EDITORIAL
A Logical Choice

As costs continually increase everywhere, it is clear that situations that cause unnecessary waste should be immediately rectified. If something can be found to save money and improve efficiency, it would be foolish to ignore it.

But such has been the case with bar coding. Already a fact of life in a host of retail industries, the bar coding process has proven itself under fire in the areas of cost cutting and inventory control.

The beauty of the system is that it helps manufacturers and retailers — it can save significant amounts of money for both. As promoted by the National Assn. of Recording Merchandisers (NARM), the system offers the possibility of totally centralized inventory control, plus more efficient and accurate methodologies for the day-to-day operation of retail stores.

With the chance to save “millions of dollars,” (according to some estimates) relatively painlessly, the industry should seriously examine across the board adoption of bar coding. If all manufacturers participate, the system will work for everyone. In a time of inflation and recession, it doesn't make sense to do something as potentially rewarding as bar coding.

N E W S  H I G H L I G H T S

- NARM retailers committee seeks closer ties with manufacturers (page 5).
- New Meat Loaf and Rickie Lee Jones LPs highlight summer label releases (page 5).
- Goody prosecution replies to defense motions for dismissal of verdicts (page 5).
- Labels step up implementation of bar coding (page 5).
- “Fire and Ice” by Pat Benatar and Robbie Patton’s “Don’t Give It Up” (new and developing artist) are the top Cash Box Singles Picks (page 13).
- “Precious Time” by Pat Benatar and the Village People’s “Renaissance” are the top Cash Box Album Picks (page 15).
SHAKIN' IT UP — Columbia Records recently held a listening party for Cheryl Lynn. Picture are (l-r): Walter Yelnick, president, CBS Records Group; Eric Cronfeld, Lynn's manager; Dick Astor, deputy president and chief operating officer, CBS Records Group; George Ditto, CBS Records Division.

Goody Prosecution Replies To Defense Dismissal Moves

by Dan Nooger

NEW YORK — The prosecution in the Sam Goody counterfeiting tapes case has filed a reply brief in Brooklyn Federal Court in opposition to the recently filed defense motion for post-trial relief [Cash Box, June 27]. Defense attorneys filed a joint brief on June 12 asking that the guilty verdicts against Sam Goody Inc. and vice president Sam Stolion for interstate transportation of stolen property (ITSP) and copyright infringement be set aside; or, if a new trial ordered.

The reply brief, filed by prosecutor John Jacoby of the Justice Department's Organized Crime Strike Force for New York's Eastern District, argued that the defense had disregarded much of the evidence presented by the prosecution during the trial. The defense brief, meanwhile, claimed that no connection was established between allegedly counterfeit product purchased by Stolion and the same titles and quantities of tapes shipped to Pickwick, that the Goody firm had no knowledge that the tapes were counterfeit; that the copyrights of the tapes had not been proven to be valid; that the jury was improperly instructed on copyright validity, and that the Rackette influenced Corrupt Organization (RICO) charges against the Goody chain and Stolion in the original indictment prejudiced the jury.

In the reply brief, the prosecution argued that they were entitled to a dismissal because, including a purchase order from Goody to reputed mid-dleman Horton Verner for 23,000 Grease tapes bearing the notation "All went to Pickwick," proves the connection between the tapes purchased by Stolion and those shipped to Pickwick.

Sufficient Evidence

The brief also argued that sufficient evidence was presented to prove that officers of the corporation had knowledge that the disputed tapes were illicit, citing the low price paid for the goods and the fact that they were segregated from regular stock in the Goody warehouse.

The brief further maintained that the copyrights of the disputed tapes were valid, based on certified copies of the copyright certificates, the testimony of Billy Joe, the stipulations filed by Olivia Newton-John, the Bee Gees and other artists, and the... (continued on page 14)

Labels Move On Bar Coding Implementation

by Dan Nooger

NEW YORK — Major label acceptance of bar coding for album product, which seemed to be slowing down a few months ago [Cash Box, April 18], has accelerated following the National Assn. of Recording Merchandisers (NARM) convention in April. A Cash Box survey of manufacturers has revealed that several companies that have been delaying implementation of bar coding — including EMI America, MCA and possibly Elektra/Axylum — are moving ahead or are currently deciding whether to do so.

Several large retail chains have also indicated that they plan to install point-of-sale systems and other equipment, and some bar coding experts believe that all major retailers will be using bar codes within the next two years.

NARM Retailers Committee To Propose Additional Measurrs

Will Seek To Develop Clos'er Ties With Manufacturers

by Fred Goodman

NEW YORK — As a result of its June meeting in Dallas, the retailers advisory committee of the National Assn. of Recording Merchandisers (NARM) will recommend that the full retail segment of the organization meet every six months rather than once a year, beginning with the 1982 NARM convention in Chicago.

Cash Box has also learned that the retailers advisory committee will meet in September in New York City. The West Coast meet will also be attended by members of the manufacturers advisory committee and representatives of the major retail chains. The meeting of the two committees is expected to presage a greater role for the manufacturers in addressing the needs of NARM's membership.

Lou Fogelman, chairman of the retailers advisory committee, said the recommendation to meet twice a year "stems from the fact that there are a lot of things we want to accomplish and all of these things are not practicable at one time. We feel that if we meet twice a year, once during the convention, we could at least keep up our efforts to help the retail end of the industry.

Many Priorities

Fogelman added that by meeting once every six months, the board would be better able to address key goals that could really be achieved within the year. He said, "There are many priorities, and all of them can't be handled at once," he said. "This could be a great asset for us.

Aside from the recommendation to meet biannually, the retailers advisory committee is also moving to strengthen its role in the industry. The committee has recommended that the records be segregated from regular product in the store, and that the retailers advisory committee be the clearinghouse for all concerns.

Review The following is an excerpt from the June 1981 edition of Cash Box, a trade publication for the music industry. The article discusses the growing acceptance of bar coding in the music industry and the efforts of the NARM retailers advisory committee to strengthen its role in the industry. The article also mentions the involvement of retailers in the decision-making process and the potential for stronger relationships between retailers and manufacturers.

NARM Retailers Committee To Propose Additional Measurrs

Will Seek To Develop Clos'er Ties With Manufacturers

by Fred Goodman

NEW YORK — As a result of its June meeting in Dallas, the retailers advisory committee of the National Assn. of Recording Merchandisers (NARM) will recommend that the full retail segment of the organization meet every six months rather than once a year, beginning with the 1982 NARM convention in Chicago.

Cash Box has also learned that the retailers advisory committee will meet in September in New York City. The West Coast meet will also be attended by members of the manufacturers advisory committee and representatives of the major retail chains. The meeting of the two committees is expected to presage a greater role for the manufacturers in addressing the needs of NARM's membership.

Lou Fogelman, chairman of the retailers advisory committee, said the recommendation to meet twice a year "stems from the fact that there are a lot of things we want to accomplish and all of these things are not practicable at one time. We feel that if we meet twice a year, once during the convention, we could at least keep up our efforts to help the retail end of the industry.

Many Priorities

Fogelman added that by meeting once every six months, the board would be better able to address key goals that could really be achieved within the year. He said, "There are many priorities, and all of them can't be handled at once," he said. "This could be a great asset for us.

Aside from the recommendation to meet biannually, the retailers advisory committee is also moving to strengthen its role in the industry. The committee has recommended that the records be segregated from regular product in the store, and that the retailers advisory committee be the clearinghouse for all concerns.

Review The following is an excerpt from the June 1981 edition of Cash Box, a trade publication for the music industry. The article discusses the growing acceptance of bar coding in the music industry and the efforts of the NARM retailers advisory committee to strengthen its role in the industry. The article also mentions the involvement of retailers in the decision-making process and the potential for stronger relationships between retailers and manufacturers.

New Meat Loaf, Rickie Lee LPs In Summer Release

LOS ANGELES — More than 30 new albums have been tentatively scheduled for release during the third quarter of 1981, highlighted by LPs from such superstar acts as Foreigner, Journey, Barry Manilow, the Rolling Stones, Pat Benatar, Olivia Newton-John, Hall & Oates, Smokey Robinson, AC/DC, Kool and the Gang and Kiss. Featured summer releases are also set to include the long-awaited follow-up to Rickie Lee Jones' Grammy Award winning debut LP, as well as albums from Blondie's Deborah Harry and Fleetwood Mac's Stevie Nicks.

Leading the list of major album releases for the month of July are new albums by The Kinks, the Allman Brothers Band, Aretha Franklin and the Grateful Dead on Anita, newly released studio efforts from Pablo Cruise and the Brothers Johnson, as well as a Gio Vannelli greatest hits package on A&M, recently shipped albums by Foreigner, Journey and Barbra Streisand, and the eagerly awaited follow-up album by Meat Loaf...

To read the rest of the article, please visit the website: www.americanradiohistory.com
U.S. Labels Look To Rebound From Soft First Half Overseas
by Michael Glyn

LOS ANGELES — Despite the surging strength of the dollar overseas and the continuing growth and expansion in the Latin American markets, there were few real bright spots in the international picture for recorded music during the first six months of 1981. Due principally to sagging economies in Europe, particularly in the U.K., executives from the international divisions of nearly every major U.S. record label reported sales to be flat, at best, during the first half of the year.

The most dramatic turnaround of the first half was in the Australasian markets for U.S.-originated product. The territorial market for U.S.-recorded music during the first half of 1981 had been on a confab of quarters were well received by audiophiles and music lovers alike. Of the 100 million records sold in the U.S. in 1981, the Australians were the largest consumers of U.S. product. The Australasian market is a key territory for the major record labels, as it represents a significant portion of the world market for U.S.-originated music.

Los Angeles EMI music confab draws 79 reps from 32 countries

LOS ANGELES — Some 79 representatives from 32 countries attended the second annual Los Angeles EMI Music Confab, hosted by the Capitol/EMI/Liberty Records Group here, June 13. Managing directors from EMI’s 30 worldwide companies, the regional directors representing the United Kingdom, Ireland, Southeast Asia, the Middle East, Scandinavia, Southern and Central Europe and the central staffs of EMI Music’s dual London and Hollywood headquarters were also on hand for the six-day confab.

The conference centered around various seminars focusing on the company’s A&R, marketing and promotion, manufacturing and distribution, personnel, finance and planning, business affairs and publishing operations. The seminars were followed by open forum discussions chaired by Bhaskar Menon, chief executive officer of EMI Music Worldwide.

ASCAP, CBS finalize TV license agreement

NEW YORK — ASCAP has concluded a new $51 million license agreement with CBS for its television network. Under the terms of the agreement CBS will pay ASCAP $8 million for 1981; $8.5 million for 1982; $9 million for 1983; $9.5 million for 1984; and $9.6 million for 1985. For the remainder of 1986, ASCAP is expected to receive $10 million. The agreement covers all ASCAP members, including both broadcast and non-broadcast companies.

Publishing houses take mechanizations increase in stride

by Marc Cetner

LOS ANGELES — While the nation’s leading publishing houses are for the most part pleased with the Federal Court’s decision to support the Copyright Royalty Tribunal (CRT) by allowing the new mechanical royalty rate to go into effect as scheduled on July 1, the major publishers are working to address the news with a business as usual attitude.

The hike from 2.75 cents a song to four cents a song is being viewed as more of a cost of living increase than anything else, and while it is a victory for publishers and songwriters, the monetary effect on major publishers won’t be felt for at least another nine months.

Long overdue in the minds of most publishers, the increase will be split equally between the companies and the writers. And although it is being welcomed by publishing houses, the hike’s impact is expected to be subtle.

“This is certainly not a windfall,” said Screen Gems/Columbia/EMI president Lester Sill, “but we are happy now that we know it’s coming. For the most part, it helps out people who got into the business of living.”

Sill also said that Screen Gems would feel no immediate effect, and, like the majority of his colleagues, maintains that business can continue to grow.

Also taking the increase in stride is Roger Gordon, president of Chappell Music. “It’s really going to have no drastic effect on our game plan at Chappell,” explains Gordon. “It’ll allow a lot more writers to make a little more money, but there’ll be no change in our method of operation.”

Arista-Interworld Music president’s, Billy Meshef, looks at the increase from more of a perspective, and maintains that the royalty hike gives his company more of an ability to plan for the future.

Meshef says that it will be two years before the hike to four cents means anything substantial, but since it represents meaningful money, it allows for planning and budgeting and enables the company to speculate a little more.

Concern for the future

Both Ascap president Mel Bly and Jobete head Jay Lowey feel that the new price institution is the first step in the right direction toward proper compensation. But like the majority of their contemporaries, remain concerned with the mechanical royalty rate’s future.

“I hope the new rate is just the beginning,” says Bly, “but the increase is still not

EMI MUSIC CONFERENCE — The One World of EMI Music Conference was recently hosted by the Los Angeles-based Capitol/EMI/Liberty Records Group. Representatives from 32 countries were on hand for the six-day event. Pictured during breaks in the confab’s schedule are (l-r): Brian Jeffrey, EMI Music London; Bhaskar Menon, chairman of the board and chief executive officer, EMI Music Worldwide; Helmut Fest, vice president of international operations, Capitol/EMI/Liberty Records Group; Roger Gordon, president of Chappell Music; and Roger Fairchild, president of EMI Music Japan; Tony Toddman, finance director, EMI Music Europe & International and Don Zimmerman, president, Capitol/EMI/Liberty Records Group.

CASHBOX

Five years ago, the Oak Ridge Boys were one of the hottest gospel groups around. Today, the Boys are one of the hottest country groups in the United States, boasting six consecutive gold albums and an impressive string of #1 country hits, including their most recent single, "In the Garden," which cracked the Top Five of the Cash Box Pop Chart, landing this week at #44. "If you don’t have a C.R.O. (Cash Box Radio Charts) of your own, you won’t be able to keep track of the who’s who in the gospel field," says Jim Tipton, who handles the group’s distribution for A&M Records.

The Oak Ridge Boys’ ever increasing popularity has included a successful — if unintentional — maneuver into the pop realm with "Elvira," which has cracked the Top Five of the Cash Box Pop Chart, landing this week at #44. "The group’s crossover potential doesn’t end with radio," however. In concert the Oaks consistently draw SRO crowds to their coast-to-coast gospel/pop shows. And to top it off, the group is backed by one of the best bands in the business — Skip Mitchell, Don Brailer, Ron Fairchild, Pete Cummings and Fred Satterfield.

Bill Golden has been a member of the Oaks, the longest. While still a high school student in Brewno, Ala., he saw the Oak Ridge Boys (then a gospel act) perform. One look was all it took, and Golden soon joined the group. Soon after, he met Delane Allen, a young singer from Taylortown, Texas, who was working with a quartet called the Prophets. One year later, Allen joined the Oaks.

About two years later, they met Richard Sterban from Dandridge, N.J., who once sang with the Stame Quartet backing Elvis Presley. Eight years later, Sterban and Joe Bonsall, a tenor who was a regular on Dick Clark’s American Bandstand while in junior high in Philadelphia, joined Golden and Allen, to form the Oaks’ current configuration.

The Oak Ridge Boys are a consummate unit, striving for the best in all they do. Group member Bonsall was once quoted as saying, "We’re not just a bunch of kids with a couple hit records under our belts. We’ve been around for a while, and we know what the business is all about. We want this to be a longevity thing. We want to be a force, to keep the momentum rolling."
N TOUR:

y 2 Philadelphia, PA
by Baltimore, MD
by Buffalo, NY
by Hartford, CT
by Utica, NY
by East Rutherford, NJ
by Youngstown, OH
by Charleston, WV
by Nashville, TN
by Norfolk, VA
by Memphis, TN
by Dothan, AL

y 3 Spectrum Civic Center
y 5 Memorial Auditorium
y 9 Stage West
y 10 Stanley Theatre
y 11 Meadowlands/Byrne Arenas
y 12 The Agora
y 15 Civic Center
y 17 Municipal Auditorium
y 18 Portsmouth Stadium
y 21 Mid-South Coliseum
y 23 Dothan Civic

July 24 Atlanta, GA
July 25 Augusta, GA
July 26 Montgomery, AL
July 28 Miami, FL
July 29 Fort Myers, FL
July 30 Fort Pierce, FL
July 31 Savannah, GA
August 1 Fayetteville, NC
August 2 Asheville, NC
August 4 Columbus, GA
August 5 Charleston, SC
August 6 Myrtle Beach, SC
August 7 Greenville, SC
August 8 Johnson City, TN
August 9 Columbia, SC

The Fox Richmond County Coliseum
Sandy Creek Outdoors SunTrust Theatre
Lee County Arena
Municipal Auditorium
Cumberland County Memorial Arena Asheville Civic Center
Civic Auditorium
Convention Center Arena
Memorial Auditorium
Freedom Hall
Township Auditorium

www.americanradiohistory.com
**NEW FACES TO WATCH**

**Holly & The Italians**

Holly Vincent, the Holly and the Italians story began a couple of years ago in Los Angeles, where Holly and her three-piece group played last year's Heatwave in Toronto armed with one small guitar amplifier, a standard bass amp and drums. “There were all these bands with loads of equipment, and we came out, looking like poverty cases, and started making all this noise!” she reports with relish.

Indeed the surprising power and fullness effects,” relates Holly, “were achieved on her latest single, the LP, “The Right To Be Italian,” conjures visions of hours spent in the studio painstakingly adjusting the sound to get that Phil Spector-esque thickness. But no, says Holly, that wasn’t the case at all.

The secret, she reveals, is “that I played really, really loud in the studio. It was so loud that the people trying to lay down their vocal track in the next studio had to wait till I was done because the sound kept leaking through the wall to the next room.”

She kept blowing up amps,” adds bassist Mark Sidgwick, the only current Italian, as the group is in the process of auditioning new drummers prior to touring heavy metal.

The Holly and the Italians story began a couple of years ago in Los Angeles, where Holly and her three-piece group, consisting of an all-female group, had put together a band to play songs she had written on guitar. The group came to the attention of the manager of one of Britain’s top acts, who offered to bring them to England and get them a deal.

Instead of a deal, says Holly, “he brought us to England and left us there.” Fortunately, the group found help in the form of Charlie Gillet, noted rock authority and head of X.O. Records, who offered the group a deal to do a single. In an 8-track studio, the trio — Holly and drummer Steve Young from L.A. plus Sidgwick, who had been recruited in London — recorded “Tell That Girl to Shut Up,” for X.O., and when the press jumped on the group’s bandwagon, it began to climb the British charts. An album deal with Virgin followed closely on the heels of the single’s success.

The group’s first tour was an unfortunate one, though, pitting it as the middle band between two ska-type outfits, Selecter and the B-Boy Dickens. “We liked the bands, but the audiences were only there for the ska experience, so we didn’t really get a fair hearing,” relates Holly. Nevertheless, the Bums (drums), who opened the tour yielded the title for their debut album: “You get a bit silly after a while if you spend the whole summer on the road with a group like that band,” she says. “We came up with the phrase ‘The Right to Be Italian’ as a retaliation to the silliness that was going on around us.”

With the release of the LP — recorded at the Record Plant in New York with Richard Gottehrer producing — Holly and the Italians have turned their attentions to America once again. The group recently signed an agreement with Emi, and will have released their first, and has been in New York with an eye on relocating before the summer tour begins.

Perhaps Holly’s reasons for wanting to move back here are best summed up in “I Wanna Go Home,” the kick-off track on the album, inspired, she says, by ex-Italian Steve Young’s bout of homesickness while on the road in England.

**Iron Maiden**

That hideous, hatchet-wielding zombie on the cover of the first two Iron Maiden albums looks like an outcast from George Romero’s classic “The Living Dead,” but Iron Maiden’s drummer, Clive Burr, feels that the skeletal nightmare, named Eddie, is also a good visual metaphor for his band’s sound.

“When we saw Eddie in a book featuring new graphic artists, we knew he was perfect for our image and sound,” said Burr, because he kind of jumps out at you, just like our music. “The band’s sound does indeed jump out at you,” being at the vanguard of England’s neo-heavy metal movement, is Clive’s job. But the drummer has chosen to update and streamline the thunderous idiosyncrasies that bands like Black Sabbath and Deep Purple defined has succeeded in a place other than the British Isles.

The band’s second LP, “Killers,” has shot to #102 bullet on the Cash Box Pop Album chart and shows no signs of slowing down. After six weeks in release, its unprecedented, head-banging sound doesn’t just come from the will to capitalize on a trend.

“I think the kids got fed up with punk and wanted the same volume and energy, but with the right songs and musicianship,” said Burr, “so we came along just at the right time.”

The fivesome, which named itself for the medieval torture device, first began practicing its unique brand of metalurgy in June of 1977, almost in contempt of the new wave/punk movement. And, as might be expected, the band had trouble finding work in a club scene that was ravenous for new bands and Clash.

