Country Music Special 1978

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"Barbra Streisand's Greatest Hits, Volume II,"
Neil Diamond's "American Popular Song."

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EDITORIAL

Country Music '78: International Crossover

Country music has come a long way — and it has taken the efforts of the CMA and numerous organizations and individuals to push this American musical form to the level of worldwide acceptance it enjoys today.

Unlike other classifications of music such as jazz and gospel, country has overcome the obvious stereotypes and broadened its audience to include all ages and all nationalities.

Internationally, country music continues to gain mass acceptance through festivals and touring artists. And it is just the beginning for overseas popularity as more and more artists are discovering this huge market.

Domestically, country music is blasting on radio stations with all kinds of formats and is everpresent on the television screen through guest appearances, specials and syndicated shows.

Like the current situation with jazz, many consumers are becoming acquainted with country music by the current artists, while at the same time discovering the roots of today's styles.

Although country music is still associated with Nashville, it is increasingly apparent that it is also an integral part of the lives of people in New York, Los Angeles, London and every other city in the world.

NEWS HIGHLIGHTS

- CBS Records raises list price on selected ‘superstar’ LPs to $8.98 (page 7).
- Al Bergamo named president of MCA Distributing Company (page 7).
- Multi-platinum product shipments magnify return problems for dealers (page 7).
- Bob Siner appointed executive vice president of MCA Records (page 7).
- “Alive Again” by Chicago and “You Don’t Bring Me Flowers Anymore” by Neil Diamond and Barbra Streisand are leading Singles Picks of the week (page 28).
- “A Single Man” by Elton John and “52nd Street” by Billy Joel are leading Album Picks of the week (page 26).
- Special section on CMA week.
- Cash Box salutes CBS Records, Nashville.

TOP POP DEBUTS

SINGLES

ALIVE AGAIN — Chicago — Columbia

ALBUMS

COMES A TIME — Neil Young — Reprise

POP SINGLE

NOT HOT IN THE CITY
Nick Gilder — Chrysalis

R&B SINGLE

ONE NATION UNDER A GROOVE
Funkadelic — WB

COUNTRY SINGLE

TEAR TIME
Dave & Sugar — RCA

JAZZ

CHILDREN OF SANCHEZ
Chuck Mangione — A&M

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INTERNATIONAL MUSIC RECORD WEEKLY

VOLUME XL — NUMBER 23 — October 21, 1978

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ALICE COOPER
FROM THE
INSIDE

Management: ALIVE ENTERPRISES, INC. 8600 Melrose Ave., L.A., CA 90069
1974 marked the genesis of a group destined to stamp an indelible imprint on rock music. The group was Rush, three talented young men from Canada. Their debut album was characterized by a direct, thundering energy which was never to abandon them.

Shortly before the release of their second album, *Fly by Night*, drummer Neal Peart joined Alex Lifeson (guitar) and Geddy Lee (bass, vocals). The integration of Peart into the band proved to be a milestone. His lyrics ushered in a new side to the music. The sound became more mystical. Lyric content of such depth and complexity had never before been mined by a high-energy group. The idea was surely experimental and perhaps at the margins of revolution.

The more the group evolved, the more sophisticated the ideas became. Concept album after concept album rushed from their fertile minds. *Caress of Steel* with its soul-searing quest, and *2112*, a hugely successful sci-fi album speculating on future societies and their political architecture. Next, *A Farewell to Kings*, a pulsating, elegiac mourning of individuality’s demise.

By now, Rush had become storytellers of the first water—and clearly the most challenging and cerebral of all the hard rock bands. With premises rooted in objectivism, each album bore a message-saturated story on one side and surging, high-powered, energy-flooded, hot-blooded rock n’ roll on the other. Rush had developed a form which communicated what they were about—the fusion of reason and emotion, mind and heart, cerebrum and viscera.

Their new album, *Hemispheres*, preaches what Rush practices in their music. Peart sculpts his images from materials made of the band’s essence. The playing and composing harden the images with kiln-like heat. Again, we hear the heavy use of mythology, symbolism and metaphor. Again, we feel conflict shredding us, dividing us. A monumental battle is developing between two gods, Apollo (symbolizing Mind) and Dionysus (symbolizing Heart). The struggle is resolved when Cygnus (yes, the same Cygnus who had disappeared into *Farewell’s* black hole) intervenes and proclaims that a balance between Mind and Heart is the perfect way for Man to conduct his life. The Aristotelian Golden Mean meets Rock! Wow!

And there is an irony in all this, that the balance of Mind and Heart espoused by Cygnus is the very same balance one hears in the work of Rush. Like their albums, one side (or hemisphere) is devoted to the intellectual (without abandoning the emotional) and the other side (or hemisphere), vice-versa. And their new album, *Hemispheres*, doubtless represents the deepest and most satisfying expression of that balance.
CBS Moves To $8.98 LP List
On 6 New ‘Superstar’ Titles

by Alan Sutton

LOS ANGELES — The move toward a uniform list price of $8.98 for single disc albums gained momentum last week when CBS Records announced that effective Oct. 23, it will hike the suggested list for selected LPs with the so-called "superstar" (F) prefix $1 to $8.98 from $7.98. Previously, Warner Bros. had announced that "Wild And Crazy Guy," the second album by Steve Martin, will carry an $8.98 list price.

CBS notified its accounts of the price change last week via letters and telephone calls from local branch personnel. Wholesale cost for the new prefix will range from a base price of $4.59 to a dealer price of $4.92.

In a statement, Frank Mooney, vice president marketing/branch distribution for CBS Records, said: "Effective October 23, CBS Records will increase the $7.98 suggested list price on all FC, FE, FZ and FS-preixed discs and their tape counterparts, that is, FCA, FE, FZA, FRA, FCC, FCT, FTP, and FRT, to a suggested list price of $8.98. The costs will be the same as that now paid for the JS, JSA and JST-preixed series."

Currently there are six LPs with the new prefix. These include Boston's "Don't Look Back" (Epic), Heart's "Dog And Butterfly" (Portrait), Chicago's "Hot Streets" (Columbia), Billy Joel's "52nd Street" (Columbia), Santana's "Inner Secrets" and Ted Nugent's "Weekend Warrior" (Epic). In addition, it is understood that upcoming albums from Barbra Streisand, Columbia, Neil Diamond (Columbia) and Earth, Wind and Fire (ARC/Columbia) will list for $8.98.

Accounts were informed of a buy-in program under which they are allocated a limited quantity per title that they can purchase and be billed at $7.98 for orders placed by Oct. 20. It was less than two years ago that the industry began its move toward a $7.98 suggested list with the Dec. 27, 1976 release of Queen's "A Day At The Races" on Elektra. At that time, unlike the approach CBS is currently taking, major manufacturers applied the $7.98 list to only one LP in the beginning.

Following the increase to $7.98, most of the majors restructured their pricing policies and wholesale costs to dealers went up as a result. For the most part, the restructuring consisted of defining either a floor price or a minimum deposit and corresponding discounts, as well as the elimination of the term "subdivider." Retailer Comments

Retailers reacted philosophically to the CBS list hike, with most saying the consumer will ultimately determine the feasibility of $8.98.

Russ Solomon, president of the Tower Records chain, commented, "I feel it's a little bit uncalled for, but by the same token it depends on the public's acceptance. And we simply don't know how the public is going to react to or accept the retail price will be if they are good albums. They are going to sell fairly well."

"But I don't want to give the record industry the impression that the public will accept this. The unknown factor is: what are the albums going to sell for in the marketplace?"

"With a hit album you can sell it for a very low price and the public won't even know the (list) price went up. But when you get deeper into the catalog, or as the albums get older, the picture changes dramatically. Then the albums are selling for higher prices and we don't know whether that is going to inhibit the sale or not."

Similarly, Paul David, president of the Stark-Carova chain said: "Our concern about the $8.98 price is whether the product will be accepted by the consumer. We've expressed this concern before, as in the case of the increase to $7.98, but the public has accepted it."

"The real hot goods won't be affected, but the new price level makes us wonder"

Mammoth Shipments Create Problems With Defectives, Higher Return Cost For Dealers

by Randy Lewis

LOS ANGELES — In 10 years, 1978 may be remembered as the year of the great flood of product, that is, Between the "Sgt. Pepper's Lonely Hearts Club Band" soundtrack, Linda Ronstadt's "Living In The U.S.A." and Kiss solo albums, for example, RSO, Elektra/A&M, and Casablanca recently shipped nearly 10 million units on just three releases.

But with few exceptions, the nation's top record dealers say the unprecedented quantities of product shipped is not creating a significant return problem. The most consistently voiced complaint concerns the cost of shipping returns back to manufacturers, return centers, which often are in different states than the local branch from which the product was shipped.

Other problems cited were defections, which some said are significantly higher this year than normal, and pressure from the labels to take larger amounts of product and keep that product for longer periods before returning it. King Carol's Ben Karol said while returns for his operation are within the usual 8-10 percent, "As the cost of returning product continues to increase, "Transportation costs have skyrocketed in the last couple of years, " Karol said, "and almost every large company now has one central location in the United States that accepts returns. In our case, being in New York, we have to send records to Indianapolis, Chicago, Pennsylvania, etc. and the costs are astronomical.

"So it behooves us to be very, very careful about overbuying, " Karol said.

"Black Into The Red"

Barrie Bergman, president of Record Bar, added, "When you are in business as a retailer, you are working with pennies, so..."

LISTENING TO "LEGEND" — ABC Records recently held a pre-release listening party for the band's first by conceding, "Legends," in band's first 10 hot years which is scheduled to ship this month. Pictured standing (l-r) are: Arnie Orleans, vice president of sales and merchandising; Richard Green, vice president of business affairs; John Hartmann, Poco's manager and Rusty Young of Poco. Shown seated (l-r) are: Steve Chapman of Poco, Steve Dierick, president of ABC Records and Rusty Young's fiancée, Anne Emery.
Notable Mid-Line MI Enjoying Strong Growth

Mid-Line albums are among the most dynamic segments of the marketplace. Just ask Heavenly, a New York-based distributor of mid-line records, who recently enjoyed their second consecutive strong growth year in the first quarter of 1978.

Heavenly, like many other mid-line labels, have been growing faster than the overall record business. Last year, for example, the company reported a 40% increase in sales over the previous year.

Heavenly’s success is due in part to the growing demand for mid-line records by retail buyers and consumers. Mid-line records are those that are released by smaller labels and are often overlooked by the major labels.

Mid-line records are also attractive because they often contain hits by popular artists who may not have the same level of exposure as those on the major labels.

One of the keys to Heavenly’s success has been its ability to identify up-and-coming artists and promote their records effectively.

Heavenly’s President, Joe Wissert, attributes the company’s growth to its ability to find and promote new talent.

Heavenly has a strong focus on developing new artists and promoting them effectively. The company also has a strong sales force that is skilled at identifying and promoting mid-line records.

As a result, Heavenly has been able to grow its sales and share of the market.

Mid-line records are an important part of the overall marketplace and are expected to continue growing in the future.

The demand for mid-line records is likely to continue as more retailers and consumers seek out diverse and unique music offerings.

Heavenly is well-positioned to continue its growth and success in the mid-line market.

Mid-Line Albums Move Well, Play Important Role In Market

by Leo Sacks

NEW YORK — While the retail prices of full-line LPs have continued to escalate — mid-line records have a lower price tag — they have helped to expand business for many retailers across the country by attracting the casual buyer who only purchases a few albums a year.

The success of such companies as Columbia, Capitol, RCA, and MCA with mid-line albums can be seen in their fast-sales of familiar hits — items issued between five and 25 years ago — that would normally have been cut out of the catalog. Instead, such discs are found there with the brokerage alternatives to simply deleting all titles.

Affordable Price

Judging by retailers’ reactions to mid-lines in a recent Cash Box survey, these records have become an integral part of their operation.

“Midlines have given the consumer the chance to buy recorded entertainment at a price he can afford,” said Ben Karol, owner of the King Karol chain. “Not only has the money to buy ‘Saturday Night Fever,’ so we group our mid-lines together and sell thousands each week. They add excitement to the business.”

Noting that mid-lines enjoy a nostalgic, ageless appeal, Karol said that shoppers never get tired of albums by such artists as Jannette MacDonald and Louis Armstrong because their LPs have proven themselves as hit product in the past. He compared their success to the variable success of cuts, which feel he is records that have been “largely rejected” by the public.

Robe McLeod, Heavenly’s mid-line buyer, said that mid-line mid-lines are not defined in any way, the consumer knows that he is buying “a first-class piece of merchandise. It may not be a current record, necessarily, but it’s certainly a new record.”

Selective Buying

Tom McGuinness, vice-president of sales, branch distribution for CBS Records, elaborated on some of the differences between cutouts and mid-lines, which the label

GEILS LP PREVIEWED — Execs from EMI-America Records flew to New York’s Record Plant Studio recently to get an opportunity to hear the new GEILS album in the works. A single, “One Last Lu Janis,” is slated to be the first album released this fall.

Still, there is an attitude about disco, particularly among labels whose artists have established market bases. According to LeBaron Taylor, vice president of special markets for CBS Records, “though disco is having an impact on the industry, CBS is not into the disco business the way some other companies are. And while we are increasing our thrust with disco, it’s a matter of priorities. When you look at the disco charts, you’ll find that there are very few well-known artists representing those labels, whereas the dollars are and the dollars are on the superstar. What we will probably do is use our existing artists, particularly R&B artists and those white artists who have a rhythmic

Kessler & Grass

Form New Label, Inphasis Records

by Peter Hartz

LOS ANGELES — The management team of David Kessler and Nancy Grass has established “Inphasis Records,” a new label which is set for domestic and Canadian distribution through T.K. with international distribution through Polydor pending.

The five-year deal calls for Inphasis to deliver in its first year a minimum of four albums and eight singles.

“In the past three years,” says Grass, “we have been responsible through our management and production concerns for a lot of chart records. With Inphasis, we are putting ourselves on the line, spending our own money because we believe in ourselves.

Although Kessler/Grass has built its reputation on handling black acts such as the Geto Boys, the label will have a “white and black” appeal, according to Kessler.

“Any reputation has been developed on R&B,” says Kessler, “but it’s important to note that our first two releases will be by white artists.

First Releases

The first single due Nov. 1 will be “Eddie The Grease,” by Rick Rockett, who wrote and sang the number one “Dirty Dancing” hit. The second single will be “Champagne,” by Savoy’s first disco-disco, that’s exactly the same thing.

The cover of this week’s Cash Box special edition salutes country music’s recording artists who are currently celebrating the birthdays of the Opry during the 12th Annual DJ Week in Nashville. And this year there is indeed cause for celebration in Musicians Office. While the Opry was the most successful in the history of country music with a growing number of country artists crossing over into the pop market and broadening the base of country’s appeal.

Festivities were kicked off this year Oct. 9 when the annual Country Music Association’s Awards Show was broadcast live for the first time from the Opry House with Dolly Parton taking the entertaining of the year award and Grandpa Jones being inducted into the Country Music Hall of Fame. This was a week’s events will include BMI’s awards ceremonies (Oct. 6), ASCAP and SESAC’s awards presentations (Wednesdays), the Grand Ole Opry birthday celebration concert and dinner (Wednesday), the CMA annual membership meeting (Thursday), label showcases (Thursday) and ar- (Friday).

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New Faces To Watch

Greg Kihn Band

Devo

Devo is one of the most widely acclaimed bands to have emerged from the group of self-produced singles, “Jocko Homo” and “ Satisfaction,” have sold extremely well with no promotion. Now Devo has cut a major label LP called “Q: Are We Not Men? A: We Are Devo,” and the initial response to the album matches the box office enthusiasm wherever the quartet appears. So, who (or what) is Devo?

According to the group’s self-penned bio, “The band evolved from a long line of brain-eating apes, some of which settled in N. E. Ohio around Akron where members of Devo were attending school in the late 1970s. After the A-bomb ended World War II. By the process of natural selection they met and gained the habit of making telephone noise, watching TV and watching everybody else. They called what they saw around them “Devo.”

“Devo is the antithesis of rebellion. It is complete submission to the coming cultural mainstream as they see it, which will reflect a genetic de-evolution mixing automation and primitivism. The cultural mainstream is about to happen,” says Jerry. “We’re setting the pace for the rest of the mainstream. We’re going to go backward for every one step forward. If we keep doing that, we’ll end up just where we started!”

Devo now finds itself in the middle of a major Warner Bros. promotion effort, almost by accident. “We had to sign, recalls Mark, “they were bigger than us. With Warner Bros. behind them, the members of Devo now see themselves as an alien presence on earth to serve the people and the earth.”

“We’re reporters, passing on information to people about ourselves and the world around us,” says Jerry. “People, spuds, are transmitters, robots — that’s not bad. We’re just reporters using musical instruments. We don’t have anything to say to people about this, to us.”

Devo is promoting an upcoming picture called “2001,” for which Devo will design a spaceship. “Devo was presented with the project as a last-minute replacement, but the group already has a new spaceship designed for the project.” The band appears on the soundtrack of the movie, “Fantastic Voyage.”

The topics Devo reports about on its debut album include the state of mankind (“Jocko Homo” and “Terror Bird”), extraterrestrial rebellion (“Space Junk”) and genetic decay (“Toilet Paper,” the LP’s leadoff single). A few months back, rumors had David Bowie producing Devo’s debut LP, but the band denies this rumor.

“We had a good personal relationship with Bowie,” reports Jerry, “but the business end of the relationship never materialized.”

Devo is currently in the midst of a two-month U.S. and European tour, taking the group from the Winter Tour of 1979-80, through the U.K. and Europe.

“Devo is not the band that is supposed to be up there on the stage, but the band doesn’t consider itself to be an urban band. Actually, we’re suburban, in the literal sense of the two words,” notes Jerry.

Waylon Jennings Talks About His Rocky Road To The Top

by Bob Campbell

NASHVILLE — Waylon Jennings describes himself as an “introvert in an extraverted business.” Yet his demeanor suggests a man rooted in the tradition of self-reliance. “Where there’s been” is accustomed to and discussed from coast to coast as an “outlaw,” a term which is offensive to him. “Somebody has to sell the records, and someone also has to sell more records than anyone else in country music, with two platinum and nine gold albums to his credit, and the first country artist to be included in the National Library of Music. The Outlaw” was the first country album ever to be certificated platinum, and his recent album, “Crashin’,” has sold more than the first country album ever to ship gold.

At the center of this success stands a complex man who lives by simple values and an artist whose professional interests are burned deep in the songs. He chooses to write, record and perform. As Jennings once wrote in a song, Jennings could be termed “a walking contradiction, partly truth and partly fiction.”

The first successful hit of Waylon’s career, “Blue-eyed Girl,” was written after he interviewed recently with Cash Box in the offices of RCA here, and candidly discussed the music business, his misunderstanding with RCA Nashville, and his long friendship with Johnny Cash.

Break With Tradition

Jennings’ LP, “I’ve Had It,” on RCA in 1965. At that time and until recently, everyone in country music worked under the tried-and-true formula of picking a select group of session pickers to record songs written by a select group of country writers. Traditionally, an artist was assigned a staff producer, and the finished record would reflect very little of the artist’s individuality. In the past few years, Jennings concluded he would have to be given artistic control over his records if he were to survive as a performer.

About six years ago, Jennings was ready to quit the business, but he told Richie

Black Sabbath Marks Tenth Anniversary With New Album

by Dale Kawashima

LOS ANGELES — Black Sabbath will never be accused of being a critics’ band, nor will they ever dominate the airplay rotations of KFOG or WMMS. But the quartet, which is currently celebrating its 10th anniversary as a group, has over the years established a unique presence in the heavy metal audience. Thus after nine albums and countless tours, Black Sabbath remains a strong-selling recording configuration and a popular concert attraction.

Having recently visited Los Angeles during one of the group’s national tour dates, Black Sabbath’s new Warner Bros. album, “Never Die,” guitarist Tony Iommi lommi dropped by the offices to talk about the new album. We were told that, contrary to all the negative press the band has encountered throughout the years, and most importantly, its long-term longevity and productivity as a four-member unit.

“One of the keys to our success and longevity is the fact that the original members of this group have never split up,” explained Tony. “We have a strong friendship, and it has been around for 10 years, and has grown stronger with time. We have a unique style that keeps our sound together and maintain artistic momentum as a unit.”

Constant Touring Band

During its early years, Sabbath discovered that the key to breaking the band was to tour constantly, exposing Sabbath’s brand of demonic hard-rock to the public

Black Sabbath

with its live performances. Throughout 1970-2, the quartet continually toured both America and Europe, and the group proceeded to attract an extensive following. However, after its Hollywood Bowl concert in the spring of 1973, Sabbath decided to take a much-needed break away from touring.

When we played the Hollywood Bowl, we had been on the road steadily leading up to this date, and we were all physically worn-out,” stated John. “I actually collapsed on stage, and it was quickly decided that we definitely needed to taper off on our touring.”

We have only toured periodically, but much less frequently than in its hectic early days. In addition, the band has lessened its recording pace, releasing an album about every 18 months instead of

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Local Promo Representatives Appointed At Infinity Records

LOS ANGELES — The appointments of 18 local promotion representatives for the new Infinity Records label were recently announced by Peter Gidion, vice president of promotion for the label.

Each local representative will report to one of five regional representatives who report to Gidion.

Pat Martine has been appointed to the local promotion post for Infinity in New York. Martine joins the label from United Artists Records in Los Angeles where he served one year in local promotion. Before joining United Artists, Martine worked in promotion for RCA and ABC Records.

Local promotion responsibilities in the Boston/Hartford area will be handled by Ellen White, who joins Infinity after serving one year as southern California promotion manager for Arista Records. Prior to joining Arista, White worked for M.S. Distributing and New Dawn Promotions in Virginia.

Philly Promotion

Rick Alden will be responsible for promotion of Infinity product in the Philadelphia area. Alden previously worked as a local promotion representative for Atlantic Records. He also worked in the promotion, sales, marketing and merchandising areas for RCA Records for three years.

Mark Weiss has been named local promotion representative for Infinity in the Washington/Baltimore area. Weiss comes to Infinity from Capitol Records, where he served three months as local promotion manager, Washington/Baltimore/Virginia. Before working for Capitol, Weiss held a similar position with 20th Century Fox Records and also spent one year with Haven Records as a regional promotion manager.

Promotion of Infinity product in the Atlanta/Alabama region will be handled by Rick Rockhill who comes to Infinity from Band Records, where he was southeastern regional promotion manager. Rockhill also spent four years as local promotion manager, Atlanta, for MCA Records.

Charlie Ross has been named local promotion representative for the Nashville/Memphis territory. Ross joins Infinity from RCA Records, where he handled promotions for the Rolling Stones, Fleetwood Mac, Ross worked for Mercury Records and was the music director at KEEL in Shreveport. He also was a Big Tree recording artist.

Rohls Appointed

Ron Phelps has been appointed to the post of local promotion representative. Phelps, after serving as a promotion manager at MCA Records in the

Blonstein Leaves Ode After 8 Years

LOS ANGELES — Marshall Blonstein has resigned from his position as vice president/general manager of Ode Records. He had held the post for eight years.

“I have accomplished everything I set out to accomplish and much, much more,” said Blonstein. Being a part of the Ode phenomenon was both an enjoyable and memorable experience. Working with artists like Lou Adler, Caroline King, Queen & Country and projects like ‘The Rocky Horror Picture Show,’ and achieving the level of success we achieved is something I’ll always be proud of. I feel it’s time to move on to new challenges, and opportunities.

It especially thank Lou Adler for giving me the opportunity to be a part of Ode.

Feuerstein Named To Ibis VP Post

LOS ANGELES — Sheryl Feuerstein has been appointed vice president, communications, for Ibis Record Productions. Ibis product is released on the Casablanca label.

Feuerstein, who previously was director of national publicity at Phonogram/Mercury Records, will coordinate all media for Ibis releasing Phonogram/RCA Records. Feuerstein was vice president of International Media Associated.

Ibis, which is temporarily headquartered at 325 S. Elm Drive in Beverly Hills, will move to 1970 Wilshire Blvd., Suite 1000, Beverly Hills.

Arnold

Cadorette Promoted At A&M — Lee Cadorette has been appointed as associate director of artist relations — national, for A&M Records. She has been with the company for six years, and was most recently west coast publicity director for the label.

Hubbard Appointed At E/P/A — Epic/Portrait/Associated Labels has announced the appointment of Eliot Hubbard to national singles supervisor.

Arnold To RCA — Lee Arnold has been appointed manager, national album promotion for RCA Records. Prior to joining RCA Records, he was program director for a number of radio stations, including WAAF in Worcester, Mass., KG Rock in Tampa, Fla., WGVU in Gainesville, Fl. and WORL in Orlando, Fl.

Castagna Named At E/P/A — Epic/Portrait/Associated Labels has announced that Dan Castagna has joined the headquarters staff as associate director, artist development, E/P/A. His background includes personal management, with experience at Jerry Weintraub’s Management III Organization.

Before working for Capitol, Weiss was named vice president of Rogers & Reynolds, known for developing and promoting a 5,000-seat music venue in Nashville/Memphis territory. Prior to joining Rogers & Reynolds, Weiss was vice president and Tape Sales manager, audits with the west coast internal promotions staff.

Arnold joins the label with the West Coast, where he most recently west coast publicity director for the label.

Hubbard Appointed At E/P/A — Epic/Portrait/Associated Labels has announced the appointment of Eliot Hubbard to national singles supervisor.

Dolinger To Rainwood — The GRT Record Group has announced the appointment of Buddy Dolinger as general manager of Rainwood Records. Most recently he served as a private consultant to small independent advising on distribution and marketing plans. Prior to that, he was national sales/merchandising manager for United Artists Records.

Stidol — The appointment of Rick Stidol as national sales manager has been announced by 20th Century-Fox Records. Most recently, he was responsible for establishing national independent distribution for Venture Records, where he served as national sales and promotion director.

Jollas Named — First American Records has announced the appointment of R.A. Jollas as marketing manager. He was formerly the national director of International Federation of Phonographic Industries (IFPI) for Asia and the Pacific. His first assignment for WEAI International will be in Sydney with WEAI Australia, to be followed by a stint in London with WEAI U.K.

Ivii Named VP At Casablanca

ANNI IVII

LOS ANGELES — Anni Ivii has been appointed vice president of publicity and creative services at Casablanca Record & Film/Music. A veteran music publicist who most recently headed RSO Records’ Los Angeles press headquarters, Ivii originally began her career in the early 1960s as an independent publicist working for Pye Records in England.

In England, Ivii was involved in management for such acts as The Animals and Julie Driscoll. In the early ’70s she became head of publicity, and then of creative services, for WEA International, working with such acts as the Rolling Stones and Emerson, Lake & Palmer. Later she worked for Atlantic Records in London and then in New York before joining RSO in 1975.

Becker

Half

Medley

Minoll

Becker Appointed At CBS — CBS Records has announced the appointment of George Becker as director of marketing, finance and administration for CBS Records. He previously held the position of director, corporate accounting, CBS Records. Prior to this, he held the position of manager, audits with the west coast internal audit department.

Hall Appointed At Atlantic — Willis Hall has been appointed national promotion director for special markets by Atlantic Records. He joined WEAI as Detroit local promotion representative in summer ’75, and served four months as Atlantic midwest regional promotion representative during lining off season.

Brooks To Venture — Venture Records has announced the appointment of Jimmy Brooks as national director R&B promotion, based in Los Angeles. His prior posts include heim national promotion for 20th Century, Paramount and Mercury in recent years.

Medley To Infinity — Infinity Records Inc. has announced: He was most recently west coast publicity director for the label.

Hubbard

Cadolette

Cadrolette

Honor

Cadolette Promoted At A&M — Lee Cadorette has been appointed as associate director of artist relations — national, for A&M Records. She has been with the company for six years, and was most recently west coast publicity director for the label.

Hubbard Appointed At E/P/A — Epic/Portrait/Associated Labels has announced the appointment of Eliot Hubbard to national singles supervisor.

Arnold To RCA — Lee Arnold has been appointed manager, national album promotion for RCA Records. Prior to joining RCA Records, he was program director for a number of radio stations, including WAAF in Worcester, Mass., KG Rock in Tampa, Fla., WGVU in Gainesville, Fl. and WORL in Orlando, Fl.

Castagna Named At E/P/A — Epic/Portrait/Associated Labels has announced that Dan Castagna has joined the headquarters staff as associate director, artist development, E/P/A. His background includes personal management, with experience at Jerry Weintraub’s Management III Organization. Prior to that affiliation, he reached the position of assistant agent at the William Morris Agency.

Arnold

Casablanca

Cadrolette

Honor

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Glenner

Green

Werman

Harlan

Nominated — Brian Harlan, named as EVP International Sales, has announced that he will join RCA Records as EVP International Sales.

