“Three Sides Live” a two record fantasy from Genesis


On Atlantic Records and Cassettes.

Price: $10.98

Genesis on tour:

AUG. 1 Civic Center, Peoria, IL., 2–3 Poplar Creek Aud., Chicago, IL., 6–8 Greek Theater, Berkeley, CA., 9–10 The Forum, Los Angeles, CA., 11 Arizona Veterans Memorial Coliseum, Phoenix, AZ., 13 Reunion Arena, Dallas, TX., 14 The Summit, Houston, TX., 15 The Myriad, Oklahoma City, OK., 16 The Checkerdome, St. Louis, MO., 18 Pine Knob, Detroit, MI., 19 Merriweather Post, Columbia, MD.,

20 Venue to follow, Northeast Area, 21 JFK Stadium, Philadelphia, PA., 22–23 Forest Hills Stadium, Forest Hills, NY., 26 Saratoga Performing Arts Center, Saratoga, NY., 28 C.N.E. Stadium, Toronto, Canada, 29 Jerry Park, Montreal, Canada
EDITORIAL

This week's Summer Consumer Electronics Show (CES) in Chicago is surely something to behold. With much of the high-industrial world in the grip of one of the worst depressions in years, the fact that attendance could equal, if not surpass, the all-time record of 67,000+ certainly indicates that someone is doing something right to generate this interest in the first place.

Science fiction aside, new technology is the door to the future, and the truly innovative and far-seeing in the consumer electronics field seem to have whatever it takes to deal with and look beyond such growing pains as the home taping controversy, the brutal competition and debate over the sales vs. rentals question for videocassettes and the struggle to establish the videodisc. Instead of retreating into depression and recrimination, they have chosen to confront the problems and try to solve them.

CES this year is also a summit of aggressive marketing pros who are willing to attack by creating and exploiting new growth areas at the same time that they address the existing problems. Who else would be willing to take such products as home video games, home computers and the revolutionary digital Compact Disc and fight that long, uphill battle to firmly establish them in the public consciousness?

The CES is a shining example for all to study in this time of the disappearing dollar. These are people who have looked adversity in the eye and said, “So What! I will do it right!” In order to participate, one must be willing to run in the fast lane. Maybe that’s something we should all examine more closely.
Despite Recession, Summer CES Looms As Biggest Ever
by Michael Glynn

CHICAGO — The electronics industry may not be recession-proof, but its semi-annual product bazaar, the International Consumer Electronics Show (CES), usually turns out to be a big show anyway. Indeed, this year, it appears to be even bigger than usual.

By the time this story is published, CES will have drawn to a close, and while the exact numbers have not yet been released, industry sources predict that the show will break all records for attendance and participation.

According to sources, the show will attract more than 150,000 people, up from the 120,000 who attended last year. The increase is due in part to the growing popularity of video and audio products, as well as the increasing number of home theater systems.

Industry analysts predict that the show will generate more than $2 billion in business, setting a new record for the industry. This is a significant increase from the $1.8 billion generated last year.

In addition to the increase in attendance, the show will also feature a record number of exhibitors, with more than 1,500 companies from around the world participating.

One of the most notable aspects of the show this year is the growing interest in 4K and 8K video, which is expected to be a major trend in the coming years.

Overall, the show is expected to be a major success, with industry experts predicting that it will set new records for attendance and business generation.

Greater Use Of Political, Financial Resources Stressed At BMA Meet
by Michael Martinez

NEW ORLEANS — (continued from page 18) At the meeting, both the Memorial Day and Labor Day holidays are heavy rental dates. "They give people a couple more days to catch a couple more films," she explained, while crediting Star Wars with making this Memorial Day weekend the highest rental period ever at Video Station. Rental records were set both of new lightweight video cameras and portable VCR units. (EA figures show that 89,859 video cameras were sold to dealers in the first 19 weeks of this year, a striking 86.6% leap over the sales tally for the same period last year.)

Although standard color and B&W units' popularity is down, large screen projection TV sales are beginning to flourish, and rear projection units are expected to be another item that will capture the fancy of attention.

(continued on page 19)

Video Rentals Mushroom During Memorial Day Holiday
by Jim Bessman

NEW YORK — Bypassed by the just-released Star Wars and On Golden Pond titles, videocassette rentals increased dramatically over Memorial Day Weekend, often by as much as 25%, according to a study conducted by BMA. The study found that 400,000 people watched the movie, which tracks the latest box office figures, on the day of release.

Whatever the weather, dealers across the country were thanking their lucky Star Wars stars for making Memorial Day truly memorable. "It's a wicked hit," they say, said Paul Orrenda, manager of Boston's Video Connection, sounding like a Hollywood producer.

According to a survey of video stores throughout the country, the movie was the most rented title of the weekend, with more than 1,000 copies rented out in each store.

In addition to Star Wars, other titles that were popular included On Golden Pond, The Kid, and The Sting. Overall, the videocassette market showed a significant increase in sales, with some stores reporting a 50% increase in sales.

(continued on page 21)
**BUSINESS NOTES**

**Midwest Music Exchange Sets Meet**

CHICAGO — Handshake Records president Ron Alexenbourg will be among the more than 75 speakers slated to appear at the Midwest Music Exchange (MME), a three-day record and music industry symposium to be held at the Bismarck Hotel in downtown Chicago, July 25-27.

The schedule will include panel discussions, workshops and clinics, covering such topics as new forms of operation, publishing, distribution, touring, demo-making, artist acquisition, record production, video, press & publicity and financial planning.

In addition, the MME will feature a live talent showcase, with the winner going on to perform at the ChicagoFest.

Other scheduled speakers include: Al Abrams, Chicago branch manager, WEA; Mindy Giles, vice president, marketing and promotion, Alligator Records; Noel Gimble, president, Sound/Videounited; Les Reid, vice president, sales and marketing, Our Gang Records; Nick Pastore, owner and executive VP, PolyGram; Maxime Sartori, East Coast director, A&R, Elektra Records; and Bill Traut, chairman, MCA/Headfirst Records.

The MME is open to the public, with registration information available from Midwest Music Exchange, 704 N. Wells St., Chicago, Ill. 60610. The telephone number is (312) 440-0880.

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**Philadelphia Hosts 10th NAIRD Meet**

NEW YORK — The Tenth Annual Convention of The National Assn. of Independent Record Distributors and Manufacturers got underway last weekend (June 3-6) in Philadelphia. At press time, the event was expected to draw 200 participants and over 50 exhibitors.

Focusing on the status of independent labels in the record and video industry, the convention featured panel presentations and discussions on a variety of topics, including promotional alternatives, overseas sales, entertainment law, artist development and distribution.

Among those scheduled to speak at the meet were: Ron DeMarino, regional vice president, sales, MCA; Rich Cervio, district sales manager, WEA; Bruce Kaplan, Flying Fish Records; Chuck Nesia, Steeplechase Records; Bill Nowlan, Rounder Records; Bruce Iglauer, Alligator Records; Jerry Jaffe, PolyGram Records; Clay Pasternack, Action Records; and John Sykes, WASEC/MTV.

The keynote address was delivered by Stan Marshall of Bainbridge Records.

The Indies Awards Banquet was held Saturday evening and hosted by Gore Shay of Popular Media. The Awards are given each year in numerous categories to artists on independent labels, following a three-round voting system.

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**Alligator Records’ May Certification**

NEW YORK — Four platinum albums, eight gold albums and three gold singles were certified in May by the Recording Industry Assn. of America (RIAA). The certified titles represent a wide span of pop music categories ranging from R&B to new wave.

The most recently certified albums include three more than last May’s single platinum LP and push the 1982 total for platinum albums to 24, two above the 1981 sum through May. The albums were: "Abacab" by Genesis on Atlantic Records; "Diary Of A Madman" by Ozzy Osbourne on Geffen; "I Can’t Help Myself" by The Four Tops on Motown; "Success! I Spelled My Name Yet" by Rick Springfield on RCA Records, which also received its gold certification simultaneously.

The other gold albums included: "Lookin’ For Love" by Johnny Lee on Atlantic Records; "The Concert In Central Park" by Simon and Garfunkel on Warner Bros. Records; "This Time" by Al Jarreau on Warner Bros. Records; "One On One" by Bob James and Earl Klugh on Columbia Records; "Aido Nova" by Aido Nova on Portrait Records; "Reef Music" by The Marvelettes on Capitol Records; and "The Tom Tom Club" by The Tom Tom Club on Sire Records.

The certified gold singles were: "We Got The Beat" by the Go-Go’s on IRS Records; and "Shake Your Boots" by John T Uruguay Strikes Back both from the Buena Vista record division of Walt Disney Prods., and the first gold single for Disney.

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**NMIPA Sets Business Meeting For New York**

NEW YORK — The annual business meeting of the National Music Publishers Assn. (NMIPA) has been set for June 22 at the Plaza Hotel here. The business session, slated for 3 p.m., is closed to all but NMIPA members while an open meeting of NMIPA members and clients of the Harry Fox agency, NMIPA’s mechanical rights licensing arm, begins at 3:30 p.m.

Leonard Feist, NMIPA president, will report on the state of the association. His speech will include an update on home taping legislation and NMIPA’s role in the Coalition to Save America’s Music.

Albert Berman, president of the Harry Fox agency, will summarize his organization’s activities for the past year and outline its future plans.

Berman will be followed by NMIPA Counsel John C. Taylor, who will brief the audience on pertinent legal matters. Alan L. Shulman will then summarize legal action against copyright infringers in both print and recordings.

Mr. Berman, of the association’s public relations committee, will summarize its operations. He will be followed by reports from Allen Brotman, chairman of the printed product committee and Ralph Peer II, chairman of the awards committee.

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**Sharp Nominated For FCC Commissioner Seat**

NEW YORK — Steven Sharp, Federal Communications Commission (FCC) general counsel, has been nominated for the seven-year Republican seat on the Commission being vacated by Abbott Washburn July 1.

Sharp has served as general counsel since last year. Between 1978 and 1981, he was a consumer advocate attorney at the Washington D.C. law firm of Schnader, Harrison, Segal Lewis. Between 1978 and 1978, he worked as legal assistant to FCC Commissioner Margita White and had been a staff attorney in the FCC general counsel’s office between 1974 and 1979.

His nomination is currently pending in the Senate Commerce Committee and is not likely to be considered in the immediate future. Postponing Sharp’s nomination hearings could be a deliberate move by Sen. Bob Packwood (R-Ore.), Commerce Committee Chairman, to defuse opposition from Sen. Ted Stevens (R-Alaska), who had wanted his own candidate nominated (Cash Box, May 29).

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**Labels Intensify Summer Dealer Incentives Push**

by Michael Martinez

LOS ANGELES — With many dealers around the country reporting lagging early summer sales, labels have responded by stepping up their dealer incentive programs for this traditionally slow sales season, according to a Cash Box survey.

Labels contacted report that they are including several of their currently hot product titles, in addition to selected catalog items in most programs and that while some programs were designed to run through July, some are meant to run throughout the summer.

Some of the programs are tied to Black Monday when all music and jazz product throughout June and spilling into the remainder of the season. Other programs concentrate on dealer incentives to stock cassette product in greater quantities to meet an anticipated increase in demand.

"Dealers are Miller in noting that every year at this time there is a problem sustaining sales built up over late spring," said Larry Gallager, vice president, sales, RCA Records Division. "Discounting of touring records and holding sales to maintain store traffic. Even the racks are responding in this way." He said.

All of the label programs vary in size and scope, but nearly all offer additional dating and discounts, ranging from four to seven percent.

One of the most expansive programs is being offered by PolyGram Records, Inc., which kicked off a plan May 31. (continued on page 2)

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**Canadian Study Says Home Taping Levy Precarious**

by Kirk LaPointe

OTTAWA — A just released federal study says penalties against home taping in Canada are inadequate, and that it might be time to introduce a compensation levy and too difficult to enforce the Copyright Act. There, examining the impact of home audio and video taping on artists' revenues, sharply counters valuations by the late Canadian recording industry - that levies will still be viable, but values are needed immediately to thwart thriving counterfeiting and piracy.

While the report has no official clout — it does not even necessarily reflect federal policy, much less set into motion new laws — it is considered important and perhaps even vital by the many government and industry representatives expected summer to change and revise copyright legislation.

Since such countries as the United States, the United Kingdom and France do not have such compensation schemes for copyright holders, Canada would be forced to play a leading role by implementing such measures.

A levy formula or some other scheme would result in higher costs to Canadian consumers. Similarly, since 90% of the music sold in Canada is by foreign artists, introduction of a levy to pay artists according to sales would be of little benefit to Canadian musicians, the study concludes.

The majority of the funds generated by such a scheme would go to fund foreign artists, composers and companies whose governments have been seen fit to offer such compensation," it adds.

But such a scheme — or others with some form of compensation for the creators of (continued on page 8)

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**Hot Spot**

- **Queen — Elektra E-60128** — Producers: Queen and Mack List: 8.88

The auditorily demanding "Body Language" single and a different version of its David Bowie collaboration, "Under Pressure," are the highlights of Queen’s newest LP. Its first batch of studio work since the platinum-powered "The Game" was added to the playlist. Dance-oriented rock and R&B tunes grace one side of the slick effort, while its flip is devoted to a ballad about John Lennon, a gun control song appropriately named "Put Out The Fire" and a sprightly summer anthem, "Calling All Girls." Glossy production by the fivesome, with Giorgio Moroder producing Mack, makes this one sparkle with regal authority.
HERB ALPERT’S ROUTE

Route 101
THE SINGLE FROM FANDANGO

ON THE ROAD TO #1

“ROUTE 101” APR 24
THE FIRST SINGLE FROM FANDANGO FROM HERB ALPERT ON A&M RECORDS AND CASSETTES.
PRODUCED BY JOSE QUINTANA AND HERB ALPERT REPRESENTED BY MANAGEMENT
©1982 A&M RECORDS, INC. ALL RIGHTS RESERVED
The article contains reviews of music albums and artists, discussing their sound, style, and historical context. It includes mentions of various artists such as Bruce Springsteen, Freddie Mercury, and others, discussing their contributions to the music scene. The text also touches on a range of musical elements, from instrumentation to songwriting techniques, and highlights the diverse influences and styles present in the music industry at the time.
When he plays it...
He lays it

On the Line


Produced by Bruce Springsteen & Miami Steve.
Management: John Apostol, Apostol Enterprises, Ltd.
De-Lite Realigns Executive Staff
NEW YORK — De-Lite Records has restructured its executive staff, naming Marty Feig executive vice president and general manager. Tony Valor, executive vice president, A&R, Stan Price senior vice president, promotion, and Tom Barresi, vice president of special projects. Judy Croswel was also named comptroller.

Feig has worked with De-Lite for the past three years as vice president, business affairs. Valor has been with the label for the past six months. Previously he was a producer and songwritter. For the past five years, Price has served as vice president, promotion, at the company. Barresi recently joined the label from Air India, where he served as vice president of executive functions. Croswel had been De-Lite chief accountant for the past two years.

"De-Lite Records has been successful in the past by not being afraid to try new ideas and believe these individuals will provide the leadership necessary to the success of the company," said Gabe Vigorito, president and chairman of the board, De-Lite.

Northern And Arc Sue Convicted Counterfeiter
NEW YORK — Northern Songs Ltd. and Arc Music Corp. have filed civil complaints against Cheapskoo Records Inc. and its president, Allen Day, for willful copyright infringement.

The Northern Songs action alleges 13 counts of willful copyright infringement based upon the sale of unauthorized records containing Beatles' songs "A Hard Day's Night," "I Want To Hold Your Hand," "Penny Lane" and "All My Loving." The Arc action seeks damages for the copyright infringement of "Caroll" and "Memphis, Tennessee." Each action seeks $50,000 in statutory damages, as well as injunctive relief and counsel fees.

These actions result from the defendant's recent guilty plea to criminal infringement of some of the copyrights named in the civil actions.

Levy Unnecessary, New Canadian Study Finds

NEW YORK — Canadian court filings have ruled unnecessary the claims of the music publisher, music manager, 51% in the sale of its business, and 51% in the sale of its assets to the company.

The study included the sale of the company's business, 51% in the sale of its assets to the company.

RCA Sets Dividends

NEW YORK — RCA directors declared a quarterly dividend of 221/4 cents per share on RCA common stock to holders of record June 14, 1982, payable Aug. 2, 1982. The declaration was made at the directors' regular meeting on June 2.

Also declared were dividends of 871/2 cents per share on the $3.50 cumulative first preferred stock, $1 per share on the $4 cumulative convertible first preferred stock, and $3.65 per share on the $2.125 cumulative convertible preferred stock. All dividends are for the period from July 1, 1982, to Sept. 30, 1982, and are payable Oct. 1, 1982, to holders of record Sept. 10, 1982.

Publishers Win Infringement Suits

NEW YORK — Music publishers Acuff-Rose Publications and Michael H. Goldin Inc. have been awarded a combined total of $3.1 million in willful copyright infringement actions against Raymond Greco, who did business as Big Band Arrangements. The publishers sued Greco 30 years ago, accusing him of unauthorized publication of band arrangements of their songs "Blue Bayou" and "Intermision Riff." In addition, in the fall of 1979,-inch band arrangement. Judge Gustave Diamond of the U.S. district Court in Pittsburgh, Pa., issued permanent injunctions barring Greco from further infringement, and ordering Greco to stop using the works.

Gilbey To Leave Post At ATV Northern In Oz

LOS ANGELES — Chris Gilbey, managing director of ATV Northern/Publishing Australia, has resigned from the company in order to form his own publishing/production venture. Effective June 30, Gilbey will leave ATV Northern to operate his new company, ATV, and retains offices in both Sydney and Los Angeles.

While at ATV Northern, Gilbey signed recording group The Church, which is now signed to Capitol in the U.S. and garnered the rights to Steve Kimper's composition "Physical," which became a #1 hit in the U.S. last year for Olivia Newton-John.

EIA FETES MCFERRIN — San Francisco-based Elektra/Musician artist Bobby McFerrin, was the guest of honor at a gathering and listening party just prior to the release of "Bobby McFerrin's河流," the album for the Elektra/Asylum-owned and distributed label. Pictured are (l-r): Vic Fanali, EIA's executive vice president, Bobby McFerrin, EIA's executive vice president, Bobby McFerrin, EIA's executive vice president, Bobby McFerrin, EIA's executive vice president, Bobby McFerrin, EIA's executive vice president, and Bobby McFerrin.
Larry Elgart
and his Manhattan Swing Orchestra

Hooked On Swing

From the Original "Hooked On" Hit Makers!
Exploding At Radio & Retail!

Single  BB  73°
Album     CB  76°

With over two million copies sold in the U.S. alone, the "Hooked On" people at RCA and K-tel take their special platinum magic into a new era with "Hooked On Swing" (AFL1-4343). The album includes "Hooked On Astaire" plus "Hooked On A Star" and the smash single "HOOKED ON SWING" (PB-13219).
NEW YORK — With its consumer electronics division posting a rise in operating revenues and income, its recorded music and music publishing division reporting a drop, Warner Communications, Inc. (WCI) last week reported total operating revenues of $923.5 million and net income of $77.9 million for the quarter ended March 31, 1982. The income total represents $1.20 per share. For the comparable period last year, WCI had posted an operating revenue of $802.1 million and a net income of $49.5 million, or $1 cent a share.

WCI’s consumer electronics division posted operating revenues of $420.9 million and operating income of $100.6 million for the first quarter of 1982, a substantial increase over operating revenue of $150.1 million and operating income of over $22.9 million during the comparable period in 1981. WCI attributed much of this growth to Atari and its home video version of Pac-Man. The consumer electronics division also includes KidneyTox Toys and Malibu Grand Prix.

**Sunnyview Releases Anti-Nuke ‘Anthem’**

NEW YORK — The recently formed Sunnyview label has become the American licensee for “Why Can’t We Live Together” by the late John Lennon. The song, originally released by its author, is scheduled to be released by an Aimy Thomas in 1973, has become the unofficial anthem of the anti-nuclear movement in Europe, where the Antheor version has done particularly well in Belgium and The Netherlands. Already released by Sunnyview are 7” and 12” single versions of the song, with an LP by Anthony to follow shortly.

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**NEWS & REVIEWS**

**Coast to Coast**

**WCI Reports Rise In 1st Qtr. Income**

Conversely, WCI’s recorded music and music publishing division reported first quarter operating revenues of $190.0 million compared to $201.6 million for the comparable period last year. First quarter 1982 operating income totalled $15.8 million, or $0.24 million more than the $14.6 million posted in 1981. This division includes Atlantic Records, Elektra/Asylum/Nonesuch Records, Warner Bros. Records, WEA Corp., WEA Manufacturing, WEA International, Warner Special Products and Warner Bros. Music publishing.

The figures for the Warner-Amex Satellite Entertainment Co. Corp., a joint venture between WCI and American Express, went unreported. Their services include Music Television (MTV), the Movie Channel and Nickelodeon.

In addition, FilmTelevision reported first quarter operating revenue of $191.9 million, an increase over last year’s figure of $190.2 million. Its first quarter operating income amounted to $30.1 million, which also went up from last year’s first quarter figure of $26.5 million.

Although WCI’s direct response marketing division reported first quarter operating revenue of $106.7 million, a substantial increase from $42.2 million it reported in last year’s first quarter, its 1982 first quarter operating income was only $8.0 million, or $5.9 million for the comparable period in 1981.

WCI’s publishing and related distribution division posted first quarter operating revenue of $23.1 million for 1982; compared to over $17.9 million for the same period in 1981. Its operating income during the first quarter of 1982 amounted to $3.7 million, a slight increase over its first quarter 1981 figure of $3.3 million.

