an effort to bring people into the audio cassette market," Oknow said. Leslie will offer a "multichannel vision of video software "if the business grows sufficiently. If eventually there are millions of home videocassette players, we will have a software in the outlets that we service."

Beren Bergman, president of The Record Bar retail chain, was "dissatisfied" 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 are the most receptive on a one-to-one basis, but not necessarily that it is going to be different in the video business."

Joseph A. Cohen, executive vice president of NARM, which has recently been purchased by Martin and Pleasance, said he expects the merger to result in spinoffs to the future of the record merchandising business, said that for the present MGM/CBS Home Video's "entertainment plans made sense. "With the number of video playback units now available it's very difficult to get a hold on people's attention and to get them near the hardware," Cohen remarked. Cohen expressed confidence that the home video market would expand during the summer and that the market's potential was "very large" and that "by this fall the market is broadening."

"The increased promotional activity and the increased marketing 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, will begin a joint wholesale and retail distribution program which will allow RCA to be a worldwide license to use 13 movies and a package of related music and video material under the RCA/ Viacom videodisc system, according to Herbert S. Schlosser, executive vice president of RCA Media Group.

Among the films licensed are The African Queen, starring Humphrey Bogart and Katherine Hepburn, and seven Elvis Presley pictures: Route 66, Blue Hawaii, Fun In Acapulco, Girls, Girls, Girls, G.I. Blues, Paradise Hawaiian Style and King Creole.

G.E. Plans To Enter U.S.

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 a joint venture to manufacture and market videodisc players in the U.S.

Michael Glenn

The videoiscas of a plant in the U.S. The spokesman added that while marketing plans were still in the formative stages, they were "aimed at the widest possible range of General Electric consumer products."

Meanwhile, in a related development, G.E. spokespersons said that the company has agreed to "definitely license" the videodisc technology, owned by Philips of the Netherlands and MCA (in Japan) to the Eastman Kodak Company. Leslie said that he would like to sell Kodak some of the "entertainment plans that the company has in mind."

Greenspan To Speak At ITA Video Meet

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

Upside THERAPY SERVICES MUSICAL MENU TO QUBE "SONGWRITERS" — Bearsville recording group Utopia performed an infectious and magnetic "live" concert at Veterans Auditorium on Columbus, Ohio. As part of a live "everywhere" television broadcast on Columbus two-way interactive QUBE system, the Utopia quartet offered the home QUBE audience what was termed a "musical menu of modules, a song, an artist, a story," 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, with the winning choice to be displayed on a two-hour, instantaneous vote tally via QUBE's central computer. The 60-minute creative process kicked off Utopia's four-hour television broadcast, which was aired into two-hour special, via QUBE via WCI Home Video. Titles include A Star Is Born, featuring Barbara Streisand and Kris Kristofferson; Main Event, starring John Travolta; Star Trek: The Motion Picture, starring William Shatner, DeForest Kelley, and Leonard Nimoy; and The Great American Songbook, starring such jazz greats as Tony Bennett, Frank Sinatra, and Harry Belafonte. Each selection was sold 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, Media/Man Home Entertainment is introducing a new line of video software, The Yodember 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 Europe, which has also been booked for rental by more than 300 colleges via VTR's commercial circuit television campus network.

Kinks Concert, Karte Kaput On Video

— Time-Life Video, in conjunction with Aristar Records, is presently releasing a live-hour-long video featuring British rockers The Kinks in concert on their 1978 tour of Europe and America, including additional footage of their recent live video 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 by the time of the onrush of home video and video tape." The cassette features the cover art of the LP of the same name and is priced at $39.95, in both beta and vhs configurations. For further information call Time-Life Video, (800) 247-4754.

According to Astra, will be heavily cross-promoted 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 Entertainers' Choice Award. Also selected as Best Tape was a video of the video debut of Blondie, "Heart Of The City," 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, who also directed Blondie's "Heart Of The City" video, was named best video director. The award for Best Music Video went to the replacement for Blondie's video album "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 première here is set to feature Billy Joel, Pat Benatar, The Pretenders, Charlie Dore, Third World and Robbie Dupree, among others.

Video Set for video release, CANNES— Videom 30, "the international market for video communications," 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 seession are Herb Grantham, 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 Bonamassa, Warner Bros. Records; and Eric Goldberg, Warner Bros. Video. A special session on the future of the home video area of motion pictures. Morton Fink, WCi Home Video, and James Jimmner, Walt Disney, are set to talk. The acquisition rights session will be panelled by Al Berman, The Harry Fox Agency, and Seth Willison, RCA SelectVision. Mark Schubin, WCMC/Palomar Performing Arts, will head the new technology session. A session on original production and special interests will feature Nicholas Charney, Videofashion; Harlan Kleinman, Kleiman Co./QM Productions; John Lolos, Video Tape Network; Robert R. Reed, National Video News; and Elise VandenBurg, Variety. The annual MIPCOM conference and market for package film and TV programs 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) 485-1290.

Sonic PCM-1600 USED IN CBS MASTERSOUND SERIES — Sonic 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 Audiodisc series, according to Sony.
JOHNNY CASH

A Silver Salute

1955 - 1980
JOHNNY CASH
WORTH MORE THAN EVER

999 Fine Silver

JOHNNY CASH SILVER
Produced by Brian Ahern
NC 30606

CONGRATULATIONS
FROM CBS RECORDS • YOUR FAMILY OF MUSIC
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,

[Signature]

Lamar Alexander

LA/AM
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 in 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 performance.

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 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 country 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 he脱颖而出 as part of the first wave of rock & roll 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 sound's emotive and intelligent side.

Although he is a prolific recording artist, usually issuing at least two albums a year, Cash developed into a master of triple-time picking and energy to humanitarian causes. A tireless champion of prison reform, he has recorded albums in two of the country's most infamous maximum security facilities—Folsom and San Quentin. In addition, the United Nations Assn. honored Cash last year by presenting him 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 Kingsland, 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 led 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 Marshall 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 Marshall 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 1956 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 WVVA 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 country 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 their son Maybelle became 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 1 million copies and provided him with exposure in the pop market as well as appearances on 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 in conflict with the style and rock & roll-minded fatherson Sam Phillips and Sun Records. The new directions being charted for rock, pop and country music made the country music establishment nervous, but they did not seem threatened at first, although the Memphis/Sun sound eventually influenced the direction of country music and many country performances often played the "rockabilly" feel so prevalent on the old Sun Records.

His first label, in addition to "Cry, Cry, Cry," was "Guess What Happen That Way," "Ballad Of The Teenage Queen," "Way 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 hit on Columbia was "I Walk The Line," followed by "I Still Miss Someone." An album, "The Fabulous Johnny Cash," followed. After this Cash album, "Hymns By Johnny Cash," followed by "Songs Of Our Soil" and "Ride This Train," one of the first "concept" albums in country music, 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.

Though Young

Personally, the next 10 years (1958-1968) would take their toll on Cash to the point that he was shot and he was near death. Artistically, however, during this period he laid the groundwork with a series of landmark 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."
Recession? Yes. They come around every so often — layoffs, 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 today 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 rallyng 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 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, publishers, 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, having 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)
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 folk- and country-singing troubadour to a superstar with big dreams to a star whose achievements reached far beyond those original dreams. Along the way, his music changed from stripped-down rockabilly and the Sun sound from Memphis, and then on to traditional songs about love and life, 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 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 Castile 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 with country. You went country. Was that because country chose you or did you choose country?

I started out as I was always. I didn't go off in another direction when I left Sun. I just continued to be what I was. I'm still recording things like I did before. Once I've got 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, keep 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 identity. If it doesn't feel right, I won't do it. I can feel right singing a blues song with Marty Stewart or singing "Ballad of the Sad Cafe" with Jerry Hedon. 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 had a record company there and I had my pick with Nick and Carlene in London, and I bought two songs. Nick's "Without Love" and a couple of other songs I bought. I just had a "Till Ought To Be Ashamed." Nick Lowe, Dave Edmunds, Elvis Costello and Milton Bell are a statement of all the songs "Without Love" came off just natural.

Are you 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 and put down a boomer 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 it because it's kind of one of those things I've let be, and that 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?