But as time wore on, the band began developing a following via its many gigs at the Soundhouse in London, which stood as the last outpost of original British heavy metal in the late-’70s. And in mid-’79, Iron Maiden released an independent EP, “The Soundhouse Tapes,” on its own Rock Hard Records.

In November of 1979, the band signed with Capitol and, just prior to recording its self-titled debut album (“Metal For Muthas”) in England, arrived at a final line-up: Clive, Dave Murray (guitar), Adrian Smith (guitar, vocals), Steve Harris (bass, vocals) and Burr (drums). Iron Maiden had an impressive first year. The group’s maiden voyage jumped straight onto the British charts and sold out their first two shows, by points opening for Kiss on its 1980 European tour and staging its own SRO tour of Britain.

In November of 1980, the Iron men returned to the studio for a second LP under the “Headmaster” banner. The famed British producer, who was responsible for metal masterpieces by Deep Purple, Black Sabbath and Rainbow, was billed as the true fulcrum of the band, according to Burr.

“We dubbed him the ‘Headmaster’ because he really took control in the studio, and we also respected him because he’s produced most of our favorite albums,” said Burr. “We became cohesive on ‘Killers,’ partly because we worked together as a band for awhile and partly because of Martin.”

---

**Loxk And Petrone Are Promoted In Reshuffle Of PolyGram Marketing Unit**

NEW YORK — PolyGram Records, Inc. has revised the structure of its marketing department, with Harry Losh being promoted to senior vice president, marketing, and Emile Petrone becoming vice president, marketing, West Coast. Under the new marketing structure, Petrone and Jim Lewis, vice president, marketing for special projects, will report directly to Losh.

Lou Simon, senior vice president, marketing, and Juiles Abramson, vice president, marketing/product development, have left the company.

“The molding of our two major territories — domestic and international — has been completed as we position our PolyGram Distribution and — in the process in which we market and sell our music has necessitated these changes in our marketing department,” commented Bob Sherwood, executive vice president and general manager, PolyGram Records. “Obviously, the placing of people who have extensive marketing and sales backgrounds in these key posts will cause a far greater integration of these here/tofore separate areas and enable us to function more effectively and creatively as one.”

As part of the change, Bill Haywood, vice president, black music marketing; Bill RCA, CPI Form International Video Marketing Venture

LOS ANGELES — RCA Corp. and Columbia Pictures Industries, Inc. (CPI) have formed an independent marketing venture to handle home video entertainment programs in all territories throughout the world excluding the U.S., and Canada. The new organization, under the arrangement, will market both existing and future theatrical and TV programming, as well as original productions created specifically for television.

**Glancy Sets P&D Deal With CBS**

NEW YORK — Ken Glancy, former president and U.K. managing director for RCA Records, has formed a new jazz-oriented label, Finesse Records, and has finalized a distribution and deal for it with CBS Records.

The New York-based label is already heavily into production and is expected to release its first three records sometime in August. The label’s debut will consist of “At Mark’s” in New York by Mal Ton and Friends, which includes collaborations with Janis Ian, Gerry Mulligan, Cy Coleman and Jonathan Schwartz. “Paul Desmond with the Modern Jazz Quintet” and “Through A Looking Glass” by Bob Brookmeyer. Scheduled for later release are productions with Ruth Brown, John Lewis, the Mel Lewis Jazz Orchestra and more from Torne.

“Wanting for a better phrase, the term ‘good music’ best describes our intentions,” said Glancy. “The artists and composers we will sign will be articulate, talented, creative and dedicated to expanding a too-often neglected American art form.

“We plan to work very closely with them in developing all aspects of their careers,” he added. “The time has passed when record companies can simply concern themselves with the ‘product.’ Recordings are only one of the conduits through which artists demonstrate their talents and abilities.

“Finesse will be involved in areas such as publishing and print, i.e., stage band arrangements and portfolios, and these will be tied into the records we produce.”

“We’re interested in extending promotion activities on campus will also be a major exposure factor, and we believe very strongly that the artists chosen will appeal to young adults who are serious about music.”

**Production Services**

Glancy, who has secured the services of a production company headed by Norman Schwartz, former head of the Gryphon label, commented on his new venture: “They will be the label. ‘We are not only interested in developing individual performers,’ Glancy explained, ‘but in involving composers and arrangers as well. We’re not interested in making ‘commercial’ records. Our emphasis will be toward composition and the existence of jazz as a form that can be concertized.

‘We’re interested in developing the Melange label and we hope to establish a national marketing approach for it.”

**The Original**

— MCA recording artist Jerry Jeff Walker recently appeared at the Greek Theatre in Los Angeles, where friends and label execs came out to greet him. Pictures are available.

P&D (Pilates & Dax) is the Los Angeles-based record label of Jack Osbourne, through which he released the music of The Osbournes, a band co-founded by his father, Ozzy Osbourne. The label is distributed by Warner Bros. Records.

“The Original” — MCA recording artist Jerry Jeff Walker recently appeared at the Greek Theatre in Los Angeles, where friends and label execs came out to greet him. Pictures are available.

P&D (Pilates & Dax) is the Los Angeles-based record label of Jack Osbourne, through which he released the music of The Osbournes, a band co-founded by his father, Ozzy Osbourne. The label is distributed by Warner Bros. Records.
Video software retailers will meet at the first annual NARM Video Retailers Convention to share ideas, plan for opportunities and develop lines of communication and avenues of understanding with video software manufacturers and wholesalers. Yes, THE TIME IS NOW for a national meeting that focuses on the needs of the video dealer.

THE TIME IS NOW! GENERAL BUSINESS SESSIONS feature leading merchandisers as keynote speakers; special guest speakers; taped consumer interviews; a Presidents panel, and an opportunity to find out how your rental or exchange program stacks up against those of other key dealers.

THE TIME IS NOW! ADVERTISING AND MERCHANDISING PANELS discuss new and proven ways to display and advertise video software, including a critical look at the role of the manufacturer.

THE TIME IS NOW! PRODUCT PRESENTATIONS highlight the new fall releases so you can prepare your ad budgets, merchandising programs and promotional plans for the upcoming Christmas selling season.

THE TIME IS NOW! A RETAIL SALES EXPERT teaches sales techniques that can help make the difference between profit and loss.

THE TIME IS NOW! MANUFACTURER/RETAILER CONFERENCE SESSIONS allow you to sit face to face with manufacturers and other suppliers at scheduled afternoon meetings.

THE TIME IS NOW! SOCIAL FUNCTIONS including breakfasts, lunches, cocktail receptions, dinners, and a special gala event, afford you the opportunity to greet old friends and make new ones.

THE TIME IS NOW! to register for the NARM 1981 Video Retailers Convention, to be held August 10-13, at the Grand Hyatt Hotel in New York City.

---

ROOM RATES—GRAND HYATT NEW YORK

<table>
<thead>
<tr>
<th>Type</th>
<th>Single</th>
<th>Double</th>
<th>Parlor &amp; one bedroom</th>
<th>Parlor &amp; two bedrooms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Single</td>
<td>$75</td>
<td>$90</td>
<td>$220, $400, $500</td>
<td>$320, $470, $600</td>
</tr>
<tr>
<td>Double</td>
<td>$90</td>
<td>$110</td>
<td>$220, $400, $500</td>
<td>$320, $470, $600</td>
</tr>
</tbody>
</table>

REGISTRATION FEE (payable in advance)

<table>
<thead>
<tr>
<th>Member</th>
<th>$250</th>
<th>Non-Member</th>
<th>$300</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spouse</td>
<td>$150</td>
<td>Spouse</td>
<td>$150</td>
</tr>
</tbody>
</table>

TOTAL REGISTRATION FEES

$__________________________

[RETURN TO]

NARM INC. 1060 Kings Highway North, Suite 200, Cherry Hill, NJ 08034 (609) 795-5555

www.americanradiohistory.com
Stiff America Debuts Offshoot Baby Stiffs Label

NEW YORK — Stiff Records America has launched a new offshoot label, Baby Stiffs, which will concentrate primarily on 7" singles and 12" EP releases. The label's marketing director, Anthony Richardson, said that the move will provide a forward momentum to the label's international business.

UBAC Bows Music Business Course

NEW YORK — The Harlem-based Urban Business Assistance Corp. (UBAC) has launched a small business management course with a focus on the music industry. The course will be held Wednesday evenings from 7-9:30 p.m. at the Harlem State Office Building, 163 West 125th Street.

The course is being offered in collaboration with Harlem Talent Assoc., which currently conducts seminars with guest speakers from the recording industry on Thursday evenings from 7-9:30 p.m. at the Harlem State Office Building and a music industry legal clinic instructed by Leonard Baster, director of legal services, Volunteer Lawyers for the Arts.

Further information can be obtained from Harlem Talent Assoc. at (212) 289-8380 or UBAC's Christine Valez at (212) 235-6090.

Masterpiece Cos. Bow

NEW YORK — Masterpiece Record Tape and Video and Masterpiece Distributors have been formed by the JEN Entertainment Corp. Each division will be handled as a separate company.

A. Nick Holiday will serve as executive director liaison for Masterpiece Distributors, Pittsburgh, while Johnny Worlds, president of JEN Entertainment, will serve as executive director and president of Masterpiece Records in New York.

Richard Moore will be vice president of special products for the two divisions. J. J. Jackson, Otto Gomez and Eddie Curtis will handle A&R for the record division. Skip Green will serve as video consultant for special projects.

The company plans to release 15 albums and six singles in its initial release schedule. Artists include Michel Rolphé, Jimmy Jones, Father Goose, Chemistry and Herman Foster and Sharon Fisher. The firm’s address is 250 West 57th St., New York, NY 10019. The telephone number is (212) 586-0909.

Good Music Moves

LOS ANGELES — The Good Music Agency of Minneapolis recently moved its offices to P.O. Box 9, Excelsior, Minn. 55331. The new telephone number is (612) 474-2381.

The company also has offices in Mississauga, Mont.

EXECUTIVES ON THE MOVE

Fine
Cosgrave
Kidd
Watson

Casey Appointed At RCA

— The appointment of John L. Casey as staff vice president of editorial services, RCA Corporation has been announced. He joined RCA in January 1986 as vice president of corporate communications at Con Edison where he managed the utility's advertising, employee communications, publications and customer communications.

Poligram Names Kidd

— Michael Kidd has joined the staff of PolGram Records, Inc. as director of field promotion, black music marketing. Prior to his current appointment, he served as a regional promotion man at MCA Records, which he joined from a stint as a local promotion man at Atlantic Records.

Friedland Named At ATI

— ATI Equities has named Cynthia Friedland to vice president in charge of programming and acquisition, ATI Video. She has been associated with Franklin for more than ten years in various capacities.

Goldberg Appointed

— Michael J. Goldberg has been appointed vice president of operations at The Entertainment Company. Prior to his appointment, he was most recently at Chemical Bank.

Watson Named

— MCA Records has announced the appointment of Stuart Watson as managing director of RCA Records. Watson, general manager, marketing and sales, has been with the company since 1976 when he joined from EMI.

Bider Joins WB

— Leslie E. Bider has been appointed chief financial officer and treasurer of Warner Bros. Music. Prior to joining Warner Bros. Music, he was engaged in the private practice of accounting as the managing partner of the firm of Bider & Montgomery.

UA Appoints Lowe

— Leslie Lowe has been appointed professional manager of United Artists Music Ltd. in London. He was most recently an executive of Bourne Music and has in the past been with other major music companies.
Publishers Don't Expect Drastic Effects From July 1 Mechanicals Increase
(Continued from page 6)

equitable when compared with the worldwide market. They're making 70 cents an album in Europe and now we're only up to about 40 cents."

By continued by saying that he hopes the CRT's next efforts will be directed toward establishing the ruling that annual revisions of the mechanical royalty fee would take place.

"We want to see the escalation clause in the CRT ruling come into being," says Bly. "The hike is somewhat rectified the terrible inequity publishing faces when compared with ever-rising record company pricing. We don't want to be stuck with a statutory rate any longer."

Other executives are concerned about the repercussions of the increase throughout the music industry. Both Arista's Meshel and Harold Seider, president of United Artists Music, are especially eager to see the labels' reaction to the July 1 increase.

"I hope that record companies will not reduce the number of selections on LP's to avoid having to pay these additional increases," says Seider.

Arista's Meshel has misgivings about the labels trying to circumvent the increase by deluging the business with control composition clauses on artists and writers. Almo/Irvings president Lance Freed, however, is a bit more optimistic than his competitors. "I hope that record companies will become more of an ally now and accept the new rate gracefully."

"I think that the new rate just might increase the likelihood of cooperation between publishers and companies," he adds. "I look upon the business as a symbiotic partnership — we all want hits and good writers — and maybe the increased rate will help everyone realize we're all in the same business. If record companies will allow the dust to settle, they'll get more cooperation from publishers in the key areas."

And while the impact of the new mechanical royalty rate on the publishing

Reggae Sunsplash Set
NEW YORK — The fourth annual Jamaican international music festival Reggae Sunsplash has been set for Aug. 4-8 at Jarrett Park, Montego Bay. The festival, which will be dedicated to the late Bob Marley, will feature such top reggae artists as Jimmy Cliff, Dennis Brown, Toots & The Maytals, Gregory Isaacs, Culture, Mighty Diamonds, Augustus Pablo, Black Uhuru, Judy Mowatt, Sly Dunbar & Robbie Shakespeare, Leroy Sibbles of the Hep-tones and Carlene Davis.

Negotiations are under way for film, video and live recording rights for the event. The festival will be staged by the Jamaican Cultural Development Commission (JCDC) under license from Synergy Prod. Dromoes and Geddes, bottlers of Jamaica's Red Stripe beer, will serve as sponsors.

Jamaica's Independence Week Celebrations, a three-day event that will feature artwork and performances by local talent, will directly precede the Sunsplash festival. The independence celebration, to be held in Kingston, will culminate the annual "festival of the Arts, a nationwide series of arts competitions that JCDC has promoted throughout Jamaica. Proceeds from the festival will be used to fund a legal and commercial division within JCDC designed to protect the rights and creative efforts of Jamaican artists.

Tour packages out of New York for reggae Sunsplash are being offered by Sunburst Holidays, 4779 Broadway, (212) 42-7500, Aiken Tours, 1681 Nostrand Avenue, Brooklyn, (212) 856-7711; and Cus Tours, 44 Madison Avenue, (212) 192-7830.

the feelings of his fellow publishers. "In the long run, the hike allows us to take a few more shots," Lambert contends. "It will allow publishers to go about their business that much more comfortably. We've been struggling along for years at 2.75 cents, and we're happy that the July 1 date has finally arrived."

Terumasa Hino

HINO

DAYDREAM

IC 6069

A dream album and a dream vocal called SWEETER & SWEETER now charting and getting national air-play.

Of course it's on INNER CITY . .

where jazz-fusion is happening.

Inner City does it again . .

Call us, toll free —
1-800-223-9802 or wire,
telex 427997.

Display Posters sent with
each order.

Janice, they say
we have a hit!

Ain't that the truth!!

NEW RELEASES

John Kaizan Neptune

Shogun IC 6078

A smash hit in Japan, Shogun features John Kaizan Neptune playing the shakuhachi (Japanese bamboo flute). Exciting jazz-rock is the result of this unique East-West fusion.

NEW RELEASES

Django Reinhardt

Solos—Duets—Trios IC 1105

The second release in our highly-acclaimed Django Reinhardt collection. Featuring Django in solos, duets and trios — an intimate glimpse of a revolutionary artist!

NEW RELEASES

Abbey Lincoln

Golden Lady IC 1117

A newly-recorded lp by a singer the New York Times calls "the Billie Holiday of our era," Stunning vocals and stellar accompaniment from Archie Shepp and Hilton Ruiz.

sn Box/July 11
U.S. Labels Look To Rebound From Soft First Half Overseas

U.S. labels are beginning to take steps towards the normalization of sales worldwide, with several labels in recent months showing signs of rebounding. The first half of the fiscal year has been marked by lower sales compared to previous years, with many labels reporting softer results. However, there are indications that the situation is improving, with some labels starting to see an upturn in sales.

The increase in sales is due to various factors, including improved marketing strategies, increased focus on digital platforms, and a shift towards independent music. Many labels are also focusing on developing new artists, with a greater emphasis on promoting their music through social media and streaming platforms.

In addition to these efforts, many labels are also working on expanding their reach, with a focus on international markets. This has been particularly evident in the Asian market, where many labels have been seeing growth in sales.

Despite the positive signs, there are still challenges ahead, with many labels facing competition from digital streaming services and the need to adapt to the ever-changing music industry. Nevertheless, the trend towards rebounding sales is encouraging, and many labels are looking forward to a successful second half of the fiscal year.
REVIEWS

NEW AND DEVELOPING ARTISTS

SAD CAFE (Swan Song SS 72002)
La-De-Da (3:48) (Man-Ken Music Ltd. - BMI) 
(Young, Simpson) (Producer: E. Stewart)
After five years and several LPs for A&M.
England's Sad Cafe has labored in the obscurity of the outer reaches of AOR far too long. With 10cc's Eric Stewart directing its first effort for Swan Song, the band, always known for its sophisticated lyrics, has come up with a Rolling Stoneish melody to match. This has both humor and a pop swagger.

ROBBIE PATTON (Liberty 1420)
Don't Give It Up (3:48) (British Rocket Music Publishing Co./A Del Music - ASCAP) 
(Producers: C. McVie, K. Calliat, R. Patton)
After a very brief stint with Backstreet, Patton resurfaces on Liberty with Fleetwood Mac's Christine McVie and Mac co-producer Ken Calliat helping out behind the board. The result... a pop single with a hook big enough to bring in virtually every Top 40 station and listener. Bright mass appeal material, but not bubblegum.

LISA DAL BELLO (Capitol 5025)
Never Get To Heaven (3:38) (Nevebianca Productions, Inc./Jiving Music, Inc./Adams Communications, Inc. - CAPAC/BMI/PROCAN) 
(L. Dal Bello, B. Adams) (Producer: B. Esty)
At her rockiest, as on the second single from the "Drastic Measures" package, with crossover potential.

ENGELBERT HUMPERDINCK (Epic 14-022045)
Maybe This Time (3:18) (Songs of Manhattan Island Music Co., a division of Whitehaven Pub. Corp./Gary Klein Music, Inc. - BMI) (H. Gaffney) (Producers: G. Klein, N. De Caro)
What can you expect from Engelbert at this point? Certainly not pop rock. From the ever-present strings down to the o-o-a-a-a-a guitar strains, this is unadulterated MOR, targeted at older females. Expect A/C play.

L.A. (Radio RR 3838)
Cleveland's Love Affair has shortened its name to L.A. and honed its hard rock into a ball of catchy, dynamic breaks, a la Pat Benatar's "Heartbreaker." This is hardly mainline pop, though. To the vocals move from last yet tuneful harmonies into snarling leads. This is more than likely on AOR turf, with some pop possibilities.

SILVER CONDOR (Columbia 18-02266)
You Could Take My Heart Away (2:54) (Grey Hare Music - ASCAP) (J. Corey) (Producer: M. Flicker)
Ace axiom Earl Slick tones down the flash leads for more subtle, melodic fills, while Condor lead vocalist Joe Censanto steps into the spotlight on the sleeker side of the week. A perfect mix of bright harmonies, lush keyboards and soft but solid drumming, courtesy of Mike Flicker's tight production, surround Censanto's shimmering pop vocal. An unversed pop smash.

JOE VITALE (Asylum E-47169)
Never Gonna Leave You Alone (3:59) (Marinara Music Co. - BMI) (J. Vitale) (Producer: B. Stone)
Percussionist extraordinaire Joe Vitale's sidework with the likes of Joe Walsh pays off, in more ways then one, on this debut single from the "Plantation Harbor" LP. The tune itself is reminiscent of Walsh's best rock shuffles, bluesy but refined, with boardman Bill Szymczyk (Eagles, Walsh, etc) adding just the right finish.

SOFT AND SEDUCTIVE

PAT BENATAR (Chrysalis CHS 2559)
Fire And Ice (3:20) (Rare Blue Music, Inc./Big Tooth Music Co./DiscotMusic/Dense Barry Music - ASCAP) (Kelly, Sheets, Benatar) (Producers: K. Olsen, N. Geraldo)

TOM PETTY and the HEARTBREAKERS (Backstreet/MCA BSR 51136)

JEFFERSON STARSHIP (Grunt/RCA FB-12275)

SAD SONGS

STEVE WINWOOD (Island IS 49773)

AMERICAN RADIO HISTORICAL SOCIETY

www.americanradiohistory.com
PIR Management Holding Back On Depe Successor
by Dave Schulpas

NEW YORK — Following the resignation last week of Philadelphia International Records’ president Larry Depe, who left to start his own label, a PIR spokesman said the company has no firm plans at the moment in regard to any upper-level reorganization or the naming of Depe’s successor.