Werman Appointed At E/P/A — Epic/Portrait/Associated Labels has announced the appointment of Tom Werman to head a new staff program, “E/P/A World.” Werman is currently active as a producer, artist manager, and AOL Records A&R. He was also a west coast staff producer. He joined Epic Records A&R in 1971 as assistant to the director, and in 1973 was named director of talent acquisition. In 1976 he was appointed staff producer.

Lambert To TK — TK Productions and Sherrin Publishing Co., has announced the appointment of
CBS Records Has 32% Sales Gain In Third Quarter

NEW YORK — The CBS Records Group has reported a 32% increase in sales of the third quarter of 1978 over the comparable period last year, with strong sales growth in both its domestic and international divisions. The CBS/Broadcast Group posted a 14% sales gain during the third quarter. CBS Inc. posted third quarter net income of $141.6 million, up 11% over the previous year.

Third quarter sales per share were $1.75, up from $1.57 a year earlier. For the first nine months of the year, sales per share amounted to $5.11, up from $4.68 in 1977.

The CBS board of directors declared a cash dividend of 65c per share on CBS common stock payable December 8 to shareholders of record at the close of business on November 24. The CBS directors also declared a cash dividend of 25c per share on CBS preferred stock, payable December 4, to shareholders of record at the close of business on Nov. 24.

In announcing the dividend increase, William S. Paley, chairman of CBS Inc. and John D. Bache, president of the company, that “throughout the coming year, we expect substantial investments to expand our foreign music business and to expand and improve our broadcast facilities. For both less costs.”

Midsons Records Posts List Of Indie Distribrs

NEW YORK — Midsons Records, which recently left RCA distribution, has announced its national network of independent distributors.

The company’s distributors will be: Alpha (Northeast); Pickwick International (San Francisco, Los Angeles, Florida, Atlanta); Apple (New York); Chrysalis (Chicago, Los Angeles); Dallas/Houston; All-South (New Orleans); AMI (Detroit); Associated (Phoenix); BTN (Boston); Swan (South and southwest) Sound Records, Seattle; and WM Distributors (Denver).

In addition, Midsons recently released “Travolta Fever” and “The Best of Silver Convention,” both double album sets with a $9.98 list price. In November, the label plans to release “Juggles Drum,” by an unknown group from St. Louis, Missouri.

Cassidy Album Platinum

LOS ANGELES — “Under Wraps,” Shaun Cassidy’s third LP for Warner/Curb Records has been certified platinum by the RIAA.

Journey Gets Platinum

NEW YORK — “Infinity,” the latest album by Columbia Records recording group Journey, has been certified platinum by the RIAA.

Yes LP Certified Gold

NEW YORK — “Tomato,” the new album by Atlantic recording group Yes, has been certified gold by the RIAA.

Exile LP Goes Gold

LOS ANGELES — “Mixed Emotions,” the Warner/Curb debut album by Exile, has been certified gold by the RIAA.
PLATINUM.
GOLD, GOLD, GOLD.
T.K. PRODUCTIONS.

K.C. and The Sunshine Band  "Who Do Ya (Love)" IT 4471
Featuring Hit Single "Do You Feel All Right" IT 4468

Foxy  "Get Off"  IT 1024
Featuring Hit Single "Get Off"  IT 1024

Peter Brown  "Fantasy Love Affair" IT 104
Featuring Hit Single "You Should Do It" IT 6272

Betty Wright  "Betty Wright Live" ASTON 4408
Featuring Hit Single "Tonight Is The Night, Parts I & II" ASTON 3370
Stones Comment On PUSH Protest
LOS ANGELES — A meeting between Ahmet Ertegun, chairman and chief executive officer of Atlantic Records, Notre Dame vice president/assistant to chairman of the label and Rev. Jessie Jackson was held at P.U.S.H. headquarters in Chicago Oct. 6, discussing the controversial lyrics on the Rolling Stones album "Some Girls."
Following the meeting, Ertegun issued a statement that he would recommend to the company that the controversial lyrics be edited out of future copies of the record. Based on the fact that the Stones record on their own label which is merely distributed by Atlantic Records, with the group's contract calling for complete artistic freedom it is very uncertain as to how much significance his recommendation will have.
In light of the recent meeting and Rev. Jackson's protest campaign against the album, the group issued the following statement: "It never occurred to us that our parody of certain stereotypical attitudes could be taken seriously by anyone who has heard the entire lyric of the song in question. No insult was intended, and if any was, we sincerely apologize.

RCA, Interworld Reach Pact On Publishing Rights
NEW YORK — RCA's two music publishing companies and Interworld Music Group (IMG) have reached an agreement for IMG to administer all U.S. music copyrights acquired by the RCA publishing companies. IMG will subpublish and administer RCA's publishing rights in the U.S. while RCA's foreign publishing subsidiaries will continue to subpublish U.S. music copyrights.

The announcements were made by Mel Iberman, president of the RCA music publishing companies; Mike Stewart, president of IMG; and Keli G. Ross, division vice president, international creative affairs, RCA Records International.

Levy's New Marketing Firm To Include Label
NEW YORK — Len Levy has resigned as vice president/marketing for Springboard Records to set up his own marketing organization.
Levy's new company, Commonwealth Marketing Services, will function on behalf of all facets of the recording industry and allied fields and will include a new label that will be formed shortly after the first of the year.
Levy has taken offices in Century City, Los Angeles, and can be reached at (213) 553-6525.

Big Bird Signs Shore
LOS ANGELES — Sesame Street Records has signed Dinah Shore to a recording pact. A package is now in the works entitled "I've Gotta Song," produced by Norman Martin who in addition to supervising music for the television show, also wrote much of the material with Artie Butler, Lee Pokris and Steve Caggin. Four other originals were composed by newcomer Bonnie Sanders.
The album is expected in early 1979.

Dore Goes To Island
LOS ANGELES — Island Music has signed British artist/writer Charlie Dore to an exclusive worldwide publishing agreement. Dore is working with producer Aude Ashworth on her debut album to be released on the Island Records label late this year.

In addition, The McCrarys also recently re-signed publishing contracts with Island Music.

Paul Korda Signs

PAUL KORDA SIGNS — Paul Korda has signed a recording contract with Janus Records and will release his debut LP, "Another Clever" Under the supervision of Bill Spencer Davis this month. Pictured (l-r) are: Ed DeJoy, Janus Records president; Steve Singer, Atlantic's senior vice president; and Tony Tone, Janus Records VP.

Dore and Levy discuss the relative merits for an artist of the various record companies, from a size, attitude and clout perspective. "The quality you should most look for in a record company...is the degree to which they can, or will, stress the importance of having the product out there. "All else is in vain if the big concert promoters in England, Joe LaFrenée (a British writer), Tony Kaye, members of a new A&M Records group Lion. However, much of the attention was focussed on the voluptuous young woman who popped out of a large box accompanied by John David Kalonides.

SHORT TAKES — MCA will release a new Tanya Tucker album, "TNT," Oct. 30. It's her first in a year... Austin Roberts has signed a songwriters agreement with Filmways Music Publishing. The Custom Tailors Guild of America published its list of the 10 Best Dressed Men in America. Of those included were John Travolta in the field of motion picures, a tie between Barry Manilow and Jose Feliciano in music, Don Johnson in television ("Miami Vice")... RCA Records has signed with actor James Hampton, who is a roster member of the L.A. band Martha and the Muffins. "The music is coming out shortly," district manager William Herble Armstrong says... "I Miss Your Face" a single by Jackie Deshannon will be on Capitol Records next month...

Rissmiller Concerts have recently announced the signing of]]>
More of the intoxicating sound of
EVELYN "CHAMPAGNE" KING

"I DON'T KNOW IF IT'S RIGHT"
The next hit from her smash Gold Album
"SMOOTH TALK"

Produced and arranged by T. Lise
for Surbar Productions, Inc.
Life's Galaxy Productions
Executive Producer: Warren Schatz

www.americanradiohistory.com
Attorneys, Managers Play Growing Role In A&R Scouting

by Jeff Crossan

LOS ANGELES — In their search for new talent, A&R executives today are more likely to listen to the sound of a familiar voice on their office phone than for the sound of a hot, new, undiscovered group in a showcase club.

A survey of A&R personnel reveals that recommendations from lawyers and managers with track records in the industry have begun to play an increasingly important role in aiding A&R officials in their quest for new acts, replacing to a large degree the part once played by the showcase club or ‘street scene.’

One of the reasons most often cited for the decline of the street scene is the ever-increasing number of aspiring artists which crowds A&R departments each week with hundreds of demo tapes and requests for A&R personnel to attend showcase performances. With a glut of artists vying for attention, the A&R person is often forced to give priority to acts recommended by industry veterans, which leaves little time for blind talent scouting.

Certain Accountability

As Rupert Perry, Capitol’s vice president of A&R puts it, “Signing someone today involves a lot of money. If you’re buying a car you don’t just rush out to the nearest dealer. You go where you can be sure you’re going to get a good deal. There is a certain accountability to bear in mind.

“There are only eight hours in a working day,” he continues, “and that doesn’t allow us the luxury to see everybody. We have to look to see who has called at the end of the day there are some people you know and some you don’t. I think it’s a natural tendency to call back the people you know because you are familiar with their tastes.”

Epic’s associate A&R director Becky Shargo, says that although her department requires a demo tape before a commitment is made to hear an act live, she will forego that policy if the request comes “from a credible manager or attorney.”

Shargo, who estimates that she is responsible for attending 85 percent of the showcases that Epic’s west coast office is interested in, says she still can’t come close to covering all the requests.

“If we were to see every live audition that we were asked to, we’d need 15 people who did nothing but hit the streets,” she says.

Small Circle

Shargo says the number of A&R people from other labels that she runs into while making the rounds at the local clubs has dwindled in recent years to “a small circle of people.

“Always see the same people,” she says.

“There are only about four or five who I see all the time. I don’t think too many people in

Los Angeles think they are going to go out and find an act at the clubs.

Al Schlissinger, a Los Angeles-based attorney/manager, is one of the industry insiders who has established a reputable track record with A&R personnel through his involvement over the years with acts such as Bread, Buck Owens, Seals & Crofts and Ike & Tina Turner. Schlissinger says the relationship he has developed with A&R people has been “a real door opener.”

Real Screeners

“Attorneys and managers are the real screeners of bands today,” Schlissinger says. “They can eliminate a lot of time and effort on the part of the A&R people because recommendations allow them to concentrate on less acts. If they go out and pound the pavement just looking for acts, they aren’t doing them any good with anything too remote.”

Still, Schlissinger doesn’t believe that a system that relies strictly on inside lips is failible.

“The unfortunate part,” he says, “is that occasionally there are some professional acts that have something to offer on tape and the A&R person doesn’t know it and just assumes that everything they get through the mail is amateur act. A&R people only have so much time so they play the percentages. That’s one of the problems in this business. I’ve seen their desks and they have stacks of tapes a foot and a half high that they have to listen to.

Younger Publishers Show Optimism In Poll Taken By NMPA

NEW YORK — The autumn issue of the National Music Publishers’ Association (NMPA) quarterly membership bulletin contains the results of an NMPA survey of music publishers in their 20s and 30s that details their assessment of the state of the industry and their roles in it.

The survey, which was conceived by NMPA Leonard Feist and conducted by Joel Vance, NMPA publicity consultant, in collaboration with student, when the organization polled 32 members of the Music Publishers Forum, an issue-oriented discussion group initiated by NMPA in June 1978.

Opinions regarding the future of music publishing produced many concerned responses. Twenty-two percent predicted substantial dollar volume growth for the industry due to a number of factors, such as new technological developments in the field of recording, the internationalization of the publishing industry, and growing audience demographics.

Commenting on the results of the survey, Feist said that “These new-generation publishers represent the future of the industry, so it is important to hear their views...I think the data that they have demonstrated candid self-analysis and confidence in their own future and the industry’s as well.

Artists On The Air

Helen Reddy will appear on the “Mike Douglas Show” Oct. 23-25.

On Oct. 27 “Wings” will perform on “Midnight Special”.

Little River Band will appear on “Rock Concert” on Oct. 29.

Carole Bayer Sager will guest host the “Mike Douglas Show” the week of Oct. 16. “Midnight Special” will feature Cheryl Ladd, Little River Band, Anne Murray, Exile, Evelyn “Champagne” King, Trampmns, Linda Clifford and Stonebowl on Oct. 27.

On Oct. 24 Evelyn “Champagne” King will guest on the “Merv Griffin Show.”

Looking Ahead To The Top 100

MY BEST FRIEND’S GIRL (Ludo) — (BMI) THE CARDS (Elektra E-45537-A)

LOVE ME AGAIN (Almo Music/Iving — BMI) RITA COOLIDGE (A&M 2909)

WHAT EVER HAPPENED TO BENNY SANTINI (Magnifi LTD/Soul Selling/Agent/Airworld) — ASCAP

HOLD ME, TOUCH ME (Kiss — ASCAP) PAUL STANLEY (Casablanca NB 940)

INTO THE NIGHT (Texworks/Bo Mass — BMI) TOBY BEAU (RCA-JH 11388)

At Atlantic Records, John David Kalodner, west coast A&R director, says that even though he considers himself a “street person” and tries to attend showcase performances every night, he has never signed anyone he has found by chance at club or heard on an unsolicited demo tape.

“I give priority to the lawyers and managers of the business,” Kalodner says, “I just go out to the clubs because I believe it’s important to know what’s going on. Working with the lawyers and managers narrows down your odds. You know if they’ve listened to 100 acts they’re going to have a good one. For most lawyers I’ll go...”
ARIOLA RECORDS PROUDLY ANNOUNCES WORLDWIDE DISTRIBUTION OF

OCEAN RECORDS

OUR FIRST CUSTOM LABEL

WE LOOK FORWARD TO OUR ASSOCIATION WITH MARC KREINER & TOM COSSIE, AND WARMLY WELCOME THEM TO THE ARIOLA FAMILY.
SUBJECT: Top Single Breakout of the Week

Singles Breakouts:

-鳳凰城 - National
- ALICIA BRIDGES
- FOEGEL/WEBBER
- JUSTIN HAYWARD
- TOM PETTY
- PRINCE
- ROSS/JACKSON
- STARBUCK
- 16cc
- TOTO
- Los Angeles
- サンフランシスコ
- サンタクルーズ
- サンディエゴ
- サンノゼ
- ペトロルス
- フィラデルフィア
- ホーヴァーズ
- ハートフォード
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Van Morrison

OLD WALDORF, SAN FRANCISCO — With all the attention these days being paid to upcoming, new artists, it sometimes takes a performance by a true master to remind us to establish the standard to which all the rest are aspiring. And there might not be any- thing better geared to do that than Van Morrison.

That’s because he embodies all the ingredients necessary to legitimately be called “an artist.” His music spans a range of pop music, including varying degrees of rock, folk, R&B, country, jazz, blues and even traditional Irish music.

From his vantage point as both a veteran rocker and Irishman come to America, he lyrically infects listeners with social situations and personal relation hips few others can match. Finally, his unique vocal stylings have provided the model for a decade of rock singers, influencing everyone from Bruce Springsteen to Elvis Costello.

He began his 90-minute show with a straining rendition of “Brown-Eyed Girl,” which offered only a hint of the vocal roller-coaster ride he would later give the audience. The set was as much Morrison classics as “Brown-Eyed Girl” and “Wild Night.”

From the new “Wavelength” album, “Checking It Out” perfectly shows the expertise with which Van combines varied musical elements into a single song, from the orchestral build to the country-influenced piano turns to the R&B textures in the chorus. The song, the fourth of the show, also gave the audience a chance to loosen up and start to get the audience more involved.

By the end of his set, when he came back for an encore of “Caravan,” the hesitation or shyness he exhibited early on had vanished completely. He was in complete control of his audience, kicking and leaping around the stage, smiling and, at one point, even laughing.

As the tour progresses, and the power of the final few songs manifests itself throughout the show as it undoubtedly will, it’s possible the Van Morrison tour will be the concert event of the close of 1979.

Peter Gabriel

THE ROXY, L.A. — Though Peter Gabriel could have easily sold out the nearby 3,000-seat Santa Monica Civic Auditorium, the British singer/songwriter/songwriting powers of the Roxy during his second solo concert tour since leaving Genesis. Ticket scalpers enjoyed a field day for the four-night stand, and Bruce Springsteen’s spectacular July 7 performance in terms of excitement and energy.

Discreetly entering the stage alone to begin the show, Gabriel tenderly recalled his very first musical performance, singing an affectionate love song about his teddy bear which he originally sang when he was six years old. Gabriel then opted for his five-piece band, and launched into a searing, tantalizing rendition of “On The Air.”

By executing his progressive rock material with a highly personable, tight-knit delivery, Gabriel injected a warmth and spirit to his performance that is often absent in other bands which employ the somewhat distant, abstract art-rock framework. Such numbers as “Slowburn” and “Moribund The Time-Remegist” rigidly contain multiple tempo changes and hyperactive arrangements, but Gabriel executed these songs fluidly and perfectly.

The highlight of the show was clearly “Waiting For The Big One,” when Gabriel leaped into the audience and began to shake hands with members of the crowd while still articulate enough to explain his use of the crowd. Primarily sticking to material from his two solo albums, Gabriel closed the set with two of his most popular numbers, the acoustic guitar-based “Solsbury Hill” and the hard-rocking “Modern Love.” To the delight of his fans, for his first encore he revved into an exhilarating, celebrative version of “The Lamb Lies Down On Broadway.”

Ah Green

ALGreen, Hodges, James & Smith

APOLLO THEATRE — The show that headlined Al Green and featured Hodges, James, and Smith drew one of the largest crowds in this still-limping venue has had since it reopened last spring, and was notable for the range of atmospheres it evoked: from cabaret to church.

Al Green, back in America after an award-winning tour of Japan, was satisfying on two counts. First, his voice has lost nothing from its third rendition. He is still capable of turning the most delicately whispered phrase one moment, and shouting out on the next. Even his driving a tight eleven-piece band that closely follows his every shift in gear. Second, Al Green has finally developed a palatable synthesis of both his pop and gospel impulses. Green’s repertoire consists of familiar hits, but he has added a few of his own, each with their own occasional remarks like “I am a child of the king.” Though Green’s performance of classics like “Let’s Stay Together” and “L-O-V-E” proved effective, it was with his most recent self-penned, self-produced songs like “Belle” and “I Feel Good” that the full range of Green’s expressive powers was maximized. His energetic performance left the listener eagerly anticipating his soon-to-be released Cream album.

Eddy Pendergrass

GREAT THEATRE, L.A. — The concert was billed as “For Ladies Only,” which was largely a black female audience at one of Eddy Pendergrass’ recent dates took full advantage of their privacy. The air was full of Teddy’s evocative singing and the wild desires and cooings of his admirers.

Pendergrass is a remarkable performer. His movements are precise, his voice is full of grace and charm that belies a dancer; his singing is rich, demanding and unique. With 13 back-up musicians, he delivered a memorable evening. His voice is a soulfully gentle soul and raucous disco/R&B.

He sang songs from throughout his career that included hits like his gravelly Billy Stewart’s “Ain’t Good,” and “The Love I Lost,” “Just In Case You Leave Me,” “Tell Me Baby” and others. His show closed after a second encore, leaving the audience in high spirits.

Sarah Vaughan

SCANDALS, HOLLYWOOD — A star-studded audience filled the newly-opened club, and George Pendergrass, who has been living in London for the last year, and Sarah Vaughan, who has been living in London for the last year, opened the show with a duet of “Get It,” which featured a unique interpretation of the Beatles’ “Gold” number. Vaughan displayed a wide range of vocal styles throughout the evening, reaching high and low, soft and hard, and upbeat and bluesy. It was a lesson for aspiring songstresses, especially in stage presence, as the singer took advantage of the proximity of the audience to exchange smiles and establish eye contact.

Her song selection was also brilliant, mixing old favorites with unique interpretations of contemporary hits. Among the evenings highlights were “I Got It Bad And That Ain’t Good,” “There Will Never Be Another You” and, in response to repeated requests from the audience, “Send In The Clowns.”

Although the show, which also featured excellent musical support from Carl Schroeder on piano, Jim Cobb on drums, Jack DeJohnette on percussion, and Al Strong on strings, was a hit with the audience. Her singing was in the style of her idol, Sarah (love). 

Ain’t Good,” “There I Got

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Be tempted by the Temptations!

There's nothing quite as tempting as "Bare Back," the sensational new album from the Temptations.

So, go ahead. Don't hold back. Be tempted.

"Bare Back" SD 19188
On Atlantic Records and Tapes.
Includes hit single, "Bare Back!"

THE TEMPTATIONS "BARE BACK"

Produced by Brian Holland.
A&R Records.
www.americanradiohistory.com
Mid-Line Albums Move Well, PlayImportantRoleInMarket

(continued from page 8)

otherwise have been considered for cutout became active items once again.  

Reduced Price On Catalog

This approach was also taken at MCA earlier this year when the company reclassified 249 country, MOR, and jazz titles from its full-line catalog, at a suggested retail price of $3.49 for LP and $3.99 for tape. Tracking the sales of 555 selections (over a three-year period) that looked like future cutouts, MCA decided to retain 181 titles in its full-line catalog, reduce the price of 249 items, and delete the rest.

"We knew that people wouldn't pay a $7.98 list for a catalog item that was 10-15 years old, so we reduced the price," said Sam Passamano, vice president of distribution for MCA. "It may not be the pulse of today's sound, but people over 40 remember Judy Garland, Benny Goodman, and Lawrence Welk. There's a tremendous demand from the older buyer who's seeking the music he grew up with, so to that extent there's a certain focus to our series."

A similar point was raised by Dan Davis, Capitol's vice president of creative and publicity division, who emphasized that the nostalgia element in the label's series has been a boost to their sales.

"We have an extensive catalog to draw from that spans about 30 years," he said, "so that making these records available is not a tremendously expensive proposition for us." Featuring a selection of artists that ranges from Stan Kenton to Grand Funk and John Stewart at a $3.98 list, Davis said that the company always tries to utilize the original packaging of the artist's LP. "That's a real plus for the buyer," he noted, "because that's the way he remembers the album as it was first pressed."

While he agreed that mid-lines have a great appeal to the budget-conscious buyer, Davis speculated that "the availability of certain mid-line product that is not obscure but still desirable is just as significant. Price is an important consideration to many buyers, but others aren't necessarily looking for full-line records."

Separate Bins

This dichotomy has generally worked to the seller's advantage. Many of those surveyed group their mid-line selections in separate bins, while others said that they incorporate them with their cutouts or else use them to round out the catalog for an individual artist.

"We get a better than average markup on those because they're a little more attractive to us," said Joe Bresli, vice president of marketing and purchasing for Stark Records and Tapes. "I like them because they're a steady moving item. When an adult buyer finds a quality album priced between $2.99 and $3.89, he's saving money. And we're making money. So everybody's happy."

Mike Donahue, manager of Record Bar's Glenburnie, Maryland, store, said that many of his customers are amazed to find non-cutout LPs priced at $2.99 and $3.99. "Some people can't believe what a deal they're getting on a Frank Sinatra album recorded in 1940," he said. "They don't know what 'mid-lines' are, and at that price they don't really care."

"Collectors go nuts with the mid-lines," observed Russ Solomon, president of Tower Records, whose standard price for mid-line discs is $2.99. "We usually incorporate them into an artist's bin, but in some of our stores we'll set aside a special display. The best thing about them is that they sell consistently."

Raising List On Hit Items

However, Barry Goody, vice president and general merchandise manager for Sam Goody chain, complained that the credibility of a mid-line program diminishes when selected titles are deleted from the manufacturer's catalog. He cited one program that was successful for two years ago when dropped certain recordings by Simon & Garfunkel, Johnny Cash, and Johnny Mathis from its mid-line service and then raised their list prices from $4.98 to $5.98 and eventually $6.98. (Some of these LPs are now retailing at $7.98 at present.)

"A dealer looks at the total movement of his line," Goody said, "and if you pull out the hit items, it slows down the rate of sale and the line starts to go cold."

Responding to this, CBS' McGuiness argued that "perhaps some of those records should have never been classified as mid-lines to begin with."

Infinity Names Local Promo Reps

(continued from page 12)

North/South Carolina area. Phelps also previously was program director at WFLY in Fayetteville and WTMX in Charlotte.

Tom Cheney will handle promotion responsibilities for Infinity in the Carolinas area. Cheney comes to Infinity from RCA Records, where he was trout local promotion director. Phelps also previously was west coast regional promotion director at Mercur Records and local promotion manager for Mercury in Dallas. He also was music director at KNUS in Dallas for two years.

Promotion of Infinity product in Dallas will be the responsibility of Ronnie Raphael, who joins the label from Private Stock Records, where he was trout local promotion director. Raphael also previously was college radio promotion representative for A&M Records.

Ricki Gate will promote Infinity product in St. Louis. Gate previously handled promotion in St. Louis for LaBelle Records and was currently working for MCA Records in the Miami area. Gate also was a tour publicist for MCA in London.

Detroit promotion will be handled by Nick Pro, who joins Infinity after working local promotion in Detroit for Ariola Records.

Tony Autuore has been named local promotion representative in Cleveland after working for six months as promotion manager for Cemex Music at Cincinnati Records. Before joining Mercury, Autuore was the national promotion director for Salsoul in New York and the associate national promotion director at CTI Records in New York. Autuore also spent one year as music director at WICT in Bridgeport, Connecticut.

Promotion responsibilities in Chicago will be handled by Walter Paas who comes to Infinity from United Artists Records where he served as midwest regional promotion manager, eastern regional promotion director and local promotion manager in Chicago.

Derek Dyer will be responsible for promotion in the Minneapolis area. Dyer previously worked for Pickwick International and the local promotion person in Minneapolis.

San Francisco

Bruce Shindler has been named local promotion representative in San Francisco. Shindler previously handled promotion in San Francisco for Elektra/Asylum/Nonesuch Records after serving as the label's New York local promotion representative. Shindler also worked promotion for Bud- dan Records.

Los Angeles promotion will be the responsibility of Peter Schwartz, who joins Infinity after working local promotion in Los Angeles for the CBS Associated labels.

Gregg Feldman has been appointed local promotion representative, Seattle/Denver after leaving Arista Records where he served as local promotion person in Seattle. Feldman also worked in promotion for MCA Records.

Ronstadt Platinum As Cars Debut Gets Gold

Los Angeles - Linda Ronstadt's album, "Carĩes Debut," on Elektra/Asylum Records, has been certified platinum by the RIAA, while the Cars' self-titled debut album on the same label has been certified gold.

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Infinity Names Local Promo Reps

(continued from page 12)

Mid-Line Albums Move Well, PlayImportantRoleInMarket

(continued from page 8)
BLOODY TOURISTS

BCC'S DEBUT ALBUM ON POLYDOR RECORDS & TAPE

featuring
DREADLOCK HOLIDAY

www.americanradiohistory.com
NICK GILDER (Chrysalis 2264)
Here Comes The Night (3:00) (Beehooch Music

“Hot Child In The City” brought Nick Gilder to 
national attention. This follow-up from the “City 
Nights” album should continue is momentum. 
With upfront slap and dash drumming, tickling 
rythym guitar, Gilder’s fine lead vocals and a 
and jaunty chorus, this track is a solid Top 40 add.

LEIF GARRETT (Scott Brothers 403)
I Was Made For Dancin’ (3:14) (Michael’s 
Music/Scoot Tone Music — ASCAP) (L. Lloyd). 

“Thinkin’ of You” is Leif Garrett’s first single, 
written and produced by Michael Lloyd, marks 
Garrett’s first full-till venture into disco. With 
a fast beat, lush arrangement of strings, horns 
and backing vocals, this track ought to raise unsuspecting 
eyebrows. Pop radio ought to follow suit.

VILLAGE PEOPLE (Casablanca N 945)
Y.M.C.A. (3:30) (Green Light Music — ASCAP) (J. 
Morali/R. Belolo/V. Willis). 

The Village People has established itself as 
more than strictly a disco act. “Macho Man” is a pop 
music, “Y.M.C.A.” is likely to do the same. 
Produced by Jacques Morali, the driving 
layered horn work and strings and a bright, soar- 
ing chorus, Willis’ lead vocals are commanding. 
Likely to grow up an outstanding classic.

LYNNDY SKYNRD (MCA 40957)
Down South Jakki (3:10) (Redhuaus Music/Hustlers 

The name of the album is “Skyndy’s First And ... 
Last” and this first single is a fine example of the Skyndy 
style which will last for a long time in the heart of souther: 
boogie. The swooning lead vocals, female backing, 
muscular guitar work and rolling beat make this a good 
Top 40 add.

OHIO PLAYERS (Mercury/Phonogram 74031) 
Time Slips Away (3:58) (Play One Music — admin. 
by Unchappell — BMI) (W. Black/M. Dolan/J. 
Mount/Jones — M. Pierce/R. Middlebrooks/G. 
Satchell/L. Bonner). 

This second single from “Jazz-Ay-Lay-Dee” funkled up 
bailad with high stepping rhythm guitar and bass work, 
slactato horns, synthesizer strings and excellent team-
ing of lead and backing vocals. Likely to be a big R&B 
record. Pop possibilities.