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 countries, political 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 "Back Home" had been for him. He had songs and stories of the Kentucky coal country, songs like "Sixteen Tons," "By Number 9," "Nine Pound Hammer," and so on, of those classic coal mining songs that everybody would sing. And he was right. And I can tell you this, "This album will be one of those timeless things." I didn't see it that way at the time, but I knew it was something special. it was the only thing I was doing. It was the only song I was recording. I didn't think it was going to be a huge hit. "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 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. I don't want to shape 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 just want 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 "Door of No Return," The Dobro for "For Lester and Earl" in "Ride This Train" album. They recorded it, too. I used a write for Ernest Tubb, and he recorded two of my songs. He recorded this. "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 kind of a real arranger in the studio. I can take something 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 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 producer before he understood it. He is doing a great job with it. The thing about it is it'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 detailed work and a lot more unpleasantries 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.

Am I not locked in to Earl. I may do another sometime with Brian Ahern, who produced my "Johnny Cash Silver" album. The comeback can be an intimate 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 to get into a song to know if it's 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 don't know what to do with this song. 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.
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, Reeve & Rudy Gallin
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 close your eyes and pay close attention to 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 also who lives in a way that shows Christ shining through their life. He has been known to say, "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 young man and still learning the craft. He was still learning how to write songs, how to record them, and how to perform them. He was still learning how to be a musician, and he was still learning how to be a person. But he was learning quickly, and he was learning well.

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 Evangal Temple in New Orleans, twenty-seven years after the height of his public career, Johnny Cash at the age of 39 once again committed himself to 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 currently being shown on television. World Wide Films, the organization he helped to get off the ground, is named in his honor. 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 has continued 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—1976 after all these years.

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

I didn't feel any sense of urgency about it. Like I told them, I'm preserving it for me. I am and surely the man who booked this date knew that Johnny Cash sings gospel songs. I just feel a need to... not to... not to be afraid to do anything. I feel good about doing anywhere. I was completely comfortable doing gospel songs and Public Service Missions. I didn't do gospel and they won't have me. Or don't do "Folsom Prison Blues" and they won't have me. See I don't do that anywhere. I am. I am. I will be. I am and 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 saw 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 cleaning anyway, not me. I don't think that a human being should take credit for the Holy Spirit. I think the preacher should boast saying, I've had 71 converted in my church last week. He is giving the church to the Holy Spirit. Do you really think there is no connection with the Holy Spirit's work?

Yes, I do. I'm talking of our dark work with drugs and violence. I don't think you should 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 my back on it and I was always susceptible to the communication 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 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 got the job for you to do. You can't die. Then I felt a complete peace about. Because, I knew I wasn't the only one being in that church at the time. We were the church. I went to a church one Sunday with a preacher and he wanted to say, I've had 71 converted in my church last week. He is giving the church to the Holy Spirit. That's what I understand. No, there is no connection with the Holy Spirit's work.
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
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 Cusick

I resolved to be a good wife for John. I would try God's order, written in His Word, and make an honest effort to be a dependable 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 knew 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 My Kneelments, 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 a true wife and mother when she married Cash. That decision has been the 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 charge 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 take him 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, 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 said. 'God has His hand on you, and I'm trying to try help you become who 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 6,000 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 Rosanne, 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-39)

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 Rosanne, his grandchildren

John Carter

Thomas, Jessica and Castin; 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 are 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 resolving 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 liked a concert was complete without her. I had always had the biggest 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 paid, the fights we had fought, the ups and downs, the good times and the bad, the heartbeat 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."

All of the above to his four daughters. Cash often felt short, something he admitted in his autobiography when he said "Little things are often forgivable 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 Rosney 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.

Raising his wife, 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
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.

Kris 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," main 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 '60s 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 in 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 1956, 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.

'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

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 contract 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-39)
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

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<tr>
<th>DATE</th>
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C-18

Cash Box/June 14, 1980
June, John Carter, John.

John Carter, born in Hendersonville, Tenn.

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.

John Carter is born.

John gets his star.

John and June

The Cash home in Hendersonville, Tenn.
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 call one evening from a confidential agent called The Real War that I am starting to read. Also in my bookcase is the History of Tennessee, the History of Summer Country and another called Civil War Battles in Summer Country. 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 Hill 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 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 a book. The one we're doing now is called Hard Times. It will be produced by Frank Connington, the guy who produced the biggest TV movie of the year, the story of a Kentucky dog hunter, a guy who mines coal by hand. He has done it the same way for 25-30 years. He also has an 18-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 buy coal with the money he makes. It's hard to do the coal business, and I love June's family. If there are any of them we can use in any area we will. There are three kids, all kinds of girls, Madison, her aunt and uncle. Then we have a couple of June's old friends working for us, Honey Dickens and Mildred Joyner, and they're going to 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 brother is 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'm going to be totally alone. I'm going to be locked up in my compound where the wild animals are. I have a cabin hidden 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 watch the deer and peacocks but that is just when I close the world out. I put it into my schedule days or mornings when I'm not going to show. I think everybody in this business has got to realize they are, to a certain extent, public property, and until you close those door at night or have a meal and watch TV, you have to insist on privacy. You are public property the rest of the time.

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

Johnny Cash: The First 25 Years

(continued from page C-5)

Cash has a strong interest in traditional material and recorded many standards in his own style during this time, often reworking material from his own albums. Another important factor in his career development was his ability to record commercial hit singles within these concept albums, and thus assure 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 rallied 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 "Unders tand Your Man," "I Got Stripes," "Ring of Fire," "The Ballad of Ira Hayes," "It Ain't Me, Bat Boy," "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 "Ghosts 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 1966, guitarist Luther Perkins, who provided the slide guitar sound for the band, died and was replaced by Bob Wooten. Throughout the '70s, this basic line-up remained until 1980 when bass player Marshall 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 Wooten and Jerry Hensley, bass player Joe Allen, man, 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 letdown 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 reemergence of Cash's life. Also, after the TV show Cash was beginning to expand his 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 country music.

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.
Dear John,

We are proud to have been a part of your Silver Anniversary Album and celebrate the opening of our new studios with special thanks to you for 25 years of Great American Music.

Faithfully,

Brian Ahern
E. The Enactron Studios Staff

Del Webb’s Sahara Tahoe salutes Johnny Cash

“May your next 25 years be as successful as the past 25!”

See you in November

Del Webb’s SAHARA TAHOE hotel and casino
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 ambassador 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 it were her own home. Mrs. Cash is assisted by Rowdy Twomney, a congenial young woman who has been with the Cash organization for just over a year.

The curator of the history museum is Cash's brother, Roy, who recently retired from Chrysler after 25 years of service. Fans are greeted through the museum by Parkes and Sandy Minor, each well versed in the Cash saga, having been personally connected with the Cash family.

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," said Sue Hensley. "We talked about having a professional coordinator come in and put the bits and pieces together, but June decided we wanted the people who designed the gift shop to do it ourselves.

Personal Touch

The personal touch meant many late nights putting a book here, a box 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.

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. House 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.

The Cash museum is operated by a staff of five, and one of the souvenir gift shop run by Hensley; an antique gift shop managed by Mildred Journer (who, by the way, designed the layout of the gift shop) and her assistant Peggy Knight.

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 bookkeeper/accountant and publishing manager. 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 main 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 the corporation, which is a catch-all phrase for a little bit of everything.

These catch-all titles apply to everyone within the House of Cash organization. For them they will pull double duty and do whatever it takes to get the job done. In addition to Hancock, personnel within the House of Cash organization in Hendersonville include Irene Gibbs, Cash's personal secretary and administrative assistant to the publishing interests; E.J. Butler, bookkeeper/accountant; Brenda Shaver, receptionist; Joe Garrett, security and maintenance; Judy Krytkin, bookstore manager; and Kathy Brimm, and Marlin Sanders, A&R for the publishing interests.

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 Sue Hensley, your guides; Sue Hensley, manager of the souvenir/gift shop; Mrs. Ray Cash, who handles a bit of everything; Rowdy Twomney, assistant to Mr. Cash; Mildred Journer, manager of the antique gift shop; her assistant Peggy Knight; and Connie Chapman, manager of the gift shop.