“In terms of filing Larry Depe’s position, we’re going to see a little bit of movement before anything else,” stated Phil Asbury, director of business affairs for PIR. “For the time being we’re planning on leaving the position as it is, at the moment.”

Asbury dismissed as “substantially inaccurate” reports published elsewhere that executive vice president Harry Coombs would be assuming Depe’s duties, with or without his title. He also flatly denied that Kraftwerk’s co-founder and frontman, Ralf Hütte, would move into a strictly production capacity, with Hütte actually running the company, as well as the report that the label would create a division to enter the record store business. Such primary acts, each of which would be given a heavily orchestrated push toward the mainstream.

Asbury also reported that Depe, who has issued no announcement yet as to the name of his successor, has so forthwith decided to step down. “We have a number of people trying at this point in the company that is currently in the process of trademarking his company’s name and would make a statement when the name is made official. He said that Depe had been “in Boston signing an act this week” and that he had also “had discussions with a couple of major distributors who were interested in the label.”

Asbury also confirmed that PIR would be bowing its gospel label, Salvation Records. “We decided that the name was not the right one,” he said.

Warriors, Atari To Push Kraftwerk LP
LOS ANGELES — An extensive promotion program, including a retail display contest offering Atari video product as prizes has been launched by Warner Bros. with a “Goody Two-Socks,” Kraftwerk’s debut album for the label.

The Warner Bros./WAEM "Computer Word" display contest will run until Aug. 31 in all stores with 20 or more locations. A total of 20 markets will be Atari VCS video game cartridges. The four WEAM marketing coordinators responsible for the best overall market coverage will be awarded A-400 Home Computers Systems.

Radio promotions behind the new album and Kraftwerk’s upcoming concert tour of the States will also be tied in with Warners’ WCI Atari affiliate. The A-400 Home Computers will also be given as grand prizes in special radio promotions. Contest drawings will be held in Toronto, Detroit, Chicago, Cleveland, Philadelphia, Washington, D.C., New York and Los Angeles.

Aside from A-400 computer grand prizes, the drawings, held at local retail outlets, will offer Atari VCS videos as a first prize and concert tickets and “Computer Word” LPs as second and third prizes.

Lee Management Firm Relocates Vegas Office
NASHVILLE — The Las Vegas branch of the Buddy Lee Attractions, Inc. management company has moved to a new location coinciding with the arrival of the company’s chief executive officer, John Nielsen, who was named manager of the office.

The agency’s new address is Buddy Lee Attractions, Inc., 3305 West Spring Mountain Road, Suite 60, Las Vegas, Nev. 89102.

PIES WEST

REGGAE ROOTERS — Island Records, which has announced that it will come with its "first One Plus One case," has set a new date for its anticipated show, which will be held in the early fall.

According to the company’s latest press release, the show will be held on a film date of July 17 at 8 p.m. in the new Brixton Reggae Club, which will be located in the heart of London.

The show will feature a set of performances from artists including the legendary Bob Marley, Peter Tosh, and Burning Spear, as well as some of the best reggae acts from around the world. The show will also include a special film screening of "Island Dreams," a documentary about the history of reggae music.

Tickets are available at the door and online. For more information, visit the official website at www.islandreggae.com.
PREMIUM TIME — Pat Benatar — Chrysalis C-IR 1346 — Producers: Ken Nelson and Neil Geraldo — List: 8.98 — Bar Coded Benatar became the First Lady Of AOR last year with her dynamic “ Crimes Of Passion” album and the smash single, “Hit Me With Your Best Shot.” No question that the lady rocks with abandon, but she gets a little more diverse on her third outing, “Prescription.” Featuring longish rock tracks that are more reflective and thoughtful, the album is much more a group effort than “ Crimes Of Passion.” Geraldo and Benatar’s lyrics are a lot more probing and meaningful than on the album’s predecessors. Make no mistake, the hot lips, great hooks and gutsy vocals are still there — they just take a little longer getting there.

BLUE AND GRAY — Poco — MCA 5227 — Producer: Mike Flicker — List: 8.98 It’s amazing that through all its personnel changes and years in the business, Poco has managed to hang on to the original sound and essence it had when it was first formed. Paul Cotton and Rusty Young remain the band’s heart and soul, with the former’s distinct Southwestern vocals and the latter’s superb guitar and pedal steel work highlighting the act as they have for the past several years. While the group, now a five-some, retains that country rock, high harmony sound, this album is more hard rocking due to the direction of Heart producer Mike Flicker. Best tracks are “Glorybound,” “Please Wait For Me” and “The Land Of Glory.”

Renaissance — Village People — RCA AFL1 4105 — Producers: Jacques Morali — List: 8.98 — Bar Coded What’s happening here? The darlings of the disco world have traded in their macho men outfits for the style and image of Britain’s refreshing new romantic scene. Led by the recent light Morali, The Renaissance roughsexlet sashays its way through a dance-oriented album that is aimed at the “blitz” club scene. It’s probably best termed new disco, and while there is nothing as flamboyant as “Macho Man” or “YMCA,” songs like “Big Mac” and “Food Fight” are pretty trendy.

THE VISITOR — Mick Fleetwood — RCA AFL1 4080 — Producers: Richard Dhasut and Mick Fleetwood — List: 8.98 — Bar Coded Drummer and patriarch of Fleetwood Mac, Mick Fleetwood journeyed to Ghana in Africa early this year for a musical and cultural shoot in the arm, and he certainly got it. Fleetwood employs African rhythms and folk music in a basic rock frame of this subtly beautiful album. Heavily influenced by Ghanaian musicians and arrangements, the simple rock songs take on a whole new emotion and energy.

SHOULD I DO IT — Tanya Tucker — MCA MCA 5228 — Producer: Gary Klein — List: 8.98 The independent Tucker has been performing for almost half of her 22 years. When she splashed onto the music scene at the age of 13, she was dubbed country’s little darlin’. Today, her audience is a bit more broad-based, thanks to the rock feel of the “NT” and “Tear Me Apart” albums. This newest release is more to its sort recent predecessor, “Dream Lover,” with its pop/country/AOR feel.

WINNERS — Brothers Johnson — A&M SP 3724 — Producers: Brothers Johnson — List: 8.98 This is the Brothers Johnson’s first vinyl outing without the production guidance of Quincy Jones, but that indefatigable slick progressive R&B sound is in fine fettle. George and Louis keep the sound funky, sophisticated and full of surprises, showing major growth as producers and songwriters in the process. The duo assemble some of L.A.’s finest sessioners to pull off such supercharged numbers as the LP’s first single, “The Real Thing,” “Caught Up In It” and “In The Way.”

FIRST ALBUM — Tubeway Army featuring Gary Numan — ATCO SD 32-106 — Producer: Gary Numan — List: 8.98 When a gaunt, heavily made up young man named Gary Numan delivered this first album in 1978 as the leader of Tubeway Army, he set Britain on its ear with his darkly futuristic synth rock style. Those who are used to Numan’s minimalist, rhythmic keyboard songs by now will find this early work a bit more rocky than “Replicas,” “The Pleasure Principle” or “Mekon,” but it’s also an inventive, engaging work. Influenced by Bowie, Eno and the early synthesizer bands, Numan invented an original and timely sound.

SEIZE THE BEAT — Various Artists — ZE/Island IL667 — Producers: Various — List: 8.98 — Bar Coded Left field record company ZE Records has been one of the leading proponents of post-disco dance music, and albums by James White And The Blacks and Kid Creole And The Coconuts have proven that. Various samplings, six to be exact, of the New York art/dance scene can be heard here. It’s strange eclecticism, music for the most part, but irresistible dance floor fare. Most of the material comes from the August Darnell brain trust, but songs by Material and Was (Not Was) are also top flight.

FRANK JOHNSTON’S FAVORITES — Various Artists — Ralph Records — RR 8110 — Producers: Various — List: 8.98 You probably won’t ever hear these songs on the radio. Many people won’t even want to. Avant garde, minimalistic, often atonal, hauntingly rhythmic music doesn’t exactly get mainstream rockers off. But a brave and eccentric little record company in San Francisco is home of some of the most adventurous and ingenious bands in existence these days. A compendium for new music neurotics.
NEW YORK — CBS Records is currently planning a number of sampler LPs as a result of the apparent success of its "Exposed" album, a two-record rock sampler with a list price of $2.98. Although careful to indicate that most projects are still in the discussion stage, CBS executives contacted by Cash Box said that the low-cost, retail-oriented approach to marketing has been very successful. The sampler was released, 22-song rock 'n' roll collection would be a feature of future projects.

I think the low price has really been the key to 'Exposed,'" said Vernon Slaughter, vice president of promotion, black music and jazz, Columbia. A jazz sampler featuring Miles Davis, James "Blood" Ulmer, McCoy Tyner and Arthur Blythe is slated for September release and will also feature a low price. "I think we would obviously try to present it the same way as 'Exposed,'" in order to get the same benefit," Slaughter added.

Artists, including those on the label, which has been cited because of its success and jazz is music. But the whole point is presenting new artists, and the key to getting the record in the hands of jazz fans and to recruit new ones. The attractive price has to be there.

Columbia product manager Greg Hamilton said, "any other label responsible for the "Exposed" album, feels that the response to the collection has been encouraging enough to generate more projects of a similar nature.

More On The Way

"We have another project like 'Exposed' on the drawing board," said Hamilton. "While I'd like to do one in the future on country music and black music, it's more like that, I'll do rock. I don't see why we couldn't do them, but it wouldn't be totally true to say there are definite plans. We've got to take each one as it comes."

Careful examination of a similar project

for black music was also reported by Larkin Arnold, vice president and general manager, A&R, black music, CBS.

"There's been talk about a retail sampler," said Arnold. "And I assume that we will be doing something like that in the near future," he said. "If we have been watching the success of it in the pop area, and it's definitely something we'd like to do in the R&B area." Since its spring release, "Exposed" has been generating impressive sales for retailers around the country (Cash Box, June 29). Billed as "A Cheap Peek at Today's Provocative New Rock," the album features Columbia and Epic/Portrait/Associated acts Loveboy, Judas Priest, Ellen Foley, Adam and the Ants, Steve Forbert, Jan Rossom, Rosanne Cash, The Romantics, Garlind Jeffries, Sorrows and The Boomtown Rats. Retailers have had no difficulty selling the album at its full $2.98 price. CBS, according to much of the up-in-the-air status of similar projects to the difficulty of measuring the album's impact on subsequent sales by facade. It's really difficult to say: yes, we're seeing it, because the sales are spread over 20 weeks or 10 or 11 acts," said Hamilton. "At this point, the impact is still too small.

While samplers are nothing new, supplying retailers with a low-priced, quick sale item like "Exposed" is a new twist. Rock samplers like A&M's *Propoganda*, I.R.S. *Greatamerican Rock & Roll*, and Polydor's *Made in Britain* were made available at prices closer to the market standard, while the Warner Bros. *Toss Leader* sampler was available only through direct mail-only emanes. For those companies said they knew of no plans to market samplers with "Exposed" type campaigns.

Multi-Faceted Merch Campaign Helps

EMIA Create Identity For Kittyhawk

by Michael Martinez

LOS ANGELES — The launch of Kittyhawk's EMIA America self-titled debut LP into the marketplace last year was powered by an extensive advertising and touring campaign, backed by strong in-store merchandising during the first two months of release.

The initial campaign built the L.A.-based, jazz-oriented pop band's name beyond its Southern California base and eventually netting the group more than 30,000 unit sales.

After the first six weeks in release, the current LP, *Race For The Oasis*, #25 on the Cash Box Jazz Albums chart, has surpassed last year's sales figures. The initial spark on this album's sales is largely due to an identity campaign built through jazz, R&B and MOR radio airplay.

Promotion emphasis on the current project is being shifted to encompass television exposure, although the EMIA market will still employ in-store and radio airplay to expand the Kittyhawk audience.

The current campaign reflects the reasoning behind Kittyhawk being signed by the label. "Kittyhawk's live show is a strong point," said Petrone. "It made sense for them in their best light," explained Gary Gersh, director of A&R management at EMIA.

Gersh added that Kittyhawk's unique instrumentation and the multi-faceted sound the group creates influenced the label sign.

Using the electronic Chapman sticks, Kittyhawk built a reputation as an instrumental fusion act with influences as varied as rock, jazz, R&B and pop music. Their current album, though, has included vocals to broaden the group's radio exposure and diversity.

Jef Petrone, vice president of marketing for EMIA/Liberty, agreed that the band's unique properties were appealing, but added that it was initially important to build the band's identity.

"We knew we had to get Kittyhawk's name in front of everyone because they had no track record," said Petrone, adding that during the first 30 to 60 days the company wagged an intense consumer advertising campaign covering most major markets. The push included college press, most jazz stations and eventually some R&B and MOR stations that began playing tracks from the LP.

When it was apparent that Kittyhawk's strength was centered on the West Coast between L.A. and Seattle, Petrone said the label bought time in the targeted market on all Top 40 radio. The band hopes to penetrate the Top 40 curtain with release of a single from "Race For The Oasis," titled "Wind, Sand and Salt." While Kittyhawk was forging an identity through the airwaves, the quartet also hit the road, touring multiple markets and opening for labelmate Ronnie Laws in some markets.

With an aggressive merchandising campaign, including a display contest in most

---

Singles Breakouts

(There's No) GETTIN' OVER ME • RONNIE MILSAP • RCA PB-12284


The story of this week's quickest-rising pop LP is that different face of Ronnie Milsap, known for his country hits of recent years.

This week, "Gettin' Over Me," the fourth single from his third album for RCA, "Close to You," is gaining a foothold on pop radios. Though the song was released on Aug. 5, it has been gathering airplay over the past several weeks, and now Columbia is behind the song.

This is a different face of Ronnie Milsap, known for his country hits of recent years. "(There's No) Gettin' Over Me" is a more up-tempo pop song, and it's likely that the song will do well on pop radio.

Columbia has been promoting "Gettin' Over Me" through an aggressive campaign that has included radio and print advertising. The song has been getting airplay on pop stations across the country, and it is expected to continue gaining momentum.

The song's success is also credited to Milsap's change in sound. "Gettin' Over Me" is a departure from Milsap's country roots, and it has helped him reach a broader audience. The song's catchy melody and upbeat tempo have won over listeners, and it has landed on the pop charts.

As "Gettin' Over Me" gains momentum, Columbia is positioning it as a major hit for Milsap. The label is working to ensure that the song reaches as many listeners as possible through a combination of radio and print advertising, as well as live performances.

In summary, "Gettin' Over Me" is a pop hit for Ronnie Milsap. The song's success is due to its catchy melody, upbeat tempo, and Milsap's change in sound. Columbia is using an aggressive campaign to promote the song, and it is expected to continue gaining momentum on pop radio.
**MERCHANDISING AIDS:** Back Catalog Album Flats, 3-D Logos, Cover Blowups, Die Cut Header Cards.

**ALBUM BREAKOUTS**

**FIRE OF UNKNOWN ORIGIN**

**BLUE OYSTER CULT**

*COLUMBIA FC 37389*


**MERCHANDISING AIDS:** Album Flats, Poster.

**SOME DAYS ARE DIAMONDS**

**JOHN DENVER**

* RCA AFL 1-4055*


**MERCHANDISING AIDS:** 36" Poster Blowup of Album Cover, Streamer.

**I’VE GOT THE ROCK ‘N’ ROLLS AGAIN**

**THE JOE PETRE PROJECT & COLLECTORS**

*COLUMBIA FC 37372*


**MERCHANDISING AIDS:** Album Flat, Oversize Artist Poster, Snipes.

**THE GREAT MUPPET CAPER**

**ORIGINAL SOUNDTRACK**

* ATLANTIC SD 16046*


**MERCHANDISING AIDS:** Album Flats, 24 x 36 Poster, Singles Browser.

**RAIDERS OF THE LOST ARK**

**ORIGINAL SOUNDTRACK**

*COLUMBIA JHC 37373*


**MERCHANDISING AIDS:** Album Flats, Artist Poster.

**DEEP KARMA**

* Epic Records group the Deep River Band recently stopped in at one of the Karma Records stores while in Indianapolis to play the Warehouse Lounge in support of its album, "Deep River Band Rocks." Pictured are (l-r): Doug Jonas and Mike Burdett of the group; Laure Anderson, store manager; Don Simpson, buyer for Father’s Sun’s (Karma); and Ray Edelson of the group.

**WHAT’S IN-STORE**

D.C. DOINGS — The Washington/Philadelphia branch office of Capitol Records has begun distributing a four-page monthly newsletter to retail outlets, rack-jobbers and one-stops. Dubbed The Capitol/Liberty/EMI Informer, district manager Ron Hughbanks described the publication as a way for the branch office to have a one-on-one approach with individual retailers and to reinforce relationships with one-stops. The publication presently offering in-depth profiles of Capitol/Liberty/EMI artists and giving notice of impending releases, will soon devote space to a monthly merchandising competition for the best displays in support of the labels’ acts. Originally an in-house sheet for the branch, the expanded Informer began public distribution in May. Describing the publication as a luxury," Hughbanks added that while still in the experimental stage, "the response has just been overwhelming," and plans are already in the works to expand the format to include articles on creative merchandising by editor Bill Baker. "It’s a costly project, but well worth it," said Hughbanks, who also said that area retailers interested in receiving The Informer should call the branch office. Stores in Pennsylvania and Virginia should call (800) 638-3686.

In another Washington, D.C. item, Records and Tapes, Ltd., recently opened its third shop in what was formerly a Discount Records outlet on Dupont Circle. The opening was accompanied with an aggressive print campaign that included a three-page spread in the Sunday edition of the Washington Post. The print buy featured contributions from smaller independents, as well as major labels, and particularly noteworthy was the support the shop received from Shannachie Records through area distributor Richman Brothers, which arranged to have reggae singer Max Romeo drop by during the opening festivities. Romeo is really out stumping for his "Holding Out My Love To You," album. While in New York for a a 42nd appearance at the Ritz, Romeo also stopped by The Record Factory on 8th Street for an autograph session.

AND SPEAKING OF IN-STORE APPEARANCES — The warm weather really seems to bring out the artists. We’ve received an unnumbered list of items about in-store appearances in the last few days. Columbia’s Psychadelic Furs recently dropped by the Cherry Hill, N.J. Sound Odyssey store before a concert appearance at Emerald City. Recent Record Bar in-stores have included a visit to the Knoxville, Tenn. outlet by Loverboy, and U.S. and Human Sexual Response both did autograph sessions in the Indianapolis, Ga. stores. The Camelot chain has recently played host to a number of artists, including Englebert Humperdink, at its North Hills Mall store in Fort Worth, Texas, Head East at the Upper Valley Mall Store in Springfield, Ohio, B.B. King at the Greenville, S.C. outlet; and Alabama at the Fort Myers, Fla. store. Any other in-store appearances of note and RCA recording artist Rick Springfield each drew over 2,000 autograph seekers. The turn-out was something of an off day for Springfield, who, when not recording for RCA, appears on the local TV opera show George Reith as Noah Drake. Apparently the dual career has worked well for Springfield: a recent appearance at Washington, D.C.’s Variety Records drew so many people that the Tyson’s Corner Mall (where the store is located) was forced to close the mall. Later in the week, an hour-long autograph session at the Dress As In Cleveland’s Westgate Mall drew over 5,000 people. Our curiosity aroused, we called Westgate store manager Tom Aurend to find out first hand what the tenor of the appearance had been. "It was just nuts," Aurend told us. "A week before the appearance, we had people calling us from as far away as Youngstown." The beleagured store manager found himself frantically calling people he knew to come down and help out and eventually wound up pulling his help off the street. "I looked out the back door of the store, and I couldn’t believe what was going on in the parking lot. We had to get Springfield in and out of the store through a freight elevator." Despite the pandemonium, Aurend assessed the results as "great" and added that aside from an initial tie-in with radio station WGLC, the in-store was the same in the Cleveland Plain Dealer and The Cleveland Press. Asked if he was willing to go through it again, Aurend nonchalantly told us that he would like to try and get Linda Ronstadt to drop by the store. The man has guts.