NICK LOWE (Columbia 3-10844)
(i Love The Sound 0) (Break ing Glass) (3:08) 
(Anglo- 

Lowe has a distinctive squesky pop sound which com-
bines glossy appealing melodies with offbeat lyrics. 
This single from the “Pure Pop” album has funky rhythm 
guitar, piano fooling around and smooth rolling 
chorus. Nice bass work. Suited to pop lists.

THE MCCRARY'S (Portrait 760022)
Don’t Wear Yourself Out (3:00) (Island Music — BMI) 
(Linda and Charity McCarry). 

Funky bass and keyboard work opens this second 
single from the McCrary’s latest album. Excellent singing 
and synthesizer backing and a dancing beat make this 
track a likely bet for R&B play and dancelfloor action. 
The brightness and elven of the singing is excelling.

THE GLASS FAMILY (JDC 428) 
Mr. DJ You Know How To Make Me Dance (3:42) 
(Collage Love Music — BMI) (Collage/Arding). 

For those who remember, The Glass Family was a 
hard rock band in the late 60’s. Changing with the times, 
they deliver a tribute to the disco DJs. Takes Boom 
(Chaka’s sister) provides soaring vocals. Trottling high- 
beat hats, horns, strings and dancing groove make this 
is a good bet to cross R&B and pop.

DANNY PEARSON (UNlimited Gold/CBS 15840)
What's Your Sign Girl? (4:30) (Baby’s Music/Sepe 
T. Sepe). 

Co-arranged and produced by Barry White and taken 
from the “Baby White Presents Mr. Danny Pearson.” 
This track is a smooth ballad about compatible signs. 
Front drum beat, silky lead vocals by Pearson, horns and 
backing sings make this suited to R&B and pop.

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backing sings make this suited to R&B and pop.

DEVO (Warner Bros 8675) 
 Satisfaction (2:38) (AskOD Music — BMI) (J. Jagger/R. 
Richard). 

The album is called “D. Are We Not Men? A! We Are 
Devo” this Jagger/Richard remake is the first single. 
Weird, warped, devoted, deleted, demonic and de- 
evolutionary, Devo has made a name for itself. This 
track has a definite, funky appeal.

ADC BAND (Cottin/Athletic 44234)
Long Stroke (3:40) (Woodsong’s Music/Bus Music 
— BMI) (M. Judeck/W. Southgrove/M. 
Joyce/A. Mathews/Dr. Hopkins/M. 
Paterson). 

The ADC Band “comes to you from the outer reaches 
of the galaxy” and it gives funk ‘n live. Jumpy keyboards, 
popping bass and party backing vocals make this a likely 
R&B party song.
All you need is Neil Sedaka’s new single from his forthcoming album!

"All You Need Is The Music"

Produced by Neil Sedaka and Artie Butler
On Elektra Records and Tapes
Her premier album on Warner/Tattoo records.

Featuring the single "I'm Every Woman" (WRG 4482) Written by Ashford & Simpson.
**UNSUNG SONGWRITERS SING OUT** — A new syndicated series being prepared by the L.A. Production Group will spotlight the writers behind many of the hit songs on Top 40 and contemporary formats. Mike Delamater, a budding songwriter and one of the KDAV alumni who form the core of the Production Group staff, came up with the idea to introduce listeners to the songwriters who chum out hits for other artists to record and reap most of the glory. Negotiations are now underway to land a sponsor for “The Story Behind The Song.”

The five-minute thrice-weekly program is only one of the shows the group hopes will be airing nation across the next year. “That’s How Biz,” hosted by Adam Wade, is a black-oriented interview show currently testing in Indianapolis. A third program, “The Unexplainable,” a look at the bizarre, but documented phenomena is also on the drawing board.

**SYNDICATION INDICATIONS** — Also on the syndication front, a 46-hour history of album rock originating in the first 10 years of rock ‘n’ roll with a music giveaway. Bumper stickers are being given away at Odyssey, Tower and Record Factory record stores and listeners whose stickers are spotted receive “10 Big Ones,” the latest releases from the likes of Van Morrison, Rolling Stones, Boston, Foreigner, Hall & Oates, Al Stewart, Bob Seger, Linda Ronstadt and Bruce Springsteen. Winners will also be eligible for a grand prize drawing for a $5,000 stereo system. Meanwhile, WLIR, (along with WHTS and WNYL) is gearing up for its “Greenpeace Radio Auction,” items donated by such top stars as The Eagles, Jefferson Starship, Robert Plant, Mick Jagger, Cher, Michelle Phillips, Cheech & Chong and others will be auctioned off sometime early next year in behalf of Greenpeace.

On the other side of the country, WLRN in Long Island is picking up listeners with its Tuesday night concert series. Included on the October schedule are performances by Pat Metheny Group, The Dirty Angels, Johnny Winter and Emerson, Lake & Palmer.

Also in the Empire State, WNBC/New York has been active on the promotion front. As the end of the year approached, the station put together the ABC Records 20th anniversary tour, a race between the Palmer. As former head of Clinical Science and now director, David Delivers.

**DAVID DELIVERS** — 20th Century-Fox Records and Bobby Cohan, WNBC’s management, began a promotional campaign to deliver

The effects of the proposed merger of stations, subject to FCC approval, will be widespread because current FCC regulations would force the divestiture of at least one AM, live FM and three TV facilities. The sale of the stations is expected to set off a bidding war among broadcast chains.


**Cox Broadcasting And GE Planning To Merge Chains**

**LOS ANGELES** — The largest broadcast acquisition ever is in the works as General Electric Co. finalizes negotiations with Cox Broadcasting for the combination of the two companies’ broadcast properties. The tentative agreement between the parties calls for a tax-free exchange of 1.3 shares of GE common stock for each share of Cox. The value of the GE shares necessary to carry out the deal is estimated at between $440 and $458 million.

**WILL CHAIR B’CAST COMMITTEE**

WASHINGTON, D.C. — The National Citizens Committee for Broadcasting has announced changes in its leadership. Ralph Nader will be the organization’s new chairman of the board, with Samuel A. Simon, formerly with the Federal Trade Commission, serving as executive director.

Stepping down from his post as leader of the Committee is former FCC commissioner Nicholas Johnson, who will remain an active member.

As chairman of the board, consumer activist Nader is expected to focus attention on the immense power of network broadcasters.

**Century Makes Changes**

LOS ANGELES — Century Broadcasting has engaged the services of Tom Yates as programming consultant for its Los Angeles outlet, KWST (K-West), West coast program director Bobby Cole will return to his post of program director at KMKL/San Francisco.

Yates indicates that KWST is now in the final elimination process of picking a new program director. “Stations that are consulted should have strong PDs and K-West will be the just that promised Yates.

In addition to KWST and KMKL, the Century chain also includes W100/Chicago, WAXY/Detroit and KSHS/St. Louis.
FM Station Reports — New ADDS / Hot Rotation

**KNX-FM — LOS ANGELES — MICHAEL SHEEKEY**

**WMZQ-FM — BOSSES — BOB GOWA**

**WOLF-FM — APPEAL — ALAN SNEED**

**FOREIGNER, Box, Fogelberg & Weisberg, Who, Lynyrd Skynyrd, Linda Ronstadt, Styx, Heart, Gino Vannelli, Al Stewart.**

**WOR-E-FM — NEW ORLEANS — CAP TUMBLES**
ADDS: Lee Oskar, Zz Top, Golden Earring, Gentle Giant, Chicago, Eric Clapton (45). 

**WNW-FM — NEW YORK — TOM MORRERA**
ADDS: Nicoletta Larson, Billy Joel, Santana, Baby Grand, Mark & Mike, Steve Forbert, Golden Earring, David Sanborn, Jim Capaldi, Freiberg, Black Sabbath. 

**Southside Johnny, Van Morrison, Rolling Stones, Neil Young, David Bowie, Beach Boys, Jethro Tull.** 

**Linda Ronstadt, Styx, Bubblegum Giants, Wolf, Yes, Bruce Springsteen, Phoebe Snow, Eric Carmen, Chicago, Al Stewart, Bob Dylan, Ramones.**

**WNOE-FM — NEW ORLEANS — Capt Simmons**
ADDS: Neil Young, Gene Simmons, Van Morrison. 

**Kenny Loggins, Pablo Cruise, Little River Band, Foreigner, Boston, Rolling Stones, Fogelberg & Weisberg, Who, Jose Feliciano, Joe Walsh, L. L. Cool J, Linda Ronstadt.**

**WQX-FM — ORLANDO — GARY BROWN**
ADDS: Chuck Mangione, Jean-Luc Ponty, Trevor Rabin, Richard Wright, Phoebe Snow, Lee Oskar. 

**Southside Johnny, David Bowie, Neil Young.**

**Styx, Al Stewart, Linda Ronstadt, Yes, Sea Level, Chicago, Robin Trower, Fogelberg & Weisberg, Boston, Who, Hallett, Van Morrison.**

**WQX-FM — PHILADELPHIA — HELEN LEICHT**

**Santana, Stephen Stills, Billy Joel, Sea Level, Jim Ruffner, Nicoletta Larson, Dr. Carl.**

**Crack The Sky, Southside Johnny.**

**David Bowie, Al Stewart, Neil Young, Foreigner, Styx, Heart, Boston, 10cc, Blondie, Who.**

**Neil Young, Heart, Sea Level, Van Morrison, Fogelberg & Weisberg, Toto, Ian Matthews, Leo Sayer, Chuck Mangione, Crusaders, Gino Vannelli, Pat Metheny.**

**WYAF-FM — PITTSBURGH — STEVE DUNGEW & JACK ROBINSON**
ADDS: Jesse Colin Young, Billy Joel, Santana, Stephen Stills, Southside Johnny. 

**Foreigner, Al Stewart, Robin Trower, Rolling Stones, Linda Ronstadt, Foreigner, Boston, Kenny Loggins, Fogelberg & Weisberg, Heart, Boston.**

**Linda Ronstadt, Styx, Heart, Boston.**

**10cc, Blondie, Who, Boston, Linda Ronstadt, Foreigner, Styx, Rolling Stones, Fogelberg & Weisberg, Heart, Boston, Heart, Styx, Who, Al Stewart.**

**KERRI-FM — PORTLAND — LESLIE SARNOFF**

**ADDS: Joni Mitchell, Billy Joel, Stephen Stills, Fleetwood Mac, Foreigner, Foreigner, Boston, Styx, Heart, Boston, Linda Ronstadt, Styx, Al Stewart.**

**KINK-FM — SEATTLE — DAVE HOFFMAN**

**ADDS: Craylor, Neil Young, Gypsy, Stephen Stills, Billy Joel, Santana.**

**Kenny Loggins, Bob Seger, Who, Boston, Linda Ronstadt, Foreigner, Styx, Rolling Stones, Fogelberg & Weisberg, Heart, Boston, Heart, Styx, Who, Al Stewart.**

**WMGF-FM — CHARLOTTE — BILL CHAMBERLIN**

**ADDS: John Denver, Gary Burton, Peter Wyngarde, Nicolette Larson.**

**KRFU-FM — CHEYENNE — BILL HOFFMAN**

**ADDS: Yes, The Moody Blues, Watermelon, The Eagles, Foreigner, Styx, Heart, Boston.**

**Linda Ronstadt, Styx, Boston, Steve Miller Band, Yes, Foreigner, Styx, Heart, Boston, Heart, Styx, Who, Al Stewart.**

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**Linda Ronstadt, Styx, Boston, Steve Miller Band, Yes, Foreigner, Styx, Heart, Boston, Heart, Styx, Who, Al Stewart.**
OUR NATIVE NEW YORKERS HAVE GONE HOLLYWOOD!

ODYSSEY
Their New Album
"HOLLYWOOD PARTY TONIGHT"
Featuring the brand new single
"SINGLE AGAIN"

Management and Direction: Tommy Mattola

Produced by Sandy Linzer and Charlie Calello

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WRCO — BALTIMORE — SCOTT RICHARDS, MD

WERC — BIRMINGHAM — WALTER BROWN, MD

WXXX — BIRMINGHAM — STEVE DAVIS, MD
1-1 — P. Davis. JUMPS. 30 to 26. — Fireball. 29 to 25 — B. Bridges. 28 to 24 — Fogleberg/Wesberg. 26 to 22. ADDS: Styx, Fireball. ADDS: Chaka Khan, A. Gibb.

WGN — BIRMINGHAM — BILL THOMAS, MD
1-1 — N. Gilder. JUMPS. 31 to 25. — Starbuck. 30 to 24 — Funkadelic. 27 to 23. — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Styx, Fireball. ADDS: Chaka Khan, A. Gibb.

WAYS — CHARLOTTE — SCOTT SLADE, MD

WFMJ — DAYTONA BEACH — JOHN SCOTT, MD

WEAE — JACKSONVILLE — PAUL SEBASTIAN, MD
1-1 — Exits. JUMPS. 30 to 27. — B. Joel. 29 to 25. — B. Cruise. 27 to 24 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic, A. Stewart. ADDS: Chaka Khan, A. Gibb.

WYVF — JEFF RYAN, MD
1-1 — N. Gilder. JUMPS. 40 to 37. — P. Davis. 39 to 36 — B. Joel. 37 to 34 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic, A. Stewart. ADDS: Chaka Khan, A. Gibb.

WYFL — KANSAS CITY — COLIN STAFFORD, MD
1-1 — K. Loggins. JUMPS. 24 to 20. — Foreigner. 20 to 18 — Foreigner. 10 to 8 — B. Murray. 9 to 5. ADDS: Funkadelic. ADDS: Chaka Khan, A. Gibb.

WYCA — LITTLE ROCK — DAVE HAMILTON, MD
1-1 — R. Thompson. JUMPS. 30 to 27. — Foreigner. 27 to 25 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic, A. Stewart. ADDS: Chaka Khan, A. Gibb.

WYOO — MIAMI — COLEEN CASSIDY, MD
1-1 — D. Summer. JUMPS. 30 to 27. — Stones. 29 to 26 — B. Manilow. 24 to 21 — Surgery. 27 to 23 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic. ADDS: Chaka Khan, A. Gibb.

WYFY — MIAMI — BO RAINES, MD
1-1 — A. Gibb. JUMPS. 30 to 25. — Foreigner. 25 to 22 — Foreigner. 10 to 8 — B. Murray. 9 to 5. ADDS: Funkadelic. ADDS: Chaka Khan, A. Gibb.

WHYY — MONTGOMERY — RICH THOMAS, MD
1-1 — J. Drury. JUMPS. 29 to 21. — B. Seger. 20 to 19 — B. Murray. 17 to 15 — B. Murray. 16 to 13 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic. ADDS: Chaka Khan, A. Gibb.

WLAC — NASHVILLE — EWA WOOD, MD
1-1 — T. Stewart. JUMPS. 26 to 23. — Stars. 25 to 21 — B. Seger. 20 to 19 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic. ADDS: Chaka Khan, A. Gibb.

WMXK — NASHVILLE — BRUCE SHERRMAN, MD
1-1 — M. Jr. JUMPS. 30 to 24. — B. Seger. 23 to 21 — B. Seger. 20 to 19 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic. ADDS: Chaka Khan, A. Gibb.

WKJX — NASHVILLE — MICHAEL ST. JOHN, MD
1-1 — N. Gilder. JUMPS. 26 to 23. — B. Seger. 23 to 20 — G. Cruise. 20 to 17 — Foreigner. 10 to 7 — B. Murray. 9 to 5. ADDS: Funkadelic. ADDS: Chaka Khan, A. Gibb.
Disco Crossing Race Barriers But Still Has Airplay Problem

(continued from page 8)

Kessler & Grass Form New Label, Inphasion Records

(continued from page 8)

KINN — DENVER - ED GREEN, MD
3-1 — K. Loggins, JUMPS. 29 To 24 — B. Manilo, 28 To 23 — Stories, 27 To 22 — Hall's Oates, 25 To 20 — Boyz II Men, 19 To 15 — Rod Stewart, 14 To 10 — Dr. Hook, 9 To 5 — L. Rondeau.

KYNO — FRESNO — CHRIS VAN CAMP — MD
3-1 — N. Gilder, JUMPS. 29 To 24 — B. Manilo, 28 To 23 — Stories, 27 To 22 — Hall's Oates, 25 To 20 — Boyz II Men, 19 To 15 — Rod Stewart, 14 To 10 — Dr. Hook, 9 To 5 — L. Rondeau.

Kreno — LAS VEGAS — STEVE SUMMERS, MD
3-1 — N. Gilder, JUMPS. 29 To 24 — B. Manilo, 28 To 23 — Stories, 27 To 22 — Hall's Oates, 25 To 20 — Boyz II Men, 19 To 15 — Rod Stewart, 14 To 10 — Dr. Hook, 9 To 5 — L. Rondeau.

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What the country is coming to: ASCAP

Nashville:
Ed Shea, ASCAP
Two Music Square West
Nashville, Tennessee 37203
(615) 244-3936
As modern American society becomes more and more hectic and complex, there is a desire in all of us to return to the simple things of life.

This perhaps in part explains the growing popularity -- even in our busiest metropolitan areas -- of country music. And designated as "Country Music Month," October invites us all to return, at least vicariously, to the hills and the farms of America and to retrace the everyday emotions and experiences of country life.

Country music is part of the soul and conscience of our democracy. It unfolds the inherent goodness of our people and of our way of life. It captures our indomitable spirit and pulsates with the sorrows, joys and unfailing perseverance of ordinary men and women who sustain our national vitality and strength.

I welcome the opportunity to applaud the Country Music Association on its sponsorship of this annual observance, and I encourage more Americans to share in the enjoyment and cultural enrichment that country music can bring.

[Signature]
Cash Box Country Award Winners

ENTERTAINER OF THE YEAR

FEMALE
1. Dolly Parton
2. Crystal Gayle
3. Barbara Mandrell

MALE
1. Willie Nelson
2. Kenny Rogers
3. Ronnie Milsap

PUBLISHING COMPANY
1. Tree
2. Hal/Clayton
3. Ph-Gem
4. House of Gold
5. Chappell

PRODUCER
1. Larry Butler
2. Felton Jarvis
3. Jerry Kennedy

MANAGER
1. Jim Halsey
2. Jimmy Jay
3. Neil Reshen

COMPOSER/PERFORMER
1. Larry Gatlin
2. Eddie Rabbitt
3. Don Williams
4. Dolly Parton
5. Emmylou Harris

COMPOSER
1. Jerry Foster/Bill Rice
2. Sonny Throckmorton
3. Bob McDill
4. Sterling Whipple
5. Ben Peters

www.americanradiohistory.com
Willie's the One.

Willie Nelson, Entertainer of the Year, Male Vocalist of the Year, and Progressive Artist of the Year. On Columbia Records and Tapes.
Cash Box Country Single Awards

FEMALE VOCALIST
1. Crystal Gayle
2. Dolly Parton
3. Emmylou Harris
4. Margo Smith
5. Anne Murray
6. Susie Allanson
7. Christy Lane
8. Barbara Mandrell
9. Tammy Wynette
10. Linda Ronstadt

NEW FEMALE
1. Zella Lehr
2. Bonnie Tyler
3. Susie Allanson
4. Ava Barber
5. Rebecca Lynn

NEW DUET
1. Johnny Cash/Waylon Jennings
2. Kenny Rogers/Dottie West
3. Jacky Ward/Reba McEntire
4. Billy Walker/Brenda K. Perry
5. Linda Cassidy/Bobby Spears

INSTRUMENTALISTS
1. Maury Finney
2. Danny Davis/Nashville Brass
3. Asleep At The Wheel
4. A.L. “Doodle” Owens
5. Tommy Wills

www.americanradiohistory.com
Crystal Gayle

“When I Dream”
Cash Box Country Single Awards

**MALE VOCALIST**
1. Waylon Jennings/Willie Nelson
2. Ronnie Milsap
3. Kenny Rogers
4. Charlie Rich
5. Charlie Pride
6. Don Williams
7. Larry Gatlin
8. Eddie Rabbitt
9. Joe Stampley
10. Mel Tillis

**NEW MALE**
1. Ronnie McDowell
2. John Conlee
3. Randy Barlow
4. Joe Sun
5. Con Hunley

**DUET**
1. Waylon Jennings/Willie Nelson
2. Conway Twitty/Loretta Lynn
3. Royce and Jeannie Kendall
4. Jim Ed Brown/Helen Cornelius
5. Bill Anderson/Mary Lou Turner

**VOCAL GROUP**
1. Oak Ridge Boys
2. The Statler Bros.
3. Dave & Sugar
4. Amazing Rhythm Aces
5. Earl Scruggs Revue

The Oak Ridge Boys
Waylon Jennings
THE OAK RIDGE BOYS are smilin' again. "CRYIN' AGAIN" is destined to be another number one smash.

BILLBOARD — #1 Vocal Group of the Year
CASH BOX — #1 Country Single Vocal Group
RECORD WORLD — #1 Top New Vocal Group, Albums — Singles
**FEMALE VOCALIST**
1. Dolly Parton
2. Crystal Gayle
3. Emmylou Harris
4. Bonnie Tyler
5. Anne Murray
6. Linda Ronstadt
7. Tammy Wynette
8. Margo Smith
9. Tanya Tucker
10. Loretta Lynn

**NEW FEMALE**
1. Bonnie Tyler
2. Stella Parton
3. Mary K. Miller
4. Randy Gurley
5. Susie Allanson
6. Linda Ronstadt
7. Tammy Wynette
8. Margo Smith
9. Tanya Tucker
10. Loretta Lynn

**NEW DUET**
1. Kenny Rogers/Dottie West
2. Chet Atkins/Les Paul
3. Charlie McCoy
4. Floyd Cramer
5. Roy Clark

**INSTRUMENTALISTS**
1. Danny Davis/Nashville Brass
2. Chet Atkins/Les Paul
3. Charlie McCoy
4. Floyd Cramer
5. Roy Clark

**MOTION PICTURE SOUND TRACK ALBUM**
Smokey and the Bandit - Jerry Reed

---

**Cash Box Country Album Awards**

---

**Dolly Parton** **Jerry Reed**
Kenny Rogers has a Heart Of Gold. "Love Or Something Like It" It's Certified. We're Gratified.

On United Artists Records
Produced by Larry Butler

www.americanradiohistory.com
MALE VOCALIST
1. Kenny Rogers
2. Willie Nelson
3. Ronnie Milsap
4. Waylon Jennings
5. Eddie Rabbitt
6. Larry Gatlin
7. Jimmy Buffett
8. Johnny Paycheck
9. Charlie Pride
10. Elvis Presley

NEW MALE
1. Jacky Ward
2. Ronnie McDowell
3. Darrell McCall
4. Lee Clayton
5. Steve Young

DUET
1. Waylon Jennings/Willie Nelson
2. Royce and Jeannie Kendall
3. Jim Ed Brown/Helen Cornelius
4. Conway Twitty/Loretta Lynn
5. George Jones/Tammy Wynette

VOCAL GROUP
1. The Statler Bros.
2. Oak Ridge Boys
3. Dave & Sugar
4. Asleep At The Wheel
5. Amazing Rhythm Aces
Ovation is...

Country Music

THE KENDALLS

CMA FINALISTS
Single of the Year—“Heaven’s Just A Sin Away”
Album of the Year—“Heaven’s Just A Sin Away”
Song of the Year—“Heaven’s Just A Sin Away”
Vocal Group of the Year

SESAC AWARD WINNERS
Song of the Year—“Heaven’s Just A Sin Away”
Country Single of the Year—“Heaven’s Just A Sin Away”
Country Album of the Year—“Heaven’s Just A Sin Away”
Songwriter of the Year—Jerry Gillespie
Publisher of the Year—Lorville Music
Producer of the Year—Brien Fisher

And now their newest single, SWEET DESIRE (OV 1112) debuting on the National Country Charts the week of 9/23/78 at 40*-CASHBOX 42*-BILLBOARD 49*-RECORD WORLD

with a giant hit single his first time around

OLD FLAMES (Can’t Hold A Candle To You) OV 1107
Watch for “High & Dry” (OV 1117) another Hit Single from the LP

OLD FLAMES (OV 1734)

coming soon

Country Girl (OV 1728)

and announcing

Sheila Andrews

“Too Fast For Rapid City” soon to be released

1249 Waukegan Rd., Glenview, Ill. 60025
1. MAMA’S DON’T LET YOUR BABIES WAYLON/WILLIE (RCA) 62
2. WOMAN TO WOMAN BARBARA MANDRELL (ABC) 56
3. HERE YOU COME AGAIN DOLLY (RCA) 53
4. DO I LOVE YOU DONNA FARGO (WB) 53
5. GEORGIA ON MY MIND WILLIE (COL) 52
6. TAKE THIS JOB AND SHOVE IT PAYCHECK (EPIC) 52
7. TALKIN’N YOUR SLEEP CRYSTAL GAYLE (UA) 49
8. YOU DON’T LOVE ME EDDIE RABBIT (E/A) 49
9. LOVE OR SOMETHING LIKE IT KENNY ROGERS (UA) 48
10. I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR (RCA) 47
11. YOU'RE THE ONE OAK RIDGE BOYS (ABC) 47
12. IT’S ALL WRONG BUT IT’S ALRIGHT DOLLY (RCA) 46
13. EVERYTIME TWO FOOLS COLLIDE ROGERS/WEST (UA) 45
14. SHE CAN PUT HER SHOES DUNCAN (COL) 45
15. NIGHT TIME MAGIC GATLIN (MON) 45
16. WHAT A DIFFERENCE YOU MADE MILSAP (RCA) 43
17. RAKE AND RAMBLIN’ MAN DON WILLIAMS (ABC) 43
18. GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY (MCA) 43
19. WHEN I STOP LEAVIN’ I’LL BE GONE CHARLIE PRIDE (RCA) 40
20. MY WAY ELVIS (RCA) 39
21. YOU NEED ME ANNE MURRAY (CAP) 37
22. OUT OF MY HEAD LORETTA LYNN (MCA) 37
23. AIN'T NO GOOD CHAIN GANG CASH/JENNINGS (COL) 37
24. DON'T BREAK THE HEART MARGO SMITH (WB) 37
25. HEARTS ON FIRE EDDIE RABBIT (E/A) 37
26. ONLY ONE LOVE IN MY LIFE MILSAP (RCA) 36
27. I'M ALWAYS ON A MOUNTAIN HAGGARD (MCA) 36
28. WALK RIGHT BACK ANNE MURRAY (CAP) 36
29. DO YOU KNOW YOU ARE MY SUNSHINE STATLERS (MER) 35
30. WE BELONG TOGETHER SUSIE ALLANSON (WB) 34
31. I DON'T FEEL LIKE SINNIN' KENDALLS (OVA) 34
32. IT'S A LOVER'S QUESTION JACKY WARD (MER) 33
33. WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS (MCA) 32
34. YOU LIGHT UP MY LIFE DEBBY BOONE (WB) 31
35. TO DADDY EMMYLOU HARRIS (WB) 30
36. FROM GRACELAND TO THE PROMISED LAND HAGGARD (MCA) 30
37. I LOVE YOU, I LOVE YOU, I LOVE YOU McDOWELL (SCO) 29
38. I JUST WISH YOU WERE SOMEONE I LOVE GATLIN (MON) 28
39. THE WURLIZER PRIZE WAYLON (RCA) 27
40. BLUE SKIES WILLIE (COL) 27
41. TWO MORE BOTTLES OF WINE EMMYLOU (WB) 26
42. I BELIEVE IN YOU MEL TILLIS (MCA) 26
43. EAST Bound AND DOWN JERRY REED (RCA) 26
44. IT ONLY HURTS FOR A LITTLE WHILE MARGO SMITH (WB) 25
45. I'M JUST A COUNTRY BOY DON WILLIAMS (ABQ) 25
46. BOOGIE GRASS BAND CONWAY TWITTY (MCA) 24
47. READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE (UA) 24
48. MORE TO ME CHARLIE PRIDE (RCA) 24
49. PUTTIN' IN A LITTLE OVERTIME AT HOME CHARLIE RICH (UA) 23
50. I CAN'T WAIT BILL ANDERSON (MCA) 23
We're the BEST in the COUNTRY

We're Elektra/Asylum Records.