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 Johnny Cash band, as well as Roy Cash, Ray Cash, and Sandy Minor in the gift shop.

'many excursions to the Holy Land. Perhaps the most interesting item on display is the large cross actor Bob Eiltsom (who portrayed Jesus Christ in the film) carried. The robe worn by June Carter Cash when she portrayed Mary Magdalene; a beautiful Jim Abeta 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 Handelsar 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 — $50 each.

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

Located in the recessed area door directly from the Chrylser is a collection of furniture that was once in Cash's home, including a 1840 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 Dyan Rivkin of Webister-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.
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
“25 years ain't shit... Just wait 'til you get in the music business...”

love ya...
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 all at the new $3 million Homeplace, an addition to the home featured in 1968, home of Song (ASCAP), formed in 1970; and Family of Man (APRA). The three companies are administered worldwide by Judy Krytuk, 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 executive writer to the Cash publishing outfit and Irene Gubb, who is responsible for the bulk of paperwork. Both Brimm and Sanders pitch the Cash catalog to the different companies within the three publishing interests.

3,000 Titles

Brimm estimates that the 12-year-old catalog contains roughly 3,000 titles ranging from classic Cash to vintage Statler Brothers and a few by seminar (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 Ralph Emery, 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 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 most 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 concentrates on 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 company, Brimm said final say 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.

Harlan Sanders, Kathy Brimm

Cash’s Views On Christianity

(continued from page C-18)

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 business really appreciate it — they’re like the people who really appreciate it the most or enjoy it the most, because that’s their whole world, the gospel. It is not 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 and that you can sing to that audience like at the Playboy Club. It carries the meat of the message 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 andouters at the Playboy Club. Then I feel like that is a much more valuable thing than just going on stage and being flashy or 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 and I feel I’ve been blessed because He’s given me His grace and He’s given all human to us in order that everybody could relate. Some people turned off to Him because He ate with tax collectors and sinners, because He was in contact with a church. That was their only way to relate to Jesus but He, He was a man who walked the road and wore his sandals. Somebody needed to anoint His feet and hold with oil when He finally got to rest after stepping 70 miles in 100 heat, burning His feet.

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

Well, new wave and rockabilly and rock ‘n roll were more music as people in the past generations to vent their energy. It is a thing that is haunting. There is a lot said to be for that too. We sing a gospel song and I often get in the middle of a song, I start to laugh and scream and have a ball. We show a great deal of joy in our performance. We don’t really try 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 are doing, that is not what we are doing. But what I sing is just 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’s pornography? Or Bob Larson? He is a minister and was recently 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 to. You can express a person. I don’t care what kind of music you want to see. I think it is just a ridiculous statement. I really think that it is what the people make in their own minds and their own lives. I don’t make music, or a kind of a decision or anything about that. 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 free. 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.

Ballad Of A Teenage Queen

(continued from page C-6)

prominent 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 "San Antonio Rose"? I don’t know.

Even as big as that record was, sales could have been doubled by such a venture when all of these involved, all and to gain. Such promotions not only give the record business a shot in the arm, but the concert business is bolstered and a lot of related businesses as well it can get the employees of a radio station very involved.

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

gaged the show ran a Mrs. Robinson look-alike contest. 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 shack and get off of our ashes.

June Carter Cash as Mary Magdalene in Gospel Road.
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.
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 a song 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 June’s new album. I intend to record an album pretty soon myself. I have

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 art forms 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 wish 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 run to fame. Classics including “I Walk The Line,” “Ring Of Fire,” and “Folsom Prison Blues” have long since become benchmarks of the man, his 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),” “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.

Johnny 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 "I Wept," "You Are My Sunshine," and "Will 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 who is also "Robin In My Joker Baby’s Arms," a trademark Flatt trademark.

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.

Bringin’ up bass player Joe Allen, Cash introduced him as a fine songwriter and singer, as 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." 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 bowl and accept roses from two Bunnies before hurrying off stage and out the back door, never to appear again while the applause lingered.

**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 second time he offered to do only one more show, Bowdied 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," and an oldie, "A Thing Called Love," followed, before his train songs/movie and the closing "I Walk The Line."
Congratulations for the first 25.
Looking forward to continued
friendship and success
for another 25.

Earl 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.
Mass Market Paper $2.25;
Large Print $4.95

Among My Klediments

"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. Cloth $6.95

Available at your local bookstore.
House Of Cash Run By Vast Organization Of Workers

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 Jackson 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

Cash Expands Horizons To Include Many TV Appearances

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 Atriaz 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.

Story of landing a helicopter in his yard to pitch Cash a song. The duo then sang the song, "Sunday Morning 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 Maybell Carter performing "Pick The Wildflower." 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 Opy.

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've been paid by Cash, the experience was so rich they would gladly do 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 singer-songwriters 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 Cash 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 of the gospel show closed.

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.

Congratulations to a winner!

Entertainer of the Year Male Vocalist of the Year

4th Annual Listeners Choice Awards.
Congratulations,

John, on your Silver Anniversary.

I’m proud to be your friend and neighbour.

[Signature]

P. S.

Mom and the rest of the gang at
Jeremiah Records send their congratulations too.

HOYT AXTON
JEREMIAH RECORDS, INC.
P.O. Box 1077    Hendersonville, Tennessee 37075

BRAND NEW LP JH5001 “WHERE DID THE MONEY GO?”
Discography

10-15-74 Columbia 4-10548 Don't Take Your Guns To Town
11-15-74 Columbia 4-10666 Father And Daughter
3-15-75 Columbia 3-10116 The Lady Came From Baltimore
2-15-76 Columbia 3-10237 Lonesome To The Bone
11-15-76 Columbia 3-10779 My Old Kentucky Home
10-15-77 Columbia 3-10321 Hard Times Come Again
9-15-78 Columbia 3-10381 Look At Them Beans
5-15-78 Columbia 3-10424 All Around Cowboy
1-15-78 Columbia 3-10436 Texas 17

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.

MERCHANTING

SINGLES BREAKOUTS

Camelot — National
CAPTAIN & TENNILLE CHARLIE DANIELS BAND CANDLE KING MANHATTAN TRANSFER BOZ SCAGGS
Tower — San Francisco
BLONDE CAPTAIN & TENNILLE KIM FOWLER RODDY RUECKER RAY PARKER RAY JAYDO
Towers — Sacramento
BLUES BROTHERS
PATRICK NEAL JOE WALSH ELECTRIC LIGHT ORCHESTRA
Fathers And Sons — Pearl
BLUES BROTHERS CHARLIE DANIELS BAND CHARLIE RICH
Edge — Cleveland
BLUES BROTHERS BLUES BROTHERS
Tower — Southside
BLUES BROTHERS CHARLIE DANIELS BAND CARLOS SALCEDO

ALBUM BREAKOUTS

Camelot — National
ABBA AMBROSIA DEF LEPPARD THE SOUTHSIDE SAMMY DIANA PETER NATHALIE
Graham CUTLER'S BLACK GRAHAM AMBROSIA BILLY OLIVIA RACHEL NEIL GREG MICKEY CHARLIE CAPTAIN BLUES
Gimme — New York
RAY HOWARD JR. NUGENT WALSH TRAVERS
 pioneered — Chicago
JUKEBOX JUKES JUKE BOX JR.
Spec's — South Florida
IVES' CHARLIE DANIELS BAND BILLY JOEL

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," will feature $3,000 in sweepstakes to be awarded at Record Bar's anniversary celebration. 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 Sylcrest. Also, 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 plates 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 by Billy Preston and the Associates.

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 "Gold 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. (See Classified for WEA Distributor contact.)

CBS NEWS — The CBS office in New York reports the creation of some new marketing tools. Twelve different logos have been developed for touring artists featured in the 55th middleline series. (The artists include Billy Joel, Blue Oyster Cult, Charlie Daniels Band, Engelbert, Barbra Streisand, Dan Fogelberg, Cheap Trick, Chicago, Kris Kristofferson, Loggins and Messina, Santana and REO Speedwagon. All middleline albums will carry "Nico Price" stickers (the theme for the advertising campaign). Die-cut backer cards bearing the "Nico Price" slogan will also be available for bins. In addition to the middleline campaign, the CBS office announced release of a new 33x45 Paul McCartney poster. Flats of albums in the McCartney middleline will be imprinted with a new promotional slogan, "The Day Dylan Came Back." 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 of the 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 1977 "Two Tickets" Chevy. The vehicle will be displayed at each of the ten outlets, as well as the upcoming Tommy Tutone concert.