**TASTY PROMOTION** — The trend towards the strong support of catalog items continues with the news that RCA is offering a special summer buy-in program on its 50 best selling Red Seal catalog titles. Irwin Katz, director of merchandising for Red Seal, said the program offers retailers special discounts and 30 days extra dating. Katz added that the titles on special have proved to be the most desirable and best sellers. The program includes albums by James Galway, Tornita, Vladimir Horowitz, Jean-Pierre Rampal and Andres Segovia. Also included are the Broadway cast albums of Sophisticated Ladies, 42nd Street, Sweeney Todd and Ain’t Misbehavin’. The program begins July 6 and runs through July 17.

**AMERICAN RECORD PROMOTION** — Congratulations to the staff at Camerell’s Meiller Mall store in Canton, Ohio. The store recently won first prize in an Atlantic Records “Turn On The Heat” point-of-purchase promotion in support of black product on the label. The store was decorated as a diner, the cashier was dressed as a waitress, and Atlantic’s black artists were served up as a soul food feast. Store manager Yvonne Tynmo won a pair of tickets to the Bahamas for the heroines.

Fred Goodman

*www.americanradiohistory.com*
<table>
<thead>
<tr>
<th>JULY</th>
<th>AUGUST</th>
<th>SEPTEMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Knack, Carole King, Elecktrics.</td>
<td>The Knack, Carole King, Elecktrics.</td>
<td>The Knack, Carole King, Elecktrics.</td>
</tr>
<tr>
<td>Foreigner, Blackfoot, Thunder, Tubeway Army, Gary Numan, Herbie Mann, Riff Raff, Stacil Slatiah, Lonnie Youngblood, Max Werner, Margo Michael's and Niltelie, Sad Cafe, Meral Gunneyam.</td>
<td>A Taste Of Honey, Sheree Brown, Charles Veal, Bonnie Bramlett (M.S.S.), Eberhardt Schoener (Harvest).</td>
<td>John Miles (Harvest).</td>
</tr>
<tr>
<td>Steve Nicks, Chic, John Entwistle, Buddy Miles, Touch, Pay Park, Rolling Stones, Gwen McRae, Baby Brother Band.</td>
<td>Sonny Curtis, Lee Oskar, Midnight Star (Solar), Rockets, Dynasty (Solar), Heavy Metal (Soundtrack), Klymaxx (Solar), Eddie Rabbitt.</td>
<td>The Night The Lights Went Out In Georgia (Soundtrack).</td>
</tr>
<tr>
<td>Genesis, Slade, Amy Kantor, McDiffey Lane, Henry Paul Band, Dan Seals, Minx DeVille, Spinners, Rose Tattoo, AC/DC, Jim Carroll Band.</td>
<td>Deborah Harry, Pat Benatar, Ian Hunter, Craig Leon.</td>
<td>Ultravox, Michael Schenker Group, Charlie Dore, Babys, Brian Beverly, Babylon (Soundtrack).</td>
</tr>
</tbody>
</table>
**er's Guide**

**POLYGRAM**
- **JULY**
  - Roy Ayers — Polydor
  - Jon and Vangelis — Polydor
  - Carolyne Mas — Mercury
  - Millie Jackson — Spring
  - Visage — Polydor
- **AUGUST**
  - CASABLANCA
    - Suzanne Fellini
    - Dr. Hook
    - Lipton, Inc.
    - Mac Davis
    - The Four Tops
    - Nick Gilder
- **MERCURY**
  - Nighthawks
  - Mickey Newbury
  - Scorpions
  - Reba McEntire
- **POLYDOR**
  - Isaac Hayes
  - Novo Combo
  - LaToya Jackson
  - Green Ice (Soundtrack)
  - Busta Jones — Spring
  - Coffee — De-Lite
  - win Hawkins — Label Unassigned

**SEPTEMBER**
- **MERCURY**
  - Con Funk Shun
  - Yarbrough and Peoples
  - The Teardrop Explodes
  - Motorhead
  - Dickie Lee
  - The Kendalls
  - Kool and the Gang — De-Lite
  - Kiss — Casablanca
  - Benny Mardones — Polydor
  - John Cougar — Riva
  - Bobby Caldwell — Label unassigned
  - Steve Woods and The Slingshots — Label unassigned

**SEPTMBER**
- **MERCURY**
  - Bob Welch
  - Daryl Hall
  - Jack Green
  - Perry Como
  - Rick Springfield
  - Straight Eight
  - The Chipmunks
  - Artie Shaw
  - Michael Wycoff
  - Chocolate Milk
  - Dream Machine
  - Charley Pride
  - Ray Stevens
  - Steve Wariner
  - Louise Mandrell/R.C. Bannon
  - Instinct Funk (Salsoul)
  - Joe Bataan (Salsoul)
  - Skyy (Salsoul)
  - Bruce Sudano (Millennium)

**AUGUST**
- **RCA Records**
  - Madeleine Marks
  - Duke Ellington
  - Larry Elgart
  - Dottie West
  - Inner Life (Salsoul)
  - Logg (Salsoul)
  - Oscar Peterson (Pablo)
- **POLYGRAM**
  - Triumph
  - Hall and Oates
  - Polyrock
  - Roger Whittaker
  - Bow Wow Wow
  - Wax
  - Main Ingredient
  - Eddy Arnold
  - Jim Reeves
  - Ronnie Milsap
  - Floyd Cramer
  - Chilliwack (Millennium)
- **POLYGRAM**
  - Steve Martin
  - Ashford and Simpson
  - Tom Verlaine
  - Larsen/Feiten Band
  - Mike Mainsire
  - Rodney Crowell
  - Exile
  - Pia Zadora
  - Carly Simon
  - Roger Devo
  - Emmylou Harris
  - Rex Allen, Jr. and Margo Smith
  - Moondogs (Sire)
  - Robert Palmer (Island)
  - Patti Austin (Qwest)

**JULY**
- Billy Preston and Syreeta
- The Temptations
- Jermaine Jackson
- Jose Feliciano
- Lovesmith
- Smokey Robinson
- Switch

**AUGUST**
- The Chi-Lites
- The Staple Singers
- Barry White
- Leon Haywood
- The Dells

**SEPTEMBER**
- Jaco Pastorius
- Chick Corea
- Sue Ann
- Bobby King
- YellowJackets
- Barry White
- Leon Haywood
- The Dells
- Straight Eight
- The Chipmunks
- Artie Shaw
- Michael Wycoff
- Chocolate Milk
- Dream Machine
- Charley Pride
- Ray Stevens
- Steve Wariner
- Louise Mandrell/R.C. Bannon
- Instinct Funk (Salsoul)
- Joe Bataan (Salsoul)
- Skyy (Salsoul)
- Bruce Sudano (Millennium)

- Madeleine Marks
- Duke Ellington
- Larry Elgart
- Dottie West
- Inner Life (Salsoul)
- Logg (Salsoul)
- Oscar Peterson (Pablo)

- Triumph
- Hall and Oates
- Polyrock
- Roger Whittaker
- Bow Wow Wow
- Wax
- Main Ingredient
- Eddy Arnold
- Jim Reeves
- Ronnie Milsap
- Floyd Cramer
- Chilliwack (Millennium)

- Steve Martin
- Ashford and Simpson
- Tom Verlaine
- Larsen/Feiten Band
- Mike Mainsire
- Rodney Crowell
- Exile
- Pia Zadora
- Carly Simon
- Roger Devo
- Emmylou Harris
- Rex Allen, Jr. and Margo Smith
- Moondogs (Sire)
- Robert Palmer (Island)
- Patti Austin (Qwest)

This Schedule is Tentative and Subject to Change

**CASH BOX**

**Quarter Albums**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
Playboy Jazz

HOLLYWOOD BOWL, L.A. — It is certainly arguable that the Playboy Jazz Festival, held the Sunday and Tuesday of Memorial Day weekend in L.A.'s famed outdoor venue, has become one of the most eclectic jazz fests in the U.S.

The sold-out two-day festival broke another Bowl record by becoming the first two-day event there to sell-out all seats 36 hours prior to the opening act’s performance. The event attracted a panathropic quilt of Angelenos — all ages, all colors.

Not only did the Festival reaffirm the presence of a jazz-consciousness in Los Angeles, but the fact that Festival promoter George Wein is able to vary the package enough to attract more diverse audiences each year.

The opening day was a smooth affair, with a consistent texture woven of the most seminal jazz stylings. From the Long Beach State University Jazz Ensemble’s spirited opening to The Crusaders’ jazz-cum-pop finale, the performances never lacked quality or variety, but offered few peaks and valleys.

Perhaps standing out most during the Saturday set was the set offered by keyboardist Herbie Hancock, sans electronics and accompanied with some horns. Fresh off the turf had relaxed somewhat, much like the day had worn on its music.

Sunday’s proceedings were most certainly highlighted by the overwhelming crowd response to the Weather Report performance. The heavily percussive set featured solos by each member, including an electronic extravaganza by Jaco Pastorius. The group’s rendition of its hit, “Birdland,” would have raised the roof at other venues.

Except for a provocative set by a group comprised of Dizzy Gillespie, Lalo Schifrin, Ray Brown, Bernard Purdie and Willie Bobo, Sunday’s show lapsed into the same homogenous groove of Saturday. While the bill was varied with the likes of George Shearing sharing a set with bassist Brian Orff; Earl Klah; Art Blakey and the Jazz Messengers’ set finale with Count Basie and his Orchestra, consistent excitement among the players was absent.

Gary U.S. Bonds

COUNTRY CLUB, L.A. — Gary U.S. Bonds’ spirited performance at the Country Club marked the triumphant return to Los Angeles for one of rock and blues yesteryear stars. But, unlike many of his peers from that early ’60s period who had casonically performed to cash in on a revival of nostalgia wave, this show proved to an SRO crowd that Bonds is quite serious about his rejuvenated career. And Bonds did it convincingly and without the anticipated help of a very special friend.

For the many who came to the show expecting The Boss to make a guest appearance for a number or two, Bonds quickly dispelled all rumors after the first song and told the energetic audience that Bruce Springsteen will not be here tonight, but we’re gonna rock and roll anyway.

And, true to his word, nobody went home disappointed, as Bonds and company rallied through pressure-cooking rockers like the opening “Joe Bon,” his current Top single, “This Little Girl Is Mine,” and the title track to his album “Dedication." Bonds has on so many different styles that perfectly lends itself to gospel/R&B-flavored ballads as well, as evidenced on the track-like rendering of “Daddy's Come Home” and the gospel/blues-tinged “Just Like A Child,” a song that he noted with great pride as one that his daughter wrote.

Together with the dazzling sax work of Joe Stenn, Bill Derby and Joe Martin, guitars; George Ruiz, bass; Mike Miceli, drums; and Rusty Cloud on keyboards, Bonds’ set was an overall living pleasure that was highlighted, of course, with a rousing encore of his ‘60s anthem, “Quarter To Three,” a song that by itself clearly revealed some of Springsteen’s very own roots.

Opening the show with a mixed bag of rock and funk reminiscent to a degree of Bob Seger and J. Geils, Fast Fontaine delivered an adequate set that was a bit hampered by a muddied sound system. Still, Fontaine was that formerly Seger’s guitarist, more than set the stage for the main event with catchy tunes like “Modera-

lion,” “It’s Your Heater Hot Tonight” and a revved up version of the Doors’ classic, “L.A. Woman.” Fast Fontaine is a band with potential, but one that needs a little fine tuning.

When Robinson broke into “Baby Come Close,” it was a fitting finale for a show that had encouraged up-close-and-personal encounters of the love kind.

Byron Williams, the co-host of NBC-TV’s Real People, opened Robinson’s concert, which meant he would have to deliver fresh material, but also that he has the skill and timing to deliver the goods.

Smokey Robinson

GREEK THEATRE, L.A. — Some things are timeless, like the showmanship employed by Smokey Robinson during his recent performance at the Greek here. Whether performing music from his current repertoire of hit songs or reaching back into his vault of platinum singles, Robinson handled the music with the self-assuredness of a veteran, yet ageless artist.

It could have been easy for the capacity crowd of nearly 15,000 to let the night be partially obscured by the warm, breezy summer night, but instead it served as an apt backdrop for Robinson’s catalog of classic love songs. Such was his command of the audience that during the later portion of the show, the former lead singer delivered an encore for those “who have made these songs hits.”

Robinson opened his show with “Tracks Of My Tears” and “Can’t Find Love” before his voice had warmed to the night air and before breaking into the memorable “You Are Forever.” From his current album, “Being With You” it was during Robinson’s rendition of the title track from that album that his universal appeal was most evident and, perhaps, most appreciated.

Robinson segued into the song with a story about how he had first taken “Being With You” to Ken Carnes’ producer George Tobin for the songstress to record. Tobin listened to it and convinced Smokey to record the song himself.

The Motown legend performed the song at the Greek in English, which delighted many of his new-found fans (most of them not even born when he began his career) and old fans alike. But another segment of the audience marvelled even more at the song as Robinson began to sing “Being With You” in Spanish (a fair portion of the audience from the Spanish in his audience).

A command of talent and audience vibe were the cornerstones of Robinson’s show. Without the backing of his band, he himself could have provided ample foundation for the balladeer’s excursions.

The band rang true as he reeled off hits like “ Tears Of A Clown,” “My Love,” “Oh, Baby, Baby,” “Goin’ To A Go-Go,” “Oo-Pa-Pa, Oo-Pa-Pa,” “I’ll Be Dogging” and others from his hit-laden past.

Throughout, Robinson showed a consistent penchant for delivering a song with the proper intensity, coming off like a song that transcended the time and place the song was first written or recorded.

When Robinson broke into “Baby Come Close,” it was a fitting finale for a show that had encouraged up-close-and-personal encounters of the love kind.

Byron Williams, the co-host of NBC-TV’s Real People, opened Robinson’s concert, which meant he would have to deliver fresh material, but also that he has the skill and timing to deliver the goods.

Don King

HANK COCHRAN’S, NASHVILLE — Don King has spent a good portion of the time since his last Epic album, “Lonely Hotel,” and the accompanying stage show with live show director Bob Small. The effort has resulted in a truly enjoyable, sophisticated and highly enjoyable.

In both his album and in concert, King has created a band that cites the roots, while melding that preference with a sassy, raw-edged rock sound that is nothing short of superb. Despite the fact that two of King’s band members departed just hours before the show and replacements were hastily called upon and oriented to King’s material, the band’s justifiably that the audience was none the wiser.

Drawing primarily upon material from the latest album, King’s show was a pleasant blend of country and rock, with the latter given just the slightest edge, which quite suited the audience of Fan Fair, King fans and industry representatives. Even those who came to view and perhaps consider the now hushed and probably safe mechanical bull in this former urban cowboy hangout, were attracted to King’s charismatic stage presence.

It was no shock when it comes to playing a guitar and is as much an integral part of the band as the rest of the musicians, as he aptly demonstrated on acoustic numbers like “59 Was A Very Good Year,” and out-and-out rockers like “My Whole World Is Falling Down,” “Out My Mind,” without a doubt two of the highlights of the hour show. Perhaps the best bit about King’s performance is that he has learned to relax and have fun with the audience.

Jennifer Bohler
MTV, CVE, Epic Jointly Push REO Simulcast

by Michael Glynn
and Mark Albert

LOS ANGELES — Plans were finalized last week between CBS Video Enterprises (CVE) and Epic Rock Records, The Music Channel and NBC's The Source to simulcast an adult radio network, for one of the most extensive cross-promotional efforts yet undertaken to exploit video presentations focusing on a rock act.

On Aug. 8, WASEC's MTV and The Source simulcast a full-length feature concert program of Epic recording group REO Speedwagon, produced by CVE, over cable, TV, satellite transmission and radio. Three months in the making, the presentation is expected to reach approximately 17 million cable TV viewers and radio listeners in the Los Angeles area, a market of stations around the country. The REO Speedwagon concert was taped last month during a recent appearance at Denver's McNichol's Arena.

First Concert Presentation

The presentation will be the first major feature-length concert presentation following the scheduled debut of the 24-hour video music channel, The Source's programming service of WASEC. MTV is initially expected to reach approximately 2 to 2.5 million cable subscribers. A replan for CVE had been turned up videocassette and disc rights to the program for the home entertainment market, expected to air on a major home video market. However, the overall commercial release plans is expected shortly from the company.

According to raising CVE's director of music programming who conceived and coordinated the project, the idea for the cross-promotional effort stemmed from CVE's recent involvement in the "Dolly Parton: One Night Stand: A Keyboard Event." That video concert presentation of all-star jazz keyboardists played at New York's Carnegie Hall and the Dorothy Chandler Pavilion here, was released as a two-record set by Columbia Records and Bravo, the fine arts cable network earlier this year, as well as issued by CVE on videocassette for the home entertainment market.

"With videotaping production costs for such a presentation in excess of $100,000, $125,000 and a little over 2 million VCIs and $2 million in promotion for a project that was expected to earn $5 million, if not too much, we decided to cross-market the program to the cable music channel because of its potential to reach a large audience two weeks ago by the Senate Commerce Committee (Cash Box, June 27)."

While Wirth has not been told what the bill would be, much resistance is expected in the House, where House Telecommunications Subcommittee chairman Tim Wirth (D-Colo.) strongly opposes the measure. Should the bill gain House approval in its present form, radio licenses, which are currently renewable every three years, would become indefinite. Wirth disagrees with that point, saying that licenses shouldn't even be extended to five years. Other provisions that would apply to radio include the removal of Federal Communications Commission (FCC) involvement with programming decisions, the granting of new licenses by a random lottery, the revocation of licenses only after the FCC has conducted hearings to determine if the holder was unfit to keep the license, and the abolishment of rules governing commercial time, program logs, community ascertainment needs, and news and public affairs programs. In addition, radio stations would be assessed fees to help defray the cost of regulation, license applications and hearings.

The bill is expected to go before House hearings soon after the July 4 Congressional recess.

Deregulation Of Radio Approved By Senate

LOS ANGELES — Radio deregulation moved one step closer to legislative approval when S. 270 was passed by the Senate Commerce Committee (Cash Box, June 27). While Wirth has not been told what the bill would be, much resistance is expected in the House, where House Telecommunications Subcommittee chairman Tim Wirth (D-Colo.) strongly opposes the measure.

Should the bill gain House approval in its present form, radio licenses, which are currently renewable every three years, would become indefinite. Wirth disagrees with that point, saying that licenses shouldn’t even be extended to five years. Other provisions that would apply to radio include the removal of Federal Communications Commission (FCC) involvement with programming decisions, the granting of new licenses by a random lottery, the revocation of licenses only after the FCC has conducted hearings to determine if the holder was unfit to keep the license, and the abolishment of rules governing commercial time, program logs, community ascertainment needs, and news and public affairs programs. In addition, radio stations would be assessed fees to help defray the cost of regulation, license applications and hearings.

The bill is expected to go before House hearings soon after the July 4 Congressional recess.

ZANY DREAMS AT KLOS — Comedic duo Cheech and Chong recently stopped by the KLOS/Los Angeles studios to tape an interview with morning personality Frank Smith and a discussion of the duo’s new film Nice Dreams. Pictured above suffering from KLOS over-exposure were Tommy Chong, Cheech Marin, and Smith.

A COUPLE OF CHANGES — WKGB (920) Nashville has changed its call letters to WSM-FM. The station now does not signal any departure from its current Top 40 format. Information & Analysys, Inc. a firm offering research, marketing and analysis for broadcasters has moved to 81 North Broadway, Hicksville, N.Y. 11801. The new telephone number is (516) 822-7878. Noted Bay Area DJ Steve Kapan joins KSFX/San Francisco on July 27. Currently at KFGC, Kapan made his mark at KSAN before that AOR station turned country last year.

BURROWING IN MANHATTAN — As if there weren't enough bewildering excursions for the curious to check out in New York City, a recent diversion from the Wall Street to the upper corner of the Old Corner Bookstore in the Texas of the guile of armadillo races held in the suburbs of Houston, the smallest in a host of hard core New Yorkers blink. Even those who affectionately take pride in saying "only in New York" must have paused and wondered, if only for a brief moment, if they too had gone the route of so many Big Apple crashes who themselves must have been an attraction. But for all of those who contemplated moving to the suburbs or bidding a fond farewell to bottled swill, armadillo races were indeed held at Central Park's Tavern-on-the-Green restaurant as part of ABC Radio's Star 79, KSRR/Houston. In a promotion that would have been as run-of-the-mill in Texas as mailing a cab in New York, KSRR staged armadillo races in Gotham City to help promote the national advertising community. Besides attracting the curious and those thirsting for speed during the current baseball strike, KSRR did attract national attention on Channel 7 Eyewitness News and various newspapers and trade publications. The armadillo races were just a small part of a major multi-media campaign that KSRR is running through the summer. The station now has a dozen 14x36 paintings surrounding the Houston freeways emphasizing Star 79 as the city’s music station. In addition, the Star 79 dentity is being carried in 365 Yellow Cabs, and the station is running numerous TV commercials depicting various local lifestyles. Finally, the station also is giving away on-quant and half gallon cartons of Carnation milk, which works out to 7/1 million cartons per month for the next three months.