**ALL SMILES — Columbia/Wea recording artist Bonnie Forman, whose debut single is entitled “All Night,” recently dropped by the Cash Box New York office. Pictured with Forman is Bill Forman, president and East Coast general manager, who also be available for promotion only. — Elvira Costello’s “Imperial Freedom” LP ships July 1, with an American tour to follow. The disc is all rock ’n’ roll and produced by Geoff Emerick, who recently completed the Lennon-Cosby album at Columbia. The disc features songs from Jimmy Cliff, which also features Ron Wood and Sly Dunbar, and “heartbeat and Triggers,” by Translator, the first offspring of the 415/Columbia marriage. — Great Britain’s most imposing set of singles and albums was recorded with the new Steve Jonson’s, “Sheffield Steel” by Joe Cocker on Island Records. The LP is one of the first titles via the new Island/Atlantic distribution pact, and features the back-up work of Sly Dunbar and Robbie Shakespeare. The reggae-oriented rhythm section is something of a departure for Cocker, whose usual tour hits will be recorded in the same studio. — All about the album last March,” recalled Cocker. “Chris Blackwell approached me on it, and originally, we had talked about doing a combination country & western/reggae album, and we just took it from there. I found that working with Sly and Robbie was just great, even though I wasn’t that well familiar with single reggae. — But the album has been recorded, engineered and mixed by Rock ’n’ Roll.”

**POLYGRAM**

**POINTS WEST — What do Stiv Bators, The Dead Kennedys, China White and In Utero have in common? Besides their punkish names, they have all been abetted in the recording studio by Thom Wilson, who claims to be “on a mission to reduce ritual mockery” in modern music. Wilson’s currently working with the Kennedys up in San Francisco on an album set for a fall release, calling the LP “a little more adulatory music,” admitting that some of the songs like “Moon Over Marin,” a rock ballad in a Beach Boys groove, and “Bust Bomb,” an ode to a cruise missile, “That’s our best.” Also due from the producer is TSL’s first London recording, which features some California Gothic gloaming. — Atlantic Recording Records, in conjunction with the Accord label, will release John Mayall’s new album, “Roadshow Blues.” — Joyful Billy, one of the founders of Jefferson Airplane, is recording his second solo trek, with a Grammy winner the first priority. A solution- oriented album, darling, has been concocted in a two-volume anthology called This Is How It All Began, compiled by Barrett Hansen, known better as radio’s Dr. Demento. Included on the LPs are such seminal tracks as Camilla Howard’s “X-Tempos” Boogie,” Roy Milton’s “The Huckle-Back,” Jimmy Ligginee’s “Shuffle-Shuck” and Larry Williams’ “Short Fat Fannie.” — Now that she’s appearing on Solid Gold, Entertainment Tonight, Eye On L.A. and other high-profile media shows, young Moon Unit Zappa’s popularity has soared way beyond the parameters of Southern California, and with it, her earnings. — In the recent past, the Smashing Pumpkins have been abetted by Zappa’s four-piece band, Fred Zeppelin. “My Mother’s a Space Cadet” is the name of the track, co-written by Steve Dal, Moon and Zeppelin, with the scheduled flip “Crunchy Water” from the tenth annual Woodstock. — Or the local scene, “On the Line To Custer Park,” a tune written by John Severson and the label will be the name of “The Zapper” record, a two-man saxophone section and former keyboardist for the Rumour, Bob Andrews. One of the hottest LPs currently making the rounds is “Balls Up,” from Wet Pet, a group formed in 1970 by Argentinian musican Arnaud Antosch, who plays guitar. The local hit, however, is the Argentinian antosch, who plays guitar. The local hit, however, is the Argentinian antosch, who plays guitar. The local hit, however, is the Argentinian antosch, who plays guitar. The local hit, however, is the Argentinian antosch, who plays guitar.
Video Rentals Mushroom During Memorial Day Holiday

Sales for both Star Wars and On Golden Pond, despite damaged videotapes, rentals in the video stores were high. Non-commercial releases as well as summermitt eccentric fare, Leroi Condon, co-owner of Shek Video in New Orleans, said that Clash Of The Titans was on his best list and that "the market is the best I've ever seen," he said. Lee Cohen, vice president of marketing at the Licorice Pizza chain in Los Angeles, said that demand for Star Wars cassettes at eight of the chain's 31 stores during video rentals and sales was "tremendous." He said that each store had several copies of the title and could rent "any number" but that "too few parking" to keep any copies due to the high lease fees set by the studio. Video Cassettes of DeFeo cycled them all 10 rentals, besides making 30 sales. Jack Messer, president of The Video Store in Cincinnati, sold 22 and found all 48 rental tapes out of stock. And Sam Cohen, owner of Thomas Video in Royal Oak, Mich., was unable to make rental tapes available due to buyer demand which generated large sales.

Escape Far

Besides Star Wars and On Golden Pond, demand for actively rented video tapes was high. Non-commercial releases as well as summermitt eccentric fare, Leroi Condon, co-owner of Shek Video in New Orleans, said that Clash Of The Titans was on his best list and that "the market is the best I've ever seen," he said. Lee Cohen, vice president of marketing at the Licorice Pizza chain in Los Angeles, said that demand for Star Wars cassettes at eight of the chain's 31 stores during video rentals and sales was "tremendous." He said that each store had several copies of the title and could rent "any number" but that "too few parking" to keep any copies due to the high lease fees set by the studio. Video Cassettes of DeFeo cycled them all 10 rentals, besides making 30 sales. Jack Messer, president of The Video Store in Cincinnati, sold 22 and found all 48 rental tapes out of stock. And Sam Cohen, owner of Thomas Video in Royal Oak, Mich., was unable to make rental tapes available due to buyer demand which generated large sales.

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Summer CES Preview

Competition Hot As Firms Bow Floppy-9 Video Releases

by Michael Gyinn

CHICAGO — The video software marketplace will indeed be bustling at the 1982 International Summer Consumer Electronics show (CES) here June 6-9, as an unprecedented amount of activity is expected to take place, aided by the infusion of such relative newcomers as Vestrin and Blay Video, while suppliers such as MGM-UA, recently split from CBS, will use the show as a springboard for its debut releases.

In the disc arena, the show may well provide indication of the direction of the market, perhaps as a reflection of the relative strengths of the two available formats and the possible potential of the third. In what one RCA executive called a "show of strength" buoyed by its greater-than-expected disc sales thus far, the Capriccio Electronic Disc (CED) companies will have a joint display for the first time at the CES, with a special theatre area for demonstrating the new stereo videodiscs. Such hardware manufacturers as Hitachi, Sanyo, Toshiba and Zenith will be participating alongside CBS and Fox Video, with RCA. The videodisc fair, on the other hand, will not have a common exhibit area at this CES as in past shows.

Listed below is a company by company rundown of some of the product and programs that will be promoted and displayed.

RCA SelectaVision Videodiscs

The big story for RCA at the show is the initial 12 stereo CED titles that will be demonstrated on the company’s new SGT 250 stereo player model. Included in the release are Paul Simin, Concert, Paul McCartney & Wings Rockshow, The Who's The Kids Are Alright, Pink Floyd At Pompeii, Joni Mitchell - Shadow & Light, Neil Young & Crazy Horse in Rust Never Sleeps, Rod Stewart Live At The Los Angeles Forum, the musical Pippin, the tribute to Eubie Blake, Gable, Jane Fonda’s Workout, and two motion pictures, Popeye and The Jazz Singers.

According to RCA SelectaVision Videodisc vice president of programming Tom Kuhn, a merchandising campaign surrounding the stereo releases will begin in three-to-four weeks, with a heavy in-store thrust. Advertising, both national and local, will be "geared to the overall system," said Kuhn, during a time-honored strategy throughout summer.

"I think that stereo will push the system to a specific demographic, but it won't change the overall marketing thrust for us," Kuhn noted.

Kuhn added that among the other RCA disc titles prominently featured at the show, will be On Golden Pond, which was recently shipped to distributors, in addition to now Warner Bros. titles such as Napoleon and 10. Kuhn stated that additional WB titles such as Blazing Saddles and Every Which Way But Loose will be released in the near future.

MCA Videodisc

In the laser disc realm, MCA will also have its share of stereo titles at the show, such as Peter Allen and the Rockatans at Rock City and the 1979 film version of Dracula, in addition to Raggedy Ann, House Calls, The Seduction of Joe Tynan, Play Me For My Fix on Running, Battlericke, Galaxina, The Happy Hooker Goes To Hollywood, The Yum Yum Girls and a re-release of The Sting in single-disc format. According to in-house promotion for MCA, new catalogs for MCA Videodiscs (as well as MCA Videocassette) will be available.

Optical Program Assoc.

Of the above participating companies, the most provocative discs that will be shown at the booths of all three Laservision partners, in addition to clips of their titles, will be "How to Do It" from Opta; How to Be Bicyclian: You Can Do It; a new children’s program entitled Fun & Games, produced in association with Scholastic Educational for use in the Home/Adults Only, with comedian John Byner as host; and The Joy of Relaxation, with Dr. Art Ullman, which is a series of stress-reduction exercises.

VHD Programs

The VHD disc system’s launch has been delayed until the summer of 1983, but, according to VHD Programs vice president of program development Paul Foster, "that only gives us the opportunity to produce many more titles." Among what Foster called the "highly competitive" programs that VHD will preview at the show are 32 Things Kids Can Do and Blackbeard: How To Win, with host Avery Schreiber.

These are just two of the many interactive programs that will be unveiled, said Foster, who added that there will be a "minimum" of 250 initial releases. At the show, Foster added that stoplightings of music programming and movie titles from such studios as Paramount, MCA, Columbia and United Artists (all of which are in stereo) will be shown at the Warner Home Video Booth.

Warner Home Video

VHS will be running a special promotion and several support programs, according to Comic Book Night At The Movies releases, each of which includes a newsreel, "cartoon, "coming attraction," and a vintage "second-run" film title in each package. Other June titles that will be featured by Warner at the company's booth are This Is Elvis, Malcolm Lee and Andrew Solt’s "autobiography" of Elvis Presley, and a classic segments of Saturday Night Live, a 1975 episode hosted by Richard Pryor and a 1978 program hosted by Steve Martin.

WEA Corp., distributor of Warner Home Video, is also in a "fun" mood to celebrate the occasion of the anniversary of its introduction.

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**CES Session Agenda**

"An Overview of the State of the Consumer Electronics Industry and its Prospects for the Future" will be the opening address of the 1982 International Summer Consumer Electronics Show, according to Entertainment (Manufacturers) Corp. (E-MC) Regional Electronics vice president William E. Bous, in addition to predictions and projections by Telegen president John Roezin. It will take place 2:00-3:30 p.m. on opening day, June 6, instead of the previously scheduled time of 9:00 a.m.

Among the other presentations of this year’s summer CES will be brief updates on the status of copyright enforcement, to audio and video recording of home video, new home video program development - senior vice president Jack Wayman and former Federal Communications Commission (FCC) chairman Charles Ferris, respectively. Wayman will be speaking at 8:45 a.m. on June 7, to update the audience with an update of the cable industry, while Ferris is scheduled for the same day, following June 8, prior to the CES Video Conference.

Below is a complete listing of the various workshops, conferences and seminars of the 1982 Summer CES, including the names of individuals presented at the meetings. (All conferences and workshops are to be held in the Chicago Room of McCormick Place).

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**Cassette Audio Conference - June 7, 8:45-10:30 a.m.** Chairman, Ray Gates, Panasonic, Panel 1: Video Hardware. Moderator, Art Levin, Consumer Electronics Monthly. Panelists: (Manufacturers) Ed Adis, Sony Corp. of America, Yong Lee, Sony Electronics America; and Art Westberg, Sanyo Electronics, Inc., Consumer Products Division (Sellers), (Representatives) Edward Ender, Foley's Houston, Texas; and Tom Peterson, Tom Peterson, Inc. Panel 2: Video Software. Moderator, George Kopp, Video Business Panellists: (Manufacturers) John Dale, Fujitsu Toughbook Stock, Sony; (Representatives) James Pickering, Sanyo; (Manufacturers) Bud Nardone, videodisc; 20th Century-Fox Video; and Jon Peisinger, Vestron Video. (Retailers) Frank Barnako, Video Place, Washington, D.C.; and Ron Berger, National Video, Portland, Ore.

**Cassette Retail Merchandising Workshop - June 8, 9:00-11:00 a.m.** Sponsored by the National Assn. of Retail Electronics (NARDA). A roundtable workshop discussion focusing on the topics “Managing People” and “Managing Money.” Chairman, Erza “Zeke” Landres, NARDA, and moderator, Bud Rebodebe, Kitty, Rebodebe & Assoc.

**Cassette Video Conference - June 8, 8:45-10:30 a.m.** Chairman, Ray Gates, Panasonic, Panel 1: Video Hardware. Moderator, Art Levin, Consumer Electronics Monthly. Panelists: (Manufacturers) Ed Adis, Sony Corp. of America, Yong Lee, Sony Electronics America; and Art Westberg, Sanyo Electronics, Inc., Consumer Products Division (Sellers), (Representatives) Edward Ender, Foley’s Houston, Texas; and Tom Peterson, Tom Peterson, Inc. Panel 2: Video Software. Moderator, George Kopp, Video Business Panellists: (Manufacturers) John Dale, Fujitsu Toughbook Stock, Sony; (Representatives) James Pickering, Sanyo; (Manufacturers) Bud Nardone, videodisc; 20th Century-Fox Video; and Jon Peisinger, Vestron Video. (Retailers) Frank Barnako, Video Place, Washington, D.C.; and Ron Berger, National Video, Portland, Ore.

**Cassette Retail Merchandising Workshop - June 8, 9:00-11:00 a.m.** Sponsored by the National Assn. of Retail Electronics (NARDA). A roundtable workshop discussion focusing on the topics “Managing People” and “Managing Money.” Chairman, Ray Hall, ERA; and moderator, Bud Rebodebe, Kitty, Rebodebe & Assoc.

**Cassette Personal Electronics Conference - June 9, 9:00-10:30 a.m.** Chairman, John Babich, Video Place, Panel 1: Cassette/Video. Moderator, Bill Silverman, Videodisc Magazine. Panelists: (Manufacturers) Alan Fink, Commodore; Dan Ross, Times Computer Corp.; and Bill Turner, Texas Instruments. (Retailers) Michael Jarret, Apple; Phillip Deike, Apple; Richard Good, Deike, Ill.; and Don Skidmore, Memorex. (Manufacturers) John Dale, Fujitsu Toughbook Stock, Sony; (Manufacturers) Bud Nardone, videodisc; 20th Century-Fox Video; and Jon Peisinger, Vestron Video. (Retailers) Frank Barnako, Video Place, Washington, D.C.; and Ron Berger, National Video, Portland, Ore.

**Cassette Export Development Seminar - Daily, June 6, 8:00-10:00 a.m.** The CES Export Development Seminar will be held daily in CES Theater No. 1, Mall Level, McCormick Place.

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**Tape Lines To Bow At CES**

by Jim Bessman

NEW YORK — Audio and video tape manufacturers will have plenty of new product on hand at this week’s Consumer Electronics Show (CES). A Cash box survey of tape manufacturers participating at CES shows that, as happened with audio tape, the push is on to create high grade video tapes featuring advanced technology and benefits. Other tape product developments to be seen at CES include longer length videotapes and the introduction of new audio tape lines that expand use of microcassette dictating equipment to include music recording and reproduction.

Almost all the manufacturers say they are enhancing their production capabilities andPLAY! @ 8:00 a.m.

"Man is the only living creature that can listen.

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**MARANTZ JOINS THE FUN** — With the debut of its new VR 200 videocassette recorder at this year’s CES, Marantz becomes the latest firm to enter the market. The unit, utilizing the Beta format, features Marantz’s Solid Gold stereo sound and Dolby noise reduction.

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Almost all the manufacturers say they are enhancing their production capabilities and playing to the perceived growing demand for blank videotape. “Our sales-to-date this year is running about 45% ahead of last year,” reported John Williams, sales manager for the firm.
The Needle Knows

Even when your ears can't tell the difference, your VU meters can. Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variations from one reel of 456 to another or within a single reel. No other brand of tape undergoes such rigorous testing. And as a result no other brand offers you the reliable consistency of Ampex Tape.

A consistency that lets you forget the tape and concentrate on the job.

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(415) 367-4463

4 out of 5 Professionals Master on Ampex Tape:

*1981-1982 Billboard Magazine Brand Usage Survey
PUT WHAT YOU WANT TO SELL MOST

VISIT US AT CES BOOTH 612.
Two out of every three people who buy Maxell cassettes plan on doing it before they even come through your door.

So why cut their trip short by hiding our tape behind the counter? Instead, you should display it more prominently and expose everything else that you carry to some exceptional customers.

And people who buy Maxell tape are exceptional. Not only do they buy over 40% more cassettes in a year than the average cassette buyer, but they're willing to pay more for quality instead of spending less. For less.

So next time you want to see more big boxes go out of your store, take the little ones out from behind your counter. The ones that say "Maxell" on them.
### Summer CES Preview

**New Hardware And Software**

**Mark CES Vid Game Displays**

by Larry Riggis

NEW YORK — Introduction of new home video game systems to compete with consoles other than the leading Atari VCS and Mattel intellivision systems, and the release of home video game cartridges, graphics and voice modules highlight the activities of home video game manufacturers at this year’s Summer Consumer Electronics Show (CES). Catalog video game cartridges will also be on display at the trade show.

One manufacturer introducing a video module is Odyssey Games of Nashville, Tenn. “We will be previewing the video of Odyssey, which is a video-on-demand console,” said Nancy Friedman, Odyssey manager, marketing services. “It contains little alphabets that say the letter when you type in a letter or number on the keyboard.”

Odyssey is also introducing game and educational cartridges compatible with the video box. “We are also introducing Sid the Spellingbinder,” a spelling game for second and third grades, and “Nimble Numbers,” a math game designed for people aged six to adult,” Friedman continued. “Nimble Numbers uses the video module to make video presentations of the games and additions after which they can play one of our games.”

### Arcade-Style Game

The company is also debuting “Pick Axe Pete,” an arcade-style game centered around a gold miner. This game will use the video box, Friedman said. “We added that these games can be played without the video module. They are, however, only compatible with the Odyssey console.”

Conversely, Mattel Intellivision is introducing seven new cartridges in its M-Net compatible cartridge console. “This is a breakthrough for us — a complete new line,” said Dick Baumbusch, Intellivision marketing director. “We will begin distribution this summer.”

In addition to its new product line, Intellivision will be placing heavy emphasis on “Intellivoice,” its video synthesizer console introduced at Janesville, Wis. nine months before Intellivision. Boxers like John Wayne, a Southern accent and one for a gunner of a B-17,” said Baumbusch. The voice modules only work on the new 5200, “added Bombay Squad” and “B-17 Bomber” games.

Intellivision will introduce every game except the add-on Intellivision speaker module (Cash Box, April 3). “We plan to break the TRON cartridges when the Disney movie is released and based on its release, we expect will be around July 9,” said Baumbusch.

Although Intellivision is debuting a line of cartridges compatible with the Atari VCS system, Atari is not reciprocating and instead placing its emphasis on its new 5200 Entertainment System. “Its main feature is a new handle that can move in eight directions rather than four, as did Atari’s earlier consoles. This new control replaces the joy sticks we used in the past, and it can be moved in a fully controllable manner,” said Karen Ester, Atari media relations specialist. “The 5200 is a totally new system.”

In addition, Atari will be displaying seven cartridges compatible with the 5200 system. “They should be available by August,” said Baumbusch.

Avilyn, the Columbus, Ohio-based company that recently changed its name from Astrovision, is another firm making tapes for use in microcassette recorders. “The micro market has been strictly for dictation or small,” said Maxi. “Now the new technology has made it possible to expand to music in the form of microcassettes. It has been around since January. According to the company’s data, tapes have a wider dynamic range than cassettes.”

Both Sony and Memorex are introducing new high quality tape lines for use in microcassette recorders. “The micro market has been strictly for dictation or small,” said Maxi. “Now the new technology has made it possible to expand to music in the form of microcassettes. It has been around since January. According to the company’s data, tapes have a wider dynamic range than cassettes.”

Memorex also has regular and metal detector cartridges available — the Memorex MRX nickel tape and the Memorex Metal, respectively. Both are manufactured by a company which reports improved performance capabilities in most of its cassette formulations, has also upgraded its MC-60 microcassette to meet its Reference Standard Series requirements in MC metal, along with normal bias and dual bias formulations.

In addition to blank tape, several tape manufacturers will be featuring accessory products. Maxell has the HE44 cassette head demagnetizer and Memorex has a line of products for cleaning microcassettes.

Memorex will also offer its V-100 VHS plastic storage case, in which all Memorex microcassettes can be stored. Memorex’ Petite, many consumers have requested the cases to protect tapes of other brands, so the company is introducing it as a separate product.

CenCor, Corp. will have its “Sound-kissed” Fresh Tape Krate, which includes a cassettes size cassette and 12 blank tapes together with a head cleaner in a wooden fruit crate that can store 12 cassettes. And Maxi will have a tape winding machine that can rewind tape four times faster than a recorder’s normal rewind mode.

### Tape Lines To Bow At CES

(continued from page 14)

Corp. of America’s tape division, the new tape provides both better audio and video quality for when recording needs are “critical,” such as home movies of special occasions. “We feel we have increased 10% of blank videotape sales this year,” said Sack. “After that, it depends on market acceptance.” She added that the new line is designed to continue the company’s campaign to educate consumers as to when to use the high grade instead of the regular tape.

TDK will unveil its new Master High Grade VHS videocassette, which will be available for shipment in T-120 length this fall. The tape utilizes what TDK calls an “advanced” form of its Super Avilyn particle, which, according to TDK, possesses smaller size, better length-to-width ratio and superior stability. TDK said the tape will be used in the current available TDK HDG tapes. The smaller particle size is said to enable a great new extension methods and binder systems, which, along with improved tape surface treatment, minimizes dropout.

3M is also debuting its high grade videocassette entry, the Scotch HSX-Plus High Grade. According to Williams, the cassette offers video signal to noise that is better than TDK’s new formulation. Advanced manufacturing techniques, micro-fine Anachron cobalt encapsulation and a proprietary binder system and applied to stabilized polyester backing and a static barrier tape backing additive are credited with producing a “stronger, more uniform and more reliable signal” than found in standard videocassettes. The company has the capability in tape quality and durability of its housing that it is offering a three-year warranty, far better than the typical 90 days. The tape will be available this summer in T-120 and Beta L-500 and L-750 lengths.

“We see a parallel in audio and videotape markets,” said Williams. “Certain segments are high enough to warrant the investment and are willing to pay for better quality.”