CAMELOT ACTION — The Camelot-Starf office in Canton, Ohio reveals several new retail events: The month of June will see a chainwide 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 conclue 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 held at the Chicago Sound Warehouse stores, will see the awarding of a 1977 "Two Tickets" Chevy. 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 hopin')

MEETING SWEET AT LICORICE PIZZA — Stf/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 fyers.

Cash Box/June 14, 1977 25
LOVE TRIPPIN'—Spinners—Atlantic SD 16270—Producer: Michael Zager—List: 7.98

“Love Trippin’” represents the Spinners’ finest effort since Phillip Wynne left the band. The five-piece has always had the ability to weed old R&B stylings with the modern pop 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 firesome version of Sam Cooke’s old “Medley-Cupid” should be another hit for the prestigious vocal outfit.

UNMASKED—Kiss—Casablanca NBP-7722—Producer: Vin Poncia—List: 8.37

There are a few songs such as “Le 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 upbeat, 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 SSO-12058—Producer: Ron Hatef—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 how the Australian songstress is widening her horizons. The rest of the LP is chock full of the familiar ballads, uptempo A/C numbers and light country tunes that have made her a platinum seller. 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 Vintage” a few years back, he has had power chord fever. On “Rocks, Pebbles And Sand,” the bassist extraordinaire definitely puts his rock ‘n roll shoes back. 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 cut.

THE GAME’S UP—Sniff & the Tears—Atlantic SD 19727—Producer: Steve Lipson—List: 7.98

Sniff was successful the first time around with the haunting “Driver Seat” and, along with fellow Brits Dire Straits, was responsible for keeping up the old southern blues rock style of Dylan’s “Blonde On Blonde” alive. The band’s memorable, loopy blues style reaches its peak on its last 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 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.


John Hiatt’s record will confuse and alienate your kid sister as she skates out the door, and your older brother will have 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.lyric connotation that totally belies his noteworthy cult status.


“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, distinctive Top 40 style music. While they are all superb players, Paul Freightsen’s Elton John-like vocals reveal the stand-out feature of Voyager. The album was produced by John’s producer, Gus Gudjonen 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 infallible observational lyricism and social maladies that plague modern man are offset by a heady musical amalgam of primal African rhythms and future-oriented progressive rock. The austere, minimalist score is enhanced by the extra ‘80s “Biko” and represents a quantum leap for rock music as an art form.


Ask any Kinks fan (and there are many) and he’ll tell you that the band’s best records are in the Kinks Live shows that they’ve recorded over the years. The crown jewel of their output is this live set recorded on their tour of the United States in 1967.


The unpredictable Khan simmers in a contained atmosphere on “Naughty” and the title track “Blackwell,” as does her own material. In the latter, a delicate job is done of producing quality English, R&B, where it’s still likely to rock out without fear of either intimidation or boredom. The band is composed of rock musicians, the personnel is oddly appealing and so is this excellent R&B/rock-oriented second LP. A must for AOR.

WARM LEATHERETTE—Grace Jones—Island ILPS 9552—Producer: Graeme Park—List: 7.98—Bar Coded

Be alarmed by the cover photo on Grace Jones’ new LP, “Warm Leatherette.” The former fashion model’s alien poses are 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, along with as rock keyboards, help power Jones through an eclectic set that includes songs by Chrisse Hynde and Roxy Music.

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 plainspoken tunes, interesting and eclectic lyrics and catchy hooks. And although he borrows from a few too many styles still – Ian Hunter, Bowie and Eddon John – he manages to name a few – he has the raw classics, unless you’re a major artist. Top tracks on this album in the rough are “No Heroes” and “Coming Attractions.”

FRANKIE MILLER—Chrysalis CHR 1268—Producers: Hitmen and Frankie Miller—List: 7.98—Bar Coded

Frankie Miller is to Britain’s pop 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 yet. Bright horn arrangements are still very much a part of his R&B rock sound, but the vocal arrangements and guitar-oriented ballads such as “Tears,” “Why Don’t You Spend The Night” and “Forget About Me” highlight the Glaswegian’s latest. For AOR.


Some of today’s greatest rockers, most notably Bruce Springfield and Graham Parker, have been influenced by this legendary rocker. Ryder’s comeback LP is powerful proof that he can still create a little frenzy in the studio. A fine blend of 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.
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 AST all stack up to a classic Waylon.

Waylon—everyone's MUSIC MAN.
Lowery Group Releases Special LP
For Radio And Television Use
by Jennifer Bohler

ATLANTA — The Lowery Group of Music Publishing Companies 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, Razzy Bailey, Dan Weich, Kendall Hayes, Jim Wilson, Gene Vincent, Tex Davis, Eddie Smith, Buddy Buie, J.R. Cobb and Emery 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 Welker; "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 Welker.

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 by 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 11.9% 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 Comment:
CMA Executive Director Jim Walker commented, "We have been anticipating the increased sales figures for country music, as documented by NARM. A leading record merchandiser recently told us 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 to 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.
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. (B-13064)

The new Joe Stampley album featuring “Haven’t I Loved You Somewhere Before” (F-50891)

A lot of interesting things happen after hours.
TENNIS TOURNAMENT WINNERS — Dave Rowland (center) of Dave & Sugar and his partner, Gene Morris (l.), accept trophies as winners in the Music Open Shapers 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 Piggy's, who provided the entertainment for the awards dinner, looked on in the background.

COUNTRY

THE COUNTRY COLUMN

Columbia recording artists Janie Fricker 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 Gile'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 l Kenny?"

Lacy J. Dalton has been a busy little lady lately.... Following the taping of Dinah! in Los Angeles, she played in Nashville with the 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 Cloover, who drew from the material from his upcoming MCA LP, "Lobetter Olympics," the athletes were given gold medals and commendations.

JUST IN TIME FOR FATHER'S DAY — Brent Burns latest single on Walkhound 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 Crus 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 on this 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 B.B.'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.

The new Jones-Hawkins Agency is now managing and booking the Grandpa Jones and the Jones Family, as well as setting up 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 recent meeting of the Atlanta Songwriters Assn., the year old organization made George's Li. 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 The Stars For Children benefit at Reunion Arena.

Congratulations to Billie Jo Spears, married May 27 to Doug Walton. The wedding 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 Gold Dust label, "If 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.

ROY ORBISON & EMMYLOU HARRIS (Warner Bros. WBS 46266)

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)

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 got the audience in the end.

RONNIE MILSAP (RCA RJ-12006)

A beautiful ballad about the cowboy but lonely clowns and cowboys that Millsap 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-X1359-1)

Taken from the Urban Cowboy soundtrack, this ballad delivers a positive message of love. Sure production by Larry Butler lets this number build to the strong chorus as Rogers delivers the goods vocally.

JEANNE PRUETT (IBC IBC 0010A)
It's Too Late (3:21) (Chappell, ASCAP). (Bourque-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 & DOLLY PARTON (RCA RH-11983)

It's been a long time since Porter and Dolly had a single out and this will surely tillate and interest country fans. The old country ballad never sounded better.

EDDY RABBITT (Elektra)

An up tempo number about truck driving that'll drive through to the listeners. Fast lyrics and a solid beat will make Rabbitt's album更是 attractive.

GAIL DAVIES (Warner Bros. WBS 49265)
Good Lovin' Man (3:21) (Dickerson/Beewood/Father Johnson, BMI). (G Davies).

This smooth sound has a country/poor feel about it that should appeal to a wide variety of listeners. Nice uptempo feel to make listeners want to hear this over and over again.

SINGLES TO WATCH

BILLIE JO SPEARS (United Artists UA-x1358-Y)

EDDY ARNOLD (RCA PB-12039)

JOE STANLEY (EPIC) (Epic 9-50866-7)
Haven't I Loved You Somewhere Before (2:44) (Brandwood Music/Muller Music — BMI) (J.Hodges/C.Moore/D.Hodges).