CELEBRATE THEM HOME — KLOS/Los Angeles personality and station manager Art Laboe will be honored on July 6 with a star on Hollywood's Walk of Fame. The star will be located on the corner of Highland Ave. and Hollywood Blvd., only blocks from where Laboe grew up and where he later opened a record store in the 50's. Laboe planned a retirement for his afternoon drive mainstay, for 3 years. On his show that day, Laboe played the greatest hits from the past 20 years, mixed in with choice taped por-

THE BEAT GOES ON — KONE/San Jose is the oldest running AOR station in the Bay Area, and staffers are celebrating the station's 10th anniversary throughout the year. Congratulations to KMET/Los Angeles personality Mary Turner who just marked her 10th year on-the-air with the powerhouse rock station. Turner also is the last nationally syndicated Off The Record show distributed by Westwood One. A number of long-form specials of Off The Record have been scheduled throughout the summer. Rolling Stone Keith Richards was the subject of the first special, and a few of the future artists to be highlighted include Rush, Ritchie Blackmore and Heart.
CASH BOX ROCK AL

July 11, 1981

# 10 MOST ADDED

- ECHO & THE BUNNYMEN - HEAVEN UP HERE - SIRE
  ADDS: WWWM, WCCC, WMS, WNEW, WBLM, KSJ, KKMB, WGRQ, KKMB, KNC, KROG, KAAL. PREFERRED TRACKS: Over The Wall.
  SALES: Just shipped.

- DAVE EDMUNDS - TWANGIN .... SWAN SONGATLANTIC
  ADDS: None. HOTS: WLR, WKK, KNAC, MEDIUMS: KNJ, KKMB, KSJ, KKMB, WGRQ, WSRG, WBLM, WGRQ, KEZ, KKM, WBLM, MEDIUMS: PEN, WAAL, KKKM, KMMB, WBB, KKMB, WGRQ, KEZ, WSRG, WBLM, MEDIUMS: WAAL, WBB, WGRQ, KEZ, WSRG.
  SALES: Fair in East and Midwest; weak in others.

# 3 MOST ADDED

- MICK FLEETWOOD - THE VISITOR - RCA
  ADDS: KMGN, KEZ, KSJ, KKMB, KSJ, WSRG, WBB, KWZL, WSHE, KKMB, WGRQ, WSRG, WBB, WGRQ, MEDIUMS: KAAL, KEZ, WBB, WGRQ, KEZ, WSRG.
  PREFERRED TRACKS: Open.
  SALES: Just shipped.

# 2 MOST ADDED

- FOGHAT - GIRLS TO CHAT & BOYS TO BOUNCE - BEARISLE
  ADDS: KMGN, KEZ, KKMB, WBB, WSHE, WSRG, WBB, WBB, WWWM, KEZ, WBB, WSRG, MEDIUMS: WSHE, WBB, KEZ, WBB, WSRG.
  PREFERRED TRACKS: Fly Away.
  SALES: Just shipped.

# 9 MOST ADDED

- FOREIGNER - 4 - ATLANTIC
  ADDS: KMGN, KEZ, KKMB, WBB, WSHE, WSRG, WBB, WBB, WMMS.
  MEDIUMS: WBB, WSHE, WSRG, WBB, WBB, WMMS.
  PREFERRED TRACKS: Open.
  SALES: Good to moderate in all regions.

# 8 MOST ACTIVE

- GEORGE HARRISON - SOMEWHERE IN ENGLAND - DARK HORSE
  ADDS: None. HOTS: WMMS, KEZ, KKMB, WBB, KEZ, KSJ, WBB, WWWM, WBB, WWWM.
  MEDIUMS: WMMS, KEZ, KKMB, WBB, WWWM.
  PREFERRED TRACKS: Open.
  SALES: Good in all regions.

# 5 MOST ACTIVE

- PHIL COLLINS - FACE VALUE - ATLANTIC
  ADDS: KKMB, WWWM, WBB, WSHE, WSRG, WBB, KSJ, WBB, KEZ, WWWM, WAAL.
  MEDIUMS: WWWM, KEZ, WBB, KEZ, WBB, WSRG, MEDIUMS: WBB, WSHE, WSRG, MEDIUMS: WBB, KEZ, WWWM, WAAL.
  PREFERRED TRACKS: In the Air, Misled, If Leaving.
  SALES: Good to moderate in all regions.

# 5 MOST ADDED

- PAUL CRUISE - REFLECTOR - A&M
  ADDS: None. HOTS: WBB, WBB, KEZ, WWWM, KAAL, KEZ, KSJ, KKKB.
  MEDIUMS: WWWM, WBB, WKDF, PREFERRED TRACKS: Cool Love.
  SALES: Just shipped.

LISTED ALPHABETICALLY BY ARTIST
THE JOE PERRY PROJECT • I’VE GOT THE ROCK ’N ROLL AGAIN • COLUMBIA

SALES: Moderate breakouts in East and Midwest; fair in others.

# 1 MOST ACTIVE

TOM PETTY & THE HEARTBREAKERS • HARD PROMISES • BACKSTREET

SALES: Good in all regions.

# 4 MOST ADDED

POCO • BLUE AND GRAY • RCA

SALES: Just shipped.

# 5 MOST ADDED

THE RODS • ARISTA

SALES: Just shipped.

# 6 MOST ACTIVE

RUSH • MOVING PICTURES • MERCURY/POLYGRAM

SALES: Good to moderate in all regions.

# 4 MOST ACTIVE

SANTANA • ZEBOP! • COLUMBIA

SALES: Good to moderate in all regions.

# 10 MOST ACTIVE

THE TUBES • THE COMPLETION BACKWARD PRINCIPLE • A&M

SALES: Good to moderate in all regions.

# 7 MOST ACTIVE

 VAN HALEN • FAIR WARNING • WARNER BROS.

SALES: Good to moderate in all regions.

# 3 MOST ACTIVE

JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM

SALES: Good to moderate in all regions.

# 9 MOST ACTIVE

THE WHO • FACE DANCES • WARNER BROS.

SALES: Good to moderate in all regions.

# 1 MOST ACTIVE

THE SINCEROS • PET ROCK • COLUMBIA

SALES: Fair in Midwest and West; weak in others.

# 4 MOST ADDED

POLYDOR/POLYGRAM

SALES: Weak in all regions.

# 6 MOST ACTIVE

5 PRETENDERS • EXTENDED PLAY • SIRE

SALES: Weak in South; fair in others.

# 2 SPEEDWAGON • HI INFEODITY • EPIC

SALES: Run, Tough, Letter

# 6 MOST ACTIVE

THE RODS • ARISTA

SALES: Just shipped.

# 4 MOST ACTIVE

SANTANA • ZEBOP! • COLUMBIA

SALES: Good to moderate in all regions.

# 10 MOST ACTIVE

THE TUBES • THE COMPLETION BACKWARD PRINCIPLE • A&M

SALES: Good to moderate in all regions.
Tree International, Country Music Powerhouse, Expands Into Pop Field
by Jennifer Bohler

NASHVILLE — Tree International's roots run deep in country. For nearly 30 years, it has been one of the leading publishing companies here, raking up an impressive number of chart singles, album and song sales, cuts and boothings of 75 to 100 of Nashville's top and aspiring songwriters.

Reflecting the changing attitude towards country music's emerging importance as a total music center, Tree has delved even deeper into cultivating a broad staff of pop writers in an attempt to make the company already boasts. One of the first and most ambitious moves in this direction was the recent joint venture between Tree and producer/songwriter Ray Lynn in Jacksonville, Rhythm Section, who has lived in Jacksonville, Florida (Cash Box May 23). Lynn, who has lived in the Jacksonville area since 1970, owns L.E.I. Recording Studio and will serve as a regional liaison for Tree, scouting out new artists and songwriters. Additionally, Robert Nix, former Atlanta Rhythm Section drummer, who also lives in Jacksonville, has signed with Tree as a songwriter, and will be doing a good deal of pop/rock producing for Tree, according to Buddy Killen, the publishing company's president and chief executive officer.

The well-known producer said: "If you're a 'hotbed of talent,' Killen said, "it was a good opportunity to get involved with the music scene down there. I think a lot of things can come of it. Jacksonville is a small city really — but there's a lot going on, a lot of music talent. Right now, the music industry there is in its infancy; there are very few recording studios. I think Ray's the best, and we plan on upgrading it.

Foster Celebrates 25 Years With Party/Roast

NASHVILLE — Monument Records' president Fred Foster will be the guest of honor at a combination birthday party/roast July 26 when members of the Nashville music community converge here for Foster's 25th year in the music business. The event is set for the main ballroom of the Opryland Hotel.


Boyd Named ACM Executive Director

NASHVILLE — Bill Boyd, who has held a position as either president or chairman of the board of the Academy of Country Music (ACM) since 1988, will become the organization's first executive director July 20.

Currently president of the ACM, Boyd will be responsible for the day-to-day administration of the Academy as an organization dedicated to the promotion and enhancement of country music worldwide. In his new post, he will also work with the officers, committees, board members and his executive secretaries to insure the continued growth of the Academy both in numbers and stature.

Additionally, Boyd will be the public spokesperson for the Academy and the negotiator for activities, events, radio and television functions deemed qualified as beneficial to the overall image and growth of the Academy.

The ACM also mailed ballots to its members, and who are expected to include both officers and board members. The ballots must be returned by July 13, and installation ceremonies for the incoming officers will take place at The Palomino in Los Angeles July 20.

PUTTING ON CASH AT THE RITZ — Columbia artist Johnny Cash recently appeared before a capacity crowd at the Ritz Theater in Elizabeth, N.J., which marked the singer's first appearance in the city since his Air Force days 30 years ago. While in Elizabeth, Cash, Ritz Theatre publicist Elliot Cohen.

Canadian Performing Rights Royalties Top Issue At Publishers Meeting

by Tom Roland

NASHVILLE — Approximately 60 members of the Nashville music community were present at the Nashville Music Publishers Association (NMPA) at its Broadcast Music, Inc. (BMI) building here June 29 to discuss Canadian performing rights with representatives of the Performing Rights Organization of Canada Ltd. (PRO-CAN).

The meeting was headed by Jan Matejcek, vice president and managing director of PRO-CAN. Also present were other Canadian representatives, including Harold Moon, chairman of the board, PRO-CAN; Charles C. de Ley, secretary and treasurer, PRO-CAN; Bill Kearns, president, Bobina, Communications; and Tony Tobias, publisher.

The topic receiving the most attention in the one-hour session was the Canadian (term of duration) law — a statute that demands that Canadian radio stations play music of Canadian origin, written or recorded in Canada, 30% of the time during a broadcast day.

Publishers in Nashville were concerned that the statute limited the number of performing rights royalties that American publishers could collect from PRO-CAN. Canadian delegates pointed out, however, that when the legislation was passed, many stations were playing 40-45% Canadian product, therefore the law had produced a "ceiling instead of a floor." Many of those stations reportedly had to cut their Canadian rotation back to the 30% figure. The panel also indicated that most of the Canadian product was being played during the late night and early morning hours to comply with the law.

Matejcek stated that the two cents per song mechanical royalty rate in Canada would remain intact for several years. However, it was implied that the Canadian government feels that the biggest portion of any raise in mechanical royalties would go to U.S. publishers, thus a proposed hike in the rate has been thwarted in an effort to keep money in the country.

In two other issues involving the Canadian government, Matejcek said that they will begin collecting from movie theaters in 1981, but that no money is being received for cable television at this time. The government within the Canadian government are currently fighting over jurisdiction in the latter case.

To Difference

Emphasizing that a preferential payment system had been discarded in 1979, panellists described a common belief still held by American publishers that Canadian publishers receive performance royalties at a lower rate than foreign publishers. They indicated that all copyrights now receive the same consideration in the PRO-CAN formula for royalty payments.

Matejcek boasted that the organization had doubled its earnings in the last five years. He also praised PRO-CAN's "Fifty Quarter Earnings Plan" by which all undistributed earnings are administered on a pro rata basis. Nashville publishers, however, expressed concern over the method used in the plan. With all American

CLARK AT COUNTRY FOUNDATION

When in Nashville for Fan Fair week, Dick Clark (t) toured the Country Music Foundation with Danny Hatcher, deputy director of the Foundation, and discussed the availability of research material for a possible country music production.
1. FEELS SO RIGHT
   ALABAMA (RCA AHL 1-3830) 1 17
2. FANCY FREE
   OAK RIDGE BOYS (MCA-5209) 2 6
3. DRIFTING
   SYLVIA (RCA AHL 1-3888) 3 12
4. SEVEN YEAR ACE
   DON WILLIAMS (Capitol 5006-12114) 4 9
5. WHERE DO YOU GO WHEN YOU DREAM
   ANNIE MURRAY (Capitol 5006-12114) 5 11
6. KENNY ROGERS
   GREAT HITS
   KENNY ROGERS (Liberty LOG 1072) 4 38
7. MAKIN’ FRIENDS
   PAZZY BAILEY (RCA AHL 1-4026) 7 9
8. LEATHER AND LACE
   WAYLON AND JESSE
   (RCA AHL 1-3855) 13 8
9. CARRYIN’ ON THE FAMILY NAMES
   DAVID FRIZZELL & SHELLY WEST
   (Capitol 6E-310) 8 19
10. WILD WEST
    DOTTIE WEST (Liberty LT-1062) 14 19
11. JUICE
    JUICE NEWTON (Capitol 5006-12134) 10 18
12. SURROUND ME WITH LOVE
    CHARLEY MCGILVRAY (EPIC FE-31708) 12 9
13. I LOVE YOU
    GLEN CAMPBELL
    T. G. SHEPPARD
    (Warner/Curb-EPI 3570) 9 12
14. I AM WHAT I AM
    GEORGE JONES
    (Capitol FE 3686) 11 42
15. OUT WHERE THE RIGHT LIGHTS ARE GLOWING
    RONNIE MILSAP (RCA AAL 1-3932) 15 13
16. HORIZON
    EDDIE RAGAS (Elektra 6E-276) 16 52
17. EVANGELIST
    EMILY CLAWSON
    (Warner Bros. BS-3548) 17 21
18. ROWDY
    HANK WILLIAMS JR.
    (Elektra/ECS 6E-300) 18 23
19. PLEASE
    DAVE ROWLAND AND SUGAR
    (Capitol 6E-3106) 19 5
20. SOMEWHERE OVER THE RAINBOW
    WILLY NELSON (Columbia FC 36883) 22 17
21. GREAT HITS
    WATON JONES
    (RCA AHL 1-3374) 21 116
22. I'M A COUNTRY FRED
    MEL MCNAMARA
    (Columbia ST-12114) 24 19
23. BLUE PEARL
    EARL THOMAS CONLEY
    (Sunbird ST-50105) 23 16
24. DARLIN'...
    TOM JONES
    (Mercury/Sony/SBSR-1-410) 26 4
25. GREATEST HITS
    OAK RIDGE BOYS (MCA-5150) 25 36
26. SOMEONE'S KNOCKIN' AT THE DOOR
    (RCA AAL 1-3932) 20 23
27. LIVE
    HROY AXTON (Jeremiah J-1002) 27 9
28. TAKE THIS JOB AND SHOVE IT
    ORIGINAL SOUNDTRACK
    (RCA AAL 1-3717) 45 4
29. 9 TO 5 AND ODD JOBS
    DIETY LANE/PARTON
    (RCA AAL 1-3832) 29 32
30. GREATEST HITS
    RONNIE MILSAP (RCA AHL 1-3722) 30 37
31. JOHN ANDERSON
    JOHN ANDERSON
    (Warner Bros. BS-3547) 31 12
32. MUNDO EARWOOD
    MUNDO EARWOOD
    (Elektra/KL 6E-3096) 32 13
33. SHARE YOUR LOVE
    KENNY ROGERS
    (Columbia FC 36883) 33 1
34. MY HOME'S IN ALABAMA
    ALABAMA (RCA AHL 1-3844) 34 54
35. THE CONWAY TWITTY
    CONWAY TWITTY
    (MCA-5204) 41 2
36. LOOKIN' FOR LOVE
    JOHNNY LEE (Asylum BS-309) 36 36
37. I HAVE A DREAM
    CRISTY ALLEN (Columbia CL-1083) 39 18
38. CONCRETE COWBOYS
    THE CONCRETE COWBOY BAND
    (Elektra/KL-88007) 38 12
39. ROLL ON MISSISSIPPI
    CHARLEY PRIDE (RCA AAL 1-3930) 35 13
40. I BELIEVE IN YOU
    DON WILLIAMS (MCA-5130) 37 47
41. HEY JOE/HY MEL
    MOE BANDY AND JOE STAPLEY
    (Columbia FC 37003) 33 17
42. GREATEST HITS
    ARLENE HUNTER
    (Capitol CL-1083) 28 41
43. THE BEST OF EDDIE RABBITT
    EDDIE RABBITT (Elektra 6E-235) 43 29
44. AS IS
    BOBBY WILLIAMS
    (Capitol FC 37157) 44 4
45. THE BRIDE
    JOHNNY CASH
    (Columbia CL-1083) 46 3
46. THAT'S WHAT I'M HERE FOR
    THE SHERLOCKS
    (Columbia CL-13197) 46 3
47. HONEY SUGAR ROSE
    ORIGINAL SOUNDTRACK
    (Columbia 52-36752) 42 45
48. STARDUST
    WILLIE NELSON
    (Columbia FC 36883) 47 167
49. MY TURN
    DONNA HAZZARD
    (Elektra/KL 6E-31000) 49 5
50. BACK TO THE BARROOMS
    MERLE HAGGARD (MCA-5139) 50 36
51. ENCORE
    MICKEY GILLEY (EPIC FE-38851) 64 35
52. YEARS AGO
    STALLER BROTHERS
    (Mercury SRM-1-4005) 51 1
53. ONE TO ONE
    EDdie OCCLUSION (MCA-5188) 53 11
54. NOW OR NEVER
    JOHN SCHNEIDER
    (Capitol FC 36883) 54 3
55. URBAN CHIMPMUNKS
    THE CHIMPMUNKS
    (RCA AAL 1-3930) 51 4
56. REST YOUR LOVE ON ME
    CONWAY TWITTY
    (MCA-5138) 48 38
57. REUNION
    JERRY WALKER (Southport/MCA-5196) 52 3
58. TWIN'S A PARTY
    CONWAY/LORETTA
    (MCA-5178) 55 3
59. LOVE IS FAIR
    BARBARA MANDRELL
    (MCA-5136) 61 42
60. GREATEST HITS
    LARRY GATLIN & THE GATLIN BROTHERS BAND
    (Columbia FC 36883) 66 55
61. HELP YOURSELF
    LARRY GATLIN & THE GATLIN BROTHERS BAND
    (Columbia FC 36883) 66 1
62. LOVE SONGS NEVER DIE
    B.J. THOMAS (MCA-5185) 62 2
63. I'M INTO LOVIN' YOU
    BILL WALKER
    (Capitol FC 36883) 63 1
64. GREATEST HITS
    GARY STUART
    (RCA AAL 1-3930) 57 3
65. DAKOTA
    STEPHANE WINESLOW
    (Warner Bros. BS-3546) 65 10
66. WAITING FOR THE SUN TO SHINE
    RICKY SAIDOS (EPIC FE-37190) 58 7
67. GUITAR MAN
    ELVIS PRESLEY (MCA-5196) 58 22
68. I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN
    JOE STAPLEY (EPIC FE-37055) 68 40
69. HARD TIMES
    LADY J. DAVISON
    (Columbia FC 36883) 56 59
70. WILLIE AND FAMILY LIVE
    WILLIE NELSON
    (Columbia FC-2, 36883) 60 105
71. COCONUT TELEGRAPH
    JIMMY BUFFETT (MCA-5178) 63 17
72. BOBBY GODSBORO
    BOBBY GODSBORO
    (Capitol FC 36883) 67 10
73. URBAN COWBOY
    ORIGINAL SOUNDTRACK
    (Full Moon/Asylum EP-0002) 73 40
74. GREATEST HITS
    JIM ED BROWN & HELEN CORNELIUS
    (RCA AAL 1-3930) 74 7
75. SOUTHERN RAIN
    MEL TILLIS (Elektra 6E-310) 75 32

**COUNTRY RADIO AND CASH BOX:**

The Only Trade To Devote A Full Page Every Week To Country Radio!