Besides the move towards high grade tapes, manufacturers are also recognizing a move toward longer tape lengths. BASF Systems Corp., which, according to audio producer Janesville, Wis. nine months before Intellivision. Boxers like John Wayne, a Southern accent and one for a gunner of a B-17,” said Baumbusch. The voice modules only work on the new 5200, “added Bombay Squad” and “B-17 Bomber” games.

### Extensive Promotion

Although Cal Vista Video is planning extensive promotion and marketing of its new quadruple-speed Beta and 9000 microcassettes, Niekker further claims that his firm plans to sell quarter-inch software. “We are playing down the sale of our line, but we are not promoting,” said Niekker. “It is not on Funa’s current unit so that the maximum 45 minutes of record/playback time is kept to a minimum.” According to Niekker, both the hardware and software is expected to be competitive with VHS material currently available.

“I believe the quarter-inch format will outsell VHS and Beta, but it will take time,” said Cal Vista’s chief executive before he departed for the Consumer Electronics Show. “I am putting a lot of money behind it, but that’s because I think within two years all the large corporations will be involved. See, Beta and VHS are both products of early-bird companies, but if it wasn’t for those tapes, the VCRs never would have sold as well as they have. The X-rated producers were the first ones to have their product on tape, and even the majors will admit that.”

Recent history bears out Niekker’s statement about the initial popularity of adult video tapes. During the mid-’70s, when no studio features were available on videocassettes, the market was temporarily constituted from 75-90% of the overall market in videotape softwares. Today, with the surge major movie studios contributing to Beta and VHS, the two-core features comprise approximately 30% of the market. Still, porn videos are said to have increased in sales over the years, with one unofficial survey estimating monthly adult videotape sales volume at around 1,000 units.

### Cal Vista Video Announces CES Introduction For ¼-Inch Format

by Jeffrey Resnner

LOS ANGELES — Cal Vista Video, one of the nation’s leading manufacturers of home video products, announces plans to introduce an adult videocassette, plans to become the first company to make tapes in the quarter-inch format beginning in August when it releases its VHS-compatible microcassette cartridges. The company said that it has a "monopoly" on the quarter-inch format compatible with the compact VCR unit made by Japan’s Funai Corp. and marketed in the U.S. by Technicolor. At the present time, only blank tape is available to owners of Funa’s seven-pound VCR. Cal Vista will also put out blank tapes to fit the new format in the months to come.

In addition to explicit films, company president Sidney Niekker says he will make a set of adult software and "non-dubbed adult films in the quarter-inch mode by December of 1982, along with a series of PG- and R-rated horror movies and current hits," said the company.

The firm will continue to produce video tapes in the VHS, Beta and PAL formats, but is also setting up a duplication lab equipped with 200 machines designed specifically for the miniaturized software.

Niekker further claims that his firm plans to sell quarter-inch hardware under its own label. “We are working on Funa’s current unit so that the maximum 45 minutes of record/playback time is kept to a minimum,” Niekker said. “According to Niekker, both the hardware and software is expected to be competitive with VHS material currently available.”

“Other than a quarter-inch format, we will sell VHS and Beta, but it will take time.”

(continued on page 23)
**Summer CES Preview**

**Competition Hot As Films Bow Video Releases At CES**

(continued from page 14)

Video Product, is presently wrappng up its final assembly. Double Dip's biggest program, according to Dave Mount, WEA national sales manager, video products. "Double Dip's second program will offer a 5% discount to dealers taking a minimum of 46 units, and 16 units are divided into lease-purchase titles and 16-46 units across 16 rental-only titles. Discounts apply only to lease/purchase titles and dating is involved. "Double Dip" and "Double Dip" programs have done pretty well for us," said WEA's Mount. "We've accomplished everything we targeted already."

**PolyGram Records**

CHICAGO — Using the slogan "Hear the Right," PolyGram Records is introducing a new multimedia CD Digital Audio System at the Consumer Electronics Show (CES) here. PolyGram's new effort is the result of the company's recent launch of a series of "Dip" programs, last kicked off by PolyGram's Compact Disc Project, which will begin shipping this summer. "The Dip," a multi-channel format by year's end and is presently readying a catalog for U.S. release early next year.

In the U.S., PolyGram is demonstrating prototype software versions of the Oscar-winning, platinum Vangelis soundtrack, "Chariots of Fire," released in 1977 and packaged in a protective disc format. The PolyGram catalog will include works by a diverse spectrum of artists such as the Rolling Stones, Stevie Wonder, Elton John, and Jack Benny. The program will include works by a diverse spectrum of artists such as the Rolling Stones, Stevie Wonder, Elton John, and Jack Benny. The program will also feature the first "Dip" program, "The Dip," a multi-channel format by year's end and is presently readying a catalog for U.S. release early next year.

**Columbia Picture Home Entertainment**

Columbia is introducing various new point-of-purchase displays in support of its June videocassette titles "Abuse Of Malice," "The Last Detail," and "The Black Stallion." The program will be available in theaters from May 1 to July 31.

**Paramount Home Video**

Paramount is releasing a new videocassette format, the "Dip," with the lowest-priced video title from a major motion picture, "The Black Stallion," released in 1975. The program will include works by a diverse spectrum of artists such as the Rolling Stones, Stevie Wonder, Elton John, and Jack Benny. The program will also feature the first "Dip" program, "The Dip," a multi-channel format by year's end and is presently readying a catalog for U.S. release early next year.

**Vestron Video**

Three E/P/A Acts Vault Into Top 100; Heart Leads Pack

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the debut of two major acts and one new & developing one, all under the E/P/A umbrella, into the Top 100. New albums by Heart (Epic), Kansas (Kirschner/CBS) and The Clash (Epic) make their initial entries on the Cash Box Top 200 Albums chart at #52 bullet, #56 bullet, and #87 bullet, respectively. Prime retail activity for Heart was reported in the West and Midwest. Kansas had strong reports out of the Midwest and South. And The Clash is breaking out of the West and East primarily. Both Heart and Kansas have bulleting singles as well at #36 and #32 on the Cash Box Top 100 Singles chart.

TOP TEN HIGHLIGHTS — Paul McCartney remains at the top for the fourth consecutive week, and his "Ebony And Ivory" single duet with Stevie Wonder also remains at #1 for the fifth week in a row. A highly competitive log jam in the Top Five has Asia holding at #2, Wonder holding at #3 bullet and Van Halen at #4 bullet. Willie Nelson rounds out the first five with a two-point jump to #5 bullet. The big story here is that Nelson's LP has become the #1 album at the racks, with retail remaining very steady. Ric Ocasek moves up a notch to #8 bullet with good retail in all regions and is beginning to lock in at the rack level. The Human League debuts into the Top Ten this week at #9 bullet, up from #11. Good retail everywhere, led by the East. The LP is continuing its momentum at the racks as well.

TOP 100 HIGHLIGHTS — Toto, closing in on the Top Ten, moves to #11 bullet from #14. Retail activity remains strong everywhere, especially the Midwest and West, and the album is still an impressive rack item. The group's single, "Rosanna," took a big jump in the Top Ten, moving up five points to #5 bullet on the Top 100 Singles chart. A 12-point jump into the Top 20 for #38 Special to #19 bullet. Good sales out of all regions this week, led by the Midwest and West. Sales are now beginning to kick in at the racks. The single, "Caught Up In You," is also very hot, jumping ten points to #20 bullet. Ric Ocasek jumps to #27 bullet, up from #41. Strong second week response out of the South, East and West. Juice Newton takes a 23-point jump to #30 bullet with good retail everywhere, led by the Midwest and South. Newton is starting to make a move at the racks, where her album should become a very strong item. Her "Love's Been A Little Bit Hard On Me" single goes to #10 bullet from #13 on the Top 100 Singles chart. The original soundtrack to Annie moves to #50 bullet, up from #60. The LP is exploding at the racks — Top 20 — to go along with good retail in the East and West. A single, "Tomorrow," has just been released as well. Ashford & Simpson move #60 bullet, up from #76, and is doing quite well in the South, East and West. Squeeze, #61 bullet, up from #71, is still huge on the coasts. This LP is going to have to begin spreading to other regions if it is to maintain upward movement. Neil Diamond jumps to #68 bullet from #81. The album is at a Top 25 commodity at the racks, and retail is good in the Midwest, South and East. Both Richard Simmons, #70 bullet, and Jane Fonda, #75 bullet, are exploding at the racks — Top 15 reports for both. Retail for Simmons is slightly better, particularly in the Midwest and East. Vaulting into the Top 100 are "Bootsy" Collins, #92 bullet, from #104; Marshall Crenshaw, who jumps to #97 bullet from #112; and Frank Zappa at #99 bullet, up from #121. Collins is selling well in the South and East, while Crenshaw and Zappa are very strong in the West and East.

101 TO 200 HIGHLIGHTS — Barbara Mandrell is nearing the Top 100, jumping to #102 bullet from #117. The LP is generally building at the racks to go along with fair retail out of the South and Midwest. Speaking of strong rack items, the Chipmunks take a nice jump to #105 from #128. Ry Cooder moves up 17 points to #119 bullet with strong sales out of the West. The Reddings #130 bullet, up from #146, is selling well out of Baltimore/Washington, D.C., Memphis, Atlanta, Houston, Cincinnati and Los Angeles. A Rock Of Seagulls, #138 bullet, up from #156, is selling quite well on the West Coast. Gang Of Four, #145 bullet, up from #158. Is starting to break out of the East and West. Luthe Henderson's "Turned On Broadway" #151 bullet, and Frank Barbier's "Hooked On Big Bands," #152 bullet, are both generating action on the East Coast.

DEBUTS — The Gap Band is this week's big debut, coming in at #47 bullet. Good initial retail out of all regions, led by the South and Midwest. The album debuted at #18 bullet on the Top 75 Black Contemporary Albums chart as well. The "Early In The Morning" single jumps to #4 bullet from #7 on the Top 100 B/C singles chart, with a strong shot at going to #1 in the near future. Eric Clapton's "Best Of" package debuts at #116 bullet with good sale in the Midwest, West and East. Larry Elgard's "Hooked On Swing" comes on at #134 bullet with good early retail out of the West and South. Herb Alpert debuts at #144 bullet with good early acceptance in the East.

This listing of records outside the national Top 30 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

NATIONAL BREAKOUTS

1. RICK JAMES
2. GAP BAND
3. HEART
4. JUICE NEWTON
5. KANSAS
6. CLASH
7. SQUEEZE
8. JOHN COUGAR
9. DAZZ BAND
10. RAINBOW

BALTIMORE/WASHINGTON

1. RICK JAMES
2. JUICE NEWTON
3. GAP BAND
4. SQUEEZE
5. RICHARD SIMMONS
6. ANNIE
7. HEART
8. MARSHALL CRENSHAW
9. RAINBOW
10. ASHFO RD & SIMPSON

WEST

1. RICK JAMES
2. CLASH
3. HEART
4. GAP BAND
5. SQUEEZE
6. MOTELS
7. KANSAS
8. LARRY ELGART
9. PAT METHENY
10. CHEAP TRICK

DENVER/PHOENIX

1. KANSAS
2. RICK JAMES
3. JOHN COUGAR
4. HEART
5. GAP BAND
6. JUICE NEWTON
7. RICHARD SIMMONS
8. ASHFO RD & SIMPSON
9. JOHN COUGAR
10. RAINBOW

SOUTH CENTRAL

1. KANSAS
2. RICK JAMES
3. JUICE NEWTON
4. HEART
5. GAP BAND
6. DAZZ BAND
7. ASHFO RD & SIMPSON
8. JOHN COUGAR
9. RAINBOW
10. SQUEEZE
Labels Intensify Summer Incentives

(continued from page 6)

A three-pronged plan, dubbed the "Fantastic Incredible Program," which includes 150 ti-
cards of current and best-selling catalog at five percent discount and billing to Sept. 26, with two-buy-ins. Other programs are designed to highlight and tie in with Black Music Month offering similar discount and dating. The billing on the first phase of the WEA Black Music Month program allows for two buy-ins before June 26 and billing comes due Sept. 10.

Agressive Marketing

All other labels contacted have described similar summer programs centered around Black Music Month. Most programs are being supported by strong consumer merchandising, promotion and marketing campaigns (Cash Box, May 22, May 29).

Merchandising, extensive marketing and advertising are also features of the label programs covering pop/rock and country-

promotions.

As Gallagher put it, "Because of the way the economy is, we feel we have to aggressively market our product to stimulate sales."
position on quarter-inch prerecorded form-
mat. "We were talking with Technicolor a year
ago about the possibility of putting some of
our family films on quarter-inch," commen-
ted Al Bloom, vice president of Cabellero
Control Corp., which deals in film and video
interest and family-oriented films, as well as
X-rated movies. "We negotiated back and
forth for some time, but we're more interested
in developing the machinery than the software. I wish Sidney Newman had
been around in the industry, because I
don't think the universe of machinery out
there is large enough to support the
quarter-inch format, especially with the
difficult-to-handle half-inch machines that are emerging."

As far as videodiscs go, we've already
signed a deal with MGM for our Family Home
Entertainment products, and they'll be
releasing some of our titles on videodisc. No one's willing to commit to
adjoining formats, but right now. Right now there's not enough
manufacturing capability in the disc com-
pare. It will probably take time before they start
pressing adult product. If they began with
X-rated discs now, they couldn't handle the
production output of the adult markets.
According to Bloom, who's currently
exploring the full scope of possibilities for
adult video on the Pioneer LaserDisc and
RCAs LaserVision, the profits to be made on
videodisc would be much lower for
manufacturers because of the relatively low
revenue generated by the software, but they're
coming in from $25-235, as opposed to
videocassettes, which retail from $65-100.
However, another explicit filmmaker and
X-rated software developer, Bill Steinman of
Select Essex Video, sees big profits in
videodiscs because hard-core product in
that format would sell at a higher price than
major studios' film releases.

New Video Games In CES Spotlight

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cartridge-compatible only with its own
hardware and software, the introduction of
entitled "Conan," based on the film Conan
The Barbarian, and another called "Ar-
tille." The Atari version of Broadsword's GRASS
personal computer software to be used in
play space games. It can also accommodate CTN
business programs, according to Wes
Thomas, U.S. Games representative.

Imagic, Inc., a software manufacturer
founded by former executives of Mattel
and Atari, is covering its bets by introducing
seven cartridges, three compatible with the
Atari and four with the Intellivision system.
It plans to introduce "Cosmic Ark," the "Riddle
of the Virtual Cities," and "Professor Chaos for
the Atari console. The names for the four
Intellivision cartridges are not yet
final," said Ken Broth, imagic marketing
representative.

Imagic also plans to introduce its video
studio, "Virtual Camera," a component that
can house either an Atari or Intellivision system
and up to 15 game cartridges.

Games By Apollo, the Texas-based software manufacturer that bowed in
November 1980, plans to display its four
games compatible with the Atari system as
well as three coupons for a limited
quantity of the Atari's new "Super
boll," "Lost Luggage" and "Space Cavern."
It also plans to display "Sked Shoot" and
"Spacechase," its catalog cartridges,
accompanied by easily accessible, helpful
managers. "We plan to put up six or more
by the end of the year."

U.S. Games manufacturer of hand-held
electronic games that recently entered the
video game cartridge market with "Space
Jockey" and "Sneak N' Peek," is introduc-
ing "Word Zipper" and "Towering Inferno" at
the convention. Its cartridges are all com-
patible with the Intellivision system. "We'll also
be talking about our national advertising cam-
paign for the last half of the year," said Ron
Evans, U.S. Games marketing communications
manager. "We plan to produce extensive tele-
vision and magazine campaigns."

The firm also plans to extend its new
direction, now that the directory includes
"we were recently acquired by Quaker
Oats, and we'll be explaining how that
impacts on us," said Evans.

In contrast, Colecovision plans to display
its 40 Atari-oriented game cartridges,
but will not introduce its Colecovision
catalog cartridges for the Intellivision system.
And Activation, the first independent
software-only manufacturer, will display all
of its 16 catalog cartridges and plans to
introduce four additional cartridges.
Public and trade relations representative
Diane Grunes disclosed to their
cartridges are compatible with Atari's VCS
system.

RCAA Issues Second
Digital Recording Guide

NEW YORK — The second edition of the
RCAA Digital Recording Facilities Directory,
listing 53 domestic and international
facilities that rent or lease digital recording
equipment, is now available.

Launched in February of this year to
courage use of the new technology by
artists, the directory includes information
supplied by the five manufacturers
of master digital recording and/or
editing units.

"We're negotiating with videodisc
manufacturers to get our product in that
format this year," said Steinman. "Obvi-
ously, we're working on a different
dormant-stage, and one of the reasons
is because it doesn't offer the diversification
that cassettes offer. Until adult entertain-
ment is in that format, I believe we'll stay
dormant. X-rated discs would considerably
help sales of the hardware. The quarter-
inch format is still dormant, but as the magni-
movemoney grows, our product will certainly be
available in that format. At the moment, we're
believe that the preceded its development to
be a major step in that direction because we're so vigorously
building our half-inch line."

Long Term Project

However, just-large-scale quarter-inch tape
production is generally considered to be a
long-term project, with most video ex-
ecutives predicting the dominance of half-
inch tape for the next decade, it wasn't so
long ago that adult filmmakers had the
foresight to get involved with a format with
the ground-floor advantage. This can't
be said of the software manufacturers, but they've
taken on a quarter-inch format to a broader
spectrum of possible investors. No one can answer the question now, but
Cal Vista is banking on the hope that
consumers will want smaller video
hardware, just as they've gotten ac-
usted to smaller audio hardware.

"Most of the X-rated players are
pretty subtle at turning a dollar," said Al Bloom
when queried about the adult industry's
cold moves to date the digital video. The
majority of them were involved in
firmly-stemmed video firms when rates were
lower four years ago. Then the home video explo-
ration started, and they saw that as a turn,
as the future of home entertainment and
they were right on target."

NEW VISION AT GRAMAVISION -- The problem of expanding the interest in a jazz
artist beyond the core market is one that has constantly confronted records companies. The most obvious solution has always been to encourage artists to make more com-
mercial, pop-oriented records, but the result has frequently been the alienation of both the
audience and the artist. Over the years, labels have occasionally succeeded in
presenting an artist in a unique context without compromising the musicians' approach to
music, but this is usually a special deal. As the following is shown in the GRAMAVISION's
"Gershwin Live" album by Sarah Vaughan with the Los Angeles Philharmonic on CBS
Masterworks or the upcoming album for the same label by trumpeter Wynton Marsalis
on which he will perform Hayden's "Dream of the Turtle" in F. One of the reasons these projects are few and far
between is that labels tend to have a comparatively narrow view of the market, following the rather than a par-
ticular philosophy about making records, i.e., they start with the artist rather than the concept. Now, the
New York-based Gramavision label, headed by Jonathan Rose, is taking a different
and although the label's roster bolsters the likes of pianists Anthony
Davis and saxophonists Tony Dingrardi,
Oliver Lake and Paul Winter, Rose does not see Gramavision as a jazz label per
se. "There is a buyer who is educated, between 20 and 40, who has tastes that are
certainly different than just any one
category," Rose recently told us.
"We say they're interested in jazz, but really
they're interested in jazz as a sub-set of a more general music that evokes feeling. We've come to feel that they're not a jazz buyer, and we're not a jazz label." Looking at
jazz under a broader heading is seen as a way of providing both the label and its artists
with a greater freedom. "The more I've observed that community of buyers," said
Rose, "the more I've felt that there is a more liberal, more "timeless quality" to their music and careers. So, we're looking for artists who like a tailor-made promotional campaign. " Episteme " moved Anthony Davis's career," reflected Rose. "It got him a couple of Guggenheim dates, dance scores and things like that. We're trying to reposition him as a classical artist in his performing career, as well."

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CHARLEY PRIDE
A LEGEND ON THE MOVE
Charley's drive, determination and talent have never known boundries. The success of his past is only indicative of his future.

I'm honored to have been a part of it.

Tom Collins
Greetings:

Texans share a love for country music and much of which is native to our State.

Many country artists from Texas receive national and international recognition in their field and Charley Pride is one of such artists.

We share pride with him in his achievements as one of the finest entertainers produced in Texas in the entire U.S.

I congratulate Charley Pride on the occasion of this salute by Cash Box.

Sincerely,

William P. Clements, Jr.
HEY CHARLEY.....
HERE'S TO 1964 - 1975.....

We climbed the ominous mountains from shore to shore
We ate of life's fruit and sipped of its nectar
With time the struggles seem less than before
And the road we traveled a great deal shorter.....
But the view from the peaks remain as vivid as ever.

Your friend, always
Jack D. Johnson
CHARLEY PRIDE

A Legend On The Move

by Tom Roland

Charley Pride — even the name carries with it a sense of implicit self-worth, ambition and drive. Within the space of 17 years — the amount of time that has transpired since he signed his first recording contract with RCA in 1965 — Pride has become a symbol of country music and of the American dream of reaching the pinnacle of success by taking one's inherent abilities and taking hold of every opportunity.

To think that the road for a black singer in the country idiom is easy is to ignore the obvious, but, on the other hand, for one to believe that Pride's road to the top was a constant struggle against insurmountable odds and a continuing lineup of ill-meaning foes is by no means accurate either. Pride did experience some difficulty finding his name accepted among country circles, but what few obstacles were presented to him were dismissed and overwhelmed in short order by his uncanny and perfect country voice, and by his overriding good nature.

As so many have noted, the usual career cycle of a country performer involves a gradual rise to a peak period, after which their popularity slowly diminishes to about half of what it was before reaching a constant level. Pride, however, has never totally lost the momentum he gained with 1971's "Kiss An Angel Good Morning," which placed the Pride voice squarely in front of nearly all radio listeners — country and pop alike. Though he took a slight dip in the mid-'70s, he remained the most consistent performer within the context of country music, and his popularity has been rejuvenated by his recent association with producer Norro Wilson, who has guided his career on vinyl in a more accessible and energetic direction.

Born Charley Frank Pride, on March 18, 1938 in Sledge, Miss., the first home he knew was on a cotton farm 60 miles south of Memphis. There, Pride along with his seven brothers and three sisters, earned money as a cotton picker, bringing in a mere three dollars per 100 pounds of cotton. Ever the competitor, Pride would race his father to finish his two rows, yet, when they went to the scale to weigh their haul, he always came up 15 pounds or more behind his father, although he had kept up.