KENNY DALE (Capitol F-4852)

RONNIE MCDOWELL (Epic 9-50895)
How Far Do You Want To Go (2:55) (Tree Pub/Slattery Lane Music — BMI) (Billiken-R.Mcdowell).

TOMMY OVERSTREET (Elektra E-46658)
Sue (2:43) (Sea Dog Music — ASCAP) (A.C.Little, Jr.).

DICK FEIHER (United Artists UA-x1357-Y)
The Credit Card Song (3:24) (House Of Cash — BMI) (Dick Feher).

SINGLE REVIEW


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 "Gazoo Mountain Lullaby." The first lady continues to reign.


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 chestin', 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.


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."
Phoenix Purchases WVL in Nashville

NASHVILLE — The sale of WVLN/Nashville from the Rounsville 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 WVLN, which operates with a 100,000 watt daytime power and 1,000 watts nighttime power, is the fourth in Tennessee history that a local minority organization has been able to acquire a broadcasting property.

The Rounsville chain, based in Atlanta and headed by Robert W. Rounsville, owns and operates three AM and three FM stations in Florida. Rounsville stations include WSNY/Jacksonville, WAVJ-FM/Jacksonville, WLOF/Orlando, WDJX/Orlando, WDAE/Tampa and WJYK/Orlando.

Jamboree Talent Line-Up Announced

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 Garry 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 to set appear include Hoyt Axton, Moe Bandy, Donna Fargo, Beverly Heavener, Con Hunley, Crystal Lane, May Nutter, Johnny Russell, Joe Stampley, Mary Lou Turner, Kelli Warren, Clarence "Gatemouth" Brown, Billy "Crash" Craddock, Janie Fricke and the Thrasher Brothers.

**Cash Box**/June 14, 1980

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**FAREWELL PARTY FOR WIRE’S SHANNON** — WIRE/Indianapolis MD Lee Shannon will soon be leaving the station to take over duties at WCCF/Puntagorda, Fl. 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 Mary 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.
AMP A 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 Lobbback termed "unsatisfactory."

O’Halloran, 28, pleaded guilty to 59 charges of copyright infringement and was fined $200 — the maximum permissible under the Copyright Act. The case 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 recorded sound royalties missed out by not paying royalties to performers or composers.

O’Halloran, who did not appear in court, reportedly pleaded guilty to realizing that the maximum fine was $200,000, and is expected to court costs of up to $15,000.

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 London.

In a report submitted to Parliament in 1976, the Franklin Commission recommended radical changes in the Copyright Act, including increased penalties and greater powers for the court. The amendments were tabled in 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 ending March 31. It was told to president Ichiro Okuno. Revenues of 8.1 billion yen ($373 million) easily surpassed the 1978-79 figure of 4.6 billion yen ($229.6 million).

Record revenues totalled 6.1 billion yen ($252 million), while tape revenues reached 2 billion yen ($9 million).

WEA Canada

Bows New $6.29 Catalog Midline

by Kirk LaPointe

TORONTO — Retailers and rock jockeys this week expressed favorable response to the introduction of WEA Music Canada’s new mid-price line of recording discounts 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, "We feel this action will absorb much of the cost in preserving dealer margin costs and discount rates. WEA feels that this move will help Middleton called the move a reaction to a situation where the cost of records has fallen away. Although Canada had last year been one market not affected significantly by the American price war, such an effort was required this year, when much of the residual effects from American economic pressures have materialized north of the border."

Although the U.S. discounting reduced the suggested list price to $5.96 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 was $6.99. Many of the list prices had been $8.99 or $9.29 earlier.

Representatives of Sam The Record Merchant, MCA’s, and such rock jockeys as Taylor’s and Pindolls, all praised the company’s move as a move to curtail the current price war. No word was forthcoming in other circles as to respective plans for mid-pricing.

Just as the usual executive vice president Ross Reynolds, said, in a recent interview the firm had been concentrating its funds in 1979, in spite of the gloomy economy, due largely to proportionally higher sales of certain called now wave artists, like the B-52’s, Gary Numan and others.

INTERNATIONAL BESTSELLERS

Argentina

BUENOS AIRES — Bhaskar Menon, head of the RMI record group, is arriving this week in Buenos Aires for talks with Luis Aguadillo, key director of the affiliated company, and other members of the local branch. Menon has also been in Brazil, meeting Hans Beuugg, regional manager, and Rolf Dillman, head of the Brazilian company.

Menon is working hard on the promotional aspects of the new distributors of the local branch, who came to Buenos Aires for promotional appearances and to shoot scenes for the upcoming film, "La Batalla de Amor," the fourth in a row of co-productions between Microfnon and Aries, the leading local movie studios.

At the end of June, another important artist is expected to appear, Kaminsky brothers, Camillo Sesto, one of the leaders in the melodic-pop field, will be promoted through the week.

Miguel Angel Tellechea of CBS reports that strong action in the local music field will be taken during the year, according to the policy of the company of reducing the number of releases as a way to spread exposure to those in the label belief is that most of the CBS’ new albums are the newly-released recordings by Leo Dan and Los Manseros Santiago, which are expected to be well received in this country and may become a strong seller.

RCA’s co-produced film Locos por la Musica has been good promotion for several artists, and several RCA’s have now released their albums, including Mathias, whose single appeared among the Top 20 during several weeks. Mathias and other new albums are now being released in several parts of Latin American countries, including Chile and Argentina.

The RCA is strengthening its position in the local rock field through performances by several of the artists of its Sazon label, and the coats are useful to promote airplay and national promotions.

Australia

MELBOURNE — The Village People, Valerie Perrine, the Ritchie Family and Hollywood producer Alan Carr arrive in Australia this month for the world premiere sneak preview for the upcoming 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.

INTERNATIONAL DATES

Argentina

The Australian production of Eva opposite the Tyrannosaurs. Writer Andrew Lloyd Webber and RSO chief Robert Stigwood (who was born in Sydney) and his partner, Allan Webber, came to Australia for the premiere.

At the same time, Stigwood has announced a deal with newspaper magnate Rupert Murdoch to invest in Australia’s film industry. The pair will sink $10 million a year into Australian films. Announcing the deal, Murdoch said, "It is great that Stigwood, who once had the time holding back the local film biz was a lack of risk capital.

Australia’s Court has engrossed in a legal battle with his former manager over publishing royalties. English, whose last album for "Rolling Stone," had a best of compilation, sold 180,000 copies, as Stigwood has a publishing agreement and all funds have been frozen until it’s sorted out.

Miguel Sironoff

Australia

TOKYO — At least four rock shows have been cancelled in the wake of a violent outburst by the provincial government’s security department on Saturday night. It was told to a local police chief. Junior Takeda, after a June 2 concert by locals Teenage Head and Bob Segarini. More than 400 police were released the underaged, covered outdoor Forest Park site for the show, which saw several hundred the stage and later grapple with police. At least 50 arrests were made, and Ontario police reported damage in excess of 25,000. The rioting was the second related incident in two weeks. Earlier, fans returning home from Ontario Park damaged public transit.
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’s new deal is successful in the past with such artists as Plaisance Bertrand and Telex, both now licensed to Sire Records in the U.K. Robin Godfrey-Cass of Heath-Levy informed RKM’s representatives, titled “The Sire deal will also allow for future album product, though nothing is scheduled at present.”

**INTERNATIONAL DATING**

**DEBUT COMMERCIAL AUSSIE VIDEOCASE**

**ITALY**

**DURMIL** will represent the British Magnet catalog in Italy. The agreement was signed by Michael Levy, president of Magnet, and Kirk Krabbe, Magnet/Miracle director of licensing and administration.

**NEW SERIES**

A new classical LP series, Replica, has been announced by Armando Sciascia, president of the Milan-based Armando Sciascia records. 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 others).

A new record company was born in Milan called Drogeria Di Frugolo. First releases are an album by American musician Garey Miele ("Man O’ War") and the album by singer/songwriter Giancarlo Colonnello ("A’l di logica"). Another single by Mexican singer Gracia is expected in June. Miele has signed a distribution agreement with RCA.