Roy Acuff  Jack Clement  Vern Gosdin

Jerry Inman  Wood Newton  Stella Parton

Eddie Rabbitt  Hargus "Pig" Robbins  Linda Ronstadt  Sammi Smith  Jim "Tallwater"  Jerry Jeff Walker

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<th>Song Title</th>
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<td>1</td>
<td>HERE YOU COME AGAIN</td>
<td>DOLLY</td>
<td>RCA</td>
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<td>2</td>
<td>WAYLON &amp; WILLIE</td>
<td>WAYLON/WILLIE</td>
<td>RCA</td>
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<td>TEN YEARS OF GOLD</td>
<td>KENNY ROGERS</td>
<td>UA</td>
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<td>4</td>
<td>SIMPLE DREAMS</td>
<td>RONSTADT</td>
<td>ASY</td>
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<td>5</td>
<td>TAKE THIS JOB AND SHOVE IT</td>
<td>PAYCHECK</td>
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<td>WE MUST BELIEVE IN MAGIC</td>
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<td>IT WAS ALMOST LIKE A SONG</td>
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<td>STARDUST</td>
<td>WILLIE</td>
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<td>QUARTER MOON IN A TEN CENT</td>
<td>EMMYLOU HARRIS</td>
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<td>ENTERTAINERS ON AND OFF ROAD</td>
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<td>ELVIS IN CONCERT</td>
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<td>KENNY ROGERS</td>
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<td>UA</td>
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<td>14</td>
<td>WHEN I DREAM</td>
<td>CRYSTAL GAYLE</td>
<td>UA</td>
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<td>HEAVEN'S JUST A SIN AWAY</td>
<td>KENDALLS</td>
<td>OVA</td>
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<td>16</td>
<td>YA'LL COME BACK</td>
<td>OAK RIDGE BOYS</td>
<td>ABC</td>
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<td>17</td>
<td>IT WAS ALMOST LIKE A SONG</td>
<td>MILSAP</td>
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<td>OL' WAYLON</td>
<td>WAYLON</td>
<td>RCA</td>
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<td>19</td>
<td>IT'S A HEARTACHE</td>
<td>BONNIE TYLER</td>
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<td>20</td>
<td>VARIATIONS</td>
<td>EDDIE RABBITT</td>
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<td>21</td>
<td>OH! BROTHER GATLIN</td>
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<td>22</td>
<td>MY FAREWELL TO ELVIS</td>
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<td>23</td>
<td>LOVE OR SOMETHING LIKE IT</td>
<td>KENNY ROGERS</td>
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<td>24</td>
<td>BEST OF THE STATLERS</td>
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<td>OLIVIA NEWTON-JOHN'S GREATEST</td>
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<td>SOMEONE LOVES YOU HONEY</td>
<td>CHARLIE PRIDE</td>
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<td>LET'S KEEP IT THAT WAY</td>
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<td>I WANT TO LIVE</td>
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<td>YOU LIGHT UP MY LIFE</td>
<td>DEBBY BOONE</td>
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<td>LOVES TROUBLED WATERS</td>
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<td>I'M JUST A COUNTRY BOY</td>
<td>DON WILLIAMS</td>
<td>ABC</td>
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<td>44</td>
<td>I BELIEVE IN YOU</td>
<td>MEL TILLIS</td>
<td>MCA</td>
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<td>45</td>
<td>GEORGIA KEEPS PULLING CONWAY</td>
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<td>46</td>
<td>EASTBOUND AND DOWN</td>
<td>JERRY REED</td>
<td>RCA</td>
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<td>47</td>
<td>BILLY CRASH CRADDOCK</td>
<td>CRASH CRADDOCK</td>
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<td>48</td>
<td>WOMANHOOD</td>
<td>TAMMY WYNETTE</td>
<td>EPIC</td>
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<td>OUT OF MY HEAD</td>
<td>LORETTA LYNN</td>
<td>MCA</td>
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Country Music Booming As Nashville Gains More Autonomy

by Bob Campbell

NASHVILLE — In 1923 when Fiddlin’ John Carson down in Atlanta, Ga., officially kicked country music into the public arena with his recording of “Little Ole Log Cabin In The Lane” on Okeh Records, it was inconceivable that nearly 50 years later country music would have an economy of $5 billion and be the No. 1 music industry of America. Country today is big business and is being heard daily by more and more people through television, radio, personal appearances and recordings.

Country music, as well as popular music, has undergone change along in its 50-year history. It has been called hillbilly music, country and western music, and it has suffered continual criticism for its simplicity and (sometimes corny) lyric content. But country music began as, and remains a truly original American music.

Near Downfall

It nearly died in the late ‘60s when the fresh scream of rock ‘n roll saturated America. But country music survived because of the willingness of the industry to lay aside its individual needs and concentrate on preservation and building a base for the future. That attitude, and the natural evolution of the music, is responsible for the boom in Nashville which has no end in sight.

If country music has had a consistent flaw, it has been a tendency to limit its boundaries. But the boundaries are now broken. In 1976, “The Outlaws,” an album by Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser on RCA, sold in excess of one million units, making it the biggest selling album ever to certify platinum. Since that time, The Statler Brothers, Dolly Parton, Jennings, Nelson, Crystal Gayle, and others have earned and grown gold and platinum albums. Gayle’s “Don’t It Make My Brown Eyes Blue” was the only single in 1977 to reach the No. 1 position on both the Cash Box Country and Pop Singles Chart.

And as a recording center, Nashville is being utilized by pop and rock groups from every section of the country. Groups such as Kansas, The Nitty Gritty Dirt Band, Foghat, The Doobie Brothers and The Billy Vaughn Orchestra have recorded here in the past year. Paul Williams, Dan Fogelberg, Tim Weisburg, Jesse Winchester, Neil Young, Jimmy Buffet, Mylon LeFevre, Michelle Miller, Jesse Joe Dupree, Dobie Gray, Katy Moffat, Mary McGregor, Michael Johnson, Melanie and Leon Russell have also recorded here. In fact, Bob Dylan and Joan Baez have cut here.

Pivotal Point

Nashville and country music stands squarely at a very pivotal point. A short time ago, it seemed the autonomy of Nashville's branch offices was being relocated in the home offices in New York and Los Angeles (autonomy had always remained in the home offices, but some companies were rumored to have given more authority to branch offices here in the middle 70's).

Now, it seems a complete reversal has taken place in the industry. Nearly every label has complete control over their operation. MCA has brought in a complete new staff with apparent full control over operations. ABC has bolstered its staff here, and there are indications Capitol and Elektra/Ashley will follow the trend. Jerry Bradley, RCA's division vice president, here, is a lifelong resident of Nashville and the son of veteran producer Dewey Bradley. He has observed country music from a particular vantage point for many years. Jimmy Bowen, the new head of R.C.A. Records, is the son of famous country singer Hank Williams for 16 years and has lived here three years. In a lengthy Cash Box interview, these two market leaders and representatives for Country Music Association members who were in town for a quarterly meeting, Tom T. Hall, Loretta Lynn and Conway Twitty entertained during an evening which included some informal 'pickin' after the regular entertainment was over. Shown during the activities are President Jimmy Carter, Erics' Charlie Daniels and Mrs. Carter.

Country Radio: The Year In Review

by Country Mike

In the past few years, the term “country radio” has taken-on a new respectability. As little as five years ago, most major markets with country radio stations were either in the south or the midwest. And even those country strongholds bled for the most part, small, inadequately staffed, low-wattage radio stations. These small country radio stations got by the best way they could, but they did get by — because they made money. They made money because they were the only station that was interested in country music. Soon, more and more of the larger stations caught on to the fact that country radio could be a big business if it was done properly. Also in the past few years, radio programmers have been seeking new and different formats to keep and gain more listeners. The AM dial was full of various rock formats, and when the FM boom began, different variations of “underground rock,” and later AOR, became prevalent. For a while the trend seemed to be going toward automation, with few news features and little of the personal flair that once made country radio appealing.

Today, in 1978, almost every major market in the country, including New York, Los Angeles, Chicago, Detroit, Cleveland, Atlanta and Pittsburgh, has at least one, and in most cases two, major radio stations programming country music. This seemingly sudden success for country radio has not happened overnight. These are programmers who stayed with what they believed to be a someday successful format and worked long and hard to make that format work. They deserve a lot of the credit for the respect they gave to the term “country radio.”

Country radio has come a long way in the past few years, and even in the past few months. There are some stations that will switch to country if current trends continue. Country radio is a format for the future.

In January 1978, Cash Box began a new column in the country section of the magazine exclusively to Country Radio. The following are highlights from the past 10 months of The Country Mike.

JANUARY, 1978: STATION CHANGES — Les Acree left WDWA/Nashville to program WCMP/Memphis, WKDA music director Dale Turner took over interim program director at WKDA. Don Martin became KLAK/Denver's new operations manager, and Johnny Harding was hired as mid-day jock at the station. KOOO/Omaha was sold by Nashville's Buck Sanders Communications. Keri Radio in Los Angeles announced he is leaving KNOE/New Orleans. Chris Collier left KKKH/Houston to program KQMQ/Kansas City. Collier replaced Mike Shann, "Moon Mullins" was promoted from program director to operations manager. "Back to Back" has become successful.

Cash Box/October 21, 1978
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MINNIE PEARL
RAY PRICE
JOE STAMPLEY

HANK THOMPSON
MEL TILLIS
JOHNNY TILLOTSON
BUCK TRENT
DON WILLIAMS
TAMMY WYNETTE
CBS Nashville Marketing Team Celebrates 3rd Anniversary

NASHVILLE - CBS Records, which this fall celebrates the third anniversary of the Nashville marketing team, is reflective of not only the contemporary and innovative elements that are reflective of an ever-growing music industry in Nashville, but looks to the future with a spirited team dedication, mindfulness of tradition and "past masters" of the art.

CBS Records' commitment to the development of artists careers and the dedication to the growth and betterment of the Nashville music industry is foremost in the company's approach. Housed in a marketing facility which has undergone tremendous growth, CBS has been able to launch its headquartered marketing division of CBS boasts departments concerned with every aspect of artist career development.

Marketing Faculty

In the past year, under the guidance of Rick Blackburn, vice president, marketing, CBS Records, Nashville, the company has exercised its industry leadership with a sophisticated marketing faculty, a faculty whose growth characterizes concern for meeting the growing demands of the industry. Blackburn also announced appointments this year to the following newly created positions for CBS Records, Nashville: Roy Wunsch - director, marketing, Joe Casey, director, promotion (under whom will be two newly created E/P/A promotion posts and two identical Columbia posts). Artech, marketing manager; Joe created an expanded and redefined advertising campaign and marketing strategy for the label and ex- tended artist career development.

Expansion Campaigns

In an industry where day-to-day expert marketing is the key to label success, CBS Records this past year employed the implementation of varied merchandising campaigns in an effort to broaden consumer demographics and allow for increased product availability. Throughout the winter months, a unique, experimental cross-merchandising campaign was formulated with Kawasaki's snowmobile division. CBS Records and Kawasaki joined forces as a result of findings from a detailed study of demographics that the snowmobile owner and country music consumer were very similar, thus warranting a joint opportunity to benefit sales for CBS and Kawasaki through combined merchandising efforts.

RCA Nashville Increases Chart Activity, Market Penetration

NASHVILLE - For RCA Records' Nashville operation, the period between the 1977 and 1978 Country Music Association Awards will be recorded as one of the most successful 12-month spans ever, as the label enjoyed the expansion of chart activity and market penetration, expansion of audiences for its artists, expansion of the range of music worked by the label and expansion of the label staff.

Nowhere is RCA Nashville's success more evident than in the Cash Box album charts. For the past year, RCA has had a virtual string hold on the #1 position. In fact, since April 30, 1977, only two non-RCA artists have charted a single at #1 at any point during the year. The label enjoyed the expanded marketing strategy to produce what has become a steady stream of number one chart positions and gold and platinum albums.

Dave & Sugar, Waylon Jennings, Ronnie Milsap, Dolly Parton, Charley Pride and Jerry Reed turned in #1 performances, and an Elvis single release produced another. Between October 1977 and September 1978, RCA single releases held Cash Box's #1 singles ranking a total of 18 weeks. RCA singles also produced singles chart entry records three times, as Waylon Jennings charted at 36 bullet and 33 bullet with "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "The Sheriff's Prisoner" and Ronnie Milsap's "Only One Love In My Life" set the current record at 32 bullet. Waylon Jennings, Ronnie Milsap, Dolly Parton, Elvis Presley and Bonnie Tyler produced six #1, thirteen gold and seven platinum albums, more than any other country operation. Waylon Jennings, Ronnie Milsap, Dolly Parton and newcomer Bonnie Tyler posted a total of eight gold albums (Dolly and Bonnie produced gold singles as well), and Elvis tallied five. Waylon, Dolly and Bonnie shared four platinum albums, and Elvis added another three. Also, Waylon made chart history when his "I'll Waylon" album became the first country album to debut in the number one position, later "Waylon & Willie" also charted at number one and stayed for 18 weeks. His current album, "I've Always Been Crazy," is the first country album to ship gold. Consistent chart placings by Eddy Arnold, Chet Atkins, Jim Ed Brown and Helen Cornelius, Paul Craft, Floyd Cramer, Danny Davis and the Nashville Swingin' Hill Eldridge, Tom T. Hall, Beverly Heckel, Dickey Lee, Jim Reeves, Hank Snow, Gary Stewart, Porter Wagner and Johnny Rodriguez have also contributed to the strong RCA efforts in the top 20. RCA's Chart Activity and its detailed planning have been a major factor in the success of RCA's aggressive campaigns.

CMA Awards

Last October, RCA artists were named finalists in nearly every category of the Country Music Association's awards balloting, and Ronnie Milsap was named Entertainer of the Year and Male Vocalist of the Year. He also had the "Album of the Year," and Jim Ed Brown and Helen Cornelius won the vocal duo honors. For 1978, Dolly Parton leads RCA nominations in all 10 categories with four, followed closely by Waylon Jennings and Ronnie Milsap with three each. Jim Ed Brown and Helen Cornelius, Chet Atkins, Danny Davis, and the Nashville Swingin' Hill Eldridge are also finalists in their respective categories.

For the coming year, RCA will concentrate on the "tuning in" and marketing strategy by their plants and new products produced by the expanded A&R staff. The business staff was also increased to handle the stepped-up activity.
When they go to town
the whole country goes with them:
They're on the New UA.
Warner Bros. Gains Strength In Competitive Country Field

NASHVILLE — 1978 may be the Year of the Horse in China — but in country music, 1978 has been the Year of the Warner Bros. Bunny.

Warner Bros. Records more than solidified its position in the field of country music during the past 12 months by releasing its first gold album for the country division, by showing tremendous gains in high chart activity, increasing the size of the roster and through the expansion of office personnel.

The gigantic strides are the direct results of a well-formulated plan of action in marketing, merchandising, promotion and artist development.

One of the most meaningful moves was the recent promotion of Andy Wickham from the director of the country division to a vice president post. With Wickham’s elevation, he gained a more forceful voice in the overall planning stages of the label, thus giving country music a most respected seat in the company. Under the direction of Wickham and Norro Wilson (country A&R director) and Stan Byrd (national country promotion director), Warner country has moved into the position of a major label.

Staff Expanded

Results of these careful, well-laid plans began springing up in the past year and growth necessitated staff promotions and additions. Bob Doyle was named to the newly-created position of assistant A&R director; Nashville; Chris Williams was named as executive assistant to Wickham; Mike Sirils, executive assistant to Byrd and Ronnie Rasmussen, national country publicity director, was also picked to head up the country artist development program.

Emmylou Harris’ album, “Elite Hotel”... (continued on page C-55)

ABC Expands Promo Staff; Leans Toward Smaller Roster

NASHVILLE — An expanded promotional staff and a smaller, more select roster are helping the ABC Records country division provide the “personal touch” to the careers of its artists — with a resulting two-thirds of these artists frequently appearing simultaneously on the country charts.

By concentrating effort, ABC increased country sales nearly 30% over an already successful prior year. As in other years, the label helped established artists gain or maintain career momentum, while newer artists made great strides in both chart activity and public recognition.

Known as ABC-Dot since August 1974, the label opened 1978 by dropping the “Dot” from its logo and becoming ABC Records Nashville division. In announcing the move, Steve Diener, ABC Records president, pointed out that “This action is intended to demonstrate our total support for and the continuing autonomy of the Nashville wing. The name change will provide less opportunity for musical categorization of our artists and more opportunity for those who have the desire and potential to cross into other musical areas to do so.”

Jim Fogleson, president, ABC Records Nashville division, added, “Although we had been working closely with a number of departments and individuals in the home office, we were pretty much going it alone in several areas, especially promotion. It is now clear to everyone in our organization that we are not a separate self-contained island.”

Greater Interaction

Fogleson goes on to say that, “Since the name change, we have enjoyed a greater interaction with our pop and R&B...” (continued on page C-55)

Crossover Key To Success

For United Artists, Nashville

NASHVILLE — It all began at the CMA Awards Show in October 1977 when the association presented UA artists Kenny Rogers and Crystal Gayle with Vocalist of the Year awards. From there it was on to four gold albums and two platinum albums along with six singles. This year UA has dominated the country chart with 10 albums on at the same time.

Most recently, Cash Box has added to the already bulging list of honors bestowed upon United Artists’ country performers.

In the Cash Box October Country Poll, UA producer Larry Butler was named Producer of the Year. Crystal Gayle was selected as the #1 Female Vocalist, Country Singes, Kenny Rogers was named #1 Male Vocalist, Country Albums, and Rogers and Dottie West were named as the No. 1 New Duet.

Crystal

Crystal Gayle was presented with RIAA gold and platinum records this last year for her album “We Must Believe In Magic” (which has been on the charts for more than a year) and her #1 single, “Don’t It Make My Brown Eyes Blue.” She was special guest on numerous TV shows, including the “Dean Martin Special,” “Tonight Show,” “Wayne Newton Special,” “Mike Douglas Show” and hosted the “Midnight Special.” Her new album, “When I Dream,” which just recently went gold, offers what looks like another #1 pop smash. “Talking In Your Sleep.” Gayle was voted “Female Vocalist of the Year” by the Country Music Association and she won a Grammy for her “Vocal Performance of the Year” on “Don’t It Make My Brown Eyes Blue.” The Country Music Association this year has nominated Gayle for “Female Vocalist of the Year” and “Entertainer of the Year.”

Kenny Rogers currently has five albums on the charts “Ten Years Of Gold,” “Love Or Something Like It,” “Daytime Friends” (on the charts for more than a year). “Kenny Rogers’” and “Every Time Two Fools Collide” (duo with Dottie West). Rogers reaped RIAA gold and platinum albums for “Ten Years Of Gold” and a gold album for “Daytime Friends.” The CMA presented... (continued on page C-42)

MCA Hands Full Control

Back To Nashville Division

NASHVILLE — MCA Records has undergone one of the most progressive years in all of its history, as witnessed recently by the label’s total commitment to its Nashville operation and its full intent of setting a new pace for the major country industry.

Appointments by MCA president Mike Masting have placed well-known producers Jimmy Bowen and Eddie Kilroy in charge of carrying out this commitment, while spearheading all activities at MCA Nashville.

Additional appointments at MCA Nashville include Rock Hunter, who was added to the staff as national promotion director, as well as Jackie Straka who was named executive secretary to Eddie Kilroy, and Vicky Mabe who has assumed the duties of executive secretary to Jimmy Bowen.

Major Moves

Major moves within the organization also saw Chic Doherty named to the post of VP of national sales, Corky Wilson to A&R ad-... (continued on page C-55)
BMI

75% of all the Country music chart positions for the past 25 years.

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COUNTRY MUSIC SPECIAL 1978

COUNTRY MUSIC ASSOCIATION CELEBRATES 20TH ANNIVERSARY

NASHVILLE — 1978 has been one of the most important and exciting years in the history of the Country Music Association. In addition to celebrating its 20th birthday this year, CMA also signed up its 5,000th member midway through the year, and was honored by President Carter and Mrs. Carter with a special evening of country music at the White House during April. In 1978, CMA also initiated new membership benefits, held four quarterly board meetings, and sponsored several major events.

In 1977, CMA commissioned a country radio study to be done by Arbitron, including listening and buying habits of typical country audiences throughout the United States. Early in 1978, the study was edited and printed by CMA, and offered to its organizational members as a membership benefit. CMA also updated its annual radio station list — featuring all stations programming country music in the United States — which is made available each year to CMA’s entire membership. This year, however, the list was computerized, facilitating corrections and changes.

During the spring, the organization initiated a full-scale membership campaign/ad, seeking member #5,000. In May, Gene Golden, a member of Kenny Rogers’ band became CMA’s 5,000th member, and received a special plaque at dinner held in his honor in Nashville, sponsored by RCA Records.

Board Meeting

CMA’s first quarterly board meeting for 1978 was held in Acapulco during January. Among the items discussed at the annual meeting were plans for the organization’s 20th anniversary. Washington, D.C. was the location for the second quarterly board meeting during April. While in Washington, the board members were honored by President Carter and Mrs. Carter with a special evening of country music at the White House.

SESAC Tops Off Great Year Opening 2nd Regional Office

NASHVILLE — 1978 has been one of the most exciting and eventual periods in SESAC’s 47-year history. Early in the year, Norman S. Weiser, formerly president of Chappell Music and senior vice president of the Polygram Corporation, was named president of SESAC and Alice H. Prager, the firm’s former president was elevated to the post of chairman. Since these moves were made, a series of other changes have been announced.

One of the major happenings was the opening of SESAC’s second regional office, at 9000 Sunset Blvd., Los Angeles. Heading the West Coast division is Rich Hinds, formerly of the publishing division of ABC Records, Chappell Music, and head of his own publishing firm, Weiser Music. In addition to Rich, the new west coast office staff includes Kathy Cooney, formerly of Clive Fox Music, as administrator.

Black Music Division

Early in 1978, a black music division was established at SESAC under the direction of Don Love. Love was formerly with James Brown Productions and the Carthay Concepts. Jim Myers, for many years VP, Int’l of SESAC, was named consultant to the effective Oct. 1. In addition, several other new appointments were made during the year, including that of Arthur Whitemore of Whittemore and Love, who was named chief consultant, Serious Music Division. A new employee of the firm, Carl Cook, was appointed to represent SESAC in the states of Alabama, Florida, Georgia, Louisiana and Mississippi.

SESAC’s Nashville office, opened in 1964, has had a steady flow of new and established writer and publisher affiliations joining the SESAC roster during 1978. Heading the Nashville country operation for SESAC is Brad McCuen. Brad is involved in many different facets of the country music scene. He is vice president of the Country Music image, making broad inroads into the inner city market. SESAC has one of the most representative rosters of Black music writers in the United States.

In May, Dave and C.W. McColl have an evening of country music at his Longhorn Ballroom; the Southern Baptist Radio and Television Commission — producers of Country Crossroads, the syndicated WBAP Radio for a luncheon at Country Crossroads’ Fort Worth headquarters, and in Dallas was the scene for the CMA’s third quarterly board meeting for 1978, held during April. In Dallas, the CMA board members were guests of Dewey Groom for "In preparation for the October celebration this year, CMA coordinated with recording artist Dolly Parton to send out letters requesting that they proclaim October as Country Music Month."

1978: Year Of Many Firsts For The Jim Halsey Company

TULSA — It’s been a year of firsts for The Jim Halsey Company, the booking and artists management firm that seemingly does it all contracting concert dates, scheduling television appearances and specials, negotiating commercial endorsements, making broad new forays into the international market, landing new artists, clientelle, generating record deals, operating music publishing and producing and promoting shows for their own artists and others on contract.

Jim Halsey and company count 45 staff, with several others on retainer, in their plush new penthouse headquarters overlooking Tulsa, and in Nashville and Los Angeles offices. The firm has experienced a diversification of operations in 1978, zeroing in on international activities and the re-vamping of that all-country music image that launched Jim Halsey 29 years ago out of modest beginnings in Independence, KS.

It was the dawn of a new year when Halsey took the MIDEM convention in Cannes, France, and struck a coup of a deal with that organization’s Commissioner General, Bernard Chewy. Not only would the Halsey Company produce MIDEM’s first country music gala in 78, but they have exclusive representation of Acapulco during January.

Sheppard, Chip Davis and C.W. McColl, have Scorpion artist Jean Shepard (continued on page 50)

CASH BOX/OCTOBER 21, 1978

www.americanradiohistory.com
Columbia Records Continues Its Nashville Success Pattern

NASHVILLE — Continued dedication to creative growth through the exploration of diverse musical styles and new talent, coupled with a strong presence in quality chart-topping releases, Columbia Records retains its status as one of the innovative leaders and role models for the country music industry.

Any label in the music industry can identify with the success of its top-selling artists, but Columbia Records stands out as a leader in the world's largest computer system, "The Blue Skies" copyrighted by the late Lefty Frizzell, is a perfect example. Frizzell, known for his unique voice and style, had a string of hits in the 1950s and 1960s, including "The Letter." His music continues to influence new generations of country fans.

The BMI Nashville Policy of Providing Best Service

BMI — The main message of BMI is that it wants to be the best service possible for writers and publishers. "In Nashville, the mirror company policy," says BMI vice president Frances Preston, "Our chief concern is the welfare of those who allow BMI to license their music. It's a tradition."

Because of the BMI tradition of looking after its writers and publishers, the company has undertaken a series of progressive moves and policies designed to better serve its clients.

BMI has revamped its song bonus system. Formerly bonuses were based on a writer's total catalog of work, but now BMI has designed a new system that rewards those who directly contribute to BMI's success as a whole.

BMI also has made significant strides in establishing itself as a top-notch publisher in the Nashville music scene. Its catalog includes the work of some of the most successful songwriters in the industry, such as John Prine, Bob Dylan, and Bruce Springsteen.

Rights Defined

The BMI policy states that "all that is written, recorded, and performed as music is the property of the writer, except for the home music publisher, BMI. BMI has the right to license such music." BMI's policy is to respect the rights of its writers and publishers and to treat them fairly and equitably.

Past Ten Years In Nashville

Mark Supergrowth For ASCAP

NASHVILLE — October 1978 marks the 10th anniversary of the ASCAP building on Nashville's Music Row. The past decade has been a time of remarkable growth for the society and its many songwriters and publishers.

"Our success," commented executive director John Shep, "has come from signing so many talented new writers to ASCAP as well as convincing established writers and publishers that they can earn maximum royalties from a society operated by and for the songwriters and publishers themselves.

"In 1968 ASCAP had 21 award winning country songs," continued Shep. "By last year the number had risen to 102. With the many ASCAP songs currently on the charts our number of 1978 award winners is still growing.

1978 Ceremony

To salute the 1978 year, ASCAP's award presentation will be held at the new Opryland Hotel Ballroom. Included in this season's country recipients are ASCAP Country Music Association Entertainer of the Year Ronnie Milsap, Bob Morrison, Dottie Rambo, and Jimmy Capps. The 1977 recipient, John Denver, has already been announced as the first honoree of this prestigious award.

The ASCAP award is one of the most prestigious honors in the music industry and is given to those who have made significant contributions to the field of music. Previous honorees include such luminaries as Elvis Presley, Ray Charles, and Aretha Franklin.

The award ceremony will feature performances by some of the industry's most talented performers, including John Davidson, John Denver, and Jimmy Capps. The event is expected to draw a large audience of fans and industry professionals.

The ASCAP award ceremony is a highlight of Nashville's music industry calendar and is sure to be a memorable event for all those in attendance.
Phonogram, Inc.
Custom-made country.
1978 Year Of Ongoing Growth For Country Music Foundation
by Douglas B. Green

NASHVILLE — Before the end of the year, nearly 800,000 visitors will have toured the expanded facilities of the Country Music Hall of Fame and Museum — an increase of more than 20% over last year’s attendance figures. The activity in the museum is reflected throughout the entire organization as growth and expansion continue to dominate the feel of the Country Music Foundation.

Changes most evident are in the museum itself; in fact, right at the heart of it in the Country Music Hall of Fame. This area has been completely remodeled, with the personnel now encased in handsome and dignified individual display modules, which also contain an artifact belonging to the member enshrined: guitars of Gene Autry, Kitty Wells, Merle Travis, and Chet Atkins; Tex Ritter’s gambrel and the like.

Another major change in the museum is a new display area called Country Collage, which features artifacts and memorabilia

Cate Sisters Top Caprice Records Six-Year History

NASHVILLE — Since inception, Caprice has made steady progress in the recording industry. In the label’s short six-year history, it has managed to break the national charts with consistent chart-busters by Margie & Marcie Cates (The Cates Sisters), and Billy Stack who are under exclusive contract. The Cate Sisters have established themselves with repeated chart success, and Billy Stack is rapidly gaining recognition with his ability as an artist. Other Caprice artists include Tim Blackburn, Rich Jacques, Ben Lowery, Susan Makki and Cher Hendrix.

Ever-expanding, Caprice has recently added Charlie Dick to assist promotion chief Don Howser, the two of them probably knowing everyone in the business. Also, Jim Whiting was added to the talent production staff.

What does the future hold for Caprice? With the signing of Jim Taylor, who charted with his first release, more and more pop and country-rock material will be released. Also, Clifford Curry, a well known R&B artist, was signed to the label, making entry into R&B and disco a reality.

This is only the beginning for Caprice Records, whose talented artists and personnel will together make great strides into the future.

Acuff-Rose Publishing Posts Outstanding Gains In 1978

NASHVILLE — The year 1978 was another blue ribbon year for Acuff-Rose Publications, Inc. It began with the world-wide hit of “Blue Bayou” by Linda Ronstadt and is still going with eight songs in the charts.