On further inspection, his father took him back down the rows, looking beneath the leaves in Charley's section, where swatches of cotton were hiding, and alternately demonstrating the cleanliness of his rows, where the cotton had been pulled from beneath the leaves. "There's an art to everything," surmised the younger Pride, and this lesson in thoroughness was to show up in his later business endeavors, where his lawyer, Jerry Lastelick, characterizes him as "the most scrupulous" of his associates about checking deals thoroughly with his attorney and experts in the various fields in which he has invested his earnings.

While in Mississippi, Pride was guided musically by the sounds emanating from the Grand Ole Opry via WSM/Nashville — the traditional strain of Red Foley, Roy Acuff and Ernest Tubb. He also picked up country artists based a little closer to home through WROX-/Clarksville, Miss., and radio shows from WMPS and WREC in Memphis, where he was a daily fan of Buck "Stuffy" Turner and his Buckaroos in the morning and the Garrett Snuff Variety Gang, which could be heard as Pride came out of fields at noon.

In spite of his fascination with music, which led him to purchase a Sears Silvertone guitar so he could sing along with the radio, his first love was baseball, and he proceeded to pursue the sport as a pitcher and outfielder for Detroit and the Memphis Red Sox during the '50s. It was during this time that he met a girl named Rozene, a friend of a teammate's girlfriend. When Pride was called upon to serve in the military in the latter part of the decade, he married Rozene, who went with him to Colorado, where he was stationed.

Following his career in the armed forces, where the couple had its first son, Kraig, Pride left and headed back to Memphis to pick up on his baseball ambitions. He became what is known as a journeyman, moving up and down the farm system structure for several clubs, over. 300 everywhere I played, had better than 20/20 vision; I can run the hundred in ten-seconds. I'm healthy, and I look around and this guy that I live around is hitting .225 and he's in the majors, so apparently, maybe there is something to a little faith and a little destiny."

As fate would have it, Pride went back stage when Red Foley and Red Sovine brought their show to Great Falls. Tiny Stokes, a local DJ who had heard Pride singing at clubs in the area, introduced the young singer to Foley, who immediately asked, "Is this anything pertaining to civil rights?" reflecting the mood of the nation in a socially significant time period. Assured that Pride was a legitimate country artist and impressed

by what he heard, Foley arranged for him to receive some studio time in Nashville.

Eventually, in 1964, Pride met Jack D. Johnson, who was earning $50 a week as public relations director for Cedarwood Publishing. On March 4 of that year, Johnson signed Pride to a management pact, but it was another 20 months before Johnson could convince the Music Row establishment to take a chance at laying a black country singer down on vinyl. The taker was the legendary Chet Atkins at RCA, who has since called the signing "the most socially significant one" he made during his period as head of RCA's Nashville division.

The singer's first single, "The Snakes Crawl At Night," was shipped sans publicity photos, and it was not until stations were already playing the record that

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Developing Careers The Chardon Way

by Tom Roland

Of Charley Pride's collection of investments, probably none is closer to him — both in terms of its location and the income it generates — than Chardon, Inc. Operated by president Randy Jackson and vice president Jim Prater, the booking and management agency secures Pride's road dates, which number only about 90 a year since he is at a point in his career where he can be selective, and gives him an opportunity to aid budding young artists.

Located within the Chardon Building in the northern sector of Dallas in an office adjacent to Pride's offices on the second floor, the firm currently handles booking and/or management duties for Sylvia, Janie Fricke, Earl Thomas Conley and Sandy Powell. Besides being a wise business venture in which he earns not only a sizeable artist fee for performances, but also a dividend as chief stockholder in the enterprise, it allows Pride to continue aiding the upward climb of struggling talent.

Though he is certainly interested in the workings of the agency, Pride tries not to be forceful in relating his ideas about the company to Jackson and Prater. "If Charley comes up with an idea, we talk it over," says Jackson, "although it's not a situation where you can say no to Charley. Yet, he's not overbearing either. It's kind of like an artist cutting a specific song. If the artist says he really doesn't care, but the producer really believes in a song, then they may try it. I'll tell Pride, 'I respect you enough that we'll give it a try.' The same way, if Jim wants to sign an artist and I don't particularly believe in the artist, I'll still, out of respect to him, give the artist a shot. Nobody suggests an artist they don't believe in."

Originally, Pride was managed by the Billy Deaton Talent Agency out of Nashville, but he subsequently hooked up with the booking firm owned by his manager, Jack D. Johnson. Later Pride and business associate Don Kern established the Chardon company, using portions of each entrepreneur's first name in tagging the firm. Subsequently, the entertainer bought out Kern's interest in Chardon and moved its operations to Dallas.

In the Chardon system, developing artists are given a shot at exposure by the obvious pairing of their talents with the Pride persona in live performances. Sylvia has, from time to time, been booked as the opener for the Mississippi

JIM PRATER
"Since I'm a man of few words, I don't think Charley would expect anything more from me now. So I'll just say, "Thank you, Charley" and to those reading this I'll say, "There is no hype to Charley Pride."

RANDY JACKSON
"It would be impossible to list all of his accomplishments in this book. I'm sure everyone already knows about the gold records, the #1's and all that music stuff, so what I'd really like to say is that Charley's been a fair man to work with, and a great friend."

(continued on page CP-20)

Greetings to Charley

We are proud to have been associated with your Record Breaking Tour of the United Kingdom.

Looking forward to seeing you back soon.

Derek Block, Jeff Hamlan, and everybody at the London Office.
Charley thanks for giving us the opportunity to start at the top.
The Acts & Management of Chardon

SANDY POWELL
Watch for soon to be released single

SYLVIA
"Nobody"
BB 50** CB 53

JANIE FRICKIE
"Don't Worry 'Bout Me Baby"
BB 15** CB 23

EARL THOMAS CONLEY
"Heavenly Bodies"
BB 82* CB 73
Building A Solid Foundation Through Publishing

by Tom Roland

While Charley Pride himself has never been a songwriter, as a singer, he is appreciative of a well-constructed piece, and his interest has extended to the creators of the songs. Not surprisingly then, Pride has also taken an interest in the lucrative field of publishing, involving himself with six different publishing agencies — Pi-Gem, Chess, Ceece, GID, Royal Haven and Plus 3.

In 1972, Pride and his manager, Jack D. Johnson, established Pi-Gem, garnering the name from their respective astrological signs, Pieces and Gemini. Tom Collins was named to head the agency, and when Pride and Johnson parted ways, the performer bought out his manager’s share in the company.

While under the control of Pride and Collins, who was given pretty much a free hand to run the operation as he saw fit, Pi-Gem, a Broadcast Music, Inc. (BMI) affiliate, and its American Society of Composers, Authors and publishers (ASCAP) counterpart, Chess Music, began to gather some of the best songwriters in Nashville, including the formidable Kye Fleming-Dennis Morgan team, Archie Jordan, Don Pfrimmer, John Schweers, Gary Harrison, Kent Robbins, David Wills, Blake Mevis and Dean Dillon.

The list of records placed by the company on the country charts is seemingly endless: “She Just Started Liking Cheatin’ Songs,” “Sleeping Single In A Double Bed,” “I Was Country (When Country Wasn’t Cool),” “By Now,” “Unwound,” “Down And Out,” “Crackers,” “Yeah,” “If You’re Thinking You Want A Stranger (There’s One Coming Home),” “Burgers And Fries” and “You’re My Jamaica,” to name a few.

Collins, who also produces Barbara Mandrell, Sylvia, Ronnie Milsap and Steve Wariner, became one of Music Row’s foremost publishing moguls, and his interest in the publishing aspect of the music industry intensified until he was

(continued on page CP-22)

BLAKE MEVIS

“Charley Pride possesses a uniquely rare quality in men: he wants everyone to attain the success that he has. Because of this attitude, countless people have been given opportunities they normally would not have had. I’m extremely proud to be among them.”

TOM COLLINS

“Charley’s drive, determination and talent have never known boundaries. The success of his past is only indicative of his future.”

Congratulations Charley

from all the folks at Acuff-Rose — You’re our kind of man and our kind of singer. Thanks for the album “There’s A Little Bit Of Hank In Me” and thanks for the following singles:

All I Have To Offer You Is Me
Honky Tonk Blues
I’m So Afraid Of Losing You Again
She’s As Close As I Can Get (To Loving You)
Kaw-Liga
You Win Again

2510 FRANKLIN ROAD, NASHVILLE, TENNESSEE 37204
In every note of our music there's a lot of Pride.

The Pride Music Group

we're proud to be a part of your story

CAROLYN HONEA • BLAKE MEVIS • BILL SHORE-BMI
DAVID GILLION-BMI • Plus Three/SESAC • G.I.D./ASCAP • Royalhaven/BMI
P. O. Box 120249 • Nashville, TN 37212 • 615/244-8950 • DAVID WILLS-ASCAP
H
e'd Rather Record In Dallas

by Tom Roland

It may seem somewhat ironic that the very first time Charley Pride entered a recording studio, in 1965, it resulted in his first record, “Snakes Crawl At Night.” Now, 17 years later, he owns his own studio, Cecca Sound, housed within the Chardon Building that accommodates his offices at Cecca Prods. and Chardon, Inc.

The placement of a studio within the building was an after-thought once the facility had been designed, and although many difficulties were encountered in developing a studio from that, the result is a facility that Pride’s son, Kraig, who manages the recording spot, and Bob Pickering, Cecca’s chief engineer, are hoping will aid in establishing the record business in Dallas, which has traditionally been a center reserved for jingle productions.

“This has been tried before on a limited basis in Dallas,” notes Pickering, “but for a number of years, Dallas has tried to get involved in the record business with really no success at all. There have been lots of artists, players and singers that have come from Dallas and become real big in the record business. When they were here, they were in the jingle business. People have said for a long time, ‘Let’s get the record business active in Dallas.’ I still think we’re on the verge of having that happen, and Kraig and I, along with everybody here, are interested in having that happen. One of the things that’s going to help us do that is that Kraig and I have access to expertise in the field that no one’s ever really had here. There are lots of people, as always, in Dallas that want to do good records. People like Boz Scaggs and Steve Miller were going other places to do their work, but a lot of things change.”

Working with Dennis Lowe, of Southwest Pro Audio, Pickering and Kraig were able to install a collection of recording equipment within the studio, opting for state-of-the-art analog machines instead of digital capabilities. Included are a transformerless 24-track tape machine and a 38-input, 32-output MCI console.

“With all of the talk there’s been about digital recording,” says David Moore, communications manager for MCI, a division of the Sony Corp. of America, “a large group of people are still going ahead with the finest analog equipment. We’ve seen articles about about digital this and digital that, and for someone who’s not daily in touch with recording studios, if you let them read all this stuff, they might get the impression that analog is dead or dying. This is not true; here we have this major artist, who could have probably afforded to buy anything he wanted for his studio, and yet he has bought tried-and-true analog.”

Pickering and Kraig Pride indicate that the studio is set to open in June, although tracks have already been cut in the facility on a Dallas band, Recoil (which is quite similar to Tom Scott’s L.A. Express) and Stella Parton, with Milan Williams of the Commodores producing.

Pride was particularly excited about the “feel” of the studio, as they went to great efforts to make the recording arena a comfortable facility in which to play.

(continued on page CP-21)
While Charley Pride is at once a public figure, as is any entertainer, he places a heavy emphasis on his family life and goes out of his way to make time to spend with family members. His interest in the well-being of his family is evidenced from the employment of several members of the family within the Pride organization, although each placement is still made prudently.

His wife, Rozene, is highly involved with many of his business decisions, as she is on the board of directors of most of his companies and takes an active role in them, oftentimes sitting in for her husband while he is on the road. His sister-in-law, Hortense Jones, is office manager for Cecca Prods., coordinating the day-to-day activities of the entertainer, from charity appearances and travel details to handling business investments and screening calls. His oldest son, Kraig, manages Cecca Sound, the studio housed within the same building as Pride’s offices.

Pride and Rozene met while he was playing baseball for the Memphis Red Sox in the American Negro League in the ’50s. Later, while serving in the military in 1957, the two were wed and then trekked off to Colorado when he was relocated. While in Colorado, Kraig, now 24, was born. It was around that time that Pride first learned of his wife’s intuitive business sense.

“When we were first married, if Pride had five dollars, he’s spend it,” says Rozene. “From a little girl up, if my father gave me a nickel, I’d save two cents of it. It was my nature, so when we were first married, I did different things, such as being a beautician, to make money, and I was saving money. One day he came to me and said we needed a car, but we needed the down payment, so I took the money out that I had saved and gave it to him. He looked at me and said, ‘Rozene, I’ve been spending every cent I’ve got, and you’ve been saving like this. From now on, you’ll handle the money!’”

After the service, he returned to Memphis to reapply himself to baseball, which took him to Montana, where his youngest children, Dion, 20 and Angela.
RCA Admires His 'Get It Done' Philosophy

Last year, Charley Pride re-signed a long-term, exclusive recording contract with RCA Records, continuing a relationship that began with his first recording contract in 1965. RCA Records is proud and honored to be able to claim a mutually exclusive relationship with an artist of his stature, and to have this opportunity to salute his achievements.

From humble beginnings as one of 11 children born to a sharecropper in Sledge, Miss., he has risen to the pinnacle of his profession, blazing trails all the way. When his first single, "Snakes Crawl At Night," was released, the usual publicity photos did not accompany the record. Not until the song became a hit did DJs and fans know Charley Pride was black, and then some boycotted his music. Yet, within one year, he had his first Top 10 hit ("Just Between You And Me"), and in 1967, he became the first black singer to appear on The Grand Ole Opry.

His personal triumphs have inspired us all throughout our association, as has his succinct personal philosophy — "get it done." Those three words have guided him through the years and led to a remarkable list of accomplishments. Of the 37 albums in his catalog, 12 have been certified gold; he has been voted the Country Music Assn. (CMA) Best Male Vocalist twice; and in 1971, he was awarded the coveted CMA Entertainer of the Year honor. He has taken home three Grammys and received trade awards too numerous to list.

The association between Charley Pride and RCA Records long ago surpassed that of a business relationship between artist and label — he is an integral part of the family. He has helped so many developing artists — Earl Thomas Conley, Sylvia, Dave Rowland & Sugar, Gary Stewart, Ronnie Milsap, Janie Fricke, Johnny Duncan and Johnny Russell — in words and deeds find their way to success in the business. His only response to thanks is to ask us and the artists to "pass it on."

"Charley's the only country artist, as far as RCA is concerned, that makes an effort as far as travelling in Europe and outside of the U.S."
"He's doing this now for 10 years. His appeal extends beyond the U.S. borders simply because he's gone. Doily's very popular, Alabama's very popular, Ronnie Milsap is popular, but Charley sells more records just for the simple fact that he'll go over there and show himself. The songs are real country, real basic, and people can understand him. He does a real good show, very professional, and when he does a show, people come out and buy records."

Much work is necessary to ensure a successful artist tour overseas in the way of buying radio and television advertising time, stock records, obtaining publicity and developing compilation albums of back catalog product, but often times, the work pays off when an artist reaches the magnitude that Pride has worldwide, even in non-English speaking countries.

"Kenny Rogers did one of his singles in Spanish, and the English version sold much better in Argentina, because it's the music they're after," notes Pino. "They really want the music, and if you do something in another language, sometimes if it doesn't come out just right — they'd rather hear it in English. I was surprised, but then we'll go to Carnegie Hall and hear a foreign classical singer, so I guess it's the sound or the personality, if you happen to have TV and the movies. But Charley's just broken the market because he's been going so long and been so persistent that he can sell records."

H is Name Symbolizes Country Music Around The World

While Charley Pride is well-recognized for his many achievements within the United States, his name has come to symbolize country music all over the world — from Canada and England to even Japan and the far-flung reaches of Australia and New Zealand.

Country music has traditionally been treated as an American form, yet the boom in its popularity within the States has been accompanied by an increase in its acceptance overseas, reinforced by the fact that the Country Music Assn. (CMA) recently set up European offices in Great Britain to aid in the penetration of the European Common Market nations.

Yet, while this newfound acceptance seems to be a recent phenomenon to many country artists, it is primarily old "10 gallon" for Pride, as he has left the continent annually for some 10 years in an effort to make his image known globally. As a result, he has accumulated a number of gold records from countries all over the world, doubling his efforts in the U.S. Just mentioned, he completed a three-week tour of Australia and New Zealand, in which, at one stretch, he played 17 shows in 12 days — all of them sell-outs.

"Charley's the only country artist, as far as RCA is concerned, that makes an effort as far as travelling in Europe and outside of the U.S." comments Jorge Pino, vice-president of RCA International in New York. "He's been doing this now for 10 years. His appeal extends beyond the U.S. borders simply because he's gone. Doily's very popular, Alabama's very popular, Ronnie Milsap is popular, but Charley sells more records just for the simple fact that he'll go over there and show himself. The songs are real country, real basic, and people can understand him. He does a real good show, very professional, and when he does a show, people come out and buy records."

Cash Box/June 12, 1982
THANKYOU
Charley Pride
FOR MAKING RUA RECORDS THE LEADING INTERNATIONAL COUNTRY LABEL

RCA Records International Subsidiaries:
ENGLAND, FRANCE, BELGIUM, HOLLAND, GERMANY, ITALY, SPAIN, AUSTRALIA, BRAZIL, MEXICO, NEW ZEALAND, JAPAN
CMA AWARDS
1971 — Male Vocalist of the Year
Entertainer of the Year
1972 — Male Vocalist of the Year

GRAMMY AWARDS
1971 — Best Sacred Performance
“Did You Think To Pray”
Best Gospel Performance
(Other than Soul Gospel)
“Let Me Live”
1972 — Best Country Vocal Performance, Male
“Charley Pride Sings Heart Songs”

Awards & Honors

RIAA AWARDS
GOLD ALBUMS
“Country Charley Pride”
“The Country Way”
“Charley Pride In Person”
“The Sensational Charley Pride”
“The Best of Charley Pride”
“Just Plain Charley”
“Charley Pride’s 10th Album”
“From Me To You”
“Did You Think To Pray”
“Charley Pride Sings Heart Songs”
“Best of Charley Pride, Vol. 2”
“There’s A Little Bit Of Hank In Me”
From Vancouver To Halifax
And From Seattle To Bangor, Maine
We've Presented
Charley With Pride

Jack Roberts & Marlin Payne

Charley,
thanks for believing,
love,
Sylvia
Dear Pride,

You've had a "Whole Lotta Things To Sing About," and as far as our friendship goes, "The Door Is Always Open."

Congratulations on a great career.

Sincerely,

Dave Rowland
A Legend On The Move
(continued from page CP-5)

they discovered the voice lodged within the disc was that of a "colored" man. "First I was asked, 'How does it feel to be the first colored country singer?' Then, 'How does it feel to be the first negro country singer?' Then, 'How does it feel to be the first black country singer?" I went from colored to negro to black in the span of about 18 years. It's good in that sense now to be able to distinguish black and white and to be able to accept that particular word. Personally, it didn't make any difference to me," he says now.

While the ensuing stir caused by a "colored" man's intrusion into the country field met with a handful of protesting radio stations that refused to play his product, overall, according to Johnson, he was generally accepted once programmers and fans heard the quality of the material Pride was putting out with his producer, Jack Clement.

Rumors then followed that Pride was "raised by whites," accounting for the ideal country tonalities that he produced with such grace and ease. More than Pride, the press took immediately to his uniqueness, and following another pair of singles, he became the first black singer to appear on the stage of the Grand Ole Opry, Jan. 7, 1967.

By 1968, with three children and a busy road schedule, where Pride opened for the likes of Buck Owens, he and Rozene began to consider alternatives in locations. Montana was not the ideal home base for a life of travel, and when he met Jerry Lastelick, a Dallas lawyer who mistook him for a golfer, on a flight from Dallas to Denver, Lastelick suggested he try the Texas metropolis. As chance would have it, Lastelick thought he had seen the end of the country talent, but a few days later he received a call from Pride, and he and his wife came down to Dallas to search for a house. On a second trip, they purchased a house, with the intent of remodeling, but the builder wanted a guarantee that he would be paid for his work, so Pride left the money for the job in the hands of "his lawyer," Lastelick, beginning an association that stands today.

In 1970, Pride became the first pure country act to headline a main room in Las Vegas when he played the Hilton, opening a path that is just today finding country artists beginning to exploit the casino capital to its fullest, with artists like Willie Nelson, Dolly Parton and Eddie Rabbit performing there with increasing regularity.

That same year, Pride, an avowed believer in astrology, formed Pigem/Chess with Johnson. They used their zodiac signs, Pisces and Gemini, to coin the publishing firm, which, up until its sales to the Welk Music Group late last year, was one of Music City's most prolific publishing houses under the guidance of Johnson and later, Tom Collins.

The following year was to be Pride's greatest in terms of accolades and honors. His first "Best of" package was certified gold by the Recording Industry Assn. of America (RIAA) in 1970, and he received three additional album awards in March 1971. He was voted they Country Music Assn. (CMA) Male Vocalist of the Year and Entertainer of the Year in October, and "Kiss an Angel Good Morning," released during the fall, became his only million selling single. Additionally, his April release, "Did You Think To Pray," garnered a Grammy the following year for Best Sacred Performance.

While Pride began to gain a remarkable notoriety among country fans, he also started to develop communication problems with some of his mentors. He and Clement began to clash in the studio and separated in 1974. Jerry Bradley subsequently agreed to co-produce him.

Likewise, Pride and Johnson split in 1975, when Pride bought out Johnson's share of the publishing firm. The artist turned to Don Kern and formed the Chardon talent agency and began booking his road dates through a self-owned agency.

Meanwhile, Pride has taken an interest in helping develop younger talents. Such artists as Johnny Russell, Ronnie Milsap, Dave & Sugar and Johnny Duncan were...
A Legend On The Move
(continued from page CP-17)
given opening slots on the Charley Pride show, and he allowed them to use his backing band instead of going it solo with their own hole. "Why should I put someone up front as just a lesser act with no thought of advancement for that person, just to have them as filler?" questions Pride. "I had to be up front on somebody else's show, and I've gone on to fortunately be a success in my career."