**A DAY FOR BARBARA** CBS Records U.K. branch hosted a reception recently to honor recording artist Barbara Dickson for the first time on Top 10 single “January, February.” Pictured are (l-r) David Bettendorf, 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 cut of the group’s “Provincial” 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 videojocks, 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. Major movies are available, but music alternatives have been slim.

“Video is an obvious area that is as yet unexploited,” 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 artist Split Enz have become the first independent of four years to enter the national singles and album charts simultaneously. The group’s single, “I Got You,” and the album, “True Colours,” coincided at the top spot on the respected Kent Report chart. The last time this happened was in 1976, when Shebby had the single, “Montez,” and the album of the same name to score the double.

**INTERNATIONAL BESTSELLERS**

**Germnay**

1. D.R.I.-D.R.I. (EMI Electrola)
2. Scorpions - Eddy Holder (Mercury Music)
3. The Scorpions - Blackout (Mercury Music)
5. Guns N’ Roses - Appetite For Destruction (Warner Bros.)

**Italy**

1. Video Killed The Radio Star - Buggles - Island
2. U.N.O. - Now That’s What I Call Music (EMI Electrola)
3. Ummet Orkan - Deluxe (Polygram)
4. Il FSQ - FR7 Kenosha (RCA)
5. Madonna - Like a Virgin (Virgin)

**United Kingdom**

1. Theme From Mash - The Mash - CBS
2. Mr. Goodwins Blues - Mr. Goodwins Blues - Rainbow
3. What’s Another Year - Johnny Logan - Epic
4. She’s Out Of My Life - Michael Jackson - Epic
5. We Are Glass - Glass Eye - Rudi Banquos
6. Over You - Roxie Music - Polydor
7. Mirror In The Bathroom - The Beat - Go Feet
8. Rat Race/Rude Boys Outa Jail - Specials - 2 Tone
10. Gone - Dexy’s Midnight Runners - Parlophone

**Top 10 LPs**

1. The Proclaimers - Close To My Hearts - EMI Electrola
2. The Selecter - Too Much Pressure - Virgin
3. Heaven 17 -倒立 (Virgin)
4. Jimmy Page - In My Time Of Need - Atlantic
5. Genesis - Wind And Fire (EMI Electrola)
6. Simple Minds - Sanctified (Geffen)
7. The Police - Ghost In The Machine (EMI Electrola)
8. Dire Straits -Brother In Arms (Warner Bros.)
9. Genesis - Abacab (EMI Electrola)
10. Noble Romance (Polydor)

**Top 5**

1. U2 - The Unforgettable Fire (Mercury Music)
2. The Police - Ghost In The Machine (EMI Electrola)
3. Dire Straits -Brother In Arms (Warner Bros.)
4. Genesis - Abacab (EMI Electrola)
5. Genesis - Wind And Fire (EMI Electrola)

**New**

1. '86 The Best Of - Thin Lizzy - Polydor
2. The Proclaimers - Close To My Hearts - EMI Electrola
3. Heaven 17 -倒立 (Virgin)
4. Genesis - Abacab (EMI Electrola)
5. Genesis - Wind And Fire (EMI Electrola)

**Cash Box**

June 14, 1980
COLUMBUS — Weeks before the Ohio Music and Amusement Assn. (OMAA) staged its annual convention of Amusement and Music 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 history of the organization. Since past conventions held by the Ohio group have been held up to 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 Sunitsu Electric Co., Ltd., manufacturers of electronic games in Japan.

Sudo and Akutsu were in San Francisco earlier this week on a private visit to Japan where they were 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 conventions 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 done with 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-Colina), and August Van Brackel (A. Van Brackel & Sons-Delaware). Others will be added later to limit the number to three.

**Education Stresseds**

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’s 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 Paul Corey (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 going 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 spreads advertising the prizes appeared throughout the months of May and June in national magazines such as Us, Seventeen, People, Sport, Teen, Boys Life and others. 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.

**THE JUKE BOX PROGRAMMER**

**TOP NEW POP SINGLES**

1. THEME FROM NEW YORK, NEW YORK FRANK SINATRA (Warner Bros., R-59231)
2. COMING UP PAUL McCARTNEY (Columbia 1-11263)
3. TIRED OF TOEIN’ THE LINE ROCKY BURNETTE (EM-Am-Pearl-3043)
4. IT’S STILL ROCK AND ROLL TO ME BILLY JOEL (Columbia 1-11275)
5. I’M ALIVE ELECTRIC LIGHT ORCHESTRA (MCA-41242)
6. RUN LIKE HELL PINK FLOYD (Columbia 1-11265)
7. REAL LOVE THE CRETONES (Phonex/Enterta-E-45911)
8. CLONES (WE’RE ALL) ALICE COOPER (Warner Bros. WBS 49294)
9. IN AMERICA THE CHICAGO TRANSITION (Cap-50088)
10. ALL OUT OF LOVE AIR SUPPLY (Arista AS 0020)

**TOP NEW COUNTRY SINGLES**

1. TEQUIL SHEILA BOBBY BARE (Columbia 1-11598)
2. SUNDAY NIGHT CALLER BOBBY BARE (Columbia 1-11598)
3. YOU WIN AGAIN CHARLEY PRIDE (RCIA-12007)
4. BAR-ROOM BUDDIES MERLE HAGGARD & CLINT EASTWOOD (Enterta-E-46066)
5. SOLDIER OF FORTUNE TOM H. HALL (RCIA-12005)
6. DANCIN’ COWBOYS BELLAMY BROTHERS (Warner/Curb/WBS49241)
7. KAW-LIKA HANK WILLIAMS, JR. (Enterta-E-46066)
8. NAKED IN THE MAIN STREET LORETTA LYNN (MCA-41242)
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-2651)
2. SAME OLD STORY (SAME OLD SONG) RANDY CRAWFORD (Warner Bros., 49225)
3. HANGIN’ OUT KOOL & THE GANG (Enterta-E-46066)
4. THE OPTIMIST SPANDAU BALLET (Enterta-E-46066)
5. SITTING IN THE PARK GO (Asport AS 016)
6. JAM (LET’S TAKE IT TO THE STREETS) FIVE SPECIAL (Enterta-E-46066)
7. TO REST THE NIGHT THE BROTHERS DETROIT (Asport AS 016)
8. I’M GONNA TELL YOU NO ONE (PART 1) THE ISLEY BROTHERS (T-Heck CBS 25291)
9. SUPERWOMAN SIDE EFFECT (Enterta-E-46066)
10. DE-KEA THE MANDY (PART 1) 1 THE ISLEY BROTHERS (T-Heck CBS 25291)

**TOP NEW DANCE SINGLES**

1. SPAÇE SHILA & E. DEVOTION (Contemporary/Atlantic CAR-1069)
2. HANGIN’ OUT KOL & THE GANG (Enterta-E-46066)
3. HOOKED ON YOUR LOVE THE FANTASTIC AULEMS (Panorama/Panorama-RCA-JH-1202)
4. DANK DAYTON United Artists-L.A.-17 (Asport AS 016)
5. ROLLER SKATE VAUGHN MASON & CREW (Brunswick B 550)
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) 368-0172.

SAD NEWS. George A. Miller, one of the founders of AOMA 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 at 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 1930's and the early '40's. 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't Shoot the Moat Dist.-San Diego); July 7-8 (Midway Dist.-Anchorage, Alaska); July 24-25 (Mountain Coin-Denver), and Aug. 28-29 (tentative, Northwest Sales-Seattlte). Arrangements for attendance may be made directly 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. Assn. of Amusement Parks & Attractions) office in Washington, D.C. It's announced by association president Truman B. Woodward. IAAPA's Government Relations Committee is currently interviewing candidates for the position of Director of Government Relations, and once a final decision is made, the association will begin 'cutting 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 Rennaisance 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 classes were turned away and a Betson employee was planning another Bally school in the near future. Distri also sponsored a Rock-Ola school, at the same location, on May 6. Presentation dealt with the solid state phonco system and about 83 listened to the discussion (50 cents per pricing) on pinballs, noted she it's announced by association president Truman B. Woodward. IAAPA's Government Relations Committee is currently interviewing candidates for the position of Director of Government Relations, and once a final decision is made, the association will begin 'cutting up shop' in the nation's capital. IAAPA maintains its headquarters office at 7222 W. Cermak Road in North Riverside, Ill.