Carl Belew and Van Givens signed long term exclusive writers contracts. These two composers have an outstanding history of writing hits and are destined to make a substantial contribution to the Acuff-Rose catalog.

Ron Demmons and Ray Williams collectively known as the “Springer Bros.” were recently in Nashville as part of the sessions for Elektra/Aaryl Records. Sessions took place at the LSI and Acuff-Rose Studios, with the well-entrenched producers, the Springer Bros., are staff writers with Acuff-Rose Publications, Inc., and are also signed artists with the newly-reconstituted TRX Production Company, a Division of Acuff-Rose, which was responsible for their placement on the Elektra/Aaryl Label in Los Angeles, Ca.

“Greatest night of my life” were the words of Scott McCreery, after having just bet a dozen superstars and business executives paid signal tributes by roasting him. Over 600 of his peers paid $25 per plate and many who couldn’t be there in person sent checks in the honoree’s name which enabled the “Wesley Rose Celebrity Suicide Committee” to present over $100,000 to the Nashville Songwriters Association, the beneficiary.

Caprice artists the Cates Sisters.

Monument Broadens Horizon In The Year Of Country Success

NASHVILLE — Monument Records, the innovative company that has consistently broadened the industry in the minds and ears of music lovers, have expanded the horizons of their company by acquiring a new label, enlarging their staff, and adding to the list of prominent artists they represent.

Gary Apple and Larry Gatlin both have charted pop, a new artist achievement probably more difficult now than at any time in the history of the record business. Looking on the horizon is a release by Lisa Lawsin that has already created tremendous advance excitement within the industry. Success in country has been crowned with chart action by Iney Smallwood, Tommy Cash, Eddy Raven, Connie Smith, Tommy Jennings and Jerry Foster and by Charlie Rich who has gone out of this world to become a viable album and single seller. And Ray Price has recently signed with Monument.

As Fred Foster says, “The world knows now that Nashville is capable of producing any kind of music and in most cases, better than anyone else.”

Republic Records Off And Running

NASHVILLE — Republic Records, purchased by Don Burgess from the sports world, has launched his prestigious label with high chart records in just seven months.

Randy Barlow made his debut on Republic with his Top 10 “Slow And Easy,” and the following week, his follow-up “No Sleep Tonight,” David Rogers was Top 20 with “I’ll Be There” and “Let’s Try To Remember,” David’s newest release, “When A Woman Cries,” is already on the charts. 1978 saw Bobby G. Rice ink with Republic and chart immediately with “Whisper It To Me.” Nate Harvel made the Top 20 with his rendition of “Three Times A Lady.” The recent signing of Jim Norman, Leslee Barnhill and Tom Grant have furthered Republic’s optimism, Reaching further still, across the Atlantic, Republic has signed another new group, Poscher. Their first release is called “Darling.”

New Group

The flip side of Republic is a further manifestation of its progressive attitude. Muench, a solid pop group has just released its new single, “I Just Want To Love You,” and the initial response is good. The Bo Donaldson Band made its official commitment with Republic recently and nothing should stop this combination. Their first record will be released shortly. Kathy Barnes has gone pop and charted with her first release, “I’m In Love With Love.”

Republic’s fall plan includes Gene Autry’s 50th anniversary album, as well as album releases from Randy Barlow, Kathy Barnes and David Rogers.

(continued on page C-48)
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www.americanradiohistory.com
NASHVILLE — Celebrity Management, Inc. has expanded its operation to serve the changing needs of the music industry by opening a west coast office at One Century Plaza in Century City, CA.

Brian Mark will head up the offices as vice president of CMI under the direction of Robert D. Bray, president of the Nashville-based entertainment conglomerate.

"To my knowledge, this is the first time a Nashville-based agency has opened a branch in Los Angeles," Bray said. "CMI recognizes the need for personnel to work on a one-on-one basis with the teleneers and movie producers on behalf of our clients. Brian has experience in these areas plus four years experience, which will be a definite asset in booking our artists on television and in movies and personal appearances across the west coast," added Bray.

Scorpion Hits As Independent Label

NASHVILLE — In just one short year, Scorpion Records has become the #1 independent label. Scorpion has hits with Ronnie McDowell, Jean Sheppard, Rebecca Lynn, and Billy Walker. McDowell’s "The King Is Gone" sold almost two million and went gold in Canada and was big worldwide.

The label went from independent distributors to GRF Records and then in June to returned to its own distribution through independent distributors. Slim Williamson says the label is by selling to more accounts nationwide than any other label with country product. On major artists, Scorpion puts puts the record albums often follow up with the radio station mailings.

All Scorpion product, tapes, albums and singles have manufactured and shipped from Nashville. Quality Records distributes Scorpion product in Canada, and the label is released worldwide by labels around the world.

Other artists signed this year include Brian Shaw, the Wilburn Brothers, Liz Anderson, Ben Colder, Bruce Mullin, and R.W. Blackwood. Promotion is handled by Marty Willison, with the help of Mike Borchetta from the west coast.

When asked what the plans are for the coming year, Slim stated the label is looking for fresh new talent that can write, "Bedroom Eyes" by Don Drumm.

Churchill Records Strong In Country

NASHVILLE — Churchill Records has its roster of artists as well-known as John Gary, Frank Sinatra, Jr., the Four Lads, and Mamie Van Doren, but the label's very first charted record was a country record, "Bedroom Eyes" by Don Drumm.

The principals of the Chicago-based company, Herb Gronauer and Tommy Marion, have over 50 years experience in the theatrical agency business, and they responded to Drumm's success by increasing their country product.

Churchill's current charted singles are Nick Noble's "Stay With Me," Jerry Abbott's "I Owe It All To You," and Don Drumm's "Something To Believe In." Other singles released that have hit the charts are "Never Going Back Again" by Mac Wiseman, "I Want A Little Cowboy" by Jerry Abbott, and "Just Another Rhinestones" by Don Drumm.

Churchill plans even more country releases for the remainder of this year, including records from Randy Sparks (writer of "Bedroom Eyes"), Randy Sparks (former New Christy Minstrel), Mac Wiseman, Joanne Houston, and the duet team of Frank Sinatra, Jr. and Jan Gray.

Open-Door Policy & Internal Sales Division Help Con Brio

NASHVILLE — 1978 has been an exciting year for Capitol Records and, according to Bill Walker, label head and A&R director, it has "been the most successful year of our factors' contribution to this growth included:

1. The establishment of an internal sales division with a staff of three under the supervision of Edie Davidson. Prior to the formation of this department, the company's product had been distributed by Nationwide Sound Distributor.

2. The maintenance of a broad open-door policy for screening all new material has resulted in a general strengthening of the in-house A&R department. As a result, there has been an increased airplay over the last 12 months.

3. Con Brio has managed to maintain at least one record in the national charts every other month. Since November, some of the first three records on the label's expansion have been seen Con Brio represented by two, and sometimes three records, quite an achievement for a small (but growing) independent label.

4. The establishment of strong foreignies over the next 12 months have helped Con Brio to establish a new line of foreign market. In January, a world-wide publishing agreement was signed with Con Brio's flagship independent companies and the Palace/Burlington Companies (the publishing wing of English Decca) for world-wide representation of copyrights. In April a lease agreement was signed with EMI (Australia) for world-wide release rights on Reg Lindsey (presently Australia's #1 country artist).

A foreign licensing deal for all released products was signed in September with RCA Records, the young, aggressive, United Kingdom-based label headed by Barry Price. Negotiations are presently proceeding for representation in Canada.

The growth of a special projects department for investigating new areas of marketing and working on new concepts of promotion. Currently on the drawing board are areas in which to diversify, and joint-venture type deals with other labels.

New Projects

Some of the new projects tackled this year included working with Pickwick International in doing the production work for their "Sgt. Pepper's Lonely Hearts Club Band" movie sound-alike album and coordinating the music for a new science fiction movie, "Boo," which will be released in early June.

While the label has grown remarkably over the last 12 months, the roster of artists has remained at five. Con Brio president and A&R chief, Bill Walker, believes that this is an ideal number, given the present level of resources invested in the label. Current artists signed to the label are:

Don King is one of the success stories of the company. The young, aggressive, "Bedroom Eyes," "Just Another Rhinestones," and "Don Drumm's, have hit the charts.

Dale McBride has nine nationally-charted singles on the label out of nine releases, he is making quite a mark on the country scene.

Terri Hollowell has two national chart records already to her credit, this year, and has been heard on the national charts.

Scott Summer is one of the company's most prolific writers, who has his first release scheduled on the label in the next few weeks.

Reg Lindsey is presently #1 country music entertainer in Australia, he has just made good inroads into country music over here.

Staff

Behind all successful companies are always hard-working and energetic people who act as the catalyst in making the infrastructure work. Con Brio records is no exception. Current people behind the scenes include:

Jeff Walker, vice president, operations, who is responsible for the day-to-day running of the company, came to the United States four years ago from Sydney, Australia. He holds a Bachelor of Economics degree from the University of Sydney with majors in accounting and finance. He is also a member of the Institute of Chartered Accountants in Australia. This background in finance and administration has certainly been of great assistance to

Con Brio artist Don King

Jeff in the decision-making functions associated with the company.

Brady Snyder, executive vice president of sales and marketing for the record company comes to Con Brio with a diverse knowledge of the music business. He was one-time editor of publications for RCA Vic, Camden, N.J., national singles merchandising and promotion, Records, Hollywood, executive vice presi dent of the now-defunct Mega Records, Nashville, and is owner of an independent graphics brokering agency, Music Media. He was a founding member and first president of the Tennessee Jazz & Blues Society, and presently serves on the board of governors of the Nashville Chapter of NARAS.

Edie McRae, the junior vice presi dent of major market promotions, was introduced to the music industry by Con Brio Records only two years ago. At that time she was hired by then VP Bill Colle, who "liked her voice and admired her spunk." Edie started out doing small market promotion, but with her knack for phone conversation and unique promotion style, she soon became the main force behind the Con Brio promotion team. Her bubbling personality has made her a favorite with the DJs, and she plans to make promotion her profession for a long time.

Johnny "K" Koval, the vice president in

(continued on page C-54)
WHEREVER YOU GO, YOU'RE IN CAPITOL COUNTRY.
Gusto Records Continues To Diversify In Many Directions

Gusto artist Red Sovine

NASHVILLE—In 1978, Gusto Records, Inc, has energetically continued its short and long range market, sales, marketing and publishing objectives as first outlined by Gusto president Moe Lytle upon completion of the Starrett/King master catalog purchase in February, 1975.

Among other things, Lytle stated at that time that he planned to move Gusto Records into a strong, diversified record company and that he would carefully re-arrange the company's expansion to the Gusto artist vote of thanks, too, should the Wesley organization for Youth Services. Dixie Gamble.

Gusto could double Tree's volume within the year, which again placed them as the #1 country music publisher. Tree announced an agreement with EMI Music of London that will add about 80 countries to Tree's market and additional exposure for the company's songwriter. Tree had been in 18 foreign markets on its own, and with the new agreement with EMI, will now be in more than 100 countries.

Jack Stapp, chairman of the board and chief executive officer of Tree, said the agreement with EMI is the first major change in representation Tree has made in 10 years. Stapp projected that the arrangement could double Tree's volume within the next year and have a major financial impact about winning.

Tree's expansion included major addition of offices in Nashville in addition to the utility of its new post-transistorized 24-track recording studio for the exclusive use of its writers. The studio, designed by Jim Gardner, with Woodland Studio's Glen Snoddy serving as consultant, is under the direction of Tom Knox, who joined Tree as the studio's engineer.

Further, another program enjoying tremendous chart action, the “Greatest Hits” which includes twenty-four songs, demonstrated the company's commitment to record breaking of its master catalog purchase, Gusto in addition to the Starrett/King/Starrett/King master catalog purchase, Gusto has further implemented its own catalog through the purchase or lease of additional masters to provide a spectrum of musical tastes. Current outstanding selling albums which have resulted from such acquisitions include "The Best Of The Best Of Chuck Berry" and "The Kendalls—1978 Grammy Award Winners," to name a few.

The addition in 1978 of Jimmy Martin, "The King Of Bluegrass," to the Gusto artist roster, is considered important for many reasons. Not only did Gusto obtain a well-known performer who is tops in his field but the release of his he produced and stimulated the strong, in-depth bluegrass material from the Starrett/King catalog.

Major Membership Growth Highlights Year For NSAI

NASHVILLE—A commanding growth in membership has been the major accomplishment during this past year for the Nashville Songwriters Association, International. The NSAI board credits this growth to its writer counseling program wherein the NSAI office is open to any songwriter, from anywhere, seeking the correct way to work song material.

Fundraising

Fundraising was successfully effective for NSAI during the past year, the Wesley Rose Salute placed $10,000 into the NSAI funds, and this money was used for a variety of NSAI efforts for the next one, early in 1979, in Tulsa, Oklahoma. The organization’s legal counsel and accounting representatives along with a prime committee from the board are preparing the formation of a foundation for NSAI’s museum and educational program. A permanent committee has been established with persons within the organization.

1978 Activity At Tree International Tops Record-Breaking Mark Established In 1977

NASHVILLE—Following a record breaking year in 1977, Tree International executives report 1978 moved up to an even higher level of activity at the giant music complex.

Along with its tremendous chart activity during the year, which again placed them as the #1 country music publisher, Tree announced an agreement with EMI Music of London that will add about 80 countries to Tree's market and additional exposure for the company's songwriter. Tree had been in 18 foreign markets on its own, and with the new agreement with EMI, will now be in more than 100 countries.

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Further, another program enjoying strong sales action and pointing out the utility of its new post-transistorized 24-track recording studio for the exclusive use of its writers. The studio, designed by Jim Gardner, with Woodland Studio's Glen Snoddy serving as consultant, is under the direction of Tom Knox, who joined Tree as the studio's engineer.

To support the Gusto artist vote of thanks, too, should the Wesley organization for Youth Services. Dixie Gamble.

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John Wesley Ryles
Hank Thompson
Buck Trent
Rafe Van Hoy
Don Williams
April/Blackwood Promotes Award Winning Artists

NASHVILLE — CBS-owned April/Blackwood music began 1978 with the signing of Country music's most popular recording team, Jerry Foster and Bill Rice. Within the first six months, the team added to their unbroken string of hits with recordings by Lynyrd Skynyrd, Meat Loaf, Mountain Made, Billy Jo Spears, Mickey Gilley, John Wesley Ryles, Sammy Smith and others.

Writer-artist and Dottie West production writer Larry Butler have furthered their successful careers with recordings in both pop and country fields.

April/Blackwood writer Jerry Fuller had redirected his energies from producing to concentrating on performing as an artist with ABC Records and producer Ron Chancey. Fuller’s writing success has continued with recordings by such artists as Freddie Hart, Ronnie Cato, Ray Price, T.G. Sheppard, Jacky Ward and Reba McEntire.

A great deal of April/Blackwood activity has been focused on the Jukebox Contests as Roger Murrah, Chris Waters, Kenneth Wahle, Roger Waters, Richard Arives, Harry Middlebrooks, Jim McBride, Gino Cunico, and Janet McMahan with cuts by Gene Cotton, John Wesley Ryles, Narvel Felts, Christy Lane, Mylon LeFevre and others.

Catalog Exploitation

Catalog exploitation is always a major effort. When the full effort is concentrated in the recording of “Unchained Melody” in Willie Nelson’s “Stardust” album, “Cry Me A River,” Jim Ed Brown and Jerry Clower’s “Dream” LP, and “I’ve Got The Music In Me” in Ronnie Milsap’s album, “Only One Love” (continued on page C-53)

Magazine Articles Herald Top Billing As Leader Among Management Booking Firms


A lengthy story detailing Top Billing operations in the “Washington Post” was reprinted in major newspapers across the United States, ABC television’s news magazine program “20/20” focused on Tandy Rice, “the peddler of celebrity flesh,” for a 20-minute profile.

Heavy TV Exposure

Individual clients are featured on a concert video for heavy television exposure. Since the beginning of the year, TBI entertainers have appeared on 30 different network, Canadian and nationally syndicated television programs. Over 12 months for Top Billing, a leader among talent management and booking agencies. “Newsweek,” “People,” “Rolling Stone,” “Country Music” magazines published articles on Top Billing, its clients and president, Tandy Rice. “The Atlanta Journal & Constitution” and “The Tennesseean” gave Rice and Top Billing celebrities the cover story in their Sunday magazines.

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Country Managers/Booking Agents

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Hendersonville, Tennessee 37075
(615) 824-0142

All Star Talent
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Greenbrier, Tennessee 37073
(615) 643-4192

American Management
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Suite 220
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ARTA Productions
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Nashville, Tennessee 37204
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Los Angeles, California 90048
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Suite 460

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(615) 244-8809

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Wayne Coombs
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(615) 244-9222

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Patsy Bruce
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GAYLON HORTON - HOLLYWOOD DIVISION MANAGER
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JOE ABEND - NEW YORK DIVISION MANAGER
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Entertainment Exclusive
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Nashville, Tennessee 37203
(615) 329-9536

Gene Ferguson
Mill Rd.
Brentwood, Tennessee 37027

Glenn Ferguson
Metro Courthouse
Nashville, Tennessee 37201
(615) 256-6081

Fayeena Presents, Inc.
8933 East Union Ave
Englewood, Colorado 80110
(303) 773-6000

Lamar Fike
49 Music Square East
Nashville, Tennessee 37203
(615) 256-5119

Folklore Productions
1671 Apian Way
Santa Monica, California 90401

[Names and contact information of various booking agents and talent managers]
IRDA Continues Heavy Sales And Chart Activity

NASHVILLE — IRDA/Album World, which started 10 years ago as the first full-service distributor for independent labels, began its year with a move to new head- quarters at 1204 Music Row. With combining complete shipping/warehouse facilities with its office space, state executive vice president Mike Shepherd said: “Our album sales volume keeps increasing steadily with such name acts as Sly Stone, Bobby Pickett, Lon Chaney, Neil Sedaka, Gladys Knight, Shirley & Lee, The Del-Vikings, Gene Chandler, The Moonglows, The Lettermen and the Overstreet. Muhammad Ali and nostalgia cowboy artists Tex Walker and Foy Willing. We have been working with a large number of non-name artists such as jazz trumpeter Richard Pullin and country artists Jimmy Lewis, Mike Shepherd: “We have worked for these companies such as soundtracks, TV shows, national spots and non-chart albums. We have been working with progressive companies such as progressive companies we are now working with progressive companies.”

Complete illustrated Album World catalog, now in preparation, will be sent to every retail outlet in the United States. In addition to direct consumer mailings, we have continued to stay on the national TV and radio charts in the broadcast field. Such artists as Randy Barlow, Bobby Smith, Jerris Ross and Alan Reynolds. The company, which has made the independent distribution of major labels, is moving to a major label as well as to remain with IRDA.

Distribution Plan

NASHVILLE — IRDA/Album World has continued its dominance in the record distribution field with a constant stream of hot, hard work,” has moved from birth to one of the most progressive companies in Nashville’s music business. IRDA/Album World was founded in March 1978 by Howard A. Knight, Jr., a native South Carolinian who has made the music business his life and Nashville his home for the past several years. “We saw a need in the promotion/distribution end of the business for a company that believes in quality instead of quantity.”

Superior Record Distributing Grows With Innovative Techniques And Hard Work

NASHVILLE — Superior Record Distributing Company has grown utilizing innovative techniques and a lot of hard work,” has moved from birth to one of the most progressive companies in Nashville’s music business. Superior was founded in March 1978 by Howard A. Knight, Jr., a native South Carolinian who has made the music business his life and Nashville his home for the past several years. “We saw a need in the promotion/distribution end of the business for a company that believes in quality instead of quantity.”

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Great Songs

Great songs such as "Detroit City," "Ruby Don't Take Your Love To Town," "Are You Sincere," "Long Black Veil," "P.T. 109, All The Time," " Burning Memories," all written by John D. Loudermilk, have been hits for many very important songwriters. Such writers as John D. Loudermilk, Marjorie Dill, Marjorie Wilkin and John D. Loudermilk all found their opportunity under the Cedarwood umbrella.

Cedarwood Marks Quarter Century In Country Music

NASHVILLE — A quarter century has passed with Cedarwood Publishing Company songs playing an important role in the development of the country music industry. This publishing company has been a fertile base of growth for many very important songwriters. Such writers as John D. Loudermilk, Marjorie Dill, Marjorie Wilkin and John D. Loudermilk all found their opportunity under the Cedarwood umbrella.

Warner Bros. Music Hot On The Charts

NASHVILLE — Warner Bros. Music has been consistently hot in country music charts in the ‘77-78 year with hits including Tom T. Hall’s hit “The Song That Made You Cry.” Bobby Sheehan’s hit “Take This Job And Shove It,” and Anne Murray’s hit “Walk Right Back.” These were three of the Top 10 single positions in the charts:

Renee Miliss’s hit “Only One Love In My Life,” Margo Smith’s hit “101 Heart Throbs” and Vern Gosdin’s “Never My Love.”

A few of the artists who have recorded Warner Bros. songs this year are Dolly Parton, Kenny Rogers, Linda Ronstadt, Willie Nelson, Crystal Gayle, Olivia Newton-John, Glen Campbell and Anne Murray, with Renee Miliss’s “Only One Love In My Life” being nominated in the Top songs for the CMA “Song of the Year” with Anne Murray’s hit “Take This Job And Shove It,” written by David Allan Coe and recorded by Johnnie Paycheck is being nominated for the same award. Warner Bros.’s newest crossover “Southern Nights” was among the “most popular” B.BM country single for the year.

Staff Appointments

In addition Warner Bros. Music has expanded its publishing staff with the appointment of Johnnie Wright as professional manager, and its Nashville-based writing staff by signing David Allen Coe, Joe Reid and P.R. Battle. Nashville general manager Tim Wipperman stated that he was especially encouraged by the success of the publishing that allows our west coast, east coast and Nashville staff and writers to cooperate with each other, to the degree that Renee Miliss’s hit “Only One Love In My Life” was written by Los Angeles-based writer (in Nashville at the time) John Bettis, and Nashville-based R.C. Bannon. This exchange process is not only encouraged in country music music, but all areas of music in both domestic and foreign, so that Warner Bros. Nashville writers have access to a wider range of material than before. Thanks to the firm’s expansion, we now allow us to pursue recording contracts for our writer/artists such as Royce Porter and Janis; and to our writers such as John D. Loudermilk, who are now enjoying success in a wider area rather than being limited to one area. With these developments, we look forward to 1979 being our best year ever!
We'd like to thank all the artists, producers, and DJs for making '78 another great year.

Jerry Foster and Bill Rice
COUNTRY MUSIC 1978

Pete Drake’s Umbrella Now Encompasses 8 Companies

NASHVILLE – Pete’s Place, one of Nashville’s most active studios, is not the only business housed at 809 18th Avenue South. Eight companies live there under the supervision of Pete Drake.


“The studio stays booked all the time,” says Pete, “in fact, I couldn’t even get in my own studio recently to mix a Linda Hargrove record for release on RCA, Al Pacchi is chief engineer and studio manager, but it has the personnel to handle his assistants and Vickie Hitzer is the studio administration specialist. Together, the company is required team.”

Pete Drake Productions is actively involved in the production of Linda Hargrove for RCA Records. Ernest Tubb, Fritzie Husky and The Fresh Four are the lead studio engineers.

The production company also does an increasing amount of business with radio commercials and radio presentations. Coupled with his producing, Pete still finds time to “pick” steel on an average of 10 out-of-town recording sessions a month.

Resident Businesses

Two more of the resident businesses are Pete’s Place. The South address is 1st and 2nd Generation Records. 1st Generation Records was formed by Drake because of the demand for product from radio stations, jukebox operators and for certain artists that were not signed to any recording label.

Since most of the product that was available to radio stations, Pete’s Place, was available to Drake, he needed a new first-generation recording label. Drake saw a need and formed the 1st Generation Records, a label dedicated to the legends of the music industry. His first artist, Ernest Tubb, had a chart record with “Sometimes I Do,” the label’s first release. Next Drake released an LP, “Ernest Tubb, the Living Legend,” and then he signed Ferlin Huddleston and the Four Freshmen.

Pete is now working on new albums of all of the 1st Generation artists. 2nd Generation Records was formed to showcase new talent. The label’s name was prompted by the label’s first artists: Justin Tubb, Ernest’s son and Ruby Wright, daughter of Kitty Wells.

4 Other Companies

“The four other companies that operate out of Pete’s Place are: Window Music Publishing, Tomakaze Music, Speak Music, and Brushape Music, which is owned and run by Gary Paxton,” adds Pete, “and they all continue numerous albums.”

The other artists include: Linda Hargrove, Susan Hargrove, Pam Rose, Larry Ballard, Tim Bonner, Chris Gaul, Bill Pfister, and Haywood, Buddy Spicher and Gary Paxton.

This year three new writers were signed, Art Ford, Ray Hughes and Mary Ann Kennedy.

All the administrative duties for the publishing companies and the recording company are handled by Mary Ann Kennedy and her staff, which includes Mary Thomas, Mardy Smith and Cristine Saunders.

Additionally, Paul Randall to the staff, as the first of many planned expansions, as we continue to grow. Paul is currently working on all facets of the total effort put forth by all the companies. Primarily, he concentrates on press, publicity and artist development, but he wanted to arrive at total control of all the business generated by all the companies involved with that area everyday,” says Pete.

International recording artists West and Billie Jo Spears consistently continued to show their chart activities in the US with the featured entertainer at the Wembley Festival in England this last year. She has been appearing with Rogers on various dates across the country in addition to her usual touring dates. “Come See Me And Come Lonely” was her recent Top 20 single. Spears has had four Top 10 singles this last year. “Too Much Is Not Enough,” “Lonely Hearts Club,” “I, Got To Go” and “57 Cheyenne.”

United Artists signed: the “Silver Fox,” Charlie Rich, and teamed him with Larry Butler as producer. With his initial single and album, “Still Believe In Love,” he continues to establish himself with the country market.

International artist Slim Whitman, and the bluegrass duo of Doc and Merle Watson, with their unique style and presentation, both attracted much acclaim in the international market in Japan and Europe.

The label continues to build its operation with the teaming of artists Bobby Wright and David Willows with producers Don Gant and Jack Cooney respectively. UA foresees exciting times ahead for these two acts along with the label’s versatile entertainer Del Reeves.

United Artists recording artists (l-r): Kenny Rogers, Bilie Jo Spears, Dottie West.

Crossover Key To Success

For United Artists, Nashville

(continued from page C-24) him awards for “Male Vocalist of the Year” and “Single of the Year” for his performance on “Lucille.” He won a Grammy from NARAS for “Country Vocal Performance” on “Lucille.” The Academy of Country Music presented him with four awards: “Record of the Year,” “Album of the Year,” “Male Vocalist of the Year” and “Entertainer of the Year.”

“Ernest Tubb, the Living Legend” also won an award. This year the CMA has nominated him in three categories. “Male Vocalist of the Year” and “Vocal Duo of the Year” with Dottie West. Rogers’ many TV appearances included hosting the Tonight Show (twice), and the Midnight Special. He also co-hosted Dottie West’s “The Largest Inhabitant” and “The Battle of the Bands,” which was a tremendous success for the network.

The #1 song “Every Time Two Fools Collide” created the hottest duit act of the year. Kenny Rogers and Dottie West. They were recently nominated by the Country Music Association for “Vocal Duo of the Year.” Their second duet single from the LP “Every Time Two Fools Collide” is presently climbing the national charts. It is titled “Anyone Who Isn’t Me Tonight.”

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Recent Signings

New signings to the label, besides Rich, have been: Rich Reddick, writer of “Detroit Make My Brown Eyes Blue” with Chip Young as producer and Bobby Smith, a favorite Dallas nightclub entertainer, with producer, Glen Pace.

The international market garnered gold awards for Gayle and Rogers around the world which included South Africa, New Zealand, Australia and Canada. The Nashville office maintains the position of being the only record label to be directly involved in the international market on a day to day basis.

United Artists Nashville continues its policy of making outside producer agreements. The success with independent producers, Butler and Allen Reynolds, has proven this point and has been largely due to each artist/producer relationship.

With a small staff, United Artists Nashville works with a “family concept” whereas everyone is involved in all aspects of the label operation. This has allowed the Nashville operation to be totally involved with each individual artist and his respective promotion manager or whoever else may be involved. This concept has garnered unparalleled success for the UA Nashville division. With Arlie Mogull and Jerry Rubenstein as co-chairmen of the label, the Nashville staff is headed by Lenn Shults as operations director. Jerry Seabolt, national country promotion director; Carolyn Gilmer, A&R coordinator; and Joni Del Fiacco, local country promotion director; Gerri McDowell, southwest regional promotion director; Pat Coates, office manager; and assistant Janelle Bitter receptionist, and Mark Spence, mail supervisor.

Lane LP Yields 4 Top Records For LS Label

Records are now looking to three other new artists, according to Stoller, Chapin Hartford, whose self-penned first release, “I Knew The Mason,” hit the national country charts, and whose next LS release is due Nov. 1; Pearle Handle, a country group with a single coming later this fall; and a still-to-be-named rock group just signed out of Atlanta.