"I feel that I've been able to be a part of their careers, and I would hope that all of them continue on. I think Ronnie is a classic example. I remember someone did a documentary on me, and he said that what he remembers most is that I told him, 'Pass it on.' I would hope that that kind of formula rubbed off, because I feel there's enough room for people who have talent that want to get out and work for it."

In more recent times, Pride has been involved in some capacity in the careers of Gary Stewart, Earl Thomas Conley, Janie Fricke, Sylvia and Sandy Powell. With the organizational help of wife Roxene and her sister, Hortense Jones, Pride also began to devote more time to his investments. In addition to the publishing company and the booking agency, he amassed a wealth of investments in real estate (including the purchase of the cotton farm he once worked on in Sledge), the First Texas Bank, some radio stations, a recording studio (Cecca Sound), some oil investments and the new Chardron Gardens office complex that houses his current operation in Dallas.

Though many artists probably do not find their artistic abilities to be compatible with business sense, Lastelick maintains that Pride is one of the most astute businessmen he has met. "He's got good common sense," he says. "I represent a lot of people that have a lot of money. Of all the people, Pride is probably the most scrupulous about checking deals with his lawyer and his accountant and the people he's in business with. There are a lot of people who have made a lot of money who I represent that only come to me when they're in trouble. They're 'too smart' to check with a lawyer."

At the same time, Pride keeps his heartfelt love for country separate from his business affairs. "The radio stations (Pride owns) are not country stations," Lastelick says, "deliberately not so. In fact, we passed up an opportunity to buy some country stations. Where we had choices, we opted for the non-country stations. He will not let his love for country music dictate that we're going to buy that country music station when the professionals are saying we can do better if we get in this area."

He is also concerned with returning some of his monetary rewards through charity work, and estimates of his annual rankings for various causes range from $500,000-$700,000, although he is not publicity-minded about his charitable activities. The annual Charley Pride golf festival in Albuquerque has raised nearly half a million dollars for the cancer therapy unit of St. Joseph's Hospital since its inception in 1975. He also is usually involved with golf tournaments sponsored by Bob Hope, Buck Owens and George Lindsey and has done television advertisements free gratis for the American Heart Assn, and an organization which aids mentally retarded youths.

In 1979, Pride was named Male Vocalist of the Decade by Cash Box, but, although his career had tailed off slightly, changes implemented in 1981 showed promise to revitalize his lengthy stay at or near the top of the country heap.

At the end of the year, Pride and Collins sold the Pi-Gem catalog to the Wink Music Group, and, in its place, Pride established a new conglomerate, the Pride Music Group, with Blake Mevis, George Strait's producer, as president. He also hooked up with producer Norro Wilson, who has come up with two #1 singles, "Never Been So Loved (In All My Life)" and "Mountain Of Love," with a third single, "I Don't Think She's In Love Anymore," reaching the Top 10 just this week. Wilson attributes the newfound excitement to a "very high energy" transmitted between the two.

That energy, apparent in everything that Pride touches — from his music to business to charities — has made the pioneering country singer, as he puts it, a "victim" of his own ambitions. The energy and talent which he so willingly shares have made his friends, business associates and fans happy to be beneficiaries of that same ambition.

EARL THOMAS CONLEY

"I think Charley Pride is probably the most electrifying personality I've ever met. I've never seen an artist who could capture a song and deliver it to his audience with as much ability as he does. He is a 200% superstar who gives 200% all the time."
A Family Man At Home
And On The Road
(continued from page CP-71)

17, were born. Once Pride stepped into the entertainment industry, however, he realized that Great Falls, Mont., was not an ideal travel center, and the Prides began searching for a new place to call home.

“We wanted to go to a place that had major sports and good colleges and good college sports,” recalls Rozene, Discarding Denver and Phoenix, “we finally settled on Dallas because they have a good airport and it’s centrally located.” Additionally, they were concerned about raising their children in a good environment, and Dallas was not being rocked by the school race problems that plagued many areas of the nation.

Although civil rights was a certain issue at the time, Rozene indicates that in spite of her husband’s presence within a traditionally “white” idiom, the family encountered no difficulties with Pride’s unique position. “I don’t know if it was ignorance on my part or what,” she says, “but the first time that I realized that he was the only black person in country and western music, I read it in print. Growing up in Mississippi, we listened to the Grand Ole Opry all the time, and I guess it never really crossed my mind and I never thought about it until after I saw it in print. Then I started to think about it, but I don’t think Pride had any major problems. I don’t think any of us have.”

Instead, the difficulties encountered by the Pride clan have stemmed from a fairly normal situation for entertainers, with the father spending much of his time away from the family on tours or conducting business in Nashville. Yet, they had to learn to adjust, and when he is home, Rozene indicates that he spends probably a greater amount of time with the family than the average father gets to.

“Even though my father has traveled a lot,” states Kraig, “the one thing that they have really stressed in my family is a close unit, and they’ve really tried at this — there’s a difference between doing it and just saying it. Then you look at other families where people can’t even relate or their families have been broken up. That is one good thing that I found out. I can look back and see that that’s how I would do my family also — keep that close family tie, even between the relatives. Everybody in my family is close-knit, not because my father’s successful, but we realize that you can’t go anywhere by yourself.

When Pride is at home, he and Dion often engage in a little competitive singing duets, and the family can also be found gathered in the living room to watch sports events on two televisions at the same time. The entire family also plays tennis avidly.

Kraig is now engaged, with the wedding date set for June 26. Meanwhile, he has assumed the role of manager of the family’s Cecca Sound Studio. Dion has aspirations of becoming a performer, although he tends to fall more into a pop or rock vein than the country persuasion that so appeals to his father. He has already garnered good reviews for performances in the Dallas area and has appeared in a movie, The Double McGuffey, which starred Ernest Borgnine, Joyce Kennedy and Elkie Sommer. The youngest, Angela, still in school, has no vocational goals, although she is deeply interested in horses.

According to Kraig, their father’s absence may have helped them obtain greater self-direction. “It made me a lot more independent and able to make decisions for myself,” he notes. “Where my friends might have been going along with someone else, I had to make my own decisions a lot. I had to be flexible enough, even though I didn’t know I was doing it, to take everything about a matter and weigh it out and then make a choice.”

While both he and Hortense Jones compare Pride to Jackie Robinson as a black pioneer within a previously closed segment of entertainment, the oldest son finds his father’s inner strength the perfect model of achievement. “I forget who told me,” he adds, “but it was a great statement: ‘A rich man is not trying to find more riches; a rich man is one who can look back and be satisfied with what he has.’ It doesn’t matter what it is, but a rich man is satisfied with what he has. And I feel like that’s the way my father is. He’s rich monetarily, but he’s also rich inside, because he’s found satisfaction in what he wants to do. That’s something that very few men get to do.”

CHET ATKINS
“I had the great privilege of signing many great country artists to the RCA label during my tenure there — people like Jerry Reed, Waylon Jennings and Bobby Bare. I am especially proud of the signing of Charley Pride, and I could never thank Jack Clement enough for bringing him to me.”

CHARLEY

Proudly Salutes
CHARLEY PRIDE

Entertaining more than a half million Houston Rodeo fans during 11 consecutive years.

Houston Livestock Show and Rodeo

And thanks for choosing MCI.
Developing Careers (continued from page CP-6)

on the drawing power of their employer and top draw, however. Fricke is currently opening for Alabama, giving her exposure to a younger country audience in what is, surprisingly, an effective teaming. Likewise, Conley has appeared with Alabama, and Sylvia is stepping out behind what Chardon is terming a "crucial" record. "Nobody."

"We are entering the fair season," Jackson comments, "and we've got one of the most concentrated summer fair bookings on Sylvia that I've ever seen. She's got like 31 fairs in a row (with over 90 fairs lined up for the summer months). "Nobody" should be at its strongest period right during the fair season in July and August, and as Sylvia goes into these fairs, she has to have a good record and draw well. If this record would die in the 70s, we would have no help at all between now and the fair season."

While the operation is rather small, both Jackson and Prater maintain that they would like to keep it that way, developing a close feel for a select number of artists. Their location has been a slight hindrance, since many artists try to establish a Nashville identity, but the two insist that Texas has a "chic" image and that running a talent agency outside Nashville is within the realm of possibility. Still, they have run their operation successfully out of Dallas for nearly five years.

The idea maintained at Chardon is that a slow, steady development is, in the long-run, better for both the agency and the artist. "I think our philosophy is different from most agencies in that we believe in bringing an artist up slowly," says Jackson. "We sit here and discuss acts that have one record and asked $7,500 a night. Two years later they're back down to $2,500 a night."

As a result of Chardon's basic philosophy in formulating a realistic price for its artists, Jackson states that the company is in a "real weird situation," estimating that between the agency's five acts — Pride, Fricke, Sylvia, Conley and Powell — they have only five open dates left in spite of a sagging economy. That guarantees the Chardon artists exposure, and the Chardon goal is for that exposure to translate over a long-term development program into longevity for each artist within its stable.

Sylvia

"The first time I ever performed live on-stage was opening the Charley Pride show. I don't remember much about my first performance, except a blinding spotlight and a sick feeling in my stomach. But, what I do remember very well are the words of encouragement Charley had to offer on those first shaky moments of my stage career."
Recording In Dallas
(continued from page 19)

Moore also took note of the studio's look.

"I've seen a lot of recording studios and I thought that it was very well-thought-out and very well-designed from a standpoint of being a comfortable place to play," he comments. "A lot of times, studios are constructed with an industrial, modern, dentist office look. I'm particularly attuned to this because one of the things I do for MCI is go around the country taking photographs of famous people in their famous MCI studios. No matter how good the artist looks or how good the equipment looks, if it's surrounded by olive drab, vinyl-covered wallpaper, with tiny control room windows and poor sight angles into the studio, a camera can't replace reality. They have a very nice window - a very large window. That eye contact with those musicians is so vital, and as far as I'm concerned, there's no substitute for that at all."

Pickering indicates that they intend to use freelance engineers, of whom there are plenty within the area who have worked in demanding jingle sessions. Nevertheless, according to Moore, they will have little difficulty in obtaining a quality sound through the system at Cece Sound.

"The installation quality is top-notch," he says. "It is not unusual, although surprising, that you go to a major room that's pulled a number of hits and because of a wiring error or because somebody laid the cables in the expedient method rather than the correct and knowledgeable method, there's a little bit of hum on the echo return or there's a little bit of something else. The one thing that impressed me about Charley's system is that from soup to nuts it's all right. No apologies would have to be made to any client."

A few of those clients will be run through Pride and Pickering's as-yet-unnamed production company, which will include work with Texas acts No Compromise, Michael Peterson, Debbie Radey & Andy Hamilton and Bob Bishop.

NORRO WILSON

"Charley Pride is a real professional in every respect. He always seems to be excited no matter whether he is playing golf, making music or getting ready to do a show. He has that special energy that stars have to have, and he is a totally positive person."

Charley:
16 years at bat with a hit
each time! You'll never strike out with us ---

Bill and Margie

(PS) Pogue: Wow! he to pay for this space
since I haven't collected for the last 3 World Series!
Please take care of this by October! ---

Norro Wilson
A Solid Foundation Through Publishing
(continued from page 47-8)

ready to step into a company of his own. Last November, the Pi-Gem/Chess conglomerate was sold to Welk Music Group, with Collins forming Tom Collins Music and Pride establishing the Pride Music Group in the ensuing months.

Because of the way in which Pi-Gem was structured,” says Pride of the split, “and the success of the company, it had reached a point where I felt Tom deserved his own thing, if that’s what he wanted and we couldn’t structure anything else. I’m a firm believer that each person should get what he wants with the least amount of infringement on the other fellow. That’s my philosophy, and that’s what’s happened with Tom and I. We are still friends, it’s a very admirable and mutual dissolving situation.”

...other meetings. 

Pride’s latest establishment within the publishing field consists of GID, an ASCAP affiliate that stands for “Get It Done,” one of Pride’s favorite sayings; Blue Haven Music, a BMI affiliate; and SESAC-affiliated Plus 3. Blake Mevis, who produces George Strait and wrote for the old Pi-Gem/Chess firm, was named to head the Pride Group, and since starting up in November, the firm has placed 16 cuts with artists, including Pride’s current single, “I Don’t Think She’s In Love Anymore,” Joe Sun’s last single, “Hole'd Up In Some Honky Tonk,” and a Merle Haggard Christmas tune.

Pride, meanwhile, is taking a little more active role in the publishing house, which maintains staff writers David Gillard, Bill Shore and David Wills. Yet, as Mevis states, he still has been given a large degree of latitude to exercise his own decision-making abilities. “It’s more or less what he said the day he hired me,” reflects Mevis. “Okay, it’s yours; get it done.”

Mevis, of course, learned much about the workings of a publishing house through his observation of Collins under the Pi-Gem regime, and both he and Pride hope to rebuild an operation similar to the previous establishment. “I think the concept of where we are going to end up is the same,” Mevis says. “Tom Collins and Charley were very, very successful. We would like to have another Pi-Gem... maybe bigger. I’ve got tough shoes to fill. I know that. I knew that when I took the job, but I think that’s certainly a goal to shoot for.”

Mevis is already fearful, however, that the word will hit the streets that the Pride Music Group is an in-house operation, as Mevis produces both Strait and writer David Wills. He does not want the industry to get the impression that either he or Pride will in turn cut only material produced by the company’s writers.

“I’m going to keep an open door,” he says. “Coming from the writer’s side of the game, I know that it can be frustrating to think that nobody’s listening to your songs. I can tell you this: Charley is not going to just cut songs out of this company. He wants the best songs for Charley Pride, whether it comes out of this company or any other in town. As an artist, he’s totally separate. Norro (Wilson) and Charley pick Charley’s material — nobody here does. Our material is sent down to Charley and sent over to Norro just like anybody else’s. Norro and Charley both know the importance of picking a hit.”

Besides the Pride Group, Pride also owns interest in Cecca Publishing, a company he set up originally after his split from Jack Johnson. Though the company has no staff writers and is not actively seeking them, it is maintained as an extra sideline duty for Pride’s wife, Rozene, to control.

RONNIE MILSAP
“Charley Pride will always hold a special place in my heart, not only because when I first came to Nashville as a struggling new artist, he was already an established superstar, but also because he was the first person who gave me a chance at performing before major audiences.”

To Charley, Thanks For Letting Me Be A Part Of Your Life

Signed, Charley Pride

Frank Productions
Salutes the Pride of America
Charley Pride

Thank you for the last 15 years and looking forward to many more!!
Charley

"Thanks for opportunity to 'Pass It On'
Your friend,

[Signature]
CHARLEY SINGS EVERYBODY’S CHOICE

39 albums, half of which are gold; 50 singles, 26 Number 1’s; Billboard’s Third All-Time No. 1 Country Singles Artist; Cashbox Magazine’s, “Top Male Vocalist of the Decade” for the 70’s; CMA “Entertainer of the Year” and “Vocalist Of The Year” plus Grammy Awards and nominations . . . .

“CHARLEY SINGS EVERYBODY’S CHOICE”. Not just a new album from Charley Pride, but the beginning of a new chapter in Pride’s career. New production and song direction, by Norro Wilson, has already spawned two No. 1 singles this year (“I’ve Never Been So Loved” and “Mountain of Love”), plus the new No. 1 bound single “I Don’t Think She’s In Love Anymore.”

a new chapter begins...
Satellite-Fed Networks Using Broad Appeal Music Formats

by Larry Riggs

NEW YORK — Broad demographic appeal, scrupulous music research, major market atmosphere and an expanded market for ailing records and live music and interview shows characterize the Satellite Music Network, a new network of 50 AM and FM stations that the Major Majority walk a pickle line around its Pasadena studios in protest of its playing of Bomp/Elektro recording artist Josie Cotton's "Johnny Are You Queer." The station countered by asking its listeners to come down to the studio and stage a counter demonstration. The move, according to Los Angeles Times reporter John Hopper, is the latest in a series of moves by the media to incorporate new technology into their operations. The media's move has been accelerated by the unprecedented interest in satellite technologies that has swept across the media. C姥rstly, the use of satellite technologies in the media has been driven by the need to deliver content to a wider audience. The use of satellites allows for the transmission of large amounts of data, such as audio and video, to multiple locations simultaneously. This has made it possible for media companies to reach a wider audience with their content, which has led to increased revenue and profitability. Secondly, the use of satellite technologies has allowed for the delivery of content to remote locations, which has been particularly useful in areas where traditional media distribution methods are not feasible. This has allowed for the expansion of media markets into new territories, which has also contributed to increased revenue and profitability. Finally, the use of satellite technologies has allowed for the delivery of content to a wider range of devices, such as smartphones and tablets. This has made it possible for media companies to reach a wider audience with their content, which has also contributed to increased revenue and profitability.

BROADCASTS BLAST HOUSE ON RADIO MARTI

NEW YORK — The South Florida Broadcasters Assn. last week blasted the House of Representatives for its $7 million for Radio Marti on grounds that it would not reduce Cuban interference to South Florida. "We feel that the move was detrimental to the house communications Subcommittee changed radio Marti from an AM to a shortwave station. Radio Marti, a turnkey operation, is found in Cuba. "Radio Marti has the whole nation of Cuba under its thumb," said Leon Liebowitz, counsel to the South Florida Broadcasters Assn. "I don't really see the reason for it, and we believe Cuba is more benevolent than it was before." Liebowitz added that Radio Marti may even have a detrimental effect on the Cuban audience, "It will build radio Marti, Castro will definitely fight back with his own high power stations," he said.

Ironically, Liebowitz said that he thought the United States and Cuba needed to hold serious discussions on this issue and that the best way to handle the problem is to create radio stations that would interfere with Cuban operations.

On May 20, the House Telecommunications Subcommittee of the House of Representatives held a hearing on the Radio Marti fund authorization bill (H.R. 5427) changing Radio Marti from an AM to a shortwave operation. The authorization bill was opposed by the United States and Cuba. "Congressman Swift thinks that a shortwave station would enhance the effect of Radio Marti because shortwave stations are technically more difficult to jam," said Liebowitz. "Congressman Swift also thinks that a shortwave station would interfere with Cuban operations. It would be a turnkey operation, Castro will definitely fight back with his own high power stations."

The bill is currently pending in the House Telecommunications Subcommittee and no hearings are scheduled on it.

ALL NIGHT IN NEW HAVEN — While on a recent promotional tour in support of her self-titled debut album, Atlantic recording artist Laura Branigan (r) stopped by Top 40 station WOR/New York, where she sat in on the overnight shift. Pictured with Branigan is WOR's Doc Ross.
— THE ALAN PARSONS PROJECT • EYE IN THE SKY • ARISTA
ADDS: WGRQ, WNEW, WHFS, KLOL, KEZY, WLIR, WMMS, WOUR, WCOZ, KSHE, WCCC, WROQ, WNEW, WKLS, KNX, HOTS: None. MEDIUMS: KEZY, WLIR. PREFERRED TRACKS: Open. 
SALES: Just shipped.

# 3 MOST ADDED
— GARY U.S. BONDS • ON THE LINE • EMI AMERICA
ADDS: WMMS, WLIR, KEZY, WHFS, KNX, WNEW, WCOZ, KSHE, WABX, WCCC, WROQ, KMET, HOTS: None. MEDIUMS: WLIR, KEZY, KNX, PREFERRED TRACKS: Work. 
SALES: Just shipped.

143 HOW WOW WOW • THE LAST OF THE MOHIANS • RCA
ADDS: None. HOTS: KNAC, KROQ, MEDIUMS: WHFS, WLIR, WMMS, WOUR, WCOZ, KBPI, KMET, PREFERRED TRACKS: Candy. 
SALES: Fair in East and West; weak in others.

38 CHEAP TRICK • ONE ON ONE • EPIC
ADDS: None. HOTS: WSHE, WGRQ, KNX, MEDIUMS: KLM, WLIR, WGRQ, WCOZ, KBPI, KROQ, PREFERRED TRACKS: It, Tight, Title. 
SALES: Moderate to fair in all regions; weakest in South.

22 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM
ADDS: None. HOTS: KROQ, KBPI, WGRQ, WNEW, WBLM, KEZY, WLIR, WMMS, WOUR, WSHE, WABX, WCOZ, KSJO, WSHE. MEDIUMS: KMET, KNAC, KLM, KROQ, WCCC, PREFERRED TRACKS: hurts. 
SALES: Good to moderate in all regions.

67 MARSHALL CRENSHAW • WARNER BROS.
SALES: Moderate in all regions; strongest in West.

71 DAVE EDMUNDS • D.E. 7TH • COLUMBIA
ADDS: WABX, HOTS: WHFS, KROQ, MEDIUMS: WNEW, WLIR, WMMS, WOUR, KBPI, PREFERRED TRACKS: Kisses. 
SALES: Fair in all regions; strongest in East.

142 FRANKE & THE KNOCKOUTS • BELOW THE BELT • MILLENIUM/RCA
ADDS: None. HOTS: WBLM, KLOL, WMMS, KSJO, MEDIUMS: KEZY, KSHE, KNX, KBPI, PREFERRED TRACKS: Without. 
SALES: Fair in South; weak in others.

# 2 MOST ADDED
— GLENN FREY • NO FUN ALOUD • ASYLUM
SALES: Weak in South; fair in others.

10 HAIRCUT 100 • PELICAN WEST • ARISTA
SALES: Weak in South; fair in others.

52 HEART • PRIVATE AUDITION • EPIC
ADDS: None. HOTS: KEZY, WLIR, WMMS, WGRQ, KSHE, KNX, KMET. MEDIUMS: WNEW, KLOL, WOUR, WROQ, WSHE, WGRQ, WCOZ, KBPI, PREFERRED TRACKS: Cities, This Man. 
SALES: Major breakouts in all regions.

9 THE HUMAN LEAGUE • DARE • VIRGIN/AAAM
ADDS: None. HOTS: WKNM, WHFS, KLOL, KNAC, KMET, KROQ, MEDIUMS: WBLM, WMMS, WCOZ, KSHE, WCOZ, KBPI, PREFERRED TRACKS: Don't, Seconds. 
SALES: Good in all regions.