CALIFORNIA CLIPPING

"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 before been reached. And, uniquely enough, the demand is being met by the product. There are six top game companies, none of whom are purchasing Exsy's 'Targ,' Midway's 'Galaxian,' Cinematronics 'Rip Off,' Taito's 'Lunar Rescue,' Atari's 'Astrofighter,' 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 Gamecine'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 SAYS IT'S 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 Arrowhead, California. They are honeymooning in Panama, III. Representing 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 award) and Women's Division (competing for the $500 first prize award) played on 12 Dynamo pool tables. Pictured in photos with Cinematronics president Walter Lowry are (l-r) Al Ebel, second place winner; C.A. Robinson, division Dana Halter, second place winner; Mary Ann Bean, first place winner; and Nancy Mangolivche, second place winner, woman's division.

ICOMA POOL TOURNAMENT — The Championship finals in the fifth annual 8-ball Pool Tournament, under the sponsorship of the Illinois Coin Machine Operators Association, was recently held at the Hilton Hotel, Peoria, Ill. Representing 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 award) and Women's Division (competing for the $500 first prize award) played on 12 Dynamo pool tables. Pictured in photos with Cinematronics president Walter Lowry are (l-r) Al Ebel, second place winner; C.A. Robinson, division Dana Halter, second place winner; Mary Ann Bean, first place winner; and Nancy Mangolivche, second place winner, woman's division.
RETAILERS SHOULDER SHOULDER BURDEN OF BLACK MAGIC MONTH PROMOTION (continued from page 7)

We don’t have to wait until the industry tells us it’s time to start our Black Magic Month to highlight our black product and to develop sales programs.

First, Simpson, president of the Detroit-based Simpson Wholesalers, Inc. in Bad, Bad comments, who 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 the community events highlighting Black Magic Month were as important as any sales programs developed by the independent retail chains.

But for some retailers, Black Magic Month was called a “waste” because of the dearth of full programs being offered by retailers.

“I don’t understand why there is a Black Magic 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 Black Magic Music, and a small store because we don’t spend $20,000 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 dis-tributes products to store 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 can afford to take advantage of,” he said.

Aimed in wine-store display and other national promotions, the shipper is a one-stop program, said by various labels. Joe Pagano, director of marketing projects for Lieberman, the Minneapolis-based one-stop, said that the outlet has designed a Black Magic Month marker that can be attached to record bin dividers, which would be offered to the one-stop’s 400 black retail accounts.

Pagano also said that three LPs — one each from Natalie Cole, Peabo Bryson and Stephanie Mills — will be offered to two or three dollars off list price. But he added that during the month of June, retailers would be provided with a full selection of the product, which they believe would do best in their own market.

Simpson said that Capitol, RCA, Atlantic and Polygram have been cooperative in providing display material, although none of the labels specifically highlighted Black Magic Month.

While many of those contacted explained plans to be Black Magic Month into their normal print and radio advertising, Webb’s Department Store, according to Webb, plans to run ads in local newspapers and on radio which feature produced in connection with Black Magic Month. He said the titles highlighted the history of black music.

Webb also said he would additionally highlight product offered by Capitol with their black month campaign. (CAPITOL'S black month campaign is Cash Box, June 7.)

Among other creative promotions planned by retailers is a special video skating party, which will be sponsored by Hubbard’s Records, a six-store chain based in St. Louis, Illinois, Hubbard’s, one of the largest and general manager of the company, said that video cassettes from WECA, CBS and Columbia Records and Polygram would be used at the party.

Hubbard also explained that while he hopes that all retailers will promote the product, it would be tied to Black Magic Month through print and radio advertisement, would enhance sale of product, “it’s good way for the consumer community to preview the artists anyway.”

He additionally reported that BSS Records has promoted the chain with fliers that call attention to Black Magic Month, which would be given to the consumer with each purchase.

Another creative promotion was developed at Atlanta’s Music Scene, which plans to promote Black Magic Month to a new store opening. Gerald Richardson, owner of R&R Records, Inc., who operates Atlanta’s Music Scene, which will be located in the foyer of a popular local nightclub. In conjunction with the new store the agenda for the Atlanta Music Scene II will be located in the foyer of a popular local nightclub.

Historical Significance

Richardson said that rather than offer a series of random cuts of current black product, “we can offer music that highlights the significance of Black Magic Month.

For sale: We are now accepting single orders for our June 21 in-store, on-air radio promotion, in which Atlanta’s Music Scene will play old jazz and R&B titles.

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For sale: We are now accepting single orders for our June 21 in-store, on-air radio promotion, in which Atlanta’s Music Scene will play old jazz and R&B titles.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Label</th>
<th>Catalogue Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abba</td>
<td>Mamma Mia!</td>
<td>1975</td>
<td>Polydor</td>
<td>2468100</td>
</tr>
<tr>
<td>Aerosmith</td>
<td>Toys</td>
<td>1975</td>
<td>Epic</td>
<td>36344</td>
</tr>
<tr>
<td>Al Green</td>
<td>Let's Stay Together</td>
<td>1972</td>
<td>Columbia</td>
<td>30750</td>
</tr>
<tr>
<td>Aretha Franklin</td>
<td>Young, Gifted and Black</td>
<td>1968</td>
<td>Atlantic</td>
<td>4040</td>
</tr>
<tr>
<td>Arlo Guthrie</td>
<td>Alice's Restaurant</td>
<td>1967</td>
<td>Reprise</td>
<td>RS-1-3030</td>
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<tr>
<td>Art Garfunkel</td>
<td>Bridge Over Troubled Water</td>
<td>1970</td>
<td>Columbia</td>
<td>30109</td>
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<tr>
<td>Barry Manilow</td>
<td>The Last Waltz</td>
<td>1973</td>
<td>Epic</td>
<td>30750</td>
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<tr>
<td>The Bee Gees</td>
<td>Saturday Night Fever</td>
<td>1977</td>
<td>RSO</td>
<td>RS-1-3073</td>
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<td>The Beach Boys</td>
<td>Pet</td>
<td>1966</td>
<td>Capitol</td>
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<tr>
<td>Bee Gees</td>
<td>Saturday Night Fever</td>
<td>1977</td>
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<td>The Beatles</td>
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<tr>
<td>The Bee Gees</td>
<td>Saturday Night Fever</td>
<td>1977</td>
<td>RSO</td>
<td>RS-1-3073</td>
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</tbody>
</table>

**Genre:** Various artists across different genres, including Pop, Rock, Jazz, Classical, and Country.
### CASH BOX Top 100 Albums