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>A Texas State Of Mind</th>
<th>Don't Want You (Bootscho - BMI)</th>
<th>41</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb 28 1981</td>
<td>I Don't Need You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Just Need You For Tonight (McClain-BMI)</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>I Should've Called White (ASCAP)</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>I Still Believe In Myself (Sawgrass/BMI - ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>All Country (Dayton/Philadelphia)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait (Prince - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>I Was Country When Country Wasn't Cool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>I Feel Like A Woman (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Look Like A Fool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Good Times (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Want Love So Bad (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>I Just Need You For Tonight (McClain-BMI)</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>I Should've Called White (ASCAP)</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>I Still Believe In Myself (Sawgrass/BMI - ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>All Country (Dayton/Philadelphia)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Look Like A Fool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Good Times (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Want Love So Bad (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>I Just Need You For Tonight (McClain-BMI)</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>I Should've Called White (ASCAP)</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>I Still Believe In Myself (Sawgrass/BMI - ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>All Country (Dayton/Philadelphia)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Look Like A Fool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Good Times (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Look Like A Fool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Good Times (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Look Like A Fool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Good Times (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Look Like A Fool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Good Times (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Wait For Me To Change (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Don't Want You (Bootscho - BMI)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Look Like A Fool (BMG/ASCAP)</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Good Times (BMG/ASCAP)</td>
<td>41</td>
</tr>
</tbody>
</table>
THE COUNTRY COLUMN

STEGALL AND BROWN COMBINE TALENTS — Look for Keith Stegall's next Capitol single, “Won't You Be My Baby,” to ship July 20. It, as well as three more tunes, was produced by Tony Brown and recorded at Creative Workshop in Nashville. If you haven't already noticed, Stegall is an excellent songwriter, as well as singer.

STRAIT AS AN ARROW — A new artist to really keep an eye on is MCA's George Strait. We recently caught a Radio Luxembourg taping at the Tennessee Performing Arts Center in Nashville. It was quite impressive. His vocal styling is second to none — if anyone deserves to be tagged the next Hank Williams, he does.

BANDY TEX-MEX — According to Glamour magazine’s June issue, Moe Bandy's music is considered to be the best to eat Tex-Mex by. Unusual source, but we suppose they know what they're talking about.

CIRCULATING AROUND — Jerry Lee Lewis has been hospitalized in Memphis for stomach problems. George Jones has also reportedly checked into the hospital. Some also say that he is label shopping. CBS declined to comment. For weeks on end, the word on the street has been Atlantic will open a Nashville office. We hear it may be Austin instead of Nashville. Could there be some interest in re-activating 'Willy Nelson's Lone Star label?' ... Still no confirmation. But it's highly likely Ariola will have a Nashville office on its own with its own set of contracts.

HERE AND THERE — CBS hosted a reception for John Schneider last week. Quite a turnout for the star of Dukes Of Hazzard. Buddy Killen, president of Tree International, has been elected to the board of selectors of the American Institute for Public Broadcasting. He is currently the manager of ABC's music publishing company. A former mixing engineer at ABC, he has an extensive resume of work for both Nashville and Los Angeles recording artists. In addition, he has an eye on the Nashville market, where he plans to open a new Los Angeles-based recording studio, which will be called Killen Studios. The studio will focus on recording country and western music, and will feature state-of-the-art recording equipment and facilities.

LEON EVERETTE (RCA PB-12270)

JANIE FRICKE (Columbia 18-02197)

ED BRUCE (MCA 51139)
(T) When You Fall In Love (Everythings A Waltz) (3:30) (Tree Pub. Co., Inc./Sugarmill Music, Inc. — BMI) (P. Bruce, E. Bruce, R. Peterson) (Producer: T. West)

BILLY SWAN (Capitol 14-02196)

WILLIE NELSON (Columbia 1802187)
I'm Gonna Sit Right Down And Write Myself A Letter (2:58) (Fred Ahlert Music Corp./Pencil Mark Music Co./Rytovc Inc. — ASCAP) (P. Ahlert, J. Young) (Producers: W. Nelson, P. Biskir, F. Powers)

DONNA FARGO (Warner Bros. WBS 49757)
Lonely Cowboy (3:33) (Prima-Charliel Williams/Whitney Lebanon, Tenn. radio show July 9 from 7-10 a.m. — They're old friends, so be prepared for a lot of wild stories about the old days to get out. Barbara Mandrell has accepted NBC's offer to reunite with the Tanya Tucker Show in fall. Warner Bros. Nashville is on a red hot signing streak. In recent weeks, the label has signed the Wright Brothers, Judy Taylor and songwriter Karen Brooks. All artists are in the studio working on upcoming single releases. John Anderson has signed a contract with Warner Bros. Singer/songwriter Gary Morris is also in the studio, working on new single material. Backing female vocalist of the week is Emmylou Harris. You can find her on both the new Tanya Tucker and Don Williams albums... The Kendalls have filed suit against Ovation Records and the Terrace Music Publishing Co., Inc., seeking $465,000 for alleged back royalties. "...We've been trying to get a good break in the industry and haven't had much luck," said Kendalls' producer, Fred Kopp. "We've had some good songs, but we haven't had the break we think we deserve."

CONNIE CATO (MCA-51140)

DAVID HOUSTON (Excelsior SIS-1015P)
"What We Had," from his third album, "Swan River," has been a standout for the Texan. It has charted in the Top 10 on both the country and pop charts. The song was written by David Houston and his wife, Francine. "What We Had" is a introspective look at a relationship that has run its course. The melody is simple and memorable, with Houston's vocals adding depth and emotion to the song. The arrangement includes a piano and acoustic guitar, with occasional use of horns. The song has a timeless quality, making it relatable to a wide range of listeners. 

STEVEN-JACK WATSON (First Generation FGS 009)
Full Moon, Empty Pockets (3:22) (ATV Music Corp./Blue Lake Music — BMI) (R. Jones, K. Mosler) (Producer: P. Drake)

JACK GRAYSON (Koala KOS334 Ah)

With love — John Conlee — MCA MCA-5213 — Producer: Bud Logan — Date: 8/98

From his first single for MCA to his latest album, John Conlee has remained a true balladeer, delivering tunes in the inimitable fashion his fans have come to expect from the man who made "Rose Colored Glasses" famous. His last album was a critically acclaimed release, and this sterling effort even surpasses that one. Choice cuts include "I'd Rather Have What We Had," "What's A Couple More," and "What's For Ever."
Christian Bows Home Sweet Home Label For Gospel-Oriented Artists

by Angela Ball

NASHVILLE — Chris Christian recently announced the establishment of a Christian record label called Home Sweet Home, with offices at the Gold Mine Studio in Brentwood, Tenn.

Daryll Bush will be acting as director of business affairs, and Dawn Allen has been named the director of A&R. Bush brings his past Home Sweet Home from Aloha Petroleum Ltd. in Hawaii. Allen is beginning her third year with Gold Mine Studio and will work in studio management and various areas of the music business in her new position at Home Sweet Home.

Bush and Allen are gearing up for two upcoming albums release, one by Christian and the other by Mark Heard. He has also signed Steve Archer of The Archers to the label. Christian's album, "Just Sit Back," contains songs written by Christian, as well as collaborations with Andrae Crouch, Larry Gatlin, Jimmie Owens-Collins, Bannister, Pete Castro and Tom Snow. Doug Howell and Dwight Liles each contributed one song to the effort. Crouch sings on "Nobody," and Larry Gatlin appears on "Light at the End Of The Darkness.

Christian's production credits include albums for Debby Boone, B.W. Stevenson, Dan Peck, Dogwood, The Imperials, David Meece, Fireworks and Amy Grant. Other NewPax Records Signs Daniel Amos, Bannister

NASHVILLE — NewPax Records recently announced the signings of Daniel Amos and Brown Bannister to long-term recording agreements.

Daniel Amos is a Los Angeles-based four-man band that entered the contemporary Christian music field six years ago via Christian "country-pop" music. Daniel Amos is composed of band members Terry Taylor, lead vocals and rhythm guitar; Marty Dieckmeyer, bass and keyboards; Jerry Chamberlain, lead guitar and vocals; and Ed Magtaggart, drums and vocals.

Brown Bannister is well-known for his work as an engineer, producer and songwriter. Production credits for Bannister include two albums by David Meece, four albums by Amy Grant and Debby Boone's latest release, "With My Song." Bannister has engineered and co-produced such artists as Chris Christian, Dogwood, Stephanie Booshada, Farrell & Farrell, Glenn Garrett, Dan Peck and Tennessee Ernie Ford.

Bannister has also signed a publishing agreement with the Paragon/Benson Publishing Company in which Paragon-Benson has been named the administrator and acting publisher of the Bannister catalog.

acts produced by Christian include B.J. Thomas, The Boones and the Bill Gaither Vocal Band.

Christian's vision plans involve less producing and more performing. "I want to concentrate totally on being an artist," he says. "As opposed to producing 15 albums a year, I plan to drop to about three."

Christian is also involved in the secular music industry, with an album on Boardwalk Records scheduled for release in late August. The Boardwalk album is being produced by Bob Gaudio, Neil Diamond's producer, and includes backup vocals by Amy Holland and Frankie Vail.

Secular Music

Christian isn't a newcomer to the secular music industry, having worked as a writer, co-writer, back-up vocalist and producer for a number of acts. He writes and background vocalist on "Lesson In Leavin, an upcoming release by Cherry Ladd. Other credits include "When The World Runs Out Of Love," recorded by Dionne Warwick, and "Back In My Life Again" by the Carpenters.

Christian was also the songwriter/arranger of "Love Song Of The Year," recorded by Elvis Presley on his "Promised Land" album, which garnered a gold certification.

None of my secular projects will take the place of my Christian composition songwriting," he says. "The new secular recording contract is not a departure from anything regarding my Christian music direction."

Heard's first label release is entitled "Stop The Domine. The album is somewhat unique in the fact that Heard was involved in all facets of production including design of the cover and production, as well as playing many of the instruments himself. Home Sweet Home Records is distributed by the Benson Company here.

Publishers Network

Pacts With Dist. By Dave

NASHVILLE — A distribution pact for Publishers Network product to be distributed by Distribution by Dave was announced recently.

Included in the product lines are Brentwood Publishing Group, Covenant Music, Ron Harris Publishing, Praisefull Music, Trinity House and Tempo Publications.

Distribution by Dave, an independent gospel distributor, is broadening its base with an enlarged catalog of children's materials in albums, cassettes and books. The line of accompaniment cassettes has also been expanded to include "Orchestra Plus You, Vol. I." The entire product line will be displayed at the upcoming Christian Booksellers Assoc. Convention in Anaheim, Calif. in July.

ALBUM REVIEWS

I KNOW THAT — Stephanie Booshada — NewPax NP 33091 — Producer: Jonathon Davis and — List: 7.98

This album is Booshada's second release on NewPax and is full of pop flavored tunes. Booshada's versatility is illustrated on this album, which showcases both her singing and her talents as a songwriter (she wrote eight of the songs). The percussive arrangements throughout lend themselves to a strong pop crossover appeal.

MORNING SUN — Harvest — Milk And Honey MH 1033 — Producers: John Dannal and Rick Powell — List: 7.98

Smooth vocals meshed with light harmonies are characteristic of Harvest, a talented trio of writer/performers Ed Kerr, Jerry Williams and Paul Wilbur. The group has gained prominence recently for its unique sound, which utilizes harmonies similar to those that made the Gatlin a household name in country music. All tunes were written by the members of the group, and feature a predominantly acoustic sound.

I'VE GOT SO MUCH TO BE THANKFUL FOR — Soul Stirrers — Savoy SL 1611 — Producer: Clayton Bingham — List: 7.98

The Soul Stirrers epitomize the best of the traditional gospel quartet sound, utilizing a solo voice with responsive back-up. Rich vocals, comprised of light harmonies, are a trademark of the Stirrers, who embrace different styles of music with the same fervor. Upbeat cuts like "Praise The Lord" and "Meant For Me" are tempered by more mellow tunes with overall traditional/inspirational appeal like "God Will" and "My Soul Is A Witness."


**FEEL LIKE GETTING DOWN** — Epic Records recently held a listening party for Billy Ocean. Picture are (l-r): Laurie Jay, Ocean’s manager, Cheryl Machat, product manager, E/P/A, Ocean; Paris Eley, vice president, black music and jazz promotion, E/P/A; and Ron McCarrell, vice president, marketing, E/P/A.

**THE RHYTHM SECTION**

COASTING GOLD — Claiming that he would initially concentrate on his strength in the R&B marketplace, Cecil Holmes, new president of recently announced Gold Coast Records, said it will eventually expand from that base to offer a more diversified roster. The Gold Coast label, an offshoot ofMotown-based Gold Coast Entertainment, Inc., recently struck a pressing and distribution deal with Capitol Records for the U.S., although according to Holmes, overseas deals have yet to be entered. First product on the label is four Florida-based groups in the States today, beginning July 8 in Memphis. Brothers Michael, who described the single “Mighty Fine” set for July 6, Holmes, who is a partner in company with Stuart and also serves on the parent board of directors, plans to use four independent promotion people to push the single, in addition to Gold Coast’s own promotion staff. Sarah Menzel, who will be based in Chicago where Stuart and the parent company are located. Holmes, who will be based in Los Angeles, will oversee sales, promotion, A&R and artist development. He said that the label’s staff, which was formerly the staff of the ABC label, is now being broken in new training. That trained of songwriter/producers includes Motown veteran Jimmie Levin, Jesse Boyce and Richard Tuff, who also heads Gold Coast Productions, a commercial production arm of the company. In making use of Bob Gold’s myriad of media facilities, which include video and television, are plans that Holmes described as tentative, largely dependent on what acts are ultimately signed to the label. Both Holmes and Stuart, who was co-founder of the Custom label with Curtis Mayfield, have extensive histories in the recording industry. Holmes built his reputation on the work with the Buddah Records and the Casablanca label, which he co-founded with Neil Bogart. Holmes operated a custom R&B label, Chocolate City, while with Casablanca, featuring acts like Cameo and Parliament.

SOLAR, RCA DISPUTE — RCA Records is currently involved in a suit in Los Angeles Superior Court seeking summary judgment in a dispute over whether Dick Griffey’s Solar Records, which recently placed with Elektra/Asylum Records, still owns RCA product and/or cash. The dispute centers on recent contract negotiations between RCA and Griffey, in which RCA alleges that Griffey failed to pay the label president $1.5 million, for which Griffin, in turn, was to either repay or work into new contract extensions. Griffey claims that Solar has fulfilled contract commitments to RCA and has repaid more than $1.4 million already. Griffey also charges that RCA used the contract dispute to interfere with his negotiations with E/A. Griffey and Solar are seeking an injunction and $6 million in collective damages in the suit.

**CITY OF HOPE** — Johnny Mathis will be entertained by Columbia Records labelmates Gladys Knight and the Pips and Portrait artist Paul Williams during a City of Hope Medical Center banquet dinner in his honor. Mathis is to receive the “Spirit of Life” award from the award-winning Chair of the Medical Center July 9 at the Century Plaza Hotel in L.A. Proceeds from the benefit banquet will go toward the Johnny Mathis Research Fellowship.

**POLITICS AND MUSIC** — Most artists from all media can boast of more than just creative consciousness. Many find the fabric of their creativity woven through the institutions of society. So it is not uncommon for an artist to decide to go beyond his creative discipline to express support or disdain for a political cause or individual. On the other side of the coin, Los Angeles Mayor Tom Bradley recently pledged his support for the Black Music Assn. (BMA) “Black Music Family Affair.” set to take place at Pasadena’s Rose Bowl Aug. 15. Bradley has taped a public service announcement to be aired on radio stations in Los Angeles, San Diego, Las Vegas, San Francisco and San Francisco, San Bernardino, Santa Barbara, Ventura and Monterey. The goal of the BMA concert is to raise funds for various programs, including a Black Music Archives and development of a black music awards show. Atlanta slated for the concert is Stevie Wonder, Grover Washington, Jr., Ashford & Simpson, Andre Croom, Ralph McDaniel, etc. Tour producer/organizer Ossie Davis and Soul Train producer/host Don Cornelius will emcee the concert.

ON THE ROAD AGAIN — Epic recording group The Jacksons has put together a reunion tour for this summer, the new lineup featuring Michael, Marlon, Jackie, Jacky, Randy, Marvin and Tito are to hit most major markets in the U.S. and Canada with an exclusive stage production estimated at $1 million.

**SHORT CUTS** — While rehearsing for their upcoming show, the band eventually took with him on his tour of Japan, composer-producer Quincy Hynes was tapped for an edition of KNXT-TV/CSB (CBS-TV in Los Angeles) news feature Segment 2, which features reporter/anchor Marsha Brandwyna. Jones was later interviewed about his rare tour date and also about the state of the recording industry...Colition/Atlantic group Sister Sledge released another single from its “All-American Girl’s” LP, entitled “He’s Just A Runaway,” which features a special recording of the group, re-recording the song themselves) on the War’s in Tribute to Paul Robeson.

**THE BLACK CONTEMPORARY MUSIC CHARTS**

**TOP 75 ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Weeks On Chart</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STREET SONGS</td>
<td>RICK JAMES</td>
<td>64</td>
<td>30</td>
</tr>
<tr>
<td>2</td>
<td>THE DUDE</td>
<td>QUINCY JONES</td>
<td>21</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td>WOMAN</td>
<td>I'M IN LOVE</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>RADIANT</td>
<td>ATLANTIC STARR</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>STANLEY</td>
<td>THE BLACK EXPERIENCE</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>FANTASTIC</td>
<td>BILLIE JOE</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>BLACK</td>
<td>STEPHEN MILLS</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>WHAT CHA' GONNA DO</td>
<td>PONKA KHAN</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>MUST BE MAGIC</td>
<td>TINA TURNER</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>ALL I DO</td>
<td>KONNIE</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>MELODY</td>
<td>LOVE</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>SPARKLE</td>
<td>LA TONA</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>SECRET COMBINATION</td>
<td>RAMY SCAR</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>BAND</td>
<td>BAND</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>MIRACLES</td>
<td>TAMMY WYNN</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>HOT LIVE AND OTHER</td>
<td>DONNIE WARWICK</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>LOVE ME</td>
<td>BILL</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>HOW' BOUT US</td>
<td>CHAMPION</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>ON TOP</td>
<td>IRTA</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>THE B</td>
<td>BLACK</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>TURN ME ON</td>
<td>TWIN</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>LICENSE TO DREAM</td>
<td>KEVIN</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>FANTASY</td>
<td>SYLVIAH</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>TWICE AS SWEET</td>
<td>A</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
**Most Added Singles**

1. **DIMPLES** - RICHARD "DIMPLES" FIELDS - BOARDWALK
2. **WILD, WIGG, WAOX, WJLB-FM, WBAL** - COTILION/ATLANTIC
3. **BILLY OCEAN** - EPIC

**Third Degree - Yardbirds & People - Mercury/Polygram**

**Black Radio Highlights**

**Up and Coming**

**Most Added Albums**

1. **DIMPLES** - RICHARD "DIMPLES" FIELDS - BOARDWALK
2. **WIGG, WAOX, WJLB-FM, WBAL** - COTILION/ATLANTIC
3. **BILLY OCEAN** - EPIC
Losk And Petrone Are Promoted In Reshuffle Of PolyGram Marketing Unit

(continued from page 5)

Los Angeles — PolyGram Records has scheduled the release of new albums by Red Rider, Rene and Angela, Eric Mercury, DeserterS and The Brooklyn, Bronx & Queens Band (BB&Q).

Red Rider’s “As Far As I Am” is the Toronto-based quintet’s follow-up to its debut LP last year, “Don’t Fight It.” The album features nine tunes and was produced by Capitol staff producer Richard Landis. Rene Moore and Angela Winburn’s second album for Capitol, “Wall To Wall,” was produced by the duo with Bobby Watson of Rufus. Several members of Rufus and Toto play on the album, and a preview single, “I Love You More,” has already gained radio airplay and is building up the Cash Box/C’s Singles chart.

While “Gimme A Call Sometime” is Eric Mercury’s debut LP for Capitol, he is an established artist with four albums under his belt. In addition, Mercury has had his songs recorded by Roberta Flack and Donny Hathaway and Kenny Rankin and has produced credit for his work on the Roberta Flack featuring Donny Hathaway album.

DeserterS and The Brooklyn, Bronx & Queens Band (BB&Q) are each making debuts with albums that reinforce the midwest rock genre, consisting of British vocalist/bassist Chris Jibb, Scottish vocalist/guitarist Ken MacLeod, American vocalist/bassist Herb Cunningham from Toronto. BB&Q’s single, “On The Beat,” has already been released.