Contributing to the label’s success story are producer Charley Black, promotion department head Jack Andrews and newly added assistant Linda Eiler, and Toni Trinch, assistant to the president. LS Records is now being distributed nationally by Radwood Records, a division of GRT Group.

Stoller added that the label’s affiliated publishing company is also seeing expanding activity. Crissie Lane Music (ASCAP) has publishing on the new Ronnie McDowell single, “This Is A Holdup.”

Nationwide Sound Prospects

By Serving The Indie Labels

NASHVILLE – Nationwide Sound came into existence in January of 1972. Since then, its growth has been strong. NSD was a post-it-company, created to handle small independent labels who otherwise would not stand a chance in today’s highly competitive marketplace.

Primarily, NSD handles booking, selling and collecting for the labels under the NSD umbrella. When the label handles national promotion, national radio mailouts to radio, all formats, plus any other necessary duties that carry the NSD sign of availability.

Each record handled by NSD is given first-class treatment from the distributors and approximately 120 one stops, plus record shows from coast to coast. In the wide world of NSD, it is possible to find personal appearances and everything else that can be found in the manufacture of a first-class product of music.

According to NSD president Joe Gibson, “We feel that the best way to handle small labels who otherwise would not stand a chance in one of the most highly competitive industries in the world is to offer them a total package of services. We will handle their bookings, mail, all promotion, and even assist them in other areas.”

NSD offers its services to independent labels, artists, producers, directors, radio stations, local bars, restaurants, and any other company that is in need of NSD’S services.

From a one-man operation which started with a borrowed desk, telephone, order pad and two records to merchandise, NSD has grown into a large corporation with eight full-time employees. They include: Joe Gibson, president; Noel Gibson, vice president; Cathy Gibson, bookkeeper and office manager; Dean Demontbreun, receptionist; Jerry Duncan, shipping department and secondary promotion; Patti Turri, secretary; Debbie Gibson, assistant promotion director; Betty Gibson, assistant mail manager; and Janae Grimes, assistant mail supervisor.

To date NSD has had more than 175 independently charted singles to their credit in addition to their many instrumental and pressings and everything else which is possible in the manufacture of a one-piece item of product.


Many NSD artists have been successfully assisted by such independent promotion men as Frank Mull, Nashville; Wade Pepper of Atlanta; Mike Borchetta, New York; Doug Lee, Minneapolis; and Peter Sven- son, Texas, and many other as the needs of the label arise.

United Artists recording artists (l-r): Kenny Rogers, Billie Jo Spears, Dottie West.
Tree is the Number One Country Music publisher. Again.

Why? Maybe it's our excellent staff of support personnel. Or the added strength of our world-wide affiliate, E.M.I. Maybe it's our expanded facilities or our magnificent new 24 track studio, used exclusively for our writers. All are good, sound, logical reasons for Tree's continued growth and success. But when the final credits roll, we respectfully reserve that recognition for our writers. Because the songs they write are the Roots, the creative source, that nurtures Tree International. And, for that matter, the entire music industry.

Our Roots tell the story.
Country Music Booming As Nashville Gains More Autonomy

(continued from page C-20)

I think it has been a record year for the whole industry here," Bradley said. "I think it really is one of about four record years and 77 and 76 and 75. We have been seeing it coming. How big it gets and how long it lasts is something else.

Looking at some of the things the other labels are doing — I know it is true for us — I think other companies here are having a banner year proportionately. I really think it will even get better because I think country music is probably the music of tomorrow.

When I say country, I am talking about modern country. I think the traditional still has its place and its fans, but I am talking about what the majority of the radio stations are playing and who their listeners are. I think that is why the growth of country music has been so great in the past four years.

FREEDOM

"And I think our company, by believing in it, you mean we are specialists in the country field — they have given us the freedom to make it, merchandise it, promote it and sell it, and it has worked," Bradley added. "I also think the DJs like more of what I and I like.

I think tastes have changed, then the market has changed. Everything I do is governed by what the DJ's play. And I think the DJ is a younger man out there who is really into modern country. I know it is not what I like — because it is not hard rock and it is not pop. I know you do have more freedom here than you do in the rock and roll. You have to sort of look up or you take a pop sound and underscore it — that is pretty much what country is now, and the way I use records and the way most records are made now in Nashville. That is what I like and I think that is what the DJs like. And that is probably what 85 or 90% of the people reviewing records like. If the DJs were playing it, we would still be cutting traditional country songs."

A producer and executive who has observed Nashville and country music and both as an outsider and as insider, Bowen believes music row is in the midst of a tremendous change. He feels country music feels the musical community here is opening up and that companies here are helping each other out.

GROUPING TOGETHER

"The most significant change I have seen since I have been here is the groundswell of the Nashville music community grouping together," said Bowen, who produces Mel Tillis, Roy Head and Sterling Whipple and has produced Dean Martin and Frank Sinatra. "I am happy for Jerry Bradley and RCA and their autonomy, and I am happy for MCA who just bought RCA and added it to its staff. And we all hope Capitol does the same thing. We have been told Elektra will follow what we have done, I have felt more unification and less fighting among our

For many years, artists here pulled into the studio at 6 and left at 9. Now you are seeing more and more artists getting better prepared to cut and spending more time on pre-production. As the success of songs as the growth comes you will hear sounds out of here in the next couple of years that can change the way you look at country music.

There are a lot of good musical minds in this town, and they are starting to assert themselves here now, country radio is very, very strong. That will last, but there will be great, small sounding things and great, large sounding things. We don't do anything but reflect. That is one of the reasons for the change in country music. Some of the songs that used to work in country music are no longer a mirror of the times. Technically, you can't hurt country music by making it sound better. I don't think everybody ought to try crossover. I think crossover is the most dangerous thing we face. At MCA, we are in the management of very successful records. We are in the business of expanding the marketplace with the artists that we have and some of the artists are five million album sales, that is what we should try to achieve.

Lack Of Strong Management

"If a weak link exists in Nashville today, it would be the lack of strong management. Almost every major record label and found management in Los Angeles or New York. Dolly Parton, Waylon Jennings, Willie Nelson and many of the other great stars are all managed by outside firms. Bradley maintains management is necessary here because record companies rely on cooperation with managers in working with artists and product. If they are here, communication is faster."

"They are definitely weak in management," Bradley said. "I won't say the decisions which have been made by management here have been wrong, but I say they are made by a lack of enough managers here. In that particular phase of the business, we are behind Los Angeles and even New York. I think that is a problem.

When a record gets in trouble and when you need certain press or television, you can't get them. And you can't get it done right."

Another weakness in Nashville, which Bowen feels is changing, is a lack of studios comparable to Los Angeles or New York. Bowen feels that musical technology has lagged here behind other musical technologies.

"In LA and New York, they have a lot of these 'state of the art' studios. Sometimes you can get a good sound on equipment that isn't up to date, but as a city, you have to be 'state of the art.'" Bowen said. "Today, you find in the city of Nashville, the studios and the marketplace, the Segers and the Ronstads are in 'state of the art' studios. They have bigger budgets than we do, but they have the same equipment. They have it. In the last two years here, that has changed. I think, country music is much better technically. I think the studios are upgrading and I think more dollars are being spent. I think sound competition is coming to Nashville. Every engineer ought to be trying to sound better than anyone else. He should be in there late at night trying out new things. As long as he is doing it as if it was the fierce competition. I have seen about 10 studios in the past couple of years that have been prepared to do business in a way that we have to have this to get these two-and-three million sellers."

With a key, to maintaining and building upon the current success of country music and Nashville, Bradley believes it is in a contract movement of power and control to branches offices here.

"Great Potential"

"I think Nashville has great potential, but I don't think we will reach that potential until some of these other companies give their key executives real freedom to do what they believe in," Bradley said. "Until that happens, things like a request, a telephone call, wanting someone to act or doing something that they have little interest for — these things will slow progress. I think they need to come in here and get good executives and people that have little enthusiasm for — these things will slow progress. I think they need to come in here and get good executives and people that have little enthusiasm for — these things will slow progress. I think they need to come in here and get good executives and people that have little enthusiasm for — these things will slow progress. I think they need to come in here and get good executives and people that have little enthusiasm for — these things will slow progress.

Spurred by the bottom-line success of more sales originating from here, Bowen believes Nashville is being noticed now by everyone. And he says that trend will continue.

"I lived in California for 16 years, and I know the mood used to be — well, you know those country people down there making those simple little records — and they ignored us until I was living here now," Bowen said. "When I moved here three years ago, I still felt that. To them out there, I was part of something that was a little less intelligent than them, a little less musical. It is still there to a point. But this is a problem, it is a major problem. You can't hurt country music by making it sound better."

"But I think the studios are upgrading and they are taking care of the management and the way it is handled here. There is more care than you would think, a lot of energy is being spent on it. I think there is a big potential here in Nashville and we are going to be the world's capital of country music, that we are going to be the world's capital of country music. Our artists have been there."

SOUNDBAVES TAPS YOUTH MOVEMENT

(continued from page C-6)

Maury Finney, saxophonist instrumentalist, has enjoyed consistent charted singles for three years as well as winning Best Country Singles awards for an instrumentalist for the three leading trade publications.

Soundwaves Records and its affiliated companies, also owned by Noel Gibson, have numerous producer awards to their credit. Publishing companies include Hiketi Music, Music Craftshop, and Phono Music. The most recent projects Soundwaves Records has been involved with receives 

"I may never have a million seller but Soundwaves will continue to release good country product by both well known and newer artists."

RCA Records artists (l-r): Charley Pride Waylon Jennings, Dave & Sugar.

C-44

Other stories related to Soundwaves Records and its affiliated companies can be found on the company's website at: www.americanradiohistory.com

Cash Box/October 21, 1976

www.americanradiohistory.com
A Decade of Great Talent

Top Billing celebrates its 10th Anniversary with a roster of talented entertainers and a professional staff that carries on the Tom T. Hall philosophy...for they "Do What They Do" with class, finesse and professionalism.

We invite you to celebrate with the Top Billing Family in ten beautiful years in the business of entertaining.
Capitol Sees Bright Future
(continued from page C-26)

The coming months bode well for Capitol with releases scheduled by Jessie Cotton, Kenny Dale, Don Schilt, Mel McDaniel, Michael Clark, Dr. Hook and Lee Dresser.

Billy "Crash" Craddock released his debut LP on the label, "Billy Crash Craddock," which yielded chart singles in "I Cheated On A Good Woman's Love" and "I've Been Too Long Lonely Baby." Now he's released his second, "Turning Up And Turning On," and already the LP has charted single "Jubba Hubba".

Also enjoying considerable country success these past months were Abeeku At The Wheel, the Original Texas Playboys and a compilation of Merle Haggard tunes, "The Way It Was In '51". Hank And Lefty Crooked every Jukebox". gleaned from Hag's 36 LPs on Capitol.

The past year has also seen two valuable additions to the country promotion staff in Nashville-based Jack Pride and Dallas-based Pat King. In addition to the new promotion staff, the label has also continued involvement with major rock jobs across the nation.

Chappell & Music Expands
(continued from page C-40)

moves, Chappell and Intersong music companies fielded their first national music conference in Nashville last June. The two day meeting, the first of its kind in the field of outside corporate headquarters in New York, was attended by the domestic staff from New York, Toronto, Los Angeles and Nashville along with some representatives from Europe. Both ASCAP and BMI hosted special lunches.

Capitol artists (left) Gene Watson, Anne Murray, Kenny Dale.
E/A's Young Country Music Division Begins To Make Its Presence Felt
(continued from page C-26)

Top Ten Crossovers are a low-way street: E/A has released for the country market, singles by Andrew Gold ("I'm On My Way") and Carly Simon and James Taylor ("Devoted To You"). The latter midway of the charts, 1978 also marked growing acception of Linda Ronstadt by the country audience, beginning with "Blue Bayou," the blockbuster single from the "Simple Dreams" album. Since then, Linda has been on the cover of Country Music Magazine, which called her not only "the queen of rock & roll but a queen of country music".

Joining the E/A staff was Ewell Rousell, as national sales and marketing director, while Norm Osborne, national country promotion director, has continued to expand E/A's involvement in the country market place. The label participated in the annual Fanfair, and is anticipating CMA DJ Week this month. E/A will host a cocktail party and showcase performance which will feature Jack Clement, the renowned singer-songwriter/musician, publisher as well as new artists Jim Tawater and Wood Newton.

Electra/Amy is looking forward to releases from the already legendary and the potentially great Roy Acuff's two-record set contains hits from 1939 to 1973. Plus five more never before released Product from newly signed artist Jerry Jeff Walker is forthcoming, and there are albums in the offing from Sammi Smith, Hargus "pig" Robbins, David Houston and Jerry Irwin.

E/A intends to continue developing and expanding in the country arena, signing both new and name artists and adding more personnel to its country staff.

Happy Birthday
WSM'S GRAND OLE OPRY
Welcome D.J.'s thanks for these award winning songs!
We take country to a whole lot of countries.

CBS RECORDS INTERNATIONAL.
Welcome, D.J.’s.
The entertainment is dynamite at Nashville's newest landmark—The Opryland Hotel.

If you haven’t been to the spectacular new Opryland Hotel yet, you’re missing Nashville’s newest landmark. From the costumed doorman, to the old colonial architecture, to the elegant furnishings and beautiful paintings, the Opryland Hotel says “Old-fashioned Southern Hospitality” at every turn. But there are a few surprises! You’ll find that the Hotel’s three lounges, while always hospitable, have entertainment that is anything but “old-fashioned”!

The Opryland Hotel—Your Favorite Cocktail Bar.
The Saloon

When you step from the stately Hotel lobby into the incredible Stagedoor Lounge, it’s like going from 1843 to 1996 in the blink of an eye. You’ll see seven tiers of fun, and the stage! And you’ll hear the great sound of some of Nashville's greatest entertainers.

They’re bright and brassy, loud and lively, fast-paced and funny. With country, pop, rock and standards, the music will keep you clapping and the boys in the band will keep you dancing to rock and disco on into the night.

Stroll up to the antique bar in “The Saloon” and you’ll find yourself transported back to the 19th century. While you sip your favorite beverage, you’ll enjoy the entertaining artistry of Danny and Carolyn, a versatile and charming young couple whose repertoire covers the musical spectrum from country to contemporary to progressive. Their talent is impressive and their fun infectious.

Mosey on down to The Saloon and give ‘em a listen.

Climb to the top of the Hotel’s Grand Staircase and sit yourself in a leather wing-backed chair. Then sip your favorite cocktail while you listen to the incomparable Mark Barnnet. Whether he’s picking the five-string banjo or strumming the guitar, he keeps the mood free and easy at the top of the staircase.
"Artists are the stars of any record label team," emphasizes Roy Wunsch, director of marketing, CBS Nashville. Their talent, personality, and individual style perpetuate a human "homerun" atmosphere for the production and marketing mechanics. Their spirit is the essence of an industry that looks to creative genius for inspiration and relies on the same genius for survival. "Where marketing and A&R play instrumental roles in the success of our operation in Nashville," continues Wunsch, "we feel the artists themselves are perhaps our finest executives, promoting themselves and the label which represents them to members of the industry as well as to the consumer."

Rick Blackburn
Country Music Full-Filled With Assist From CBS

"Call me a hillbilly if you want, but smile when you say it." Ernest Tubb was smiling when he said that to a group of journalists, most of them from New York, who were there to cover the last night the Grand Ole Opry would ever play in Ryman Auditorium.

Truth was the show, but tomorrow, workmen would start early, even before the cigarette smoke had cleared and the echoes had died down to a whisper. Tomorrow, they would remove the old Tabernacle's pews, the wooden arms and backs polished smoothly by thousands of hands for four decades. They would cart off the instruments and sound equipment and the canvas backdrops proclaiming Goo-Goo candy and Martha White Flour. They would cut a large circle from the stage and take it to Opryland. They would pack up the mementos housed in dusty display cases lining the corridors — Patsy Cline's boots and other sad things.

But, tonight, the whole world listened to the Opry. Trucker hauling beef or rocket engines across the Great Plains couldn't see the hoopla going on backstage where Tubb and the press — folks in tuxedos standing shoulder to shoulder backstage, reaching on tip-toe to watch Dolly or Tammy or Porter or Marty or Roy Acuff perform. But they could hear as clearly as they had years ago when they were children, laughing with Rod Brasfield or crying for the last encore of "Loveless Blues" that night in 1949.

The Opry was part of the family.

Wherever it might happen to go, country music had grown up with them, the people at home, the people going home. Somewhere, it made the white lines roll on so sweet. Maybe next July, when they had some time off, they and their families would go see Opryland, watch Acuff and his yo-yo, maybe take in a tour of the stars' homes. But tonight, all they wanted was the music, no matter what day it was or who was there backstage to see what they heard.

Define country music however you want: "sincere," "from the heart," or "singing through my nose," as Tom T. Hall described it with the aid of a little Christian Brothers Brandy. It doesn't matter.

Country music has survived. It is a fiscal entity to be reckoned with, a force in the market place. Today, country artists are selling millions of records. They are packing venues everywhere from Adelaide, Australia to Pontiac, Michigan. Willie Nelson is being credited with everything up to and including transubstantiation and healing broken homes. Cowboys in boots and turquiose squash blossoms worn over double-knit shirts with alligators on the pockets are snatching six-figure contracts from casinos in Las Vegas and Naugahyde rooms in Jersey. Hillbillies all over the place are grinning like possums, Ernest Tubb among them as he stalks away from the journalists backstage.

And Nashville, Tennessee, takes a long, drunk look at itself, and finds that it has become a boom town.
Legends Abound In Nashville

The names that followed are legendary: Art Satherley, first, in 1930, to record country music; Ralph Peer, Eli Oberstein and Frank Walker. These men made the earliest country records under circumstances that will be remembered by hillbillies forever: Jimmie Rodgers recording in a hotel room in Bristol, Virginia, and later, when he was dying of tuberculosis, Maybelle Carter picking guitar for him because he was too weak to rise from the cot so thoughtfully provided by a New York recording establishment.

The country music business, lest we forget, is really very new. Three years ago, another journalist asked Eddy Arnold—he was posing for pictures, looking fit and fitty, on his farm south of Nashville—if he remembered Hank Williams. "You have to understand," Eddy said, "by the time Hank had his first hit, in 1949 I think it was, I had already just about retired."

But, all along, the music business was looking more and more to Nashville as its home, largely because certain artists who lived there, Ernest Tubb among them, had gotten hot enough to have their own way. Besides, the Opry was there, and after all, where else would you be on Saturday night?

Country music has come a long way since "Mother and Home." In a sense, it has come full circle, from the wall of Jimmie Rodgers to the wall of Willie Nelson, singing, of all things, "Stardust."

Jo Walker, of the Country Music Association, can tell you about how they worked to get country music programmed on the radio stations; how they talked, and wheedled, and talked, and implored their way into the national spotlight. Today, there are over fifteen hundred exclusively country radio stations. Enough said.

Frances Preston, of Broadcast Music Inc., and Ed Shea, of ASCAP, have also fought the good fight. They have protected and sustained Nashville writers and publishers for years.

Bud Wendell, Hal Durham and the others in their offices at Opryland, home of a multi-million dollar amusement park as well as the Opry, have been there, too.

Owen Byrd, Chet Atkins, Billy Sherrill—they've all been a part of and witness to the triumph of Nashville and country music. Their record companies—MCA, RCA and CBS, and the others—have grown with them. Some record companies have grown faster than others. One, CBS, has led the field.

CBS COUNTRY DIVISION—In September of 1976 CBS Records execs gathered to celebrate the grand opening of the CBS Records country marketing division headquarters in Nashville. Among the celebrants (r-l) were: Paul Smith, vice president, marketing, branch distribution, CBS Records; Don Dempsey, vice president, marketing, Columbia Records; Bruce Lundvall, president, CBS Records division; Tony Martell, vice president and general manager, the Associated Labels, CBS Records; Ron Axelson, former senior vice president, Epic Records and the Associated Labels, Roy Wunsch, director, sales and promotion, Epic Records and the Associated Labels, Nashville; Epic artist Harlan Sanders; Joe Casev, director, sales and promotion, Columbia Records, Nashville and Jack Craig, vice president and general manager, marketing, CBS Records.

Very much like Hollywood must have been in the thirties, Nashville's music industry has, over the past fifteen years, grown out of the few old houses on Music Row into pleasantly decorated suites of offices with Louis Quinze end-tables. And some of the finest businessmen in the world stuff out their cigarettes in ashtays from the Cantor in Cannes as they invite you into their private rooms. Their secretaries all look like Harlow.

Nobody seems to know that Nashville has always been more than just another sleepy river town, drowning in Magnolia and peopled by characters out of Mark Twain. Taking Nashville was the first order of business for Brigadier General Ulysses S. Grant early in the Civil War. At the end of the war, John Bell Hood would destroy himself trying to recapture it. The Cumberland River flowed blood, not water.

After the war, it flowed cotton and tobacco. By the turn of the century, banking, import-export, auto parts, clothing, universities, publishing companies and insurance would make for Nashville more millionaires per capita than towns twice its size.

It was the National Life Insurance Company, in fact, that owned 50,000 watt clear channel WSM Radio, and WSM, that started the Grand Ole Opry, named by the "solemn old judge," George D. Hay.

Although for years the Opry had serious competition from Chicago and elsewhere, it was to become, because of its persistence, the roots of country music as a saleable commodity.

Popular music was sweeping the rest of the country. Technology advanced, and before long, records were being sold and phonographs got to be as common in American households as radios had been. Everybody learned to dance the Black Bottom and listened to Nelson Eddy and his megaphone.

The powers at Okeh Records surely thought Polk Brockman a lunatic when he recorded somebody named Fiddlin' John Carson, but when Fiddlin' John's disc took off, they started pawing around in their wastecans for "familiar tunes" already recorded and forgotten by Eck Robertson and Henry Whittier.

Where the Opry would be the birth of country music as a business, Fiddlin' John was the birth of the country music record business.
"Uppermost on the minds of all CBS executives is the personal contact with their artists and the resulting interplay for a common cause. The mutual interest in each others career is not unlike a family and I personally feel it's what sets all CBS apart. I'm proud to be a part of that."
Commitment To Marketing Country Music Sets CBS Apart

Someone once pointed out that a man becomes conservative at precisely the point he realizes he has something to conserve.

The numbers tell the whole story. In the record business, as in all business, the numbers prompt whatever strategic moves, reorganization and particularly, expansion are decided upon.

Sometimes, it takes a bold, unconservative spirit to make changes in the status quo, because inevitably, to alter an established, smooth-running and profitable commercial machine costs money and time. And especially with an entity as sprawling and unpredictable as the music business, it may be years before the wisdom of changes made now will be realized—years before the numbers prove them sound.

CBS Records has been the leader in bringing this spirit to Nashville—a spirit of belief in the city, its facilities, its promise and, most of all, its people. And the numbers are there to justify that belief.

Even before CBS Nashville's marketing division was initiated in 1976, the company already had the first in-house publicity and press relations department and the first in-house art and design department in Nashville. Since September of 1976, the marketing division as such has been spearheaded by Rick Blackburn. It is the first time a major record company has seen fit to install in Nashville its own self-contained and locally-operated marketing staff.

Rick Blackburn

Just two months ago, Rick Blackburn put the finishing architectural touches on the network he runs. "We here are the result of a very wise decision on CBS's part to decentralize management, to delegate authority, where it is needed," said Blackburn.

"Joe Casey has compared us to a football team. I like that. We call the shots for the artists, always with them and their success and absolutely nothing else in mind. We have no stars here except the artists. No one in marketing is a prima donna.

"We move as a unit. Any differences of opinion are aired out before a game plan is put to the test."

"What exists among us here is a discourse, an almost Platonic dialogue, the aim of which is to formulate the best ways, the best philosophy, to market records.

"To me, the giving and taking of credit is a meaningless exercise." Blackburn continued. "More than that, it's destructive. Who gets credit for the gold on the walls? The team.

One of many reasons CBS has been so effective, not just in the country field, but in the other areas as well, is that all key positions are manned by thorough and proven professionals. Rick Blackburn is such an individual.

After his early days in radio — "I and the whole staff got dumped when the station changed format" — Blackburn worked for an independent distributor. From doing local promotion for Mercury Records, he moved to Epic Records where he was, for some years, regional sales manager for fifteen states, the director of national promotion.


"I hope I have worked hard, to make things come together, to make the promotions of every record a success."

"I can tell you how exciting this job really is. Upon the addition of separate directors of promotion for Epic and Columbia and two more people in secondary promotion, the staff will be complete.

"We're doing so many things here — market research into the public's buying habits, not only as they relate to records, but to eight-track tapes as well.

"We are concerned and totally involved in the artists' entire professional lives. We are developing them in the same way we develop all our personnel.

"My job is to coach the team. I inspect the system and improve it. I predict this year will be the most successful in CBS Nashville's history and the year after that, even more so. And you know what? I will not have gotten one record played on the radio or sold one record myself. Not one."

Joe Casey

As CBS Nashville's director of national promotion, Joe Casey has his ear to a lot more than the ground.

"No one else is around, watching the wheel, whatever in the airplane, or on the phone in his office. He talks a lot. He listens a lot. And when he talks, people usually pay attention to him."

"To a DJ, "Look, I'm not going to pressure you to play this record. But, it's taking off all over the country, and it seems to me that it doesn't get a shot down there where you are, somebody is going to look like an idiot."

"Tough, but accurate. With the DJ and with thousands of other radio people across the country, Joe Casey has the credibility to say what is on his mind, Nashville, and in July, 1978, he moved up to his present job over seeing an expanded department including the activities of the four regional country marketing managers — Jack Rahmire — west; Tim Pritchett — southeast; Larry Wall — midwest; and Jay Jensen — east.

"Suddenly, Casey stops and plays a new record at top volume — Charlie Rich and Jane Frick singing "Oh My Knees."

"You say why I dig this?" he says, and pulls up a stack of acetate records. "Every one of these is a hit and that's the challenge.

"All of us here are businessmen and music junkies combined. I never get tired. There's no burn-out factor. And that's what I like about CBS. Everybody works just as hard as I do.""
CBS Nashville Marketing Team

(continued from page 6)

enthusiasm going.

"Part of the job is to determine a proper release date for the album. There are so many factors to consider that it takes a detailed marketing plan. In conjunction with this, I come up with a direction for the advertising. I deal with budgets, deciding where and when to buy space in a consumer magazine or the Trades, how the radio and TV campaigns can work most advantageously. I follow the artist when he's on the road. I negotiate the album cover design and execution with both the artist and his managers. All in all, I try to see that everything about the product says what the artist wants it to say and what the company wants it to say."

Dan Pinkard has been with CBS for nine years, during which time he has served as local promotion manager for the Southeastern region, and promotion manager for Epic, before assuming his current position.

Jim Kemp amplifies: "Dan and I marry A&R to marketing. We never stand still at one level in the life history of our albums, but follow them every step of the way, from inception to mastering to packaging and promotion to watching the artist hopefully knock audiences out with his talent.

"We're like scouts, touring on company expense, looking at what the artists are accomplishing."

Mary Ann McCready —

For years a valuable part of CBS Nashville's publicity department, Mary Ann McCready has been recently named director of artist development, CBS Records, Nashville.

McCready explains: "What we do gets in every aspect of the artist's career. We direct the individual in such a way that he has a clear picture of his potential. Sometimes, this is hard to get across to the artist because we're always thinking ahead, often way ahead, and it doesn't come crystal clear immediately how this or that direction is going to improve record sales trade and consumer press. We are here to select and label events surrounding our artists — and react quickly — often before it happens. We are always encouraging to develop and expand on every phase of an artist's professional career."

"What I like about the CBS family, and it is a family, is that we can maintain such a good one-to-one relationship with the artists. Our artists are aware of the importance of keeping lines of communication open between themselves and us in publicity. We're working for them, not for personal gold stars, but to maximize the attention they get from the press, assisting the team in attaining precious metal for the acts.

"There are only so many magazines and newspapers out there, so getting that attention is an active day to day struggle. But the struggle is half the fun, and once you've got the print — home run!"

Virginia Team

Virginia Team is director of creative services, CBS Records, Nashville and she is a new breed of graphics artist. Her creative trend is to indulge eye design, color and form and have focused attention on the import-

ance of the visual representation of the changing and diverse images of Nashville's recording artists.

Formerly artist director for Columbia Records, west coast, Team took an extended this and, since then, recording CBS Records in her current position this year, has held the positions of artist director for Billboard's Outside Magazine and art director of Caribou Records.

Assisted by Cheryl Schmidti, Team primarily designs album packages and associated items, such as special posters. "I like simple designs and well-done photos," says Team. "Quite a lot of what I've done so far is record graphics possible by the superlative photography of Norman Seef. He knocks me out.

Previously, the position of director of creative services was filled by Bill Barnes, now, sometimes, current sales aren't affected at all, but a foundation is being laid for future gains.