**Weeks On 6/7 Chart**

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Weeks On Chart</th>
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<tbody>
<tr>
<td>AGAINST THE WIND</td>
<td>SOOT SEGER'S T-RIGHT BULLET BAND</td>
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<tr>
<td>GLASS HOUSES</td>
<td>NILS JOSE (Columbia FC 36186)</td>
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<tr>
<td>THE WALL</td>
<td>FLOYD (Columbia FC 26183)</td>
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<tr>
<td>JUST ONE NIGHT</td>
<td>CLAPTON (RS/RG 2-4263)</td>
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<tr>
<td>MAD LOVE</td>
<td>RODGASTON (Asylum SE-0160)</td>
<td>15</td>
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<tr>
<td>WOMEN AND CHILDREN FIRST</td>
<td>VAN HALEN (Warner Bros. HS 3415)</td>
<td>6</td>
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<tr>
<td>OFF THE WALL</td>
<td>MICHAEL JACKSON (Epic FC 33745)</td>
<td>42</td>
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<tr>
<td>MOUTH TO MOUTH</td>
<td>UPSYS (Columbia NBPL 1977)</td>
<td>12</td>
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<tr>
<td>MIDDLE MAN</td>
<td>BOCCAGGI (Columbia FC 36196)</td>
<td>9</td>
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<tr>
<td>EMPTY GLASS</td>
<td>PETE TOWNSEND (A&amp;M SG 32-100)</td>
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<tr>
<td>GO ALL THE WAY</td>
<td>THE BROTHERS IN RHYTHM (CBS FC 26385)</td>
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<tr>
<td>GIDEON</td>
<td>RAY ROGERS (United Artists LOO-1003)</td>
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<tr>
<td>MCCARTNEY II</td>
<td>PAUL MCCARTNEY (Columbia FC 36111)</td>
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<tr>
<td>DUKE</td>
<td>GENESIS (Atlantic SG 16074)</td>
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<tr>
<td>LET'S GET SERIOUS</td>
<td>MICHAEL McCOLL (Maverick M-01981)</td>
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<tr>
<td>THE EMPIRE STRIKES BACK</td>
<td>(Original Soundtrack, RCA RS 2-42011)</td>
<td>4</td>
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<tr>
<td>CHRISTOPHER CROSS</td>
<td>(Warner Bros. BSK 3303)</td>
<td>20</td>
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<tr>
<td>SWEET SENSATION</td>
<td>BITTENDRE (CBS Tamla 4075)</td>
<td>17</td>
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<td>PRETENDERS</td>
<td>(Sire SRK 6953)</td>
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<td>THE ROSE</td>
<td>ORIGINAL SOUNDTRACK (Atlantic SG 18910)</td>
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<td>GO TO HEAVEN</td>
<td>JIMMY MCCARTHY (Atlantic AL-9166)</td>
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<td>SCREAM DREAM</td>
<td>TESCO TRUANT (Epic FC 34946)</td>
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<td>MICKEY MOUSE DISCO</td>
<td>(Disneyland FC 22590)</td>
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<td>DEPARTURE</td>
<td>(Columbia FC 36129)</td>
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<td>AT 33</td>
<td>ELTON JOHN (MCA-5121)</td>
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<td>ONE EIGHTY</td>
<td>AMBROSIA (Warner Bros. BSK 33063)</td>
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<td>THE LONG RUN</td>
<td>THE LEAGUE (Asylum SE-058)</td>
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<td>LIGHT UP THE NIGHT</td>
<td>BLIND FAITH (Atlantic stalk-3715)</td>
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<td>URBAN COWBOY</td>
<td>ORIGINAL SOUNDTRACK (Atlantic DP-90023)</td>
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<td>TWO PLACES AT THE SAME TIME</td>
<td>(Atlantic SG 36012)</td>
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<td>ROBERTA FLACK featuring DONNY HAWATHAY</td>
<td>(Atlantic SG 36132)</td>
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<tr>
<td>LOVE STINKS</td>
<td>THE J. GELS BAND (EM-America SDQ-17016)</td>
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<td>THE PLEASURE PRINCIPLE</td>
<td>GARY NUMAN (Asco SD 38120)</td>
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<td>TRIOLOGY: PAST, PRESENT &amp; FUTURE</td>
<td>FRANK SINATRA (Reprise 353 2900)</td>
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<tr>
<td>AFTER MIDNIGHT</td>
<td>JAN AND DEAN (Columbia JC 36114)</td>
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<td>ROSES IN THE SNOW</td>
<td>EMILIO HARRIS (Warner Bros. BSK 3422)</td>
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<tr>
<td>PHOENIX</td>
<td>DAVID GILDEBERG (Elektra Epic FC 36534)</td>
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<td>THE UP ESCALATOR</td>
<td>STEPHANIE BAND (Polydor 1-6432)</td>
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<td>THE GLOW OF LOVE</td>
<td>CHANCE (RCA/Warner Bros. FC 3438)</td>
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<td>ABEL SUPPLY (Arista 4-6246)</td>
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<td>SPIRIT OF LOVE</td>
<td>JOHN F. RUSH (Mercury SWR 1-3806)</td>
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<td>AMERICAN GIGOLO</td>
<td>(Original Soundtrack, Polydor 1-6259)</td>
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<td>CAMEOSIS</td>
<td>CAMEO (Casablanca CCLI 2011)</td>
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<td>DAMN THE TORPEDOES</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS (Backstreet/Columbia MCA 5015)</td>
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<td>CATCHING THE SUN</td>
<td>SPHYRO TYPHA (MCA 5108)</td>
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<td>HOT BOX</td>
<td>ATTACK (Spring/Polystar SP-1-6726)</td>
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<td>BRITISH STEEL</td>
<td>JUDY FREIST (Columbia JC 36433)</td>
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<td>KENNY GAMBLER</td>
<td>UNITED ARTISTS (United Artists UA-394)</td>
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<td>FLUSH THE FASHION</td>
<td>ALICE COOPER (Warner Bros. BSK 3436)</td>
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<td>POWER</td>
<td>THE TEMPTATIONS (Gordy/Motown GS-8604)</td>
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<tr>
<td>IN THE HEAT OF THE NIGHT</td>
<td>PAT BENATAR (Chrysalis CHR 1226)</td>
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<td>WARM THOUGHTS</td>
<td>SMOKY ROBBIN (Tamla/Motown 13 36841)</td>
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<td>LADY T</td>
<td>KISSIE MARIE (Gordy/Motown G-97261)</td>
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<td>GREATEST HITS</td>
<td>WATSON AND MILLER (Polydor 1-32778)</td>
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<td>NEIL BRYSON (Columbia SO-1260)</td>
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<td>KENNY ROGERS</td>
<td>(United Artists LWK-879)</td>
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<td>RARITIES</td>
<td>THE BEATLES (Capitol NHL-1260)</td>
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<td>BEBE LE STRANGE</td>
<td>HEART (Epic FC 36371)</td>
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<td>COAL MINER'S DAUGHTER</td>
<td>ORIGINAL SOUNDTRACK (MCA 5107)</td>
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<td>ABOUT LOVE</td>
<td>GLADYS KNIGHT &amp; THE PIPS (Columbia JC 36387)</td>
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<tr>
<td>ANIMAL MAGNETISM</td>
<td>SCORPIONS (Mercury SBM-13265)</td>
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<td>EXTENSIONS</td>
<td>AMICI MINI TRANSFER (Atlantic 19526)</td>
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<tr>
<td>ON THE RADIO GREATEST HITS VOLUMES</td>
<td>(20th Century-Fox FC 3811)</td>
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<tr>
<td>IT'S HARD TO BE HUMBLE</td>
<td>MICHAEL McCOLL (Columbia FC 36129)</td>
<td>4</td>
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<tr>
<td>DREAM COME TRUE</td>
<td>EMERIC (United Artists LT-1008)</td>
<td>81</td>
</tr>
</tbody>
</table>

**June 14, 1980**

**67 LONDON CALLING**

**68 A DECADE OF ROCK AND ROLL 1970 TO 1980**

**69 THE WHISPERS**

**70 TEN YEARS OF GOLD**

**71 ALL THAT JAZZ**

**72 ON THROUGH THE NIGHT**

**73 AND ONCE AGAIN**

**74 THE B-52's**

**75 ONE BAD HABIT**

**76 WELCOME TO THE CLUB**

**77 DIANA**

**78 RAY, GOODMAN & BROWN**

**79 DREAMS**

**80 DANCING IN THE DRAGON'S JAW**

**81 PERMANENT WAVES**

**82 ME MYSELF & I**

**83 RELEASED**

**84 SOMEBODY'S WAITING**

**85 EAT TO THE BEAT**

**86 FIRIN' UP**

**87 GO TWO**

**88 YOU'LL NEVER KNOW**

**89 FUN AND GAMES**

**90 MONSTER**

**91 CORNERSTONE**

**92 ARGYBARGY**

**93 DREGS OF THE EARTH**

**94 GOLD & PLATINUM**

**95 UPTOWN**

**96 SKYLARKING**

**97 STRAIGHT AHEAD**

**98 PROGRESSIONS OF POWER**

**99 IT'S HARD TO BE HUMBLE**

**100 DREAM COME TRUE**
Player

HAS A NEW SINGLE AND

"IT'S FOR YOU"

FROM THEIR DEBUT CASABLANCA LP

ROOM WITH A VIEW

Produced by Tony Peluso and Peter Beckett
Summer is always the best time for love.

"Love Trippin'" The beautiful new album from the Spinners. Guaranteed to make your summer sizzle.

Featuring the single, "Cupid/I've Loved You For A Long Time."

Produced by Michael Zager for Love-Zager Productions, Inc.
Executive Producer: Jerry Love "A Product Of Love"

On Atlantic Records and Tapes