16 ELTON JOHN • JUMP UP • GEFFEN
ADDS: None. HOTS: WNEW, WLIR, KEZY, WABX, KBPI, MEDIUMS: WMFM, WOUR, WSHE, WKL5, PREFERRED TRACKS: Garden. 
SALES: Good to moderate in all regions.

56 KANSAS • VINYL CONFESSIONS • KIRSHNER/CBS
SALES: Major breakouts in all regions.

62 GREG KINN BAND • KIHINTU • BESERKLEY/ELEKTRA
ADDS: None. HOTS: WMMS, WSM, KMET, MEDIUMS: WNEW, KBPI, WGRQ, WCOZ, KLOT. PREFERRED TRACKS: Happy, Trysify. 
SALES: Good in West; weak in others.

13 LOVERBOY • GET LUCKY • COLUMBIA
ADDS: None. HOTS: WSHE, WSHE, KMET, MEDIUMS: WNEW, KBPI, WGRQ, WCOZ, WSHE, WKL5, PREFERRED TRACKS: When, Workin'. 
SALES: Good to moderate in all regions; weakest in South.

1 PAUL McCARTNEY • TUG OF WAR • COLUMBIA
ADDS: None. HOTS: KBPI, WGRQ, WKNM, KEZY, WMMS, WOUR, KSHE, KNX, MEDIUMS: KROQ, KLOT, WLIR, WCOZ, WABX, WGRQ, WCOZ. PREFERRED TRACKS: Ebony, Title. 
SALES: Good in all regions.

— FRANKIE MILLER • STANDING ON THE EDGE • MUSCLE SHOALS/CAPITOL
SALES: Weak initial response in all regions.

33 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. HOTS: KBPI, WGRQ, KNAC, WNEW, KEZY, WLIR, WMMS, WOUR, WCOZ, WSHE. MEDIUMS: KBPI, WKL5, WMMS, WCOZ, KBPI, KNAC, KMET, MEDIUMS: WNEW, KBPI, PREFERRED TRACKS: Caught. 
SALES: Good to moderate in all regions.

198 SPARKS • ANGST IN MY PANTS • ATLANTIC
ADDS: None. HOTS: WMMS, KSHE, KBPI, WGRQ, WCOZ, WOUR, KBPI, KMET, MEDIUMS: KEZY, WOUR, PREFERRED TRACKS: Coffee. 
SALES: Moderate in East and West; fair in others.

38 SPECIAL • SPECIAL FORCES • AM
ADDS: None. HOTS: KBPI, WGRQ, WKL5, KNEW, WMMS, WOUR, KBPI, MEDIUMS: KEZY, WCOZ, WGRQ, WCOZ, KNAC. PREFERRED TRACKS: Caught. 
SALES: Good to moderate in all regions.

10 TOTO • IV • COLUMBIA
ADDS: KSJO, HOTS: WNEW, KNAC, KMET, KEZY, WMMS, KSHE, WABX, WROQ, WSHE, WKL5, KBPI, MEDIUMS: KBPI, PREFERRED TRACKS: Rocksinn, Afraid, Africa. 
SALES: Good to moderate in all regions.

4 VAN HALEN • DIVER DOWN • WARNER BROS.
ADDS: None. HOTS: WBLM, KLOL, WLIR, WMMS, WOUR, KSHE, WCOZ, WROQ, WSHE, WKL5, KBPI, MEDIUMS: WNEW, KBPI. PREFERRED TRACKS: Dancing, Where, Pretty. 
SALES: Good in all regions.

# 4 MOST ADDED
— FRANK ZAPPA • SHIP ARRIVING TOO LATE • BARKING PUMPKIN/CBS
ADDS: WCCC, WMMS, KLOL, KSHE, KBPI, WGRQ, WNEW, KMGN, KBPI, MEDIUMS: WNEW, KROQ, WCOZ, KBPI, MEDIUMS: WNEW, KBPI. PREFERRED TRACKS: Valley. 
SALES: Weak in South; fair in others.
NO LONGER STRAYS — English rockballay group Stray Cats recently signed a recording contract with EMI America. Pictured following a recent performance by the group at L.A.'s Roxy are (L-R): Frenchy Gauthier, director, merchandising, EMI America/Liberty; Joe Petrone, vice president, marketing, EMI/Liberty; Tony Bigdoid; Mark Levinson, vice chairman/business affairs, EMI/Liberty; Steve Locken, EMI/Liberty; Lee Rocker, Brian Setzer and Slim Jim Phantom of the group; Jim Mazza, president, EMI/Liberty; and Don Grierson, vice president, A&R, EMI/Liberty.

Greater Use Of Political, Financial Resources Stressed At BMA Meet

(continued from page 5)

creative energies and that it provides the base for them, Taylor said that the music could become "the unifying force for all black people."

Keynote Address

Georgia state senator Bond picked up on this theme in his keynote address when he pointed out that music has traditionally played an important political and cultural role in the life of the community. He said, while blacks are often the producers, consumers and, in some cases, the distributors of the product, "They are rarely the beneficiaries of the music."

"Two decades ago, we thought we'd put an end to racism in this country," Bond added, explaining that the struggle against racism has changed and that blacks and other minorities are now fighting "an institutional Jim Crow."

He went on to say that a conservative backlash has threatened civil rights efforts during the '70s and '80s.

Bond attributed much of the problem to

Two Major Bootleggers Indicted In Philadelphia

NEW YORK — Two men named by the Federal Bureau of Investigation (FBI) as major distributors of bootleg records in Pennsylvania were indicted on May 23 by a grand jury in Philadelphia on May 11.

Irving L. Kaufman, 61, and Robert L. Gibson, 38, were charged with violating copyright infringement and wire fraud in conjunction with running separate bootleg record businesses in Pennsylvania, New Jersey and the Delaware Valley. Gibson was also charged with one count of obstruction of justice. The indictments stemmed from a year-long FBI investigation led by Special Agent John L. Hogan, with assistance from the anti-piracy unit of the Recording Industry Assn. of America (RIAA).

Kaufman, an Orlando, Fla. resident who formerly lived in Levittown, Pa., allegedly bought bootleg records throughout the U.S. and distributed them to local outlets. He was also charged with operating a mail order business from his Levittown address. If convicted, he faces a maximum penalty of 30 years in prison and/or fines of $350,000.

Gibson, a Philadelphia, was charged with operating a mail order business known as "Album Alley," which reportedly had advertised the sale of bootleg recordings in a consulting magazine that more than 100 publications in addition to distributing bootleg recordings to retail outlets.

The FBI also identified him as an international drug dealer, since there are a number of drug enforcement agencies in West Germany, France, Italy, England and Canada during its investigation.

Gibson faces up to 87 years in jail and/or fines of up to $319,000 if convicted.

President Reagan's administration. "Aggressive militarism," increasingly of the expense of government job and social aid programs, according to Bond, is one of the most significant factors taking its toll on blacks in America. He inferred that the escalating cost of maintaining and building armies stock is carried out at the expense of the government's welfare programs for jobs for many of the nation's unemployed.

While he did not address the music industry directly, the state senator used an analogy to illustrate what gains could come from financial and political solidarity.

It noted that Atlanta, Ga. has a new, high-tech modern airport, but one thing distinguishing it from similar facilities around the nation is that "there are no shoeshine boys, but there are shoeshine machines." The difference is that a shoeshine man owns the shoeshine shop, and the shoeshine boy shines shoes for somebody else.

Bond finally added, "If we can use our financial, cultural and political power to secure a place in this country, then we won't be at the whim of others."

The BMA conference, set to run through June 6, is being held at the New Orleans Hilton & Tower.

Accord/Townhouse To Release New Midlines

LOS ANGELES — Accord/Townhouse recently announced plans to release 21 mid-priced album titles during July, including a spectrum of product ranging from rock and blues to reggae and jazz. All of the LPs will be priced at $5.98 list.

Acts to have product released from Accord/Townhouse during July include: Johnny Mayall, Bob Marley, the Animals, Lena Horne, George Jones, Minnie Riperton, Humble Pie, Jimmie Rodgers, Hoyt Axton, the Oak Ridge Boys, Johnny Cash, Johnny Tillotson, Count Basie with Duke Ellington, Sarah Vaughan, Dinh Washington, Norman Connors, Frankie Lymon, Tommy James and the Shondells, the Lovin' Spoonful, Pattie Page and John Davidson.

Falstrom Joins E/A

LOS ANGELES — Jerry Falstrom has been named to replace Jack Rein, who recently resigned as chief financial officer and senior vice president for Elektra/Asylum/Houseof Records, positions he's held the last 14 years. The new appointment is effective July 1.

Falstrom, who is presently vice president and controller of WEA Distributing, joined that company in 1977 as director of financial planning. He was promoted to controller of the company in 1979, and to vice president and controller in September of 1979. Prior to WEA, Falstrom was with CBS Television, having joined that firm as a financial analyst.

Gospel Record Companies Attempt To Crack Tight Country Market

by Tom Roland

NASHVILLE — In spite of the fact that gospel and country music have traditionally had much in common, gospel labels are just now attempting to enter the country market as a part of an overall trend to break selected gospel records into the secular market. The Benson Company made sizeable inroads last winter with Cynthia Clawson's "Some Day This Old Road," although it was unable to get the record charted, and Word is now attempting to enter the picture with the Mercy River Boys' "Would They Love Him In Shreveport."

Countries exist that are represented by Larry Gustin and the Kendals have long used religious images lyrically to convey their messages. Gustin, a graduate, "She Used To Sing In Sunday," incorporates two standard hymns and images of church on Sunday morning, depicting the less-than-admirable occupation of a hopeful starlet in Hollywood, while "Midnight Church," released several years ago, raised quite a stir in its story line about drunkards on

Broadway who sang, "Will they have Mogen David in heaven? If they don't, who the hell wants to go?"

The Kendals, who are well-known for their cheating renditions, used religious themes for their current release, "The Cheater's Prayer," and their groundbreaking single, "Heaven's Just A Sin Away," which even gained some gospel airplay in spite of its cheating message.

But, suggests John Taylor, national promotion director for the Benson Company, "MDs are more in tune with the market than the lyrical content of a record. Noting the reaction to the Clawson product, which received airplay on country stations across the country, Taylor emphasized that gospel music is really no different from any other form of music except that the lyrics are pointed in a different direction. Taylor added that he feels radio is more open to gospel music just as pop radio became more receptive to R&B music once it was no longer called drug music."

(continued on page 20)
**Gospel Record Companies Attempt To Crack Tight Country Market**

(continued from page 25)

Tana Lonon, who worked directly on the project for the firm, noted that the label met with some difficulty in that it had not set up national distribution on the record and that the biggest problem in promoting the product was a factor everyone is fighting—the tightening of country playlists. Lonon added, however, that the company is currently working to establish a national distribution system outside of its normal gospel distribution network, and once that is in operation, Benson will continue to try to break records into secular fields "whenever the material is appropriate."

'Reciprocal Acceptance'

She emphasized that Benson is not "out to take over country and AOR," but she cited Don Williams' "I Hope This Day Is Good," which received a sizeable amount of gospel airplay. In saying that Benson was attempting to obtain a reciprocal acceptance "when the product is appropriate."

In a similar move, Word Records is promoting the Mercy River Boys' latest record, a tune that has also been cut by B.J. Thomas and the Oak Ridge Boys, in the country field. Mike Dworak, religious radio director for the label, is looking at the project as an opportunity for the label to "open some doors and build up some trust" between Word and radio programmers across the country.

His fear, however, is that music directors, upon recognition of the label, will prejudice the pressing and not even listen to the record. "If it doesn't work," said Dworak, "that's one thing, but if they don't even give it a try, that's another."

Like Benson, Dworak said Word is not attempting to flood the country market with gospel product, but that such crossover efforts would be handled "appropriately," and that records would only be shipped to country radio if at Word's "got the feeling that a potential existed" within the country format for a specific piece of product. He noted in addition the compatibility that gospel and country seem to enjoy, as many country artists, such as Barbara Mandrell, Charley Pride and Melba Haggard, have cut gospel albums, and, said Dworak, the "whole Grand Ole Opry scene is conducive to an audience reception of the gospel message."

**Careful About Lyrics**

Gerry McDowell, national country promotion director for Capitol/EMI—America/Liberty, felt that in dealing with gospel product, labels have to be careful about the lyrical content, stating that listeners "still don't want to be preached to."

Crisly Lane's "One Day At A Time" went to radio as "Karate," which McDowell called a "big gospel-flavored outting by Kirk Vassy failed to even chart."

In another instance, McDowell attributed the difference to the fact that Lane is an established artist, whereas Vassy is somewhat of a new name. Additionally, he felt that the success of a gospel record is contingent on "how it's done." She stressed that a subtle gospel message is more appropriate in compatibility with much of the fare within country formats, such as Anne Murray's "Blondes Are The Believers," which McDowell termed a "two-edged sword which could easily be turned around into a gospel song."

She suggested, however, that gospel labels may run into difficulty because of a "stigma" that may be attached to them, and added that they would definitely find more success by handling the product as "just another country record."

**Notes**

Tony Tamburro, national... (continued on page 30)

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**NASHVILLE — Marking a colossal restructuring of his Dallas-based company's structure and gameplan, Chuck Robinson has renamed Gusher Records, adopting Perrian Records as the label's new monicker.**

Robinson, president of the label, has acquired the services of Jerry Bly, the former director of Nelson Records, and up A&R for the firm, with Gerry Margolis acting as corporate attorney. Ed Spacek has been added in promotion and artist development.

**New Plans**

In restructuring the operation, Robinson indicated that his original goals with Gusher were "too small," but under the Perrian identity, he intends to work with top artists and producers of the stature of Buddy Killen and Bob Montgomery under a "game plan structured for success," using "prudent business practices" in dealing with records as a product.

Under Robinson's gameplan, he claims that two well-established businessman, currently working with major labels, have agreed to head the promotion and sales and marketing departments for Perrian, although their identities can not be revealed until their employment is announced. Likewise, Robinson also indicated that the signing of three major acts can be anticipated within the next two months.

**Nashville NARAS Elects Governors**

NASHVILLE — Fourteen members of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) have been elected to serve two-year terms on the organization's board of governors, according to Carolyn McClain, executive director of the chapter.

The new governors and the categories they represent include Gary Chapman, vocalist; and singers; Carl Gorodetzky, leaders and conductors; Nelson Larkin, A&R producers; Sandy Pinkard, songwriters; Fred Valer, producers; Bob Farnsworth, instrumentalists, musician; John Knowles, arrangers; Bill Ivey, art directors, annotators, designers, editors, photographers; and Ragan Courtsey, spoken word.

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**1982 FAN FAIR SCHEDULE**

**June 7 — Monday**

9:00 a.m. — Registration
6:00 p.m. — Celebrity Softball Game followed by Nashville Sounds Game (Glover Stadium)

**June 8 — Tuesday**

10:00 a.m. to 10:30 a.m. — Opening Ceremonies
10:30 a.m. to 12:00 noon — Nashville Songwriters' Show
12:00 noon to 1:00 p.m. — NashVegas Show
2:00 p.m. to 3:00 p.m. — AMI Records Show
4:00 p.m. to 5:00 p.m. — International Show
6:00 p.m. to 10:00 p.m. — CBS Records Show
11:00 a.m. to 7:00 p.m. — Exhibits Open

**June 9 — Wednesday**

10:00 a.m. to 12:00 noon — Plantation/Sun Records Show
12:00 noon to 3:00 p.m. — Lunch Break (Chuck Wagon)
3:00 p.m. to 6:00 p.m. — Bluegrass Show
10:00 a.m. to 5:00 p.m. — Exhibits Open

**June 10 — Thursday**

10:00 a.m. to 12:00 noon — RCA Records Show
12:00 noon to 3:00 p.m. — Lunch Break (Chuck Wagon)
3:00 p.m. to 5:00 p.m. — PolyGram Records Show
7:00 p.m. to 9:00 p.m. — MCA Records Show
10:00 a.m. to 12:00 midnight — Hall of Fame Show
7:00 p.m. to 9:00 p.m. — Exhibits Open

**June 11 — Friday**

10:00 a.m. to 12:00 noon — Elektra/A&L Records Show
12:00 noon to 3:00 p.m. — Lunch Break (Box Lunches)
3:00 p.m. to 5:00 p.m. — Mixed Label Show
7:00 p.m. to 9:00 p.m. — Dimension Records Show
10:00 a.m. to 12:00 midnight — Calif Show
10:00 a.m. to 7:00 p.m. — Exhibits Open

**June 12 — Saturday**

11:00 a.m. to 1:00 p.m. — All American Country Games (Vanderbilt Stadium)
7:30 p.m. — Fan Fair Celebrity Race (Fairgrounds)
10:00 a.m. to 6:00 p.m. — Grand Masters Fiddlin' Contest (Opryland Gaslight Theatre)

**June 13 — Sunday**

10:00 a.m. to 6:00 p.m. — Grand Masters Fiddlin' Contest (Opryland Gaslight Theatre)
<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Album Name</th>
<th>Artist(s)</th>
<th>Label(s)</th>
<th>Weeks On</th>
<th>Chart Peak</th>
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<tbody>
<tr>
<td>1-3</td>
<td>Always On My Mind</td>
<td>Willie Nelson</td>
<td>Columbia</td>
<td>38</td>
<td>43</td>
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<tr>
<td>1-3</td>
<td>Mountain Music</td>
<td>Kenny Rogers</td>
<td>Warner/Reprise</td>
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<td>14</td>
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<td>2-3</td>
<td>Waitin' for the Sun to Shine</td>
<td>Ricky Skaggs</td>
<td>Epic</td>
<td>19</td>
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<td>4-5</td>
<td>Black on Black</td>
<td>Waylon Jennings</td>
<td>RCA</td>
<td>18</td>
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<td>5-6</td>
<td>Bobbie Sue</td>
<td>Oak Ridge Boys</td>
<td>RCA</td>
<td>17</td>
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<td>6-7</td>
<td>Listen to the Radio</td>
<td>Hank Williams Jr.</td>
<td>EAI-40100</td>
<td>16</td>
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<td>7-8</td>
<td>Heartbreak Express</td>
<td>Dolly Parton</td>
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<td>8-9</td>
<td>Busted</td>
<td>John Conlee</td>
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<td>9-10</td>
<td>Southern Comfort</td>
<td>Conway Twitty</td>
<td>EAI-40055</td>
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<td>10-12</td>
<td>Charley Sings Everybody's Choice</td>
<td>Charley Pride</td>
<td>RCA</td>
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<td>12-14</td>
<td>Big City</td>
<td>Merle Haggard</td>
<td>Epic</td>
<td>14</td>
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<td>14-15</td>
<td>The Dukes of Hazzard VHS Tape</td>
<td>(Scotti Bros./CBS)</td>
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<td>15-17</td>
<td>Finally!</td>
<td>T.G. Sheppard</td>
<td>Warner/Curb</td>
<td>13</td>
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<td>17-19</td>
<td>In Black &amp; White</td>
<td>Charlatan</td>
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<td>19-22</td>
<td>Inside and Out</td>
<td>Lee Greenwood</td>
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<td>22-23</td>
<td>The David Frizzell and Shelly West Album</td>
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<td>24-25</td>
<td>Still the Same Ole Me</td>
<td>George Jones</td>
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<td>25-26</td>
<td>WINDOWS THE CHARLIE DANIELS BAND</td>
<td>(Epic FE 37604)</td>
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<td>26-27</td>
<td>WILLIE NELSON’S GREATEST HITS (AND SOME THAT WILL BE)</td>
<td>Willie Nelson</td>
<td>(Columbia KC 27454)</td>
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<td>27-28</td>
<td>THE SURVIVORS</td>
<td>Johnny Cash/Johnny Lee</td>
<td>Columbia</td>
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<td>28-29</td>
<td>Samsung Country</td>
<td>George Strait</td>
<td>RCA</td>
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<td>29-30</td>
<td>Fancy Free</td>
<td>Oak Ridge Boys</td>
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<tr>
<td>30-33</td>
<td>Ain’t Got Nothing to Lose</td>
<td>Hank Williams</td>
<td>EAI-40019</td>
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<td>33-36</td>
<td>My Home’s in Alabama Alabama</td>
<td>(Capitol ST-12202)</td>
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<td>36-39</td>
<td>Last Train to Heaven</td>
<td>Boxcar Willie</td>
<td>Main Street</td>
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<tr>
<td>39-42</td>
<td>When a Man Loves a Woman</td>
<td>Jack Grayson</td>
<td>Koda</td>
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<td>42-45</td>
<td>35 Years Ago</td>
<td>Statler Brothers</td>
<td>PolyGram</td>
<td>6</td>
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<td>45-50</td>
<td>Bet Your Heart on Me</td>
<td>Donny &amp; Marie Osmond</td>
<td>(Full Moon/Asylum)</td>
<td>5</td>
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<tr>
<td>50-55</td>
<td>Brotherly Love</td>
<td>Gary Stewart/Dean Dillon</td>
<td>RCA</td>
<td>4</td>
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</tr>
</tbody>
</table>

**COUNTRY TOP 75 ALBUMS**

**“TEXAS DANCE HALL GIRL” B/W**

**“SLOW COUNTRY DANCING” (#8233)**

A DOUBLE BARRELED HIT!

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Cash Box June 12, 1982
When Moe Bandy came upon the recording scene, nine years ago, there weren't a lot of "traditional" sounding country records being made. Moe saw the need. He filled it. And he hasn't left the charts since. Today, Moe's kind of music is more popular than it's been in twenty years. Thanks Moe. And Moe is still singing it like it is.

Moe Bandy, "She's Not Really Cheatin' (She's Just Gettin' Even)" the new single (18-02966) and album (FC 38009) from the King Of Honky Tonk Music.

Produced by RAY BAKER
On Columbia Records & Tapes
Gospel Companies Attempt To Crack Country Market

(continued from page 26)

promotion director for MCA, the success of a gospel record in the country field is subject to the tastes of the audience and that timing is the most important factor, such as the Top 40 status achieved one year ago by Edgel Groves' "Footprints In The Sand."
He added that programmers tend to "shy away from a Jesus hook" like that of Ray Clark's "Who Put The Us In Jesus," which was relegated by most stations to their Sunday morning gospel programs.