"Every piece of product has with it an artist development plan related to the artist's previous sales and air play history, what he's doing now in the way of road work, and what his future bookings look like.

Among other duties are to book CBS acts on television.

"What we are doing in artist development is trying to establish a solid current product to what he or she, not only may, but could become while at the same time providing immediate help they may need in any area of their careers — management, booking — we are here to advise."

Sue Binford —

Sue Binford is director of press and public information for CBS Nashville. She is ably assisted by John Dotson.

Rick Blackburn brought her to CBS from Opryland, USA where she was marketing director for Opryland and the Grand Ole Opy.

Binford handles all the publicity for Opryland and the Grand Ole Opy.

Binford handles all the publicity for Nashville based CBS artists. "We strive to maintain an artist's visibility, in both the

CBS Recording Studios

NASHVILLE — CBS got into the studio business in Nashville around 1962. It is the home of Billy Sherrill, and many other top producers who have cut there including Norro Wilson, Ray Baker, Glenn Sutton, Stan Silver, Johnny Morris, Jerry Crutchfield, Bill Justice and Bill Walker.

The consistency of the chart records recorded at or mastered at Columbia Studios has exceeded 30% of the top 100 songs on all three of the country singles charts for months at a time. Half of the songs are CBS product and the other half represents custom business from labels such as Capitol, MGM, Warner Bros., Monument, Elektra, MCA and ABC.

Many claims have been attached to the

Burger King, and RC Cola

Highest Standards

All studios are 24 track and meet the highest standards of the state of the art. There are many plans in the works to upgrade even further including the construction of a new drum booth and vocal booth in Studio A. The additions of new MCI 2 track and a 3rd Ampek 24 track were recently made. There are three mastering lathes all equipped with the new exclusive CBS Discomputer with one housed in one of the most up to date rooms in Nashville. The Discomputer is a computer-controlled lathe, capable of cutting more progress space per inch on the record, or cutting a "hotter" record, without danger of growth

The Columbia Recording Studios at 34 Music Square East, Nashville Tennessee

and echo, lift-outs, or overcuts associated with "hotter" records.

"With today's demanding and complex recording, especially in the Pop and R&B areas we feel strongly about the improvements we have made, and have in the works," Anderson says. "We are committed to offering our clients, both CBS and custom clients, the finest quality available.

As important as the equipment is, the engineering staff, that is as important a fac-

tor as any behind Columbia's success in Nashville. "We feel we have one of the finest staffs in the country," Anderson says, "with producers like Ron Reynolds, Ken Laxton, Ronnie Dean, and Lou Bradley," who was just voted engineer of the year for 1978 by the Nashville chapter of NARAS. "Tops in our mastering department are MC Rath and Jerry Watson. Bob McGraw and Hollis Platt have got to be the best in maintaining anywhere. With these men plus our own skilled engineers to back up this team we have been able to achieve this high record of constant quality hit product.

doors are always open and our efforts are always directed toward satisfying the client."

Norm Anderson Studio Manager

Ever since the Quonset Hut, which has been CBS's recording and mastering capabilities to the maximum — with dispatch and skill. This time has seen a 40% increase in business over the preceding years, with a large part of the activity coming from outside CBS.

"It's time to be clear about this," Anderson states. "I run what amounts to a separate department within CBS. Anyone and everyone is always welcome to come in."

his first order of the day has been to mount an aggressive sales campaign to

(continued on page 10)

www.americanradiohistory.com

Cash Box/October 21, 1978

CBS Nashville Marketing Team

Nashville Sound, Norm Anderson, Columbia studio manager, says, "If to CBS, the pickers themselves that created the Nashville sound, but if any studio in town had a part in it, it would be our own Studio B, known as the 'Quonset Hut.'" That is where it all started with artists such as Brenda Lee, Jimmy Dean, The Everly Brothers, Johnny Horton and many more.

And even today, in Studio A & B outside label artists like Merle Haggard, Mel Tills, Donna Fargo, Narvel Felts, Marie Osmond, Charlie Rich, Margo Smith and Hargus "Pig" Robbins have recorded there just to mention a few. Columbia artists George Jones, Tammy Wynette, Mary Robbins, Johnny Paycheck, Barbara Fairchild, Joe Stampley and others continue to cut their hits there. Country is not all Columbia cuts. Pop records like Dave Loggins "Please Come To Boston," Isaac White, "What's Missing," and the mastering of Joe Tex's "Aint Gonna Bump No More" are just a few of the pop records to come out of Columbia Nashville. Award-winning gospel albums by the Imperials, Jimmy Swaggart, and The Rambos have all been recorded there as have many national commercialingles such as Schiltz Beer, Columbia Recording Studios

(continued on page 6)
Johnny Paycheck, Bobby Bare Cross Country Promo Tour

Johnny Paycheck's Epic "Shove It" tour enhanced his media marketing base in country music and paved new and stronger media and performance venues for "the check." His heralded LA Roxy appearance marked the culmination of months of performances in support of album, "Take This Job And Shove It." Following the evenings two standing-room only shows, Paycheck is pictured with industry friends, (l-r) Roy Orbison, Emmy Lou Harris, TV producer Chuck Barris, and Columbia's Kris Kristofferson.

Mass Media Marketing Of CBS Nashville Based Artists

As country music becomes an increasingly mass appeal musical format, mass media is discovering that prime time country music garners top spots in ratings—drawing ever-expanding audiences in variety over the years. Nashville-based artists, spearheaded by strong representation from the CBS Records roster, are appearing on a wide variety of TV shows ranging from musical to dramatic series. Movies are also becoming fertile ground for recording artists.

CBS ARTISTS ON THE AIR — CBS recording artists pictured on "The Merv Griffin Show," "The Mike Douglas Show," "Lucille Ball's Nashville Hello" and "Country Night Of Stars" include (l-r): Columbia's Barbra Fairchild with Griffin; Douglas with Epic's Johnny Paycheck and Bobby Goldsboro; Columbia's Lynn Anderson with Ball and Bobby Bare, Columbia recording artist.
Billy Sherrill, CBS' Producer In Nashville, Signs The Hits

It would be interesting to calculate — you'd have to use a computer — just how many tons of plastic have gone into the manufacture of records produced by Billy Sherrill for CBS. Even more interesting would be to determine further the corresponding cash flow those tons of acetate have generated: for CBS, for the artists, their sidemen, and studio facilities; for distributors, jobbers, record stores and concert promoters; for secretaries, accountants, publishing companies and jukebox operators. Indeed, the point would be the number of hours of listening pleasure Sherrill has given to the buying public, young and old alike, men at their jobs and women in their homes, who have willingly parted with all those millions of dollars so they could bring Tammy or George or Tanya into their lives.

Sherrill’s successes, and CBS', are legendary. Sherrill-produced records are the stuff that dreams are made of — and empires. A producer, according to the dictionary, is "one who makes," and Billy Sherrill has consistently "made" the music which has put CBS at the top of the corporate heap in Nashville.

To its lasting credit, CBS has been acutely aware of this fact. Sherrill has been given free rein to do just about anything he has had a mind to.

"I have never," he says, "in all my years with CBS had one single argument with the business people. Oh, there have been differences of opinion, but it's always worked out somehow. As far back as I can talk about, back to the days of John Hammond, CBS has always been very producer-oriented, very A&R-minded folks. And, you know, more important, they know, it can't work any other way. They do their thing, and I do mine.

"Hello, I don't even listen to a record once it's done. By the time it's released and on the radio, I'm doing something else with the same artist.

"I know that a lot of producers get involved — they insist on it — in the promotion and publicity around their records, and that's ok. But for me, I'd rather spend the time working on a follow-up.

"I have no complaints with CBS. Zero. Otherwise I wouldn't be here."

Remember the city slicker asking the country boy where to find the biggest bull in the barnyard? Answer: Anywhere he wants to be. To an outsider, Sherrill's genius may move in mysterious ways, but a closer look tells another story.

For all his apparent aloofness from business matters — he has said that business concerns can destroy creativity — Billy Sherrill is actually quite an effective administrator. His title is vice president in charge of A&R for CBS Nashville. He is the company’s only staff producer and the man in charge of the acquisition and retention of artists for Columbia, Epic and the associated labels.

Either due to his own field work or through recommendations from Bonnie Garner, CBS Nashville’s director of A&R, from a large number of independent producers, or from various other people in the CBS family, Sherrill has assembled a roster of recording artists unparalleled in the business. While he has never been coerced into signing an artist, he has always been receptive to input, not only from his own able staff, but from virtually anybody. For instance, Bonnie Garner, who is always out beating the bushes for new talent, Dan Pinkard and Jim Kemp, as product managers for Columbia and Epic, respectively, or Mary Ann McCreedy, as director of artist development, any of these may do constantly discover new artists. In like manner, Joe Casey, director of promotion, CBS Nashville, is in constant communication with the nation’s radio stations, monitoring tastes in material and delivery. Their opinions are always welcome at Sherrill’s door.

"My job," Sherrill says, "is to get the best for CBS. And, frankly, I don't care who 'discovers' who. I'll listen to anybody, anytime ... Well, almost anytime. But, I'll listen.

...and if there is one activity Sherrill excels in, it is listening. He personally reviews every tape that crosses his desk. He may not like them all, but they get a fair shot.

Emily Mitchell, manager of A&R, CBS Records, Nashville, says, "Billy is always looking for good material. He'll take a song from anywhere if he likes it. You ought to see him when he goes for a song. He's like a kid with a new toy."

Sherrill himself spoke of the importance of material. "I hear artists all the time who are great, but the greatest singer in the world needs songs — his own — a friend's maybe. They have to be there. You can't sing the yellow pages."

In all, it looks as if Billy Sherrill will be with CBS for a quite a while yet, and like the bull in the barnyard, he will be there for one reason — that he chooses to be.

Editorial in this supplement written by Marshall Fallwell and Gall Thomas.

Tammy, George & Sherrill

Former Epic artist Charlie Rich & Sherrill

Epic's Johnny Paycheck, Sherrill & Columbia's Janie Frische

CBS-Nashville president, says, "Billy Sherrill, vice president, A&R CBS Records, Nashville.

CBS-
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<tr>
<th>Album Title</th>
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<tr>
<td><strong>Johnny Duncan Greatest Hits</strong></td>
<td>Johnny Duncan</td>
<td>Including: Stranger She Can Put Her Shoes Under My Bed (Anytime) Come A Little Bit Closer It Couldn't Have Been Any Better Thinkin' Of A Rendezvous</td>
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<td><strong>SONNY JAMES GREATEST HITS</strong></td>
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<td><strong>JOHNNY CASH GREATEST HITS/VOLUME 3</strong></td>
<td>Johnny Cash</td>
<td>Including: There Ain't No Good Chain Gang Any Old Wind That Blows I Would Like To See You Again One Piece At A Time/It's All Over</td>
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<td><strong>DAVID ALLAN COE GREATEST HITS</strong></td>
<td>David Allan Coe</td>
<td>Including: You Never Even Called Me By My Name Willie, Waylon And Me/A Sad Country Song Would You Be My Lady Would You Lay With Me (In A Field Of Stone)</td>
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<tr>
<td><strong>TAMMY WYNETTE GREATEST HITS VOLUME 4</strong></td>
<td>Tammy Wynette</td>
<td>Including: You And Me/Womanhood I Still Believe In Fairy Tales/One Of A Kind I'd Like To See Jesus (On The Midnight Special)</td>
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<tr>
<td><strong>JOHNNY PAYCHECK Greatest Hits Volume II</strong></td>
<td>Johnny Paycheck</td>
<td>Including: Take This Job And Shove It I'm The Only Hell (Mama Ever Raised) Slide Off Of Your Satin Sheets Me And The J.R.S./Georgia In A Jug</td>
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<tr>
<td><strong>Joe Stampley Greatest Hits</strong></td>
<td>Joe Stampley</td>
<td>Including: Roll On Big Mama Billy, Get Me A Woman Dear Woman Everyday I Have To Cry Some Take Me Back</td>
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<tr>
<td><strong>MARTY ROBBINS GREATEST HITS VOLUME IV</strong></td>
<td>Marty Robbins</td>
<td>Including: El Paso Devil Woman Don't Let Me Touch You Among My Souvenirs My Woman, My Woman, My Wife</td>
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"The last several years have seen many changes in both country music and Nashville. The day has passed when you could predict what kind of music would come out of Nashville's studios... CBS Records has led the way in producing some of the most explosive and exciting talent ever to make its way out of Nashville and on to the pop charts: artists like Bob Dylan, Dan Fogelberg, Marshall Chapman, Wet Willie, The Charlie Daniels Band, Kansas, Willie Nelson, The Earl Scruggs Revue, Dave Loggins, Bobby Bare, Kris Kristofferson, Katy Moffat, Mary Kay Place — all of whom maintain close creative connections with Nashville."

Paul Smith, vice president: CBS Records
CBS Nashville Executives Creating Musical Excellence

Emily Mitchell

Emily Mitchell has for twelve years been Billy Sherrill’s right arm. Beginning as his secretary, she has risen to her current position of manager of A&R, CBS Records Nashville.

Principally, her duties are to take care of the business end of Sherrill’s productions, everything from hiring musicians, clearing songs, managing mountains of paperwork, dealing with legalities, running the office, reviewing upcoming options, etc. “I do whatever Billy doesn’t want to do himself. That means just about everything but listening to songs and producing records.”

In practice, Mitchell is the conduit through which information passes between Sherrill and the outside world. “Often I will act as the intermediary between Billy and the artists or musicians. Sometimes they will thrash things out with me first,” she says. “All I can add is that things work around here. Things get done. Everybody pitches in.”

Bonnie Garner

Bonnie Garner, director of A&R, CBS Records, Nashville, brought the varied background necessary for her job to CBS Records. With the company for seven years now, Garner looks forward to a long and productive career ahead.

From the University of Southern Illinois where she graduated with a Bachelor of Arts in Communications, Garner moved to the Playboy Mansion as Hugh Hefner’s personal secretary. From there, she went to San Francisco as talent coordinator for the Hungry I club.

“Part of my job was auditioning acts for the club,” says Garner. “Try to imagine what it’s like to be the only person in a big empty club in the morning, listening to a comedian do his thing.”

From there, she went to the TV program “Playboy After Dark,” to the Dick Cavett Show and then to the Fillmore. Since that time, she has been with CBS Records.

Her job is multi-faceted. “I look for material, potential acts — both pop and country. I’m always looking for independent producers. You could say I’m a talent scout.”

While she’s not a music producer per se, Garner does produce CBS showcases for a variety of events, including DJ Week, Fan Fair and various CMA functions.

“This involves everything from hiring the band, setting up rehearsals, making sure the facilities are what they need to be, to feeding everyone.”

Garner is also in charge of the A&R administration of all acts other than Billy Sherrill’s. She is the liaison between CBS and independent producers. If they need something, they call Garner. Should the acts themselves be in need of advice or services not handled by anyone else in CBS Records, they, too, call Garner.

“Look,” she explains, “I hate titles. When I was with Bill Graham, we used to swap titles every week. My acts and producers know what I do. And the company knows, and that’s all I care about.”

April/Blackwood Music Publishing Nashville Hits Present and Future

There is one other division of CBS that bears looking at for the reason that it has made such dramatic progress in the last few years.

Charlie Monk came to April-Blackwood from ASCAP where he was assistant director from 1971 to 1977.

“My goal,” he says, “is to put April-Blackwood in the avant-garde of Nashville publishers. I’m not talking about carrying on merely a decent competition with the other in-house companies, either. I mean, we’re going to challenge the leaders, the Trees, the Acuff-Roses”.

April Music (ASCAP) and Blackwood Music (BMI) own copyrights to much well-known material — “I’ve Got The Music In Me”, “Angel In The Morning”, “Fire And Rain” — as well as the writing services of such giants as Foster and Rice, Nashville’s most-awarded writing team.

“CBS has made a commitment to turn this company around. In the past year, we had fifteen country chart cuts as well as numerous pop cuts. The year before that, we had two. CBS has committed themselves, and so have I. By the way, you wouldn’t happen to know any good writers, would you?”

Norm Anderson Studio Manager

(continued from page 1) bring in external business. In pursuit of this goal, he is constantly on the move, visiting producers and acquainting them with the excellent facilities CBS has to offer.

To back up his considerable claims, Anderson has only to describe the hardware, the personnel, and finally, to sell the sale, he refers to the trade publications’ Top 100 Charts. In the past year, singles produced at the CBS studios have made up at least 25% of the entire chart listings.

Anderson’s staff includes five clerical employees and thirteen recording engineers.

“CBS’s engineers are nothing if not the best. For example, Lou Bradley was voted Engineer of the Year for 1978 by the Nashville Chapter of NARAS. When you work with people like Lou, Ken Laxon, Ronnie Dean and Ronnie Reynolds, how can you not be proud of what you have to offer?”

The actual physical plant houses two large studios and one smaller mix-down or over-dub room, all of them equipped with the best and latest equipment, including three 24-track machines. There are two tape-copying rooms and two mastering rooms with three lathes augmented by the new exclusive CBS Discomputer.

“The Discomputer is a computer-controlled lathe, capable of putting more program per inch on the record, or cutting a hotter record,” explains Anderson, “without danger of groove echo, liftouts or overcuts... associated with other lathe systems. “I have no complaints,” Anderson says.

April Music

Columbia’s Janie Fricke

Epic’s Tennessean Ed Bruce

April Music (ASCAP) and Blackwood Music (BMI) own copyrights to much well-known material — “I’ve Got The Music In Me”, “Angel In The Morning”, “Fire And Rain” — as well as the writing services of such giants as Foster and Rice, Nashville’s most-awarded writing team.

“CBS has made a commitment to turn this company around. In the past year, we had fifteen country chart cuts as well as numerous pop cuts. The year before that, we had two. CBS has committed themselves, and so have I. By the way, you wouldn’t happen to know any good writers, would you?”

Norm Anderson

“If I feel it necessary to do some serious wining and dining of clients or to upgrade the machinery, not just to keep pace with the competition, but to set the standard, I go out and do it.”

Willie Nelson and CBS Nashville Celebrates an Opry birthday.
We Are Proud To Be Members Of The CBS Nashville Family Of Music.

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moe bandy
r.c. bannon
bobby bare
bobby borchers
ed bruce
johnny cash
david allan coe
gail davies
johnny duncan
barbara fairchild

janie fricke
raymond frogget
mickey gilley
corbin-hanner
mary kay james
george jones
kris kristofferson
audrey landers
louise mandrell
charly mcclain
o.b. mcclinton

freddy weller
tammy wynette

jody miller
willie nelson
faith o'hara
johnny paycheck
karl perkins
mary kay place
sue richards
marti robbins
marcia routh
the earl scruggs revue
joe stampley
“Don't follow where the path may lead. Go instead where there is no path and leave a trail...”
Buddy Lee Attractions Has Big Year In 1978

NASHVILLE — Buddy Lee Attractions, Inc. is experiencing its best year in the last three, according to the Nashville-based agency owner of the same name.

“We have completely turned things around and are moving in the right direction,” said Lee.

Lee, a former wrestler, who has all the contacts in the right places ranging from fairs, parks and arenas to the finest clubs in New York, Las Vegas and points in between, is now more active in his own business than he had been.

“I found it makes a big difference when I’m on the job every day, and that’s the way it is,” said Lee, slightly understating what he does. Lee is not only on the job every day, but most nights and weekends, as well. As a former company motto so aptly stated, “The Clock Never Stops on Buddy Lee.”

New Artist Signings

The agency has reported a rash of new artist signings. These include John Conlee of ABC Records; Tompall Glaser; former lead singer with the Drifters, Ben E. King; and selected bookings with the king of the saxophone, Boots Randolph; singer-songwriter Hank Cochran, who lists to his credits in writing such pieces as “Make The World Go Away” and “If I Fall To Pieces.”

The agency has a large roster of acts, including Danny Davis and The Nashville Brass, Billy ThunderKloud and The Chieftones, Tommy Cash and Mel Street.

Lee, a native of New York who came to Nashville from Columbia, South Carolina to form his agency in 1964, is aided in the business by many loyal employees. The New York office is headed by one of the best known agents in the business, former manager of Brenda Lee, Joe Higgins. Joan Saltai is kept busy in the Kansas City branch, with Jack Lindahl coordinating bookings out of Chicago and Tony Conway working hard in Nashville.

Lee noted the New York office has opened a department for black artists, with King the first signee. Through the efforts of Higgins, such artists as Tex Beneke and Woody Herman were booked through the agency for big fair dates this season. “We will also be booking rock ‘n’ roll artists through our New York office,” said Lee.

Hectic Schedule

Taking one artist and showing how busy the office has been, Lee noted that Danny Davis will be taking a two-week vacation the first two weeks in January. “He needs it. He’s been working at a breakneck pace,” said Lee. Davis’ calendar is completely filled through next February.

To show the loyalty exchanged between Lee and his artists and the complete trust displayed, Davis’ private plane had an engine malfunction on Labor Day in Jacksonville, Florida. He purchased ten commercial tickets to Washington, D.C., 10 more to Hersheypark in Hershey, PA, and the group was on hand for a 4 p.m. show, one of three scheduled at the park that day.

Inergl Is Top Indie

(continued from page C-38)

In My Life.”

Pop writers, such as Billy Joel, have realized cover recordings by Johnny Rodriguez, Floyd Cramer, and others. April/Blackwood has also made a major effort in the Christian music field with material by writer-artist Keith Green. His success has resulted in a significant print folio and a Dove award nomination for the song “Your Love Broke Through.”

The Nashville office is headed by Charlie Monk, Judy Harris, Bob Mather and Chris Walters.

WELCOME DJ’S AND TALENT BUYERS
THANKS FOR A GREAT YEAR. . .

FOR BOOKINGS CONTACT:
MUSIC CITY TALENT
615-256-0700

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NASHVILLE, TN 37203

NARVEL FELTS
SAMMI SMITH

ABC Records

CRISTY LANE

LG RECORDS

JOHN WESLEY RYLES

Gusto Records

Has Diversified

(continued from page C-38)

Gusto’s publishing wing, Power Play Music, has enjoyed significant growth through the efforts and abilities of writer-artist Charlie Craig and hit tunemaster, Doofie Owens.

Continuing an active, diversified single release program, Gusto added Peter Thomason to the promotional staff to coordinate the sale and promotion of all singles product. Working with a small, select talent roster, Gusto has had many chart winners in 1978 and will continue to “work” every single in a capable, professional manner.

Foreign licensing agreements have been accelerated in 1978 to further assure the availability of Gusto product on an international basis. Licensing has been on a album-per-album basis, rather than the entire catalog, thus keeping the door open for additional licensees who would be interested in issuing product not already selected for release in that particular country. An ongoing program of recording the chart hit songs of the fifties and sixties using the original artist performing in the original manner, will further provide Gusto’s foreign licensees with exceptional product for compilations as well as providing Gusto with strong material to enhance its activities in radio-TV mail order.

Cash Box/October 21, 1978

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HERE WE COME AGAIN!

SCREEN GEMS - EMI MUSIC INC.
COLGEMS - EMI MUSIC INC.

with

HERE YOU COME AGAIN LP
Dolly Parton
"Here You Come Again," and "As Soon As I Touched Him"

THE BEST OF DOLLY PARTON LP
Dolly Parton
"Here You Come Again"

RED WINE & BLUE MEMORIES
Joe Stampley
"We Got A Love Thing"

THE BEST IS YET TO COME LP
Johnny Duncan
"Mexican Love Song"

MELLOW
Mel McDaniel
"Bordertown Woman Blues"

DON'T BREAK THE HEART THAT LOVES YOU LP
Margo Smith

TEAR TIME LP
Dave & Sugar
"Baby Take Your Coat Off," and "How Can I Stop Lovin' You"

DELLAH LP
Billy Crash Craddock
"Turning Up & Turning On"

TEN YEARS OF GOLD LP
Kenny Rogers
"Something's Burning"

LINDA RONSTADT'S GREATEST HITS LP
Linda Ronstadt
"Different Drum," and "Silver Thread and Golden Needles"

IT'S A HEARTACHE LP
Bonnie Tyler
"Natural Woman"

OL' WAYLON LP
Waylon Jennings
"Brand New Goodbye Song"

Y'ALL COME BACK SALOON LP
Oakridge Boys
"You're The One"

THE OUTLAWS LP
Waylon Jennings/Others
"Suspicious Minds"

WAYLON & WILLIE LP
Waylon Jennings & Willie Nelson
"Gold Dust Woman"

SIMPLE DREAMS LP
Linda Ronstadt
"Tumbling Dice"

EVERYTIME TWO FOOLS COLLIDE LP
Kenny Rogers/Dottie West
"Baby I'm A Want You"

QUARTER MOOM IN A TEN-CENT TOWN LP
Emmylou Harris
"Burn That Candle"

ROOM SERVICE LP
Oakridge Boys
"Come On In"

HONKY TONK HEROES
Conway Twitty/Loretta Lynn
"From Seven Till Ten"

DICKEY LEE'S GREATEST HITS LP
Dickey Lee
"Patches"
"It's Not Easy"

FROM THE INSIDE LP
Lynn Anderson
"Bucket To The South"

BODY TALKIN' LP
Kathy Barnes
"It's Not The Spotlight"

THAT'S THE WAY A COWBOY ROCKS AND ROLLS LP
Jessi Colter
"Maybe You Should've Been Listening"
"My Goodness"

TALKIN' MY BOOTS OFF LP
Coleen Peterson
"Boozin' The Blues Away"
"Need Your Lovin'"
"Run To Her"

Affiliated Companies:
Beechwood Music
Glenwood Music
Central Songs

1370 Avenue of the Americas
New York, New York 10019
(212) 489-6740

6255 Sunset Blvd.
Hollywood, CA 90028
(213) 469-8371

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Nashville, Tennessee 37212
(615) 320-7700

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Nashville, Tennessee 37212
(615) 320-7700

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Mel Tillis
Worldwide
“LIVE FROM THE STAGE OF THE GRAND OLE OPRY!”

Jerry Clower

“From Yazoo City, Mississippi”
THREE REASONS WHY COUNTRY RADIO USES CASH BOX

CASH BOX. . . HELPING THE MUSIC INDUSTRY MAKE SOUND BUSINESS DECISIONS.
MY GRATEFUL APPRECIATION TO:

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Ray Biddle
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Johnny Cash
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Mervyn Conn
Tim Dean
Jim Fogelsong
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Herb Gart
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The Jordanaires
Bruce Lundvall
Don McLean
Gerry Margolis
Bill Medley
Nancy Michon
Al Mifflin
Artie Mogull
Charlie Monk
Charlie Rich
Kenny Rogers
Jerry Rubenstein
Billy Sherrill
Bob Sowell
Billie Jo Spears
Wendy Suits
Hank Thompson
United Artists, Nashville
Dottie West
Diana Williams
Writers and Publishers
(Thanks for the hits)
And many others

Sincerely,
Larry Butler
We appreciate the way you appreciate us.

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thank you.
Dolly Parton

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#1 NEW DUET (SINGLES) • #1 DUET (SINGLES) • TOP 50 COUNTRY SINGLES: 1978,
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Waylon

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NOMINATED: ENTERTAINER OF THE YEAR (MALE)
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"THANKS FOR EVERYTHING."

WILLIAM MORRIS AGENCY

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NASHVILLE, TN 37203

PRODUCED: BY PETE DRAKE
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HER NEW SINGLE
"YOU ARE STILL THE ONE."
HIS LATEST SINGLE,
"WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN?"

#1 NEW FEMALE VOCALIST SINGLES

"THANKS, FROM MY HEART."

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SUITE 401, 50 MUSIC SQUARE WEST
NASHVILLE, TENNESSEE 37203

www.americanradiohistory.com
Country Radio: The State Of The Art

(continued from page C-20)

systems and techniques were installed by programmers who had made a mark in Top 40. A selective search began for music that was less specialized and more mass in appeal. Today, country formats are as conservative and tight as Top 40. The music is screened more thoroughly. It's emphasized and restricted. Country programmers are thinking vertical and horizontal maintenance. They are more attuned to quarter hour thinking than ever before. You don't do this unless you are facing competition, and that's precisely what's happening.

In Dallas, the amount of sampling directed to country music is almost one-half of the metro population. These shares are obviously not totally music oriented. There is a high emphasis on services such as weather information, sports, news, and personality. What country radio is experiencing is the acceptance of the music by the masses, which is related to record company marketing, local record store retail promotion, and radio station effectiveness. What has developed from an alternative radio format, is as sophisticated as radio can be, and there is no sign of it letting up.

What about the future? We can expect more of the same. Management is the key. Emphasis placed on promoting the image of the format and program for a year and sometimes five years in advance tends to cause people to think, and it's evident the format is more serious about its image and its sound than ever before. There is very little "flying by the seat of the pants."