Records’ West Coast operation.

“The enormous success of many of our West Coast-based artists made it plain that we had to take a much closer and greater responsibility to our Los Angeles operations so that we may further maximize these artists’ career opportunities,” says Stephen Winbush, West Coast division manager. “Winbush further advance the building of our West Coast creative staff, national sales and promotions division, and general management.”

Petrone stated, “We are extremely fortunate to have Rene and Angela Winburn serving as vice president West Coast region, for PolyGram.”

Petrone stated, “We are extremely fortunate to have Rene and Angela Winburn serving as vice president West Coast region, for PolyGram.”

LoNNA BRIHON HONORS HAMMOND, FRANKLIN — The B’nai B’rith music and performing arts lodge recently held its 17th annual awards dinner at the Grand Ballroom of New York’s Sheraton Centre Hotel. Picture are (1-1) Craig Kramer, dinen chairman; Herb Lesky, president, and Angela Winburn, who accepted the Creative Achievement Award for Aretha Franklin, who is ill, John Hammon, recipient of the Humanitarian Award; Bob Jones, WNEW radio personality; and Robert Sugarman, president, district one, B’nai B’rith.

Labels Move On Bar Coding

(continued from page 5)

according to Joe Cohen, NARM executive vice president, a questionnaire distributed last year to 100 rack jobbers showed that 75% wanted labels to use bar code.

The problem was that the manufacturers and the merchandisers were each waiting for the other to make the first move,” says Cohen, “so we encouraged the manufacturers to make the first move.

Cohen noted that the advantages bar coding provides the warehouse with inventory, returns and sorting features. In addition, bar codes in boxes are matched by the users on a retail level in controlling inventory and determining sales patterns either in one store or, by using telecommunications equipment, in a chain of stores. NARM, in an effort with Elroy Enterprises, plans to set up a store that will use scanning equipment and only labels that are bar coded.

WCI Wins Business In The Arts Award

New York — Warner Communications Inc. (WCI) received a 1980 “Business In The Arts” award for the second straight year in ceremonies conducted at the St. Louis Art Museum. The award was one of 50 given to corporations, foundations, partnerships and other businesses to multi-national corporations.

The corporations honored were selected as winners of a national competition sponsored by Forbes Magazine and the Pharmacy Guild for their contribution to independent arts, business and government leaders reviewed the nearly 100 nominated programs and selected the winners.

WCI received its award for the major role it played in the creation of Summer Arts Fund after a proposed $3.5 million cut in the New York City Department of Cultural Affairs budget threatened to eliminate 90% of the city funding for free summer programs in the parks.

Jason Berman, vice president, public affairs of WCI, accepted the award on behalf of the company from Brendan Gill, film and theatre critic of The New York magazine. In 1980 WCI pledged $2 million to the American Film Institute toward the purchase and renovation of iconic Heart Institute of the arts in Hollywood, where the institution will move its Center for Advanced Film Study.

WCI also provided support for new American theatre in its funding of The Actors’ Studio, Actor’s Theatre of Louisville, Women’s Interart Theatre, the First All-women’s Art festival, the American Place Theatre, Circle Repertory Theatre, Equity Library Theatre, the Corporate Theatre and the Children’s Theatre. All of these programs were contributed to Carnegie Hall, the American Museum of Natural History, the Jewish Museum, the Metropolitan Museum of Art and WNEW-TV.

coded will be included in the test (see separate story).

NARM will also hold regular meetings every six months of the Retailers Advisory Committee and the Merchandisers Advisory Committee beginning in March 1982, with an initial meeting scheduled for September of this year.

Cohen also noted that the price of the scanning equipment and film masters needed to make a code for each album release have come down in the past year and that the symbol itself has not been the issue.

We want every manufacturer to be using bar code at least on new releases within the next nine months,” he said.

NARM, Elroy To Set Up Bar Code Store

New York — As part of a continued effort to encourage the use of bar coding, the National Assn. of Recording Merchandisers (NARM), in collaboration with Elroy Enterprises, will install point-of-purchase scanning equipment in a retail store to further develop sales and inventory information.

Only those record labels using bar coding as an album product will be involved in the test.

The equipment, developed by Long Island based Merck Corporation, will be installed in an existing Record World store owned by the Elroy chain.

Other albums due for July include “Blue And Gray” by Poco, Tanya Tucker’s “Should I Do It,” a self-titled LP by Ed Manners; the soundtrack to the film The Legend of the Lone Ranger; a self-titled debut by Shaun Nelson, “Master Of Bluegrass” by Bill Monroe, the MCA debut by The Thresher Brothers, entitled “Smooth Southern Highway,” and Jerry Clower’s “More Good’uns.”

Spearhead Int’l Bowled

Los Angeles — Spearhead International, a public relations company handling entertainment, sports and allied accounts, was formed recently. The new firm is located at 8633 Sunset Blvd., Suite 402, Los Angeles, Calif. 90069. The telephone number is (213) 652-8831.
Sega's P.J. Pizzazz Restaurant Will Open Nationwide

OCEANSIDE, CA — Sega Enterprises, Inc. plans to introduce its P.J. Pizzazz family fun restaurants throughout the United States, according to David Rosen, chairman and chief executive officer.

Rosen's announcement was made at the factory's annual distributor meeting at the La Costa Hotel & Resort in Carlsbad, where Sega's P.J. Pizzazz prototype in West Covina, Calif. was operating. "P.J. Pizzazz is a futuristic concept in dining and entertainment featuring a variety of pizzas and other foods, colorful live entertainment and a full complement of sophisticated computer video amusement games."

According to Rosen, P.J. Pizzazz is a family fun restaurant and entertainment concept that is proving to be the family entertainment phenomenon of the 1980s. "Our decision to expand our P.J. Pizzazz concept nationally comes after a very thorough analysis and refinement of our operations to ensure that every favorable response we have received from customers," Rosen stated. "We are confident that the product we are offering is of the highest quality food, service and presentation, and should prove as successful and well received in other parts of California and the country as it has in West Covina."

Terence Cunningham
Cunningham Is Exidy's Field Service Manager

SUNNYVALE — Terence Cunningham recently "landed" at Exidy to serve as the company's field service manager, as depicted in the accompanying photo of Cunningham in his Pterodactyl flying buffalo. With over eight years experience in the electronic/computer field (including Customer Service at Atari) Cunningham said he is "looking forward to soaring with heights with Exidy."

Elaborating further, he said, "The flight plan is to expand our customer field services through schools, manuals, bulletins and our toll free service hotline, so our customers arrive at zero downtime." Zero Downtime also happens to be the name of Exidy's monthly service newsletter.

(continued on page 42)

Williams Electronics Hosts
Third 'Achievement' Conference

CHICAGO — Key members of the Williams Electronics, Inc. staff assembled at Pheas- ant Run and June 12 and 13 for the company's Third Annual Accent on Achievement Conference. The yearly event provides an opportunity for Williams employees to meet in a relaxed atmosphere to exchange ideas that will help form Williams company strategy for the coming year. For the 1983-84 conference, "Environmentalism and the Future: Making an Impact" was chosen as the theme. At Cloverdale, Illinois, the event began with a tour of the factory on Friday, April 8. "The tour was devoted to discussions between the engineering, game design and marketing departments followed by a Saturday conference, focusing on additional input from the manufacturing, quality control, customer service and financial departments of Williams."

On Saturday evening, employees were invited to attend a reception and dinner featuring a performance by the new Michael Lierch Band. The evening was highlighted by the annual awards presentation.

Photo coverage appears on page 43.

Taito America Names Modern Vending Sales

CHICAGO — On June 16, Taito America welcomed Modern Vending Sales Company at its Indiana distributor by hosting a tour of the Taito facilities in suburban Chicago, along with luncheon and a special conference during which David Poole, vice president of engineering, introduced Taito's new service-priority cabinet and entertainment system.

In commenting on the appointment, Al Calderon, chairman and vice president of Modern Vending Sales, stated, "Taito America is the pioneer of video games. With 'Space Invaders' they literally created the marketplace and have since been instrumental in expanding that market by opening up a variety of new locations."

Mr. Poole's President Tom Goldberg added that he is "extremely confident" about the new easy-to-service security cabinet and powerful electronic system. The architect, he said, "is designed to a

(continued on page 42)

Rock-Ola Launches 'Armor Attack' Video Game In Overseas Markets

CHICAGO — Rock-Ola Manufacturing Corp., under license by Cinematronics, Inc. of Elkton, Calif., is currently marketing for export the new "Armor Attack" video game. The prominent U.S. jukebox and vending machine manufacturer made its debut on the video game business late last year with the highly successful "Star Castle" video game licensed from Cinematronics. The Rock-Ola/Cinematronics agreement extends to Rock-Ola exclusive export sales and marketing rights for Europe, Canada, Australia, and Japan, and non-exclusive rights for all other export markets.

In a statement, Dr. David R. Rockola, senior vice president-marketing, expressed his delight over this promising new marketing venture, noting "Armor Attack is currently performing as the top video game throughout the U.S., Canada, Europe and Australia. Initial field testing in major export markets began in early March and collections to date indicate that this top earning video game also has the kind of longevity which is the mark of a truly outstanding game."

"Armor Attack is the kind of compelling action game everyone wants to play and play," Dr. Rockola added, "because no one can resist the dramatic true-to-life audio and visual effects of a fierce military encounter."

"Also accounting for Armor Attack's amazing ability to make money is the fact that the game can be played equally well by one or two players. Most important, in the 2-player mode, the game doubles income without increasing playing time, since both players play simultaneously."

Rock-Ola is offering the machine in both the standard upright and 19" cocktail table versions.

Referring to Rock-Ola's successful litigation recently undertaken before a West German court against an alleged pirated version of its first game, "Star Castle," and a subsequent series of favorable out-of-court settlements in Europe and Japan, Dr. Rockola warned potential copiers to "be on their guard against future transgressions against Rock-Ola and its proprietary games."

(continued on page 42)

THE JUKE BOX PROGRAMMER
TOP NEW POP SINGLES

1. GEMINI DREAM THE MOODY BLUES (Threshold/PolyGram/3601)
2. SLOW HAND POINTER SISTERS (Epic/PolyGram/4792)
3. I DON'T NEED YOU KENNY ROGERS (Liberty 1415)
4. DON'T LET ME BE REFORCED SWIFTWAY (MR-19 127)
5. LADY (YOU BRING ME UP) COMMODORES (Motown M-1547)
6. TOUCH ME WHEN WE'RE DANCING CARPENTERS (A&M 2344)
7. THERE'S NO NEED JIMI HENDRIX (MCA-1544)
8. DON'T WANT TO WAIT ANYMORE TUBES (Capitol 6-4507)
9. EVERLASTING LOVE REX SMITH/RACHEL SWEET (Columbia 18-20169)
10. THE KID IS HOT TONITE LOVERBOY (Columbia 1-12308)

TOP NEW COUNTRY SINGLES

1. I DON'T NEED YOU KENNY ROGERS (Liberty 1415)
2. RAINBOW STEW MERLE HAGGARD (MCA 5112)
3. THEY COULD PUT ME IN JAIL BELLAMY BROTHERS (Warner Bros./Curb/WBB-4972)
4. RICH MAN TERRI GIBBS (MCA 5119)
5. QUEEN OF HEARTS WALKER BROTHERS (Mercury 5705)
6. A TEXAS STATE OF MIND DAVID FRIZZEL & SHELLY WEST (Warner/Viva WBS 4974)
7. THERE'S NO GETTIN' OVER ME RONNIE MILSAP (Columbia P-12064)
8. WHILE THE FEELING'S GOOD REX ALLEN, JR. & MARGO SMITH (Warner Bros. WBS-49738)
9. MIRACLES DON WILLIAMS (MCA-5134)
10. YOU'RE THE BEST KIERAN KANE (Epic-E-47108)

TOP NEW B/C SINGLES

1. LOVE ON A TWO WAY STREET STACY LATTISAW (Cetillion/Atlantic 46015)
2. I'M IN LOVE EVERYDAY LINDA RONSTADT (Columbia P-12155)
3. THE REAL THING THE BROTHERS JHONSON (A&M 2343)
4. LADY (YOU BRING ME UP) COMMODORES (Motown M-1547)
5. SQUARE BIZ TESA MARIE (Gordy/PolyGram/54327)
6. YOU ARE FOREVER SMOKY ROBINSON (Tamla/Motown T-54327)
7. JUST BE MARY LARRY GRAHAM (Warner Bros./WBS 49744)
8. FOREVER YESTERDAY (FOR THE CHILDREN) GLADYS KNIGHT & THE PIPS (Columbia 11-02111)
9. NOTHING BUT LOVE PETER TOSH (EMI America 803)
10. I LOVE YOU MORE RENEE & ANGELA (Capitol P-5010)

TOP NEW A/C SINGLES

1. THEME FROM THE GREATEST AMERICAN HERO JOEY SCARBURY (Elektra E-47147)
2. SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-10052)
3. QUEEN OF MY HEARTS BONNIE RAITT (Capitol P-4597)
4. MEMORIES BARRY MANILOW (Columbia P-5614)
5. HARD TIMES JAMES TAYLOR (Columbia 11-02093)

"Armor Attack"
Taito America Names Modern Vending Sales

(continued from page 41)

very high standard. Taito has the creative people, the professionals and the support that warrants our major commitment to their line.

Jane Goldberg, secretary/treasurer of Modern, also expressed enthusiasm about the new association. "We've increased our sales staff with the expectations of increasing our penetration in the territory. This is the best thing that could have happened to us," she commented.

Taito America president Jack Mittel responded, "Modern Vending Sales has 100% of our support. I'm very pleased they're making a total commitment to the factory and I know both companies will only become stronger because of it." Expressing his personal enthusiasm, Taito's sales manager Mike Von Kennes added, "We are pleased that an organization such as Modern Vending Sales is representing our line in Indiana. Their people are well regarded and their management is top notch.

Williams Joins Business Builders

CHICAGO — Pati Williams has joined Business Builders, the Cupertino, Calif.-based promotion and marketing firm specializing in the coin-operated amusement machine industry, as an associate with company president Carol Kantor. She will be working as an account executive.

Pati's marketing knowledge and creativity together with her knowledge of the coin-op industry gives her excellent credentials to develop promotion programs for our clients," commented

(continued on page 43)

Rock-Ola Marketing 'Armor Attack' Video Game In Foreign Territories

(continued from page 41)

"The news of Armor Attack's uncanny ability to generate extremely high cashbox receipts is traveling like wildfire," he said. "It is, therefore, very probable that some ill-advised individuals who make a profession of copying legitimate manufacturers' games, will attempt to rip-off our latest video. Accordingly, we have prepared ourselves for this eventuality and fortunately, Rock-Ola is today in an even better position to defend its video copyrights than was the case last January, at which time we were awarded the first injunction ever granted by a high European Court to an American video game manufacturer in restraint of a European video game infringer.

"For example, in several foreign countries, whenever it has seemed appropriate, we have taken all necessary steps to defend our Armor Attack copyright, well in advance of the introduction of the game itself," he continued. "This includes not only publishing the usual copyright warnings and notices, and the issuances of the usual power-of-attorney, but as in the case of Italy and other countries wherever video game plagiarism is particularly acute, Rock-Ola has undertaken at considerable effort and expense to formally register its proprietary game directly with local foreign govern-ment patent authorities."

In conclusion Dr. Rockola stated, "Let the potential rip-off artists be aware that Rock-Ola now has at its disposal top professional legal talent in such cities as London, Frankfurt, Paris, Rome and Tokyo, who are constantly monitoring the marketplace and who will at the slightest sign of wrongdoing take swift and appropriate legal action against all Armor Attack copiers, this is assured."

Williams Electronics Hosts Its Third Annual Accent On Achievement Meet

(continued from page 41)

the key to their brand new "Defender" cocktail tables. The presentation was climaxxed by Stroil's announcement that Ken Fedesna had been made a vice president of Williams.

In his closing remarks Stroil personally lauded the staff members and acknowledged Williams' tremendous achievements in the coin machine industry.

A MODERN MEETING — Modern Vending Sales Co. of Indiana recently pasted with Taito America to distribute the manufacturer's line of product in that state. Pictured at a meeting solidifying the agreement are (l-r): Al Calderon, chairman and vice president, Modern Vending: Jack Mittel, president, Taito America; Tom Goldberg, president, Modern Vending; Calderon; Mittel; and Jan Goldberg, secretary/treasurer, Modern Vending.

Sega's P.J. Pizzazz Going Nationwide

(continued from page 41)

Covina — Sega plans to open P.J. Pizzazz family fun restaurants either on a company-owned and operated basis, through franchise arrangements and, possibly, in the form of joint ventures.

P.J. Pizzazz, located in a 12,000 square-foot free-standing building adjacent to a major shopping center complex, provides a full assortment of entertainment attractions. There are over 80 computer video and electronic pinball amusement games to challenge parents and young adults. Lunar Bounce and styrofoam-filled Space Crawl activities for young children and a private lounge area for adults featuring cocktail-table computer video games.

Live entertainment — including Dixieland bands, cartoonists and magicians. Perform regularly, as well as at birthday parties and other celebrations held at P.J. Pizzazz. Movie theater-size video screens provide cartoons, coverage of sporting events, Sega-produced short subjects and listings of general announcements. "P.J.,” an electronically-controlled robot, serves as mascot of P.J. Pizzazz mingling with guests, delivering personalized messages, eecing birthday parties and serving as a representative at special mail events and community activities.

"We have integrated into P.J. Pizzazz all of the elements that insure the adult or child will receive maximum return on their entertain-ment dollar," Rosen said.

Subscription Blank

1775 Broadway, New York, N.Y. 10019 (212) 586-2640

NAME ____________________________________________

COMPANY __________________________________________

ADDRESS BUSINESS □ HOME □ _____________________________

CITY ____________________________ STATE __________ PROVINCE __________ ZIP __________

NATURE OF BUSINESS __________________________________________

DATE ________ SIGNATURE _____________________________

USA □ 1 YEAR (52 ISSUES) $110.00

□ 1 YEAR FIRST CLASS/ARMMAIL $170.00

(INCLUDING CANADA AND MEXICO)

OUTSIDE USA FOR 1 YEAR □ AIRMAIL $185.00

□ FIRST CLASS STEAMER MAIL $155.00

Please Check Classification

□ DEALER □ ONE-STOP □ DISTRIBUTOR □ RACK JOBBER

□ PUBLISHER □ RECORD COMPANY □ DISC JOCKEY □ JUKEBOXES

□ AMUSEMENT GAMES □ VENDING MACHINES □ OTHER

Cash Box/July 11, 19
Centuri Announces Licensing Pact With Tehkan For 'Pleadies' Video

Under the terms of the agreement, according to Miller, Centuri has exclusive manufacturing rights to Pleadies in four-different cocktail table and new "elite" models for North and South America and Europe, including the United Kingdom and Germany.

"Like Phoenix (a previous Centuri game), Pleadies continues the progressive screen concept which has become increasingly popular in the world-wide market," commented Ivan Rothstein, vice president of sales. "Players perceive the game as four different games and this contributes to high earnings and longevity of income."

The name Pleadies also adds a mystical quality to the game," he added. "It comes from Greek mythology."

As the story goes, the seven daughters of Atlas were transformed into a group of stars. This group of stars, known as Pleadies, is readily visible in the constellation Taurus. The setting for the game begins with Pleadies brilliantly glittering over earth city.

The first of Pleadies four frames begins with an alien attack on the earth city. The players' efforts to thwart the attack are hindered by barrier blocks constantly being constructed by the alien creatures.

Once the city is safe, the player's craft takes off into space to battle the flying space monsters. When the screen is cleared of the attackers, the player faces a dramatic space battle with more attacking aliens. Mission accomplished, the player must then return to control base by docking the spacecraft. Success with this delicate journey gives the player the chance to begin another round.

Delivery of the game was scheduled to begin shortly.

William's Big On Achievement

---

Cunningham Is Named

(continued from page 4)

Cunningham is obviously a flying enthusiast and holds a world record for distance in ultralight aircraft. "Flying is fun," he said. "But for real excitement nothing compares with the video game industry."

In announcing the appointment marketing director Lisa Zinter commented, "We're delighted to have Terry join the crew. His experience in the industry will greatly contribute to the continued strengthening of Exidy Field Service, making it the best in the industry."

---

Williams Joins Business Builders (continued from page 42)

Carol Kantor, who is entering her third year of business with the agency.