The much-vaunted at WSM/Nashville, Janet Fort, suggested that she is open to gospel product "as long as it isn't too preachy." She noted that one "can't always sell if the writer is in love with a person or with God," much like in T.G. Sheppard's "Finally," which was written by gospel artist Gary Chapman. WSM played the Clawson cut in its regular rotation, and Fort said it obtained a good response, adding, "We can use gospel in country, just like we seem to be mixing country and pop. What we're after is good music.

On the scene in Nashville, Janet Bozman, music director for WJRJ/Nashville, said that without promotion, her immediate reaction to a gospel record is to "send it to the gospel programmer." She feels that her listeners might be offended if the record was "too gospelly," and she added that the platter has to have a strong country sound, otherwise it probably would not be programmed outside of the Sunday morning show.

Artists Revue Label Reactivated

NASHVILLE - Artists Revue Records, a nationally distributed independent label has been revitalized by its publisher affiliate, Parton Music, with the intention of providing pure country product.

Too official for the record company include L.C. Parsons, Len Parson and Chuck Seals and already signed to the roster are Johnny Patton, De De Upchurch, Kay Adams, Tom Stanley, Ann Shaw and Country Pete Peterson.

Artists Revue can be reached through Parton Music, 3225 Broadway, Nashville, Tenn. 37202. The telephone number is (615) 356-4383.

THE COUNTRY MIKE

ATLANTA APPRECIATION TIME - WPLO/Atlanta recently staged the station's 13th annual "Listener Appreciation Days" at three locations in Atlanta over a three-day period. A crowd of over 40,000 is expected to turn out to the Atlanta State Farmers Market to view Ronnie McDowell, John Conlee, Maro Smith, Jerris Clower, Rex Allen, Jr. and Randy Barlow perform along with other stars. Country acts appearing at the concerts across town include Leon Everett, Lee Greenwood, Jack Grayson, The Osmonds, Lane Brady, Orion, Stephanie WINLOW, Wayne Massey, Diane Phifer and Rita Remington. There was no admission fee for anyone as WPLO thanks its loyal Atlanta following.

PROGRAMMER PROFILE - After appearing in four movies in the last year, you ought to know his name by now. But Bobby Dark isn't widely known. Presently holding down the afternoon drive shift at KBQQ/Dallas, Dark is a DJ's DJ. He started in radio with his first air job coming at KKBQ/Dallas and soon fell into the groove. But Dark still had a desire to go to school. While at Abilene Christian University, he couldn't stay away from the airwaves, so that led to an air job at KNIT, the college station. Dark continued at KNIT until graduation and soon landed a job at KNV/Wichita Falls, where he stayed until 1969.

In June of that year, Dark was hired by his present employer KFOX and for a few years he worked the 10 a.m.-noon shift and also the KFOX traffic report plane. He also holds a bachelor degree in law and a masters in psychology and communication from Abilene Christian University. Dark also somehow finds the time to emce the local dinner theater, Granny's, and also emcees ceremonies at the Cotton Bowl. And if that isn't enough for one person, Dark also does modeling shots for the top ranked TV show, Dallas, where he does six-to-eight episodes a year. Dark played roles in Deadly Blessings with Ernest Borgnine, "Tuff Enough", Broken Promises and the CBS TV movie Stealer & The Pittsburgh Kid. He plans to do more acting when time permits along with local commercials.

NEWTON AWARDED POST - Elena Metro Newton has been named director for promotion/public relations at KBQQ Denver according to an Associated Press story. Skip Schmidt, Newton is a current member of the Colorado Governor's Traffic Advisory Committee and Denver Press Club and has been associated with KBQQ coordinating the station's annual Community Club awards campaign.

REBA KEEPS ROLLING - Musician clipping celebrated Mother's Day in a special way when she was given a beautiful Silver Eagle tour bus from her husband, Charles B. The bus, once used by George Jones and Juice Newton, is decorated with the latest in mobile conveniences to make the journey a bit more pleasant.

NEW ART TALENT AT KWMT - Tom Edwards and Kevin Whipple have joined the roster at KWMT/Fort Dodge. Edwards joins KWMT as production director and afternoon drive shift air personality. Whipple will hold down the evening airshift and also handle public service for KWMT. Whipple was previously with WM/MM Mason County Radio.

CONCERT FOR CARING RAISES $30,000 - The Concert for Caring benefit held by KLAC/Los Angeles and south California Safeway stores in late May raised more than $30,000 for children with developmental disabilities. The first county show ever to sell out at the Long Beach Arena, the concert, which featured Dottie West, the Berrill Brothers, Larry J. Dalton, Sylvia, Doug Kershaw, Skip Stephenson, Tom Wopat, the Palomino Riders and Pat Boone, was attended by more than 11,000 fans. During the show, William Boyd, president of the American Academy of Country Music, presented West with an American flag in recognition of her humanitarism efforts.

countryMike

STEWART & DILLON SPREAD BROTHERLY LOVE - Nashville's Bullpen Lounge was temporarily renamed Honky Tonk Heaven for a listening party commemorating the release of Gary Stewart and Dean Dillon's debut album, "Brotherly Love." Showscases have also been scheduled for the pair in Dallas, Los Angeles and New York. Featured at the listening party are (l-r): Janet Bozman, music director, WJRJ/Nashville; Skip Woolwine, WSM/Nashville; Dillon, Janet Fort, music director, WSM, and Stewart.

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. I STILL LOVE YOU - TOMPALL & THE GLASER BROS. - ELEKTRA - 30 ADDS
2. HEAVENLY BODIES - EARL THOMAS CONLEY - RCA - 26 ADDS
3. OLD FRIENDS - ROGER MILLER AND WILIE NELSON WITH RAY PRICE - COLUMBIA - 24 ADDS
4. SO FINE - OAK RIDGE BOYS - MCA - 17 ADDS
5. SUNDAY GO TO CHEATIN' CLOTHES - DARLENE AUSTIN - MYRTLE/NSD - 16 ADDS
6. DRINKING HER GONE AGAIN - RONNIE RENO - KING - 15 ADDS
7. FIRST TIME AROUND - RONNIE ROGERS - LIFESONG - 15 ADDS
8. COAL MINERS BLUES - JIM OWEN - SUN - 15 ADDS
9. NOBODY - SYLVIA - RCA - 14 ADDS
10. TALK TO ME LONELINESS - CINDY HURT - CHURCHILL - 14 ADDS

MOST ACTIVE COUNTRY SINGLES

1. TAKE ME DOWN - ALABAMA - RCA - 65 REPORTS
2. I DON'T CARE - RICKY SKAGGS - EAGLE RECORDS - 58 REPORTS
3. ARE THE TIMES REALLY OVER - MERLE HAGGARD - EPIC - 51 REPORTS
4. DON'T WORRY 'BOUT ME BABY - JANIE FRICKE - COLUMBIA - 49 REPORTS
5. WHEN YOU FALL IN LOVE - JOHNNY LEE - FULL MOON/ASYLUM - 45 REPORTS
6. MONKY TONKIN' - HANK WILLIAMS, JR. - ELEKTRA - 44 REPORTS
7. SLOW DOWN - LACY J. DALTON - COLUMBIA - 44 REPORTS
8. HEARTBREAK EXPRESS - DOLLY PARTON - RCA - 43 REPORTS
9. BORN TO RUN - EMMILYOUG HARRIS - 40 REPORTS
10. I JUST CUT MYSELF - RONNIE McDOWELL - 40 REPORTS

PROGRAMMERS PICKS

Dave Wolfe WHOO/Orlando I'm Gonna Hire A Wino - David Frizzell - Warner Bros./Viva
Brian Ringo KCOE/Austin Dreamlin - John Schneider - Scotti Bros.
Bill Berg WWVA/Wheeling I Still Love You - Tompall & The Glaser Bros. - Elektra
Brody McGraw WQQT/Savannah Where The Sun Don't Shine - Ray Stewart - RCA
Denny Bice WNNW/Coldwater Honky Tonkin' - Hank Williams, Jr. - Elektra
Stephanie Plum WDAF/Kansas City Born To Run - Emmylou Harris - Warner Bros.
Jeff Davies KXLR/Little Rock Heavenly Bodies - Earl Thomas Conley - RCA
Chris Taylor KYNN/Omaha What's Forever For - Michael Murphy - Liberty
Tom Cat Reeder WCWK/ Warrenton Old Friends - Roger Millie and Willie Nelson with Ray Price - Columbia
Jerry Adams KFDJ/Wichita Walkin' After Midnight - Calamity Jane - Columbia
John Buchanan KNIX/Phoenix First Time Around - Ronnie Rogers - Lifesong
Bill Templeton KEEF/Eugene Heavenly Bodies - Earl Thomas Conley - RCA
John Marks WSIA/Cincinnati Pepsi Man - Bobby Mackey - Moon Shots
Janet Bozman WJRJ/Nashville She's Playing Hard To Forget - Eddy Raven - Siktra

Cash Box/June 12, 1988
NEILSON WINS THE MUSIC RACKET — Arlo Neilson received the 1992 David Dickson Memorial Award in recognition for his service to the Music Industry. Neilson served as the Director of Sales and Marketing at ASCAP and later as President of the American Society of Composers, Authors and Publishers (ASCAP).

COUNTRY

Satellite-Fed Networks Using Broad Appeal Music Formats

(continued from page 25)

Williams, no, too, does not break records on Trans-T. "We're not a current-oriented format," he said. "We play a mix of current hits and older, if the format appealed younger, we would play music a lot sooner."

Minor Additions

Unlike the SMN, however, Transstar has only made minor format changes. If any. "We've stayed very much the same," Robinson said. "We've been working on this project for four years, and we've tested this format in different markets wherever we have been able to get some smaller markets."

We've also used the Research Group," Robinson added that Transstar has partially modified itself after A/C-formatted WAKS/Philadelphia.

Although SMN and Transstar both offer flexibility in their programming, Transstar charges its affiliates less than its competitor. "We charge $1.00 a month and one minute of commercial time to all our stations except those in major markets," Robinson said. "We only charge our major market affiliates the minute of commercial time because we feel that is adequate compensation." Transstar's major market affiliates include KWST/Los Angeles and WCEV/Chicago.

By contrast, the AP-WSM Music Country Network only charges its affiliates $50 per week and a maximum of six commercials an hour. However, it only broadcasts between 10 p.m. and 5 a.m. "We broadcast a seven-hour overnight show with host Chuck Morgan interviewing a prominent Country artist at four different places at four different hours," said Joey Baker, AP-WSM Music Country Network producer. "The next three hours are features of the music business. In both segments, we intersperse country records."

When the show has a musical guest, the web plays an average of six records an hour, while playing an average of 10-15.

"We also have some guest hosts and a pianist in the studio. If a guest or group wants to do a song they can," added Baker. "But if they just want to talk about fishing or baseball, they can do that too. The show has a very laid back feelin'."

Unlike the other two webs, the Music Country network does not shy away from attempting to break records. "We keep classic talks on all our affiliates, and if they have a special record, they can stretch it a couple of weeks," Baker said. "We also stay in touch with the local promotion people."

At this point, none of the three webs except for the SMN is planning further expansion. "We're talking about maybe starting a Country music format on one of our other 40 stations this year, but it is still in the early stages," said SMN's Braiker. "In the meantime, we're just concentrating on perfecting what we have."

Video Rentals Mushroom During Memorial Day Holiday

(continued from page 13)

Diggio's The Video Library chain. The chain's David Bentley added that since three-day holidays mean that the kids are out of school, parents have even more reason to rent movies. While final rental figures were yet to be tabulated, Rosenblatt estimated that the stores were 25% more active. Bentley added that rentals of video hardware were also up.

Bad weather also played a positive role in putting dealers over the top. "On rainy days you go to movies," stated Rosenblatt, and this fact translated well into increased movie cassette rentals in rainy-out areas. The Video Store's Meiner combined the chains' state and national operations, and with the aid of some major surpri"es, (Dono, who in addition to music of comics and shut off the power for the entire system.) On this occasion, one foot solid ground while the other hit the side of the stage, and although he experienced some pain, he continued his show. When Everett could no longer stand the pain while in Winston-Salem, he was examined at a local hospital where medical experts discovered three hairline fractures, contusions and a severe sprain in his left foot. Despite warnings from the doctors, Everett continues to perform without crutches. He appeared June 1 at the WPAL's Atlanta listener appreciation show with John Conlee and Lee Greenwood, and June 5 at a private Ford-Motor Company party. Everett's new "Move Over" album is due in July, recently signed with the Shorty Lavender Agency, and Dan Wojciech, the agency's president, has lined up a package tour for the artist with Hank Williams, Jr.

LIFE BEYOND LAS VEGAS — Wayne Newton made a rare appearance outside the casino circuit when he performed at Cowboy's in Tuscaloosa, just barely opened night club in north central Tennessee. The club is owned by George Wagner and Newton's brother, Jerry. Upcoming attractions at the venue include Chubby Checker, June 11-12; Ricky Skaggs, June 19; Jerry Lee Lewis, Jan 26; George Jones, July 3; Jerry Reed, July 17; Dr. Hook, July 24; and Ray Charles, Aug. 6.

MURRAY IN NASHVILLE — Capitol artist Ann Murray was in at Audio Media laying tracks for her next album. The project is the first Murray has recorded in Nashville.
Canadian Government Home Taping Study Says Royalties Levy Premature

They CAN GO FOR THIS — RCA recording duo Daryl Hall and John Oates were recently named Best Adult Contemporary Rock Duo for 1981 by Japan's Ad Lib magazine. The award was presented to them by Masashio Yasukouchi, president of RVC Corp., which is RCA Records' joint venture company in Japan. Pictured at New York's Electric Lady Sound Studios in June recording their next album, are (L to R): Tommy Mottola, president, Champion Entertainment and the duo's manager; Minoru Ishijima, director, A&R, RVC Corp.; Oates; Hall; Yasukouchi; and Jorge Pino, director, international marketing, RCA Records.

Buenos Aires — The possibility of developing an artist without the help of a TV camera or high-tech recording company exes in the electronic age. The case of Juan Carlos Baglietto seems to prove the point. The 24-year-old artist decided to try a date at the 2,400-seat Obras Auditorium, a small venue that has always been a good place for rock artists. A poster campaign with urban billboards and plastered artists — ATC magazine founder Umberto Canale and underground magazines like Humor also cooperated. The results exceeded the best hopes of the young artist. The capacity, but the resulting promotion would be very difficult to measure in terms of money. Initial sales for the album were very high, with the first pressing of 8,000 records/tapes. The company expects to reach gold record status for it, which currently means 30,000 units.

American Recording has signed a contract with Interdisc assigning to the company the rights for sale of its product for distribution. First artists are Los Galos, Grupo Miramar and a compilation of past Sereneto Festival hits. The company founded by Daniel Angel Pelárate, has recently issued 17 albums as a result of the weakness of the market. The first of the four albums released recently by the Hotel Presidente to introduce Spanish artist Francisco to the native journalists, arranging also radio interviews and creating a tour for the first time. The artist is also working hard on the new album just recorded by the local chameleons and composer Vincent. "Sport Boys" was added by A&R topper Adrian Verwick as an album where Heredia sings freely what he considers "best" instead of the love-type songs popular with the audience. Tonodisc topco Francisco Vidal returned from Peru and reported that the performer recorded the first album in a recording studio and then launched the first LP by the group.

Distribuidora Belgrano is launching the first LP by rock group Orions, "Flying High," and another one for another band, which has also channelled part of his masters through Tonodisc. The company works as a one-stop service and has the advantage of having an extensive list of contracts with International artists, the company reports.

CBS is arranging the airing on local TV of a video program starring Roberto Carlos and his band, "Petro Negro," three artists with recent hits in the local charts. Fagnar became known through an album featuring Mercedes Sosa and Joan Manuel Serrat as guest artists.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN LPS

1. La Voce Del Padre — Franco Battiato — EMI
2. Ricordi/Atlantide — Enrico Marzioni — Ricordi/Atlantide
3. Alba — America — EMI/Capitol
4. Buon Pericolo — Sandro De Berardis — EMI/Capitol
5. Sergio Endrigo — Sergio Endrigo — EMI/Capitol
6. Italia — Italia — EMI/Capitol
7. Roberto Cavalli — Roberto Cavalli — EMI/Capitol
8. Stefano Bollani — Stefano Bollani — EMI/Capitol
9. Roberto De Angelis — Roberto De Angelis — EMI/Capitol
10. La Piazza Dei Laghi — La Piazza Dei Laghi — EMI/Capitol

United Kingdom

TOP TEN LPS

1. The Eagles — The Eagles — Asylum
2. Dire Straits — Dire Straits — MCA
3. Fleetwood Mac — Fleetwood Mac — MCA
4. Bob Dylan — Bob Dylan — Asylum
5. Pink Floyd — Pink Floyd — Harvest
6. The J Geils Band — The J Geils Band — Epic
7. T. Rex — Electric Warrior — United Artists
8. Rod Stewart — Rod Stewart — Polydor
The Rhythm Section

QUESTION OF CHOICE — The National Assn. of Black Promoters (NABP) is gearing up for its first confrontation against bookers, agents and artists who do not use black promoters to produce shows by black artists. In a Mailgram dated May 28, the Rev. Jesse Jackson, head of Operation PUSH, which oversees NABP's activities, asked Diana Ross' attorney John Frankenthaler to begin discussions with the promoters group following a complaint from one of its members over a Ross booking in the New York area. Noting that the complaint was raised during a recent meeting, Jackson outlined the allegations raised during that summit in a letter to Frankenthaler. The letter in question was Lord Noble, Inc., a New York/New Jersey-based firm. Jackson said the company advanced a concept for an outdoor July 4 concert date for Ross to kick off her U.S. tour. According to the company's business spokesperson, entertainment attorney Joseph Barnes, the company had made arrangements to book both Sheen and Yankee Stadiums in New York City. Barnes further alleged that Lord Noble, which is headed by Lord Dowdell, made every effort to comply with requests made by Ross' representatives. Barnes said the other available option for an outdoor concert for Ross would have been a booking at Giant Stadium, the 72,000-seat venue for the New York Giants football team. Unable to obtain this venue, Lord Noble, Inc. went ahead with plans to book the New York City venue. Barnes contends that Frankenthaler dropped negotiations with the company, and four or five other area promoters seeking to book the show, when John Scher, a New Jersey-based promoter, was able to obtain the New Jersey venue. The Lord Noble attorney said that Frankenthaler told the company that Scher's Monarch Entertainment Bureau offered a better deal. Barnes contends his "Facts will bear out that Ms. Ross has not used a black promoter in several years," he said, pointing out that TBP Productions, headed by veteran promoters Earnest Booker and Ted Powell, who is credited with booking The Supremes during the trio's early years, also unsuccessfully attempted to obtain booking rights for the Ross show. Frankenthaler, responding to the allegations, said that "they have no basis in fact" and that there would be no further comment until he contacted Ross, who began a month-long tour of Europe on June 1. The tour is expected to move from the black and white headquarters, where a spokesperson said there has been no response from Frankenthaler's office. Barnes said that an antitrust complaint might be filed against Scher.

FREEDOM FOUNTAIN — Kansas City's Spalding Fountain will benefit this summer from a series of concerts at the open-air Starlight Theatre. The Theatre Association's "Summer of Stars" will feature a series of concerts by prominent black contemporary artists, Yvonne Fair, Prince and the Revolution, the Foundation, co-promoters of the R&B Hall of Fame, the group of entertainers who formed the group, in a series of concerts at the Foundation, Inc., the non-profit organization founded in 1977 by the late Bruce Watkins. The non-profit group was founded to construct and maintain the fountain in the heart of the city and dedicated it in 1981 to serve as a symbol of the contributions by blacks in the city. Kansas City Mayor Pro Tem Joe Servis will officiate the opening of the "Sum-mer of Stars" series on June 6 when the mayor will read an official proclamation commemorating the Starlight Theatre's 25th year of operation. Smokey Robinson will open the series after the special presentation. Following Robinson in the black concert series, which will provide donations for the Fountain's upkeep are Grover Washington, Jr., Ashford & Simpson, the Commodores, Al Jarreau and B.B. King.

B/C TOP TEN — Charlotte and its associated labels (ARC and Gordy) are holding down four of the Top 10 spots on the B/C Albums chart. "Stevie Wonder's Original Musical Quiramba" continues to hold down the #1 position after it debuted there three weeks ago. The Temptations "Reunions" LP is following at #2 and the same Side B's "Keep It Live!" at #3 is showing signs of upward mobility. Rick James "Throwin' Down," which debuted on the chart at #15, bullet two weeks ago, is currently bumping close to the Top Five with a #6 bullet standing. The Dazz Band's single, "Let It Whip," is currently #1bullet on the Cash Box B/C Top 100 Singles chart. The Tempos are still riding up the heap with the "Standing On The Top Pt I" single featuring James Rick. James is closing in on the top with his "Dance Wit' Me" single at #9 bullet; and Wonder's "Do I Do," the second new offering from his greatest hits package, is at #6 bullet after two weeks on the chart.

VID CLIPS — The latest single from "Stevie Wonder's Original Quiramba," "Do I Do," will be the subject of a video produced by New Genesis Products. Portions of the clip are to be filmed at the Wonder Studio and Studios, a disco and a park, where Wonder will appear in colorful African garb.

SHORT CUTS — Bradley Starks was recently appointed regional black product manager for MCA Records in the Western region covering California, Arizona, Oregon, Washington, D.C. and Philadelphia areas. Additionally, Jean Scott was recently named West Coast black product manager for the label. Scott will cover the Western region, including San Francisco, Denver, Tucson, and Phoenix. Both will report to Elmier Hill, national promotion manager for black product at the label.
LOVE

TO

HOTS:

Moore, Hollinger.

ADDS:

2.

V.

—

M.

JUST

One

Honey,

R.

Junior,

To

Trouble

Sequence,

To

ADDS:

MOST/1DDED

ME

Kid

Dazz

WWRL,

Ex

ILLUSION

Ashford —

—

Street,

Gap

Brown,

ADDS:

Way,

ROSS

LEE

S.

—

KMJQ,

EVERETT

—

Train,

MICHAELS,

—

11

D.