Good country radio communicates in a way other stations don't. When you examine the attributes of these stations, you find them to be expertly formed, and professionally executed. The talent exhibited by the announcers tends to be enhanced by the broad area of expression provided by country music. The announcer's content is almost free of hype, and the friendliness that comes across on the air is the element that most programmers strive to achieve with their announcers. From a revenue standpoint, country radio is doing well. Management made it work in New York City, Chicago, Los Angeles, and Detroit. There is no question that overall management is better today. The approach in sales is much more advanced, and stations have deserted those stereotyped images for strong communication and very professional execution. Country announcers and sales reps may have a down home twang, but chances are, they're wearing Gucci's, and that ten gallon hat you see at the agency party probably came from the Vail ski shop.

See related graphs appearing on pages 82, 87-91.

Country Radio: The Year In Review

(continued from page C-19)

staffers distributed Christmas gifts to under-privileged children...KLAC/Los Angeles broadcast their annual simulated country awards show. Elvis and Dolly won best male and female vocalist...WHV/New York was one of only two radio stations in the United States to broadcast the annual "Charlie Daniels Band Volunteer Jam" live from Nashville's Municipal Auditorium on January 14th...Johnny Paycheck's monster hit record "Take This Job And Shove It" prompted several hundred different contests and promotions during January...KOYN/Billings promoted their annual "KOYN March of Dimes Dance and Horseback Ride" in January. Music director Lonnie Bell gets credit for starting this worthwhile project in 1965. Volunteers on horseback were placed on every road going and coming from Billings. The riders then solicited donations from passing motorists for the March of Dimes. The station usually nets between 6 and 8 thousand dollars during the yearly event...KUFD/Galveston gave away trips to Colorado...WKDA/Nashville played basketball with country music stars to raise money for charity...KRMD/Shreveport drew more than 65,000 for their annual boat and sports show...WYDE/Birmingham promoted the first annual "Bowl-a-thon for Cystic Fibrosis"...WMC/Memphis promoted the celebration of their 55th year on the air.

CONGRATULATIONS AND OTHER REVELATIONS...WTSG/Madison music director Andy Witt was married...It was discovered that WHN/New York MD Pam Green was originally from nearby Murfreesboro, Tennessee...Houston, Texas radio personalities Joe Ladd from KKK, Arch Yancy from KNUZ, and Dr. Bruce Nelson from KERN were honored by being named co-chairmen of the entertainment committee for the 1978 Pasadena Livestock Show in the Greater Houston Area...KGAB became a new country station in Kirkland, Washington in January...Country star Dave Dudley began working the "Trucker's Show" on WSM/Nashville, the originating station for the Grand Ole Opry...Three country stations were recognized by the Country Music Association for their outstanding promotions of country music month last October, WJIL/Jacksonville, Illinois; KSSS/Colorado Springs; and WCMS/North Dakota...Pats on the back were received by several country programmers in January for excellence achieved during a ratings period...Bill Mortimer brought KCUB/Tucson up to an overall number two position in the market according to Pulse...WAME/Charlotte also showed up number two in their market Pulse...In major market ARB competition, WIKI/Cleveland and WDAF/Kansas City both came in number two, under the direction of respective program directors Ron...
CONGRATULATIONS

Entertainer Of The Year
Dolly Parton

Album Of The Year
Ronnie Milsap
It Was Almost Like A Song

THANK YOU, FROM ALL OF US AT RCA RECORDS
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WYDE
2112 11th Ave. S.
Suite 410
Birmingham 35205
(205) 254-4511
GM — Wynn Alby
PD — Mike Malone
MD — Dave White
WBAM
4740 Radio Rd.
Montgomery 36111
(205) 289-0150
GM/ PD — Cyril G Brennan
MD — Diane Brennan
ARIZONA
KJJJ
631 N. 1st Ave.
Phoenix 85003
(602) 254-7177
GM — Ralph Beaudin
PD — Larry Scott
MD — Terry Black
KCUW
P.O. Box 910
Tucson 85703
GM — Jim Stone
PD — Dave Nellums
MD — Bill Mortimer
*KIXX
P.O. Box 5566
Tucson 85703
(602) 299-9711
GM — Jim Scopac
PD — Mark Allen
MD — Tim Tyler
ARKANSAS
KXLR
P.O. Box 3014
Little Rock 72203
(501) 945-4501
GM — Joe Dickey
PD/ MD — Mike Day
CALIFORNIA
KVTZ
338 S. Western Ave.
Los Angeles 90020
(213) 388-2345
PD/ MD — Ron Martin
KLAC
5746 Sunset Blvd.
Los Angeles 90028
(213) 462-5522
GM — Bob Meyer
PD — Don Langford
MD — Cathy Hahn
KNEW
P.O. Box 910
Oakland 94604
(415) 836-0910
GM — Hal Smith
PD — Bob Young
MD — Bob Guerra
KRAK
P.O. Box 6347
Sacramento 95860
(916) 482-7100
GM — Bernie Slater
PD/ MD — Walt Shaw
KXKC
P.O. Box 2565
San Bernardino 92406
(714) 882-2575
GM — Jim Markum
PD/ MD — Bob Mitchell
KSON
N. College Grove Center
San Diego 92115
(714) 266-1240
GM — Dan McKinnon
PD — Rod Hunter
MD — Don West
*KBBQ
P.O. Box 5151
Ventura 93003
(805) 642-3239
GM — Andy Corliss
PD — Earl Spencer
MD — Van St. James
COLORADO
KSSS
P.O. 9670
Colorado Springs 80932
(303) 596-5000
GM — Dino Ianni
PD — Bob May
MD — Dave Beadles
KERE
P.O. Box 22703
Denver 80222
(303) 759-0071
GM — Jim Pierson
PD/ MD — Jay Hoffer
KLAK
7075 W. Hampden Ave.
Denver 80227
(303) 988-9480
GM — Robert Prangley
PD/ MD — Bill Ashford
KLZ
2149 S. Holly
Denver 80222
(303) 759-5600
GM — Sam Yacodazzi
PD/ MD — Ron Jones
FLORIDA
*WGTO
P.O. Box 123
Cypress Gardens 33880
(813) 324-5400
GM — Dick Bennick
PD — Terry Stane
MD — Dave Campbell
WVOJ
1435 S. Ellis Rd.
Jacksonville 32205
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GM — R.T. Oldenburg
PD — Gene Pope
MD — Charlie White
WHOQ
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Orlando 32808
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GM — William L. Stakel
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GM — Don Loyes
PD/ MD — Gary Kines
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805 Peachtree St. NE
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Atlanta 30308
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GM — C.B. (Rik) Rogers
PD/ MD — Jim Clemmens
WPX
P.O. Box 687
Columbus 31902
(404) 322-2270
GM — Sidney F. Kaminsky
PD — Ron Scott
MD — Jim Bell
*WQOT
126 W. Upper Factors Walk
Savannah 31401
(912) 232-4182
GM — Bob Powers
PD/ MD — Terry Wonderven
ILLINOIS
WJJD
180 N. Michigan Ave.
Chicago 60601
(312) 977-1800
GM — George C. Dubinetz
PD/ MD — Bill Hart
WMAQ
Merciandise Mart Plaza
Chicago 60654
(312) 861-5555

Country Music Special 1978

COUNTRY REPORTING STATIONS

**Estimates only
For details see Mon-Sun 6am-Mid July 1978 Arbitron

*WGTO

In More Ways Than One

WDEE — AM A Company of Combined Communications Corporation
21700 NORTHWESTERN HIGHWAY, SUITE 600 — SOUTHFIELD, MICHIGAN 48075 — (313) 557-1500

Cash Box/October 21, 1978
Country Reporting Stations

(continued from page C-75)

GM — Burt Sherwood
PD — Bill Herrin
MD — Suzette Benson
WKCL
3641 Meadowbrook Rd.
Peoria 61604
(309) 685-5975
GM — Syl Binkey
PD/MD — Lee Ranson

INDIANA
WIRE
Knollton Rd.
Indianapolis 46208
(317) 925-9201
GM — Don N. Nelson
PD — Gary Havens
MD — Lee Shannon

KANSAS
KCKN
P.O. Box 1165
Kansas City 66117
(913) 321-3200
GM — Vern Wheeler
PD/MD — Chris Collier
KFDI
P.O. Box 1402
Wichita 67201
GM — Mike Boatman
PD — Jerry Adams
MD — Don Walton

KENTUCKY
WTMT
201 W. York St.
Louisville 40203
(502) 583-3901
GM — Lee Stinson
PD/MD — Mark Anderson
LOUISIANA
*KNOW
P.O. Box 4067
Monroe 71201
(318) 387-9900
GM — Richard H. Wilcox
PD — Gary McKenney

MD — Charley Cook
*KLIC
1700 Parkview Dr.
Monroe 71201
(318) 388-3090
GM — Dave McCormick
PD — Don Kelly
MD — Brian Ringo
WHSO
2820 Canal St.
New Orleans 70119
(504) 822-2271
GM — Don Kern
PD/MD — Johnnie Jobe
*KWKH
P.O. Box 21130
Shreveport 71120
(318) 222-8761
GM — Gene Dickerson
PD — Dave Martin
MD — Ken Loomis
KRMD
P.O. Box 1739
Shreveport 71166
(318) 221-6171
GM — R.O. Hyde
PD — Marty Sullivan
MD — Tom Phifer

MICHIGAN
WRNS
P.O. Box 5
Ann Arbor 48107
(313) 662-8781
GM — John Casciada
PD — Dan Derringer
MD — Mark Thomas
*WKFM
P.O. Box 1470
Flint 48501
(313) 742-1470
GM — Boyd Arnold
PD — Don Seloff
MD — Blenda Jo Marsden
WDEE
21700 Northwestern
Suite 600
Southfield 48075
(313) 557-1500
GM — Bill Johnson
PD/MD — Tom Allen
WSDS
580 W. Chirk Rd.
Ypsilanti 48197
(734) 484-1480
GM — Robert W. Koch
PD/MD — Jack Wilkerson

MINNESOTA
WRRD
1370 Davern St.
St. Paul 55116
(612) 699-1337
GM — Duane Engelman
PD — Donnathae
MD — Michael O'Shea
MISSOURI
WDAF
3030 Summit, Sugar Hill
Kansas City 64108
(816) 753-4567
GM — David Martin
DM — Ted Cramer
PD — Moon Mullins
*KTTS
P.O. Box 1806 SSS
Springfield 65805
(417) 865-6614
GM — Curt Brown
PD — Don Paul
MD — Bill Clay
WIL
300 N. 12th St.
St. Louis 63101
(314) 436-1600
GM — Walter W. Clark
PD/MD — Paul Turner

MONTANA
KOYN
P.O. Box 956
Billings 59101
(406) 251-6177
GM — Monty Wulfs
PD/MD — Lonnie Bell

NEBRASKA
KNYN
3161 Dodge St.
Omaha 68131
(402) 342-8282
GM — Jerry B. Maner
PD/MD Chris Taylor

NEVADA
*KBET
P.O. Box 11710
Reno 89510
(702) 322-1340
GM — Julie Day
PD/MD — Paul Adams
*KRAM
925 E. Desert Inn Rd.
Las Vegas 89109
(702) 732-1363
GM/PD — Bob Jackson
MD — Johnny Steele

NEW YORK
WWOL
Lafayette Hotel
Lafayette Sq.
Buffalo 14203
(716) 854-1120
GM — Paul A. Butler
PD/MD — David Snow
WHN
400 Park Ave.
New York 10022
GM — Niel F. Rockoff
PD — Edward Salamon
MD — Pam Green

NORTH CAROLINA
WAME
P.O. Box 1008
Charlotte 28203
(704) 377-5916
GM — Bob Grayson
PD/MD — John Jacobs

*WFAI
P.O. Box 649
Fayetteville 28302
(919) 483-0393
GM — Danny Highsmith
PD — Terry Jordan
MD — Mike Edwards

OHIO
WSLR
369 S. Portage Path
Akron 44320
(216) 535-6165
GM — Richard M. Lumenello
PD — Jim Hiltt
MD — Don Demsey
WUBE
225 E. 6th St.
Cincinnati 45202
(513) 819-6690
GM — Vern Wheeler
PD — Bob English
MD — Duke Hamilton

WHK
N. Euclid Ave. at E. 12th St.
Cleveland 44103
(216) 781-1420
GM — Gil Rosenwald
PD — John Webster
MD — Terry Stevens
WMNI
62-Southern Hotel
Columbus 43215
(614) 221-1354
GM — William R. Minch
PD/MD — Steve Cantrell
OKLAHOMA
KEBC
P.O. Box 94580
Oklahoma City 73109
(405) 631-7501
GM/PD — Dennis Rainwater
MD — Lynn Wagner

KVOO
3701 W. Peoria
P.O. Box 1349
Tulsa 74101
GM — Jack R. Cresse
PD — Jay Jones
MD — Billy Parker
OREGON
KWWJ
931 SW King Ave.
Portland 97205
(503) 228-4393
GM — James J. Opsitnik
PD/MD — Chris Adams

PENNSYLVANIA
WEWP
107 6th St.
Pittsburgh 15222
(412) 471-9850
GM — Mike Sigleman
PD/MD — Jay Stevens

TENNESSEE
*10
P.O. Box 4322
Chattanooga 37405
(615) 266-5117
GM — Roy Morris
PD/MD — Jerry Pond
WMC
1906 Union Ave.
Memphis 38104
(901) 274-8515
GM — Dean L. Osmundson
PD — Les Acree
MD — Hal Jay

WMPS
P.O. Box 3584
Memphis 38103
(901) 274-6958
GM — Craig Scott
PD/MD — Bob Knight
*WRJR
48 Music Square East
Nashville 37203
(615) 244-7300
GM — Jim Ragan

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10am-3pm Larry Dean
3pm-7pm John Gray
7pm-Mid Dallas Nite
Mid-6am Eddie Allan

General Manager — JOE DICKERY
Program Director — MIKE DAY
Sales Manager — BOB MAY

KXL/R— P.O. Box 3014
Little Rock, Arkansas
(501) 945-4501

COUNTRY COUNTRY

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Country Reporting Stations (continued on page C-78)

KEND 2 Greenway Plaza E.  
Houston 77046  
(713) 621-1550  
GM — Robert M. Chandler  
PD — Rick Libby  
MD — Bruce Nelson

KLIK 1514 50th St.  
Lubbock 79412  
(806) 763-1911  
GM — John Frankhouse  
PD/MD — Steve Sever

KJKX 6306 Guillon Dr.  
Houston 77081  
(713) 772-4433  
GM — Al Greenfield  
PD/MD — Joe Ladd

KKXW 8022 Bandera Rd.  
San Antonio 78228  
(512) 684-0088  
GM — Bill Rohde  
PD — Paul Morgan  
MD — Max Gardner

KUTH 1907 S. Hastings Way  
Eau Claire 54701  
(715) 832-1530  
GM/PO — Bob Holton  
MD — Tim Wilson

WSLC 1200 Main St.  
El Paso 79901  
(915) 569-3031  
GM — Bob Trask  
PD/MD — Ed Sharpe

KBW 3419 N. Piedras St.  
El Paso 79901  
(915) 569-3031  
GM — Jim R. Phillips  
PD — Charles Russell  
MD — Ray Potter

KBWAP 3900 Barnett St.  
Fl. West 76103  
(817) 492-2300  
GM — Warren Potash  
PD — Don Thompson  
MD — Art Davis

KXOL P.O. Box 2287  
Fl. West 76101  
(817) 335-4041  
GM — Gaylon W. Christie  
PD — Tom Wayne  
MD — Scott Reese

KSN 2 Greenway Plaza E.  
Houston 77046  
(713) 621-1550  
GM — Robert M. Chandler  
PD — Rick Libby  
MD — Bruce Nelson

WASHINGTON

KXPD P.O. Box 24888  
Seattle 98124  
(206) 622-2312  
GM — James B. McGovern  
PD/MD — Ron Norwood

KGA P.O. Box 8348  
Spokane 99203  
(509) 448-2311  
GM — Stephen Dean  
PD/MD — Mike Monroe

WISCONSIN

WAXX 1907 S. Hastings Way  
Eau Claire 54701  
(715) 832-1530  
GM/PO — Bob Holton  
MD — Tim Wilson

WTSO 5721 Tokay Blvd.  
Madison 53708  
(606) 274-1070  
GM — Roger Russell  
PD — Chuck Meridi  
PD/MD — Pat Martin

KXOL P.O. Box 2287  
Fl. West 76101  
(817) 335-4041  
GM — Gaylon W. Christie  
PD — Tom Wayne  
MD — Scott Reese

Country Radio: The Year In Review (continued from page C-77)

Jones and Randy Michaels... All these PDs who came in number two were asking “Do you hear footsteps on number one?”

OTHER INTERESTING STUFF — WBAM/Montgomery purchased a 100,000 watt FM in Montgomery, but was hampered by crossover station WLWI in getting the station on the air. WLWI succeeded in barraging the new station from broadcasting for several months, by fighting approval of the sale with the FCC. ... WLWI/New Orleans all-night country jock Charlie Douglas signed with Celebrity Management talent agency of Nashville, to be booked as a weekend speaker. ... WKJX/Bay City, Michigan went automated. ... KJW- J/Pennsylvania spent more than $40,000 for new equipment.


FEBRUARY, 1978: FEBRUARY EXECUTIVES ON THE MOVE — John Randolph was hired as general manager at KTOQ-KGW/Tulsa. Randolph had previously been programming Louisville rocker WAKY. Randolph was hired by KTOQ/KGW owners Jim Halsey, Hank Thompson, and Roy Clark. Chris McGuire was promoted to general manager at KFTN/Provo by station owner Bill Anderson. KNEW/Oakland hired Tom Coughenour to assist PD Chris Haynes. Johnny Dolan left KSO/Des Moines to go to work at KMBZ/Kansas City. KHKD/Cedar Rapids PD Dave Donahue left his job, and was out of work more than five months. Ron Jones left his successful PD position at WHK/Cleveland to start a new country station. Tom Allen left KBOX/Dallas in February, nobody knew where he was until April. Dale Turner was promoted to PD at WKDA/Nashville. Birmingham got a new country station in February, when WLWI went on the air. Dene Hallam became PD at WEEC/Harrington. Rick Mitchell was hired as the new all-night jock at WHOD/Olinda. RUMORS AND WHAT NOT — Word was out on the street that WMPM/Memphis might change to country. There was also talk of new country stations to go on the air in Denver and St. Louis. Veteran country broadcaster Bob Lockwood was honored before his death by the Federation of Country Air Personalities, (FICAP). KKKY/San Antonio drew almost 200,000 to the annual “KKKY River Festival.” Music director Max Gardner said it was the biggest in history. KCKN/Kansas City gained national publicity on the NBC Nightly News when KCKN morning jock John Leslie gave away bunches of two-dollar-bills on the streets of Kansas City. WPXK/Columbus held their second annual “Presidential Peanut Race” in the streets of Platts, Georgia.

FEBRUARY PICTURES IN COUNTRY MIKE — John Randolph, KTOQ-KGW/Tulsa; Deano Day, WDEE/Detroit; Jay Marvin, WAME/Charlotte; and Ken Loomis, WAXX/Eau Claire, Wisconsin.

MARCH, 1978

NEW COUNTRY STATIONS AND COUNTRY RADIO SEMINAR — Rumor turned it fact in March as no less than four new country stations went on the air in four major markets. WMPM/Memphis went country in March, under the direction of Plough national program director Craig Scott. KIRL/St. Louis changed from rock to country in March, with Mike Fee handling PD duties. KLGZ/Denver surprised everyone by switching to country, with Ron Jones as PD. WLWI also got a new country station in March, when WXAP announced plans to change from jazz-gospel to country.

NASHVILLE'S BIGGEST COUNTRY RADIO SEMINAR — It was almost like March was country radio’s big month this year, with four major market stations changing to country formats, and the largest gathering ever for the Country Radio Seminar. Seminar highlights included a session featuring representatives from Arbitron and Pulse, a rap room session, and the New Faces Banquet and Show. The most important things gained from these seminars are ideas and friendships. Communicators need a place to go each year to com-

C-78

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KSON AM 1240 97 FM

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KBCU

BEST IN THE COUNTRY

#1 COUNTRY FOR OKLAHOMA CITY

94.7FM

Keep Every Body Country

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Cash Box/October 21, 1978

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### Country Artists

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(continued on page C-80)
Country Radio: The Year In Review

(continued from page C-79)

municate with each other, and the Country Radio Seminar filled the bill.

MARCH MOVES — Jay Marvin left his MD job at WAME/Charlotte to do all-nights at WMFS, the new country station in Memphis. WHK/Cleveland rumbles with management changes... John Webster was appointed PD and Terry Stevens became MD... Jim Powell was promoted to PD at KHAK/Cedar Rapids... Dave Dell became the new music director at KLUR/Wichita Falls, Texas... Wes Gibson was hired to handle the music at KUZZ/Bakersfield... KVGO/Tulsa all-night jock and music director Billy Parker moved to a day shift at the station, after doing all-nights for more than seven years... KSJSS/Colorado Springs became a new Cash Box tracking station... Wayne Johnson replaced Debbie Conner at KHAK/Cedar Rapids.

COUNTRY MIKE PICS — Dale Turner and D.J. Jones. WKDA/Nashville: Bill Robinson. WIRE/Indianapolis; Andy Witt. WTSO/Madison; and Billy Parker. KVGO/Tulsa.

APRIL, 1978

TOM ALLEN WAS FOUND AT WDEE/DETROIT — April’s hottest radio story revolved around the changes which occurred at WDEE/Detroit. The station was purchased, along with several others, by Combined Communications Corporation. Several things happened at the station all at once after the sale. First, the operations manager. Tom Collins left the station... Then the president of the radio division of Combined, John Bayliss, announced the appointments of Bill Johnson to replace John Risher as VP/GM at WDEE, and Tom Allen to replace Tom Collins as OM. The WDEE story dominated country radio news for more than five weeks during April and May. During this time, Country Mike was told by John Bayliss that Combined Communications would keep WDEE a country station. Bayliss also confirmed rumors of WDEE personnel changes in the midst of FCC approval of the purchase. When the story finally ended, no less than six people had left the station. It is also interesting to note that WDEE’s ratings have improved since April. It is also interesting to realize that the country music industry did profit from all the changes at WDEE, with a financially stable communications corporation purchasing the station with the aim of having a successful country radio station. Combined Communications also owns radio stations in Phoenix, Los Angeles, San Diego, suburban New York, Cleveland, Detroit, and Chicago — 13 radio stations in all. They also own television stations in seven markets; two newspapers; and 14 outdoor advertising firms.

APRIL CHANGES — WMAQ/Chicago changed music directors in April... Jo Ann Calloway was replaced by Suzanne Benson. Benson was previously PM drive announcer and MD at WFSM/Indianapolis. Pat McGowan was appointed new MD at WAME/Charlotte. Verl Wheeler began handling GM duties for both Kaye-Smith-owned stations KCKN/Kansas City and WUBE/Cincinnati, when former KCKN GM Don McCoun left to buy his own station.

APRIL ARB BOOSTERS — KDJW/Albuquerque drew more than 13,000 to their annual

(continued on page C-87)

NASHVILLE

Average Quarter Hour Share:

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<tr>
<th>Station</th>
<th>BLACK</th>
<th>WSM-AM</th>
<th>WSM-FM</th>
<th>WSIX-FM</th>
<th>WZEZ-FM</th>
<th>WKQB-FM</th>
<th>WLAC</th>
<th>WBYO-FM</th>
<th>WMAK</th>
<th>WKDF-FM</th>
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<tbody>
<tr>
<td>Share 5/77</td>
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<td>5/77</td>
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<tr>
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</table>

C-82

Cash Box/October 21, 1978
Progressive Management

Media Consulting Company

Waylon Jennings
Jessi Colter
Hank Williams Jr.

Under The Direction Of

Neil C. Reshen

54 Main Street
Danbury, Connecticut 06810
Telephone: (203) 792-8880
Under The Direction of
Media Consulting Company

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Neil C. Reshen
54 Main Street
Danbury, Connecticut 06810
Telephone: (203) 792-8880
**Country Music Special 1978**

**Country Radio: The Year In Review**

(continued from page C-82)

“Free Country Concert” . . . WMAQ/Chicago distributed over 2,000,000 bumper-stickers in April. . . . WHN/Chicago ran an expensive promotion called “A Piece of The Country” . . . WDAF/Kansas City gave away two Jeeps with $6,100 in the glove compartment of each . . . WKDA/Nashville held their first annual “50% Off Fair” promotion.

**APRIL PERSONALITIES IN COUNTRY MIKE** — Harry Newman, KLCI/Los Angeles; Chris Taylor, KYNN/Omaha; Bob May, KSSS/Colorado Springs; Ron Martin, KGHS/Los Angeles; and Pat McGowan, WAME/Charlotte.

**MAY, 1979**

**PROMOTIONS/CHANGES** — Storer Broadcasting started off May with the announcement of several corporate promotions. WHN/New York VP/GM, Neil Rockoff, was promoted to VP of Storer Broadcasting; WHN PD Ed Salamon was promoted to National PD for Storer, and WHN promotion director, Dale Past, was promoted to creative services director for the chain . . . Rob Chimberoff was promoted to advertising and promotion coordinator at WMAQ/Chicago. . . . Lloyd Collins became the new production director at KCKN/Kansas City. . . . Bakersfield got a new country station in May, when KQEZ went on the air . . . Walter W. Clark, president and GM at WIL/St. Louis, was elected as a VP of WIL parent company Lim Broadcasting. . . . It was announced by WDEE/Detroit management that Deano Day would remain at the station. . . . Ken Loomis left his MD job at WAXX/Eau Claire for the same position at KKHK/Sheboygan. Tim Wilson replaced Loomis at WAXX.

Dave Margolis replaced Wes Gibson as MD at KUZZ/Bakersfield. . . . Rumors were out that WYDE/Birmingham PD Johnny Grey would go into record promotion and that WHK/Cleveland would hire former WNBC/New York announcer Don Imus.

**OTHER INTERESTING MAY THINGS** — It was announced in May by Taft Broadcasting, that out of all their ten radio stations, WDAF in Kansas City, Taft's only country outlet, had the most listeners of any Taft station. . . . KKKK/Houston celebrated their 21st birthday. . . . WTMT/Louisville and WEEP/Pittsburgh became new Cash Box tracking stations. . . . WHN/Columbus, Ohio celebrated 20 years of broadcasting. . . . Polydor Records closed their country division in Nashville. . . . April-May Arbitrons were concluding. . . . And country radio helped make history when the Johnny Cash and Waylon Jennings duet single, "There Ain't No Good Chain Gang" debuted at #22 bullet, the highest debuting single in the history of the Cash Box Country Charts, on May 27.

**PEOPLE PROFILED IN MAY** — Tom Allen, WDEE/Detroit; Walter W. Clark, WIL/St. Louis; Ed Chandler, KSON/San Diego; and Deano Day, WDEE/Detroit.

**JUNE, 1979** — WDAF/Kansas City announced plans to present the Willie Nelson Picnic at Kansas City's Arrowhead Stadium . . . D.J. Jones left as one-half of the morning team at WYDE/Detroit.

**DALLAS**

Average Quarter Hour Shares Metro Survey Area Total Persons 12+

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<th>WBAP</th>
<th>KSCS-FM</th>
<th>KBOX</th>
<th>KVIL AM/FM</th>
<th>KOAX-FM</th>
<th>KMEZ-FM</th>
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Cash Box/October 21, 1978

www.americanradiohistory.com
THANKS MUSIC DIRECTORS
YOU'VE MADE IT A GREAT YEAR

P. S. VENDBSEN PROMOTIONS
R.O. Box 297 Cleburne, Texas 76031

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MIDNIGHT DISCO SPECIAL
WMC-AM - WMPS - WREC - WEZI-FM - WHBQ - WMC-FM - WZXR-FM

Cash Box/October 21, 1978
Country Music Special 1978

Average Quarter Hour Shares Metro Survey Area Total Persons 12+
Monday-Sunday 6 am to Midnight
Shares represented by the top ten ranked stations in Tampa:

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COUNTRY, MOR, BEAUTIFUL MUSIC, ROCK, AOR

DOUBLE COUNTRY
AM-97 WWSW

Pittsburgh's Only Full-Time AM Country Station
G. Hill & Co. Has Big Year Specializing In Audio Concepts

NASHVILLE — 1977-78 was a golden year for Nashville’s G. Hill and Company, a production firm specializing in audio concepts, for it was during this time that important milestones were achieved for the organization. Headed by Gayle Hill, with administrative assistance from production coordinator Donna Songer, and the talents of Music City's top writers, artists and musicians, the company has received several prestigious accolades and honors during the past 12 months.

It was during this year that G. Hill & Co. was notified that one of its spots, "Grandma’s Baking Day," written for Stouffer’s Bakery Goods, had won the Gold Award from the International Film and Television Festival of New York, in conjunction with the advertising firm of Ketchum, MacLeod and Grove, Inc. who handle the Stouffer’s account. That same tune also was awarded a Clio Certificate of Honorable