--

Williams' third annual Accent On Achievement Conference at Pheasant Run Resort (June 12 and 13) was quite a gala gathering for company execs and key employees, who fully enjoyed the environs and recreational facilities of this popular resort (especially the volleyball court) and yet found time for some productive, internal business discussions. To those employees who were singled out for special recognition of their contributions to a successful year for Williams (see separate story) we extend Cash Box felicitations and twice over to Ken Fedesna, whose elevation to a vice presidency at the firm was announced when his "Special Recognition Award" was presented by company president Mike Stroll.

The carnival atmosphere of this annual occasion made for a delightful evening — especially for those of us who were invited as guests, welcomed as "family" and treated like royalty. Stroll was a super host, along with marketing director Ron Crouse, advertising manager Nancy Goodwin and all of the good people who comprise the Williams team.

ANOTHER BIG EVENT in these parts was the annual ICMAO convention at Lincolnshire Marriott Resort (June 11-13), which drew a great turnout of members and guests. In addition to the full support of area distributors, this year's conference brought donations from RCA (golf caps & records), Capitol (records) and Singer One Stops For Ops (golf balls, tees & ball markers), as giveaways and prizes — which were put to good use during the state group's annual golf tournament.

DATELINE EL CAJON, CA — Cinematronics country, where preparations are in progress for the move into new facilities. Vice president of marketing David Stroud advised that, as of now, the address is 1841 Friendship Drive, El Cajon. Calif. 92020. Phone number is (714) 562-7000. For customer service, call (800) 854-2666. Needless to say, the firm's recently debuted "Armor Attack" video game is enjoying wide acceptance already.

ON THE SINGLELES SCENE Gus Tarol of Singer One Stop For Ops is all excited about a newly released single which, he feels, has all the makings of a jukebox hit — with no location barriers. Title is "Scratch My Back (And Whisper In My Ear)" by Razzy Bailey (RCA) and Gus said it will be heard all the way in pop, country, R&B — just about every type of location.

DATELINE SANTA CLARA, CA, home of Universal U.S.A. where they hope to begin sample shipping (around mid-July) their next scheduled video game called "Cosmic Avenger."

Watch for it. Meanwhile, of course, "Space Panic" continues to be a very heavy seller out there. Company prez Paul Jacobs recently returned from a very productive trip to factory headquarters in Japan where he looked at a number of exciting new products, with emphasis on two new models that are currently in development. He said the trade can look forward to an "exceptional lineup" of Universal equipment during the remainder of this year!
New Meat Loaf, Rickie Lee Jones Product Top Third Quarter LP Releases

(continued from page 3)

Forager and Blackfoot, as well as the domestic release of Gary Numan and the U.K. import ofＤＭ．Another great release is the latest studio album by legendary Miles Davis’ first new studio album in seven years and “Escape” by Journey on Columbia, the former’s bluesy/Foghat/Fogelberg and the Epic from the Proclaimers, Port and Associated Labels; product from top-selling country acts including Williams and Dan Tucker in addition to Poco’s “Blue & Gray” LP, on MCA; Billy Preston & Syreeta’s album rematch on Motown; Edie Brickett’s “Step By Step” on Elektra; Harry and the Lps on Chrysalis; and a broad range of product from Warner Bros., including the forthcoming R&B crooner Larry Graham’s gold label debut, a new LP from southern rockers ZZ Top, a new wave of rock from the B-52’s and the Pretenders and the just-shifted “Girls To Chat & Boys To Bounce” from Bearsville rockers Foghat.

August will see a new boppe inspired outings from England’s Joe Jackson, as well as the latest collection of trumpet-led in. In addition, two new albums from the aforementioned Stones album and Nick’s Modern LP, Linda Ronstadt’s latest on E/A, more top-selling country music from Barbara Mandrell and the follow-up to the gold debut by the Rossington-Collins Band on MCA, the Knack’s third Capitol LP, new releases from the current head honchos of Alice and Oates and country crossover artist Ronnie Milsap on RCA, Rickie Lee Jones’ “Pirates” and more theatre rock from Alice Cooper and the current Meat Loaf, a eagerly-anticipated second album on Cleveland In-ternational; A Real Dead Rifle For Lover In, addition to platinum soulier Teddy Pen-dlergrass’ latest on Philadelphia Interna-tional; Ian Hunter’s “Short Back ‘n Sides” on Chrysalis; and new Temptations and Jermaine Jackson LPs on Motown.

Rounding out the third quarter will be such key September releases as new AC/DC and Genesis albums on Atlantic; a collection of the best of 1977; a complete compilation of rock music from Olivia Newton-John and the return of Chaka Khan and Ruffs on the first studio LP for the group since “Masterminds” by Carly Simon’s Warner Bros. debut, in addition to label releases from new waves Devo, comedian Steve Martin and more.

Canadian Rights Viewed At NMPF Mee

(continued from page 29)

royalties sent to BMI, SESAC andASCAP by the American affiliates, publishers were worried that the U.S. agen-cies were not handling the complexities of the C.A. They assured ASCAP and BMI that the agencies were doing their job, and should have been paying the royalties in the same amounts that PRO-CAN would.

It was also pointed out that a U.S. publisher could not expect to generate the same royalties from PRO-CAN a quarter earlier by authorizing simultaneously for American and Canadian territories. “A publisher in Canada who has the American agency exclude Canada from the contract for distribution,” publisher said, “will see American performing rights organization would receive the royalties from Canada and pay the writer and publisher a quarter later.

The Nashville Music Publishers Forum planned three more meetings concern print, TV and publications with the new technology in mind, advertising and satellite- 15th meeting of the international forum that next session can be scheduled for a late summer or early-fall date.

AFM Promotes Boyd

(continued from page 26)


Two persons will be elected from each category to serve on the board of the Academy, which was founded in 1984.
NARM Retailers Committee
To Propose Additional Meet
(continued from page 5)

ur thoughts together and ask for their help and views on some of these subjects"
Chief among these is the concern that the retailers will be seeking the cooperation of the manufacturers on bar coding (see separate story).
"We will be going to those members of the manufacturers who have not been bar coding their music to do so," said NARM executive vice president Joe Rosner, who is attending the session, and is starting to see some results from the June meeting already. Bar coding is a major issue right now only because the retailers, through NARM, have voiced their interest in seeing the manufacturers move faster than they had planned to.

Within an agenda is yet to be set for the September meeting, the inclusion of the manufacturers and distributors is expected to be a foreshadow a broader spectrum of opinions for the organization.
"I don't see us going away from Satellite Music Network Facts with Bonnville
(OS ANGELES — The Satellite Music Network (SMN) has panned with Bonnville Music, a satellite broadcast consultant to make Bonnville's beautiful music format available through SMN by late August. The beautiful music format will be the third offering from SMN, joining country and adult contemporary (Cash Box, April 11).

SMN was formed by the Burkhart/Thomason/Michaels/Doody consulting firm, in conjunction with Midwest Radio & TV, John Tyler & Assoc and United Video. The formats will be live, full service, 24-hour-a-day broadcasts originating from Chicago.

George Williams, national PD for SMN, said that Aug. 15 is the projected date for bowing the country and A/C formats.
He said that Robert Hall, former program director at CKGM/Toronto, has been hired as PD for the A/C format and that the on-air personalities for that format would be announced in two or three weeks. A program director for the country format has not yet been named.

INTERNATIONAL CONFAB—The annual International Publishing Conference was recently conducted by Screen Gems/Columbia/EMI Music, Inc. at the Beverly Hilton Hotel Los Angeles, a two-day confab which was highlighted by the attendance of representatives from 10 countries. Pictured in the first row are (l-r): Joan Schulman, copyright manager; IRA Ellinman, royalties manager; Lester Sill, Screen Gems president; Ron White, managing director of creative affairs; Charlie Aldman, general manager of Screen Gems, Nashville; John D’Haeze, general manager ofMI Music Belgium; Roberto Citerio, Edizioni Musicali e Cime del Padrono, Italy; and Lee Green, assistant controller, Capitol Records. In the second row are (l-r): Michael Brook, senior director, marketing, Screen Gems; Pete Price, assistant general manager, Capitol Records; R.C. Ciardelli, senior director, marketing, Screen Gems; and Dan McDonald, assistant general manager, Capitol Records.

The confab was held in conjunction with the American Society of Composers, Authors and Publishers’ annual convention at the Beverly Wilshire Hotel, Los Angeles. The event was attended by executives from major music publishing houses, TV networks, record companies and music businesses in the United States and from England, France, Italy, and Canada.

The conference began with a presentation by Frank Haney, who discussed "The Legal Aspects of Film, Television and Other Media Production." Speaker sessions followed, with a total of 14 presenters, including executives from CBS Inc., Capitol Records, MCA Inc., EMI (U.S.A), Warner Bros., Select Music and Music Sales (U.K.).

The day ended with a panel discussion featuring Mike Hamil of Capitol Records, Fred Nyberg of MCA Inc., and Mel Wax of CBS Inc.


The conference was sponsored by Screen Gems, Columbia/EMI Music and the American Society of Composers, Authors and Publishers. The conference was held in conjunction with the ASCAP convention at the Beverly Wilshire Hotel, Los Angeles.

Leben Johns Affa—The appointment of Vicki Leben as director of national singles promotion for AFA Records has been announced by Kevin Keogh, vice-president-promotion. Leben will base at the company’s offices in Los Angeles. Prior to joining Afa, Leben spent seven years in the areas of local and regional record promotion, with companies such as 20th Century-Fox Records and RCA Records.

Changes At Sansui—Sansui has announced changes in its sales and marketing structure. Len Gielskiwski will continue to be western regional sales manager, operating out of the California sales office. The midwestern region, with Keith Nakakita as sales manager, has been expanded to include western Pennsylvania, Ohio and West Virginia. Nakakita will continue to operate out of the Chicago sales office. Bill Rauworth, who has been with the company for four years at company headquarters, has been appointed district sales manager for the new territory. Rauworth will headquarter in Detroit. To head the eastern region, Warren Mann has been added as regional sales manager. He comes from a similar position at Maxell. Harry Harashima, who continues as southwestern regional manager with headquarters in Texas, takes on the added responsibility for North and South Carolina, Tennessee, Georgia, Alabama and Mississippi. Jim Rasmussen will assist Harashima in covering the new territory.

McDonald Named—John McDonald has been named the new southern regional manager for ATI Video Enterprises. Prior to joining ATI Video, he spent 15 years with Sylvania, most recently as an area manager and prior to that as general sales manager headquartered in Batavia, N.Y.

Guthrie Named At Sony—Jim Guthrie has been named national sales manager for Sony Professional Audio. Before joining Sony, he was the manager of the professional products division of Paul Seaman Co., in San Leandro, Calif.

Rothwell joins Sony—Robert Rothwell has joined Sony Video Products Company as exhibits manager. He was most recently employed by Grumman Corp. in a similar position.

Emma Promoted—Tom Emma has been promoted to assistant general attorney and associate director of business affairs for ABC Video Enterprises. Prior to his promotion, he had been attorney and associate director of business affairs for ABC Video Enterprises. He joined ABC in 1978 as manager of contracts services for ABC Pictures International.

Bresler Promoted At ABC Video—Judith Ann Bresler has been promoted to general attorney and associate director of business affairs for ABC Video Enterprises. Most recently, she was assistant general attorney and associate director of business affairs for ABC Video Enterprises since May 1980. Prior to that, she had been a program attorney for ABC for one and a half years.

Ostroff Names—Pioneer Video Inc. has appointed Alan Ostroff as west coast regional sales manager. Previously, he was director of merchandising at Infinity Records and most recently was product manager for Epic Records.

Friedland Named At ATI Video—ATI Equities has named Cynthia Friedland to vice-president in charge of programming and acquisition. ATI Video. She has been associated with Frankin for more than ten years in various capacities.

Levinsohn Promoted—Roann K. Levinsohn has been promoted to director, public relations, ABC Video Enterprises. She has been manager, business information, public relations, since June, 1979, serving as press liaison to trade and business publications on matters pertaining to ABC as a business.

O'Toole Named At Station Business Systems—William P. O'Toole has joined Station Business Systems as vice president of sales. He was in marketing and sales with the Service Bureau Company (SBC), also a division of Control Data, where he served most recently as group manager for the Manufacturing Industry in SBC's Greenwich headquarter.

Volkman Exits Kragen—Lyony Volkman has left Kragen & Co. and can be reached at (212) 929-1676.

ALL THE WAY TO BLACKWOOD — While in New York to finish off his new “Short Back’n Sides” LP, April Blackwood songwriter Ian Hunter (c) dropped by his publishing company’s offices to visit with the staff. Pictured at the meeting surrounding Hunter (l-r): Wayne Brooks, director of business affairs, April Blackwood; Sam Letterman, vice president, Cleveland International management; Harvey Shapiro, vice president, CBS Songs International; Mike Stewart, president, April Blackwood; and Robert Epstein, Hunter’s attorney.
<table>
<thead>
<tr>
<th>Week 6/4</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>MISSTAKEN IDENTITY (EMI America SD-17056)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>HI INFIDELITY</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>PARADISE THEATER (STX (A&amp;M SP-3719))</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>HARD PROMISES</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>LONG DISTANCE VOYAGER (THE MOODY BLUES)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>DIRTY DEEDS DONE DIRT CHEAP (AC/DC)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>FAIR WARNING</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>STREET SONGS</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>ZEBOP!</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>STARS ON LONG PLAY</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>SOMEWHERE IN ENGLAND</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>FACE VALUE</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>THERE GOES THE DANCERSIZE</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>MOVING PICTURES</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>THE ONE THAT YOU LOVE</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>ARC OF A DIVER</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>SHARE YOUR ARC</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td>CHRISTOPHER CROSS</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>FANCY FREE</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>THE FOX</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>WINELIGHT</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>BLIZZARD OF OZZ</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>KNIGHT OF THE SOUND TABLE</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>THE DUDE</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>DON'T SAY NO</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>WHAT CHA' GONNA DO FOR ME</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>BACK IN BLACK</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>WILD-EYED SOUTHERN BOYS</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>VOICES</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>THE JAZZ SINGER</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>LOVEBOY</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>A WOMAN NEED LOVES</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>WORKING CLASS DOG</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>DANCERSIZE</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>MECCA FOR MODERNS</td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>DOUBLE FANTASY</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>IT MUST BE MAGIC</td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>THE CLARKE/DAVE PROJECT</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>&quot;RIT&quot;</td>
</tr>
<tr>
<td><strong>41</strong></td>
<td>SEVEN YEAR ACHE</td>
</tr>
<tr>
<td><strong>42</strong></td>
<td>NIGHTCLUBBING</td>
</tr>
<tr>
<td><strong>43</strong></td>
<td>BREAKING ALL THE RULES</td>
</tr>
<tr>
<td><strong>44</strong></td>
<td>DEDICATION</td>
</tr>
<tr>
<td><strong>45</strong></td>
<td>FEELS SO RIGHT</td>
</tr>
<tr>
<td><strong>46</strong></td>
<td>MODERN TIMES</td>
</tr>
<tr>
<td><strong>47</strong></td>
<td>SEASON OF THE GYPSY</td>
</tr>
<tr>
<td><strong>48</strong></td>
<td>STEPHANIE</td>
</tr>
<tr>
<td><strong>49</strong></td>
<td>WITH YOU</td>
</tr>
<tr>
<td><strong>50</strong></td>
<td>THE COMPLETION OF A BACKWARD PRINCIPLE</td>
</tr>
<tr>
<td><strong>51</strong></td>
<td>CRIMES OF PASSION</td>
</tr>
<tr>
<td><strong>52</strong></td>
<td>ROCKHINNOLL</td>
</tr>
<tr>
<td><strong>53</strong></td>
<td>A CHEAP Peek AT TODAY'S PROVOCATIVE NEW FUNK</td>
</tr>
<tr>
<td><strong>54</strong></td>
<td>THE NATURE OF THE BEAST</td>
</tr>
<tr>
<td><strong>55</strong></td>
<td>LIVE IN NEW ORLEANS</td>
</tr>
<tr>
<td><strong>56</strong></td>
<td>NIGHTWALKER</td>
</tr>
<tr>
<td><strong>57</strong></td>
<td>FACE DANCES</td>
</tr>
<tr>
<td><strong>58</strong></td>
<td>GAP BAND III</td>
</tr>
<tr>
<td><strong>59</strong></td>
<td>BLACK &amp; WHITE</td>
</tr>
<tr>
<td><strong>60</strong></td>
<td>SHEENA EASTON</td>
</tr>
<tr>
<td><strong>61</strong></td>
<td>URBAN CHIMPUNK</td>
</tr>
<tr>
<td><strong>62</strong></td>
<td>BALIN</td>
</tr>
<tr>
<td><strong>63</strong></td>
<td>MARTY LEE</td>
</tr>
<tr>
<td><strong>64</strong></td>
<td>MELODY</td>
</tr>
<tr>
<td><strong>65</strong></td>
<td>BAD FOR GOOD</td>
</tr>
<tr>
<td><strong>66</strong></td>
<td>WAITA</td>
</tr>
<tr>
<td><strong>67</strong></td>
<td>MY MELODY</td>
</tr>
<tr>
<td><strong>68</strong></td>
<td>Guilty</td>
</tr>
<tr>
<td><strong>69</strong></td>
<td>JUICE</td>
</tr>
<tr>
<td><strong>70</strong></td>
<td>TASTY JAM</td>
</tr>
<tr>
<td><strong>71</strong></td>
<td>DADDY LOVES HIS WORK</td>
</tr>
<tr>
<td><strong>72</strong></td>
<td>DADDY FOR LOVE</td>
</tr>
<tr>
<td><strong>73</strong></td>
<td>EAST SIDE STORY</td>
</tr>
<tr>
<td><strong>74</strong></td>
<td>IN THE POCKET</td>
</tr>
<tr>
<td><strong>75</strong></td>
<td>SECRET COMBINATION</td>
</tr>
<tr>
<td><strong>76</strong></td>
<td>ANDREW WINTER</td>
</tr>
<tr>
<td><strong>77</strong></td>
<td>WHERE DO YOU GO WHEN YOU DREAM</td>
</tr>
<tr>
<td><strong>78</strong></td>
<td>SOMEWHERE OVER THE RAINBOW</td>
</tr>
<tr>
<td><strong>79</strong></td>
<td>KINGS OF THE WILD FRONTIER</td>
</tr>
<tr>
<td><strong>80</strong></td>
<td>TINSEL TOWN REVOLUTION</td>
</tr>
<tr>
<td><strong>81</strong></td>
<td>AS FALLS MUCHA, SO FALLS MUCHA FALLS</td>
</tr>
<tr>
<td><strong>82</strong></td>
<td>POINT OF ENTRY</td>
</tr>
<tr>
<td><strong>83</strong></td>
<td>CELEBRATION</td>
</tr>
<tr>
<td><strong>84</strong></td>
<td>HOT LIVE AND OTHER</td>
</tr>
<tr>
<td><strong>85</strong></td>
<td>EXTENDED PLAY</td>
</tr>
<tr>
<td><strong>86</strong></td>
<td>THE TURN OF A FRIENDLY CARD</td>
</tr>
<tr>
<td><strong>87</strong></td>
<td>FIRE OF UNKNOWN ORIGIN</td>
</tr>
<tr>
<td><strong>88</strong></td>
<td>CLOSER</td>
</tr>
<tr>
<td><strong>89</strong></td>
<td>VOYEUR</td>
</tr>
<tr>
<td><strong>90</strong></td>
<td>COMPUTER WORLD</td>
</tr>
<tr>
<td><strong>91</strong></td>
<td>FRANKE &amp; THE KNOCKOUTS</td>
</tr>
<tr>
<td><strong>92</strong></td>
<td>CAPTURED</td>
</tr>
<tr>
<td><strong>93</strong></td>
<td>THE SECRET POLICEMAN'S BALL - THE MUSIC</td>
</tr>
<tr>
<td><strong>94</strong></td>
<td>SOME DAYS ARE DIAMONDS</td>
</tr>
<tr>
<td><strong>95</strong></td>
<td>SUPER TROOPER</td>
</tr>
<tr>
<td><strong>96</strong></td>
<td>SOMEDAY LATE AT NIGHT</td>
</tr>
<tr>
<td><strong>97</strong></td>
<td>MIRACLES</td>
</tr>
<tr>
<td><strong>98</strong></td>
<td>SEND YOUR LOVE</td>
</tr>
<tr>
<td><strong>99</strong></td>
<td>DEDICATED</td>
</tr>
<tr>
<td><strong>100</strong></td>
<td>REACH UP AND TOUCH THE SKY</td>
</tr>
</tbody>
</table>
Once in a while, an album comes along where one great star remembers another. And it becomes a classic.

That's what happened with Charley Pride's latest gold album.

Congratulations Charley on your 13th gold album. And thanks a whole lot Hank — for the memories.