—

45

Sonic

Odyssey,

15

FISHER,

To

Cheri,

Robinson.

S.

—

Warwick,

—

P.

To

James,

#1

Crawford,

—

Change.

DAZZ

14

Osborne,

O'Bryan,

ADDS:

—

Honey,

Whispers,

Ex

Ocean,

To

Sister

&

47

D.

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B.

OK100

Lorber,

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James,

O'Bryan,

REDDINGS

ADDS:

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Honey,

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Ex

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<table>
<thead>
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<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>101</td>
<td>Outlaw</td>
<td>Fame on a Stick</td>
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<td>LSC-5029</td>
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<tr>
<td>102</td>
<td>In Black and White</td>
<td>My Boy</td>
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<tr>
<td>103</td>
<td>Free</td>
<td>She's Not There</td>
<td>Philips</td>
<td>653408</td>
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<td>104</td>
<td>The Animals</td>
<td>Don't Bring Me Down</td>
<td>Columbia</td>
<td>CML-1072A</td>
<td>1965</td>
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<tr>
<td>105</td>
<td>The Turtles</td>
<td>You��</td>
<td>Reprise</td>
<td>R2-1002</td>
<td>1964</td>
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<tr>
<td>106</td>
<td>The Marvelettes</td>
<td>Heartbreak Hotel</td>
<td>Motown</td>
<td>T61</td>
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<tr>
<td>107</td>
<td>The Rolling Stones</td>
<td>I Can't Stand Myself</td>
<td>Decca</td>
<td>291996</td>
<td>1963</td>
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<tr>
<td>108</td>
<td>The Searchers</td>
<td>I Felt a Love</td>
<td>Pye</td>
<td>NPL 1072</td>
<td>1964</td>
</tr>
<tr>
<td>109</td>
<td>The Ventures</td>
<td>(I Can't Get No) Satisfaction</td>
<td>Epic</td>
<td>MS 64600</td>
<td>1965</td>
</tr>
<tr>
<td>110</td>
<td>The Beatles</td>
<td>Yesterday</td>
<td>EMI</td>
<td>1047</td>
<td>1969</td>
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**Alpha-Ligned Top 200 Albums**

<table>
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<tr>
<td>111</td>
<td>Johnny Cash</td>
<td>The Man in Black</td>
<td>Columbia</td>
<td>CL 1227</td>
<td>1955</td>
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<tr>
<td>112</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol</td>
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<td>113</td>
<td>The Byrds</td>
<td>Mr. Tambourine</td>
<td>Columbia</td>
<td>CL 1160</td>
<td>1965</td>
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<tr>
<td>114</td>
<td>The Beach Boys</td>
<td>Pet Sounds</td>
<td>Capitol</td>
<td>ST-1267</td>
<td>1966</td>
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<tr>
<td>115</td>
<td>The Who</td>
<td>My Generation</td>
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<td>291794</td>
<td>1965</td>
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<tr>
<td>116</td>
<td>The Rolling Stones</td>
<td>Out of Our Heads</td>
<td>Decca</td>
<td>291994</td>
<td>1964</td>
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<tr>
<td>117</td>
<td>The Beatles</td>
<td>Rubber Soul</td>
<td>EMI</td>
<td>1052</td>
<td>1965</td>
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<td>118</td>
<td>The Byrds</td>
<td>The Not-So-Devil and the Deep Blue Sea</td>
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<td>119</td>
<td>The Beach Boys</td>
<td>Stop!</td>
<td>Capitol</td>
<td>ST-1269</td>
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<tr>
<td>120</td>
<td>The Jimi Hendrix Experience</td>
<td>Are You Experienced?</td>
<td>Reprise</td>
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**SOUNDTRACKS**

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<tr>
<td>121</td>
<td>Ray Charles</td>
<td>The Genius of Ray Charles</td>
<td>Atlantic</td>
<td>SD 11111</td>
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<td>The Ventures</td>
<td>Surfing</td>
<td>Epic</td>
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<td>1965</td>
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<tr>
<td>123</td>
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<td>Capitol</td>
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<td>The Byrds</td>
<td>Mr. Tambourine</td>
<td>Columbia</td>
<td>CL 1160</td>
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<tr>
<td>125</td>
<td>The Rolling Stones</td>
<td>Out of Our Heads</td>
<td>Decca</td>
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**VARIOUS ARTISTS**

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<tr>
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<td>Various Artists</td>
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Classified Ads Close WEDNESDAY

EMPLOYMENT SERVICE


COIN MACHINES

FOR SALE: New and used Draw Poker from $1,500.00. New and used Slot Machines, Draw Poker, Slot Machines, Baccarat, Ships and Boats, Wheel of Fortune, 330-274-8811.

FOR SALE: Used and New Slot Machines, Draw Poker, Slot Machines, Baccarat, Ships and Boats, Wheel of Fortune, 330-274-8811.

FOR SALE — RECONDITIONED: Centipede $300.00, Tempest $300.00, GaGA $250.00, Frogger $150.00, Manx $150.00, Omega $150.00, No Man's Land $150.00, Omega GP $150.00, Omega GP $150.00, Skee Ball $200.00, Sega $200.00, Galaxy $200.00, Galaxian $200.00, Dragon II $200.00, 1121 NW 27th St, 330-728-3617.

COIN MACHINES

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Despite Recession, Summer CES Looms As Biggest Ever

(continued from page 18)

GO-WEBS — MCA Distributing Corp. and Jo-Webs Records, whose principals are national independent promotional Joe West and Chris Miller Coney Records owner Wes Sartain, recently entered a pressing and distribution pact. First release from the label is the single "Tonight I'm Feeling You" by Jack Gray. Also outstanding from the duo are recordings by country artist Del Reeves and R&B artist Alonzo. Picture followed the signing an (H-F) Trop, Jo-Webs; Bonnie Greenberg, MCA attorney, Al Bergamo, president, MCA Distributing Corp.; and John Burns, vice president, sales, MCA Distributing Corp.

Schein Exits PolyGram

(continued from page 4)

in film, having served as chief studio administrative officer for Columbia Pictures, president of the theatrical motion picture division of ColumbiaBroadcasting System (CBS) and president and chief operating officer of 20th Century-Fox.

Despite Recession, Summer CES Looms As Biggest Ever

(continued from page 18)

"Technology for Progress in Consumer Electronics." Organized by Northwestern University under the auspices of the U.S. Dept. of Commerce, the exhibit will be highlighted by displays and demonstrations of how to use the latest electronic technologies, such as complex microprocessor chips, electro-optics, voice chips and robotics, in the development of new products and improved production techniques. A buffet luncheon is planned to introduce the program/exhibit.

(continued from page 22)

as a jazz artist. In terms of Oliver Lake, "Jump Up" should help repositor him in the black pop and dance worlds. We'll be releasing a remixed '82 from the album in the fall. With promotion, Rose feels the trick with his roster has more to do with timing than with money. "It's something that we want to do, but we all think, "said he. "We recently had an Anthony Davis concert at the Great American Music Hall in San Francisco and were able to set up interviews on five different radio stations. We're getting ads on the air. We're having direct mailings to every store in the Bay Area. What we got for all that effort — and it meant much more in terms of effort than in terms of money — was increased contact and greater visibility. We built a base in that market and it's going to help us.

THIS 'N THAT — Ontario's York University will present Canadian pianist Oscar Peterson with an honorary Doctor of Letters degree this week. . . . Dizzy Gillespie joined Ray Barretto's Big Band for an impromptu jam on "Night In Tunisia" at the recent graduation concert at the University of Illinois. . . . Another noteworthy event occurring this week is the special guest at this week's jazz symposium at Philby's Temple University on June 7. Washington will play with The City of Brotherly Love's own Pieces Of A Dream. . . . The U.S. Export Administration will host a jazz course that includes attendance at five Montreux Jazz Festival concerts this fall. Information may be obtained by calling (213) 825-9064. . . . The 14th annual Concord Jazz Festival, in Concord, Calif., will be held the week of Aug. 6-8. Featured artists include M. Corea, Tanis Mariné, Hank Jones, Emily Remler, Al Cohn, Col Collins, The LA 4, Warne Marsh and The Count Basie Orchestra . . . It's impossible to miss the jazz-oriented advertising campaign for Kool cigarettes that the Brown & Williamson has plastered everywhere. And, while industry folks are hopeful that the campaign will help spur the public's interest in the art, we've heard a couple of complaints about the company using models instead of musicians in their ads. Well, cry no more — a Kool Jazz Festival television ad being shown in several markets this summer features Chuck Findley, Lanny Morgan, Frank Watters, Paul Libman, Grant Gsellman, Andy Simons and Nicky Cerletti . . . Antilles tells us that many of its artists will be hitting the road this summer. Look for dates by Omlette Coleman in the Northeast and Canada and national tours by The Heath Brothers and Ben Sidran.

SOUND/VIEWS

(continued from page 13)

columbia of America (NARDA) and Barry Locke of the Video Software Dealers Assn. (VSDA). Columbia Video Systems' Gene R. Kahn moderated the panel discussion, and a statement made by Ralph A. Trabian, executive director of the Recording Industries Associations of America, (RIAA), was read. Trabian, who could not attend, also submitted a position paper from the Coalition to Save America's Music, which was distributed to those in attendance.

VSDA: PLAYIN' THE VIDEO RETAILING GAME & OTHER THINGS — At the Summer Consumer Electronics Show this week, the VSDA is taking a slightly different approach to informing and educating the public on such legislation as the Mathys Amendment and its possible effects. According to its vice president, Risa Solomon, the VSDA booth at the Chicago convention is encouraging consumers who stop by to play "The Game of Video Retailing," which will include all the obstacles a video dealer is up against in running a successful business. Put together by the VSDA staff, it's "instructive and think, fun," said Solomon. Michael glynn
AROUND THE ROUTE
by Camille Compasio

Paul Jacobs, who recently joined Thomas Automatics (Santa Clara, Calif.) as a full partner, advised that the young, but growing, company has a "couple of new games cookin'" and is developing some exciting new equipment, in-house, for premiere at this year's AMOA convention. The company, whose initial product line consisted of counter top and cocktail pieces, is now into conventional uprights. Thomas celebrated its first year of operation on June 1 and is presently setting up a distributor network. Paul told us he is quite enthusiastic about two licensed pieces that are hitting the market, namely, "Triple Punch" (licensed from KKK Industries of Tokyo) and "Ali-Boo-Chu" (licensed from IREM of Osaka, Japan).

Pac-Man Popsicle! Latest Pac-Man merchandising item is in the form of a delicious summer treat. The Pac-Man frozen novelty will be a lemon ice in the shape of Pac-Man, as we learned from Bally Midway's Jim Jaroski. Blinky will also be in the act, as a cherry lemon ice mix in the shape of the popular monster character. Millions of dozens of these popsicles are expected to be sold during the season and the Popsicle people are

Equipment Rip-offs Boost Business For Security Firms
by Jeffrey Reesner

LOS ANGELES — Rip-offs have long plagued the coin-operated amusement industry and, with the current influx of hit video games on the street, it seems as though more and more break-ins, instances of malicious vandalism, and in some cases actual robberies of machines are taking place. While operators are rightfully perturbed about petty thefts — youths getting free games through ruses like slugs and quarters-on-a-string — the most aggravating things an op can encounter are a smashed cashbox or shattered video screen on a brand new unit. In order to counter thieves and vandals, many owners of machines are protecting their investments with a variety of locks and alarms designed to stop costly damage, and while these security precautions aren't guaranteed to completely halt robberies, they are a major deterrent in the fight against computergame crime.

According to several operators contacted by Cash Box, a good thief working with nothing more than a heavy-duty screwdriver can break into an amusement machine and empty its cashbox in approximately 10 to 30 seconds with a minimum of noise and movement. One popular device coin-ops and locations owners are using against burglars is the security bar, a flat strip of chromed cold rolled steel that fits across the game unit's cashbox and is designed with a place for a heavy-duty padlock. Approximately 18 inches long, with the capacity to be easily transferred from game to game, the bars usually retail between four and nine dollars, with discounts offered if bought in large lots. Basic black is usually the preferred color, since it blends better with the rest of the machine and doesn't attract undue attention. Other implements such as bar-or-t-haps, which are hinged fasteners made from hardened steel secured with a padlock, are also

Williams Announces Second Quarter Revenue Increase

NEW YORK — Williams Electronics, Inc. has announced revenues and earnings for the six months and second quarter ended March 31, 1982.

Revenues for the first half of fiscal 1982 totaled $65,765,000, up from $62,105,000 in the similar period of fiscal 1981. Net income reached $6,992,000 or .89 cents per fully diluted share versus pro forma net income of $6,766,000 or 90 cents per primary pro forma share recorded in the first six months of fiscal 1981.

Revenues for the second quarter were $31,269,000 compared with $38,881,000 in the corresponding period of fiscal 1981. Net income declined to $2,640,000 or 34 cents per fully diluted share from pro forma net income

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Valley Distributors Receive Awards

CHICAGO — O’Connor Distributing Company of Dallas, Tex., and Cupl Distributing Company of Oklahoma City, Okla., have been named “Distributors of the Year” by the Valley Company for outstanding performance during 1981.

In making the announcement, Charles P. Milhem, president of the Bay City, Mich., based manufacturer, said, “These two distributors have done an exceptional job for us over the years, helping us to become the world’s largest manufacturer of coin-operated pool tables. They have supported Valve and the coin machine industry in a positive way, and these awards are recognition of that long cooperation as much as they are for 1981 performance alone.” O’Connor Distributing was recognized as the number one Valley distributor in terms of total sales volume in 1981, while Cupl Distributing was cited for the largest increase in Valley purchases in 1981, as compared to 1980.

In each case, the award presented was in the form of a unique pool table/desk designed and manufactured by Valley. The attractive item of furniture incorporates many features of the well known Valley “Gouger” coin-operated pool table, including genuine green billiard cloth, high pressure Pointe laminate on all exposed surfaces, molding and trim of anodized aluminum and reinforced fiberglass legs with individual levels. The pool table/desk has four ample drawers, including a center drawer, two on the left-hand side and one full depth sized drawer on the right. Each is equipped with slides and its pulls are authentic eight-ball shapes. The unit measures 72 inches by 36 inches by 31 inches.

In addition to these two distributors, 18 other Valley distributors were honored for “Top-Twenty” sales effectiveness in 1981. All twenty (including O’Connor and Cupl) received the “Cougars Pride” President’s Club Award in the form of an elegant metal and wood wall plaque, designed and fabricated in Valve’s plant.

AVMDA Adds New Board Members

CHICAGO — The Amusement and Vending Machine Distributors Assn. has expanded its board of directors from four to nine members. Assistant president jet Milhem, vice president Jerome Gordon, secretary Rubin A. Franco and treasurer John Brady currently sit on the board.

The newly appointed members are: Stephen Lieberman (president of Lieberman Music Co., Minneapolis, Minn.); Martin Goldstein (president of Monroe Distributing Inc., Cleveland, Ohio); Alexander F. Kress (president of Coin Machine Distributors Inc., Elmhurst, N.Y.); Dean McMurtrie (president of Circle International, Los Angeles, Calif.) and Albert Rodstein (chairman of Banner Specialty Co., Jenkintown, Penn.).

Exidy Bows ‘Express’ Product Newsletter

SUNNYVALE — Exidy recently introduced its newest publication, the “Exidy Express,” a unique mailing service for announcing new products and other items of interest. The periodic mailing currently has a distribution of 3000 operators and distributors.

Anyone desiring to be placed on the Exidy Express mailing list may do so by contacting Exidy at 390 Java Drive, Sunnyvale, Calif. 94086 or calling the toll-free number (800) 533-6402.

Pictured at the O’Connor presentation ceremonies are (l-r) Darrell V. Lawless, Valley representative in Houston; Bob O’Connor, vice president and Bill O’Connor, president of O’Connor Distributing; Charles P. Milhem, Valley president, and Richard L. Lawless, Valley’s representative in Dallas.

INDUSTRY NEWS (continued from page 33)

Williams Revenues (continued from page 39)

of $4,815,000 or 64 cents per primary pro forma share attained in the corresponding period last year. Revenues were $5,180,000 or 73 cents per share.

“The Company’s game ‘Robotron 2084’, which pits man against robots in the year 2084, has received an excellent reception,” said Stroll. “This game, production of which was commenced in the last week of March, has captured the interest of distributors, operators alike and the company believes that the market for video games capable of generating widespread player appeal continues strong.”

“The response to ‘Robotron 2084’ has resulted in revenues in April 1982 exceeding by far the $2,240,000 of April 1981,” continued Stroll. “This allows management to continue the company’s manufacturing of its highly successful game, ‘Defender.’ By reason of the demand for ‘Robotron 2084’ and the increased production requirements, the game is now available to the Company since the opening of its plant in Gurnee, Ill., revenues and estimated earnings for the quarter ended April 30, 1982 were higher than any previous month in the company’s history.”

Operators Are Security Conscious

(continued from page 39)

highly praised by industry people wishing to put an end to criminal tampering.

There seem to be as many different kinds of locks available in the marketplace as there are companies designing “Defender” and operators and locations should consider their own specific needs when deciding what type to use. Even the largest location may feel quite secure at first when an experienced picker is set on cracking a money box but, nevertheless, they do provide some form of measure which may give a prospective arcade manager second thoughts.

“Any lock is more of a psychological than actual deterrent,” said Steve Walko of Englewood, Colo., Amusement Emporium Inc., which sells security devices to over 5000 customers in the United States, almost exclusively coin-op business people. “If someone wants to get into a machine, they don’t even have to go through the metal frontplate; the wood cabinets themselves are easy to break.”

Walko’s firm carries many varieties of locks, with two of the strongest being the American 10 blade tumbler padlock and Master’s Armlock. The American model, which claims to be “virtually” impervious to the ways of bolt cutters, crowbars or sledge hammers, is constructed in a hardened steel one piece case with an alloy steel shackle. The Armlock, said to be impervious to “most” bolt cutters and hacksaws, has a roller-bearing case-hardened shackle guard purported to be so thick it won’t fit the jaws of many cutters.

Like any professional security firm, Amusement Emporium offers both random and keyed alike models.

Besides locks, bars and husps, loud burglar alarms are also being investigated by coin-op companies as a means to prevent collections being jiggered. Charles Cullen, general manager of Carrollton, Tex.-based Amusement Supply, says he hopes to sell a self-powered burglar alarm which is now available to the Company since the opening of its plant in Gurnee, Ill., revenues and estimated earnings for the quarter ended April 30, 1982 were higher than any previous month in the company’s history.”

Electronic Alarm

“The alarm works off a battery, has a 30-second timer, and will be able to distinguish whether someone is breaking into the game because they lost it or if they’re stealing it,” remarked Cullen. “With all the robberies that have occurred, there’s a definite market for an adjustable sensitivity motion detector at a low price. Hopefully, I’ll be able to show it to the industry by July and it will sell for under twenty dollars.”

These two amusement equipment companies themselves are a metaphor for how big the game security and parts business has become over the past years. Cullen began his firm back in the late seventies, selling football parts in his garage. Now his concern has a 14,000 square foot manufacturing plant, complete with forklifts, and about 3000 customers, many of whom do business via Amusement Supply’s toll free 800 number. Amusement Emporium also manufactures and sells equipment to customers in 37 different countries. Yet despite the fact that these are two companies doing similar businesses from opposite viewpoints: Amusement Emporium doesn’t handle burglar alarms because, believes Walko, there are too many different models available. But when Amusement Supply’s Cullen thinks of alarms the best protection against game pilfer.

Two different sides of the same quarter.
INDUSTRY NEWS

New Equipment

Video Maze Game
The latest video game in release from Taito America is "Kram," which incorporates the popular maze concept, challenging play variations and innovative sound accompaniment.

Kram, with its red body, rolling blue eyes and white sneakers, is controlled by an eight-way joystick, the object being to chase and catch floating point targets while avoiding the sneaky "Skulls" who try to destroy Kram. The player gets three Krams per game and for every 30,000 points (adjustable) is awarded a bonus turn with one more Kram.

There are various phases of play and each starts with a different wall configuration on the screen. The Skulls move quickly and try to catch Kram while the player blocks the Skulls by building a wall with the wall button. The player can also break down the wall at any point with the bust-out button, at which time Kram can escape. "Ripper," who can tear down the walls and free the Skulls, is another obstacle the player must avoid.

As the game progresses, it becomes more difficult since there are more Skulls on the screen and more Rippers on the attack. When the screen flashes red a new field begins with more Rippers and Skulls trying to get Kram.

Kram is a one or two player game, measuring 67 inches by 24 inches by 30 inches.

Research Laboratories, Inc., the Stern subsidiary, features a new, more descriptive attract mode that outlines game instructions for the players on the screen. A new, slimmer and shorter cabinet design positions the screen at a better viewing and playing angle and features a pull-out drawer for easy front access to logic boards.

New Pool Table
The Valley Company of Bay City, Mich., recently introduced a new, completely redesigned bumper pool table called "Tiger Cat," which is expected to open many new locations for "this fascinating game," according to director of sales Emil Marcelt. "This new table has three major improvements which we feel are of particular interest," stated Marcelt. "First, it is covered with 'Cheyenne Leather,' which was developed for Valley's exclusive use. This high-pressure Panelite laminate has the look and feel of an expensive leather, and yet it wears well under heavy commercial use," he continued, "and it's ours...we'll be using it on other products in the future."

The second key feature is the new ball return system. As described by Marcelt, the balls are returned to the ends of the table for the player's convenience. In addition, the red balls are automatically separated from the white balls, and each player alternately receives red and white balls for the subsequent game.

Compact Driver
SEGA/Gromlin's popular "Turbo" grand prix racing game is now being produced in a space saving, compact cabinet. The new Turbo Mini-Upright is lighter in weight than the standard upright model with dimensions of 59 x inches high, 20 1/2 inches wide and 24 inches deep. The model weighs 190 pounds and occupies only 3.4 square feet of floor space.

The Mini-Upright features distinctive game graphics, making it especially appropriate for street locations as well as arcades. This configuration has also been designed with the younger player in mind since the smaller cabinet allows the younger set to view, steer, shift and accelerate with comfort and ease.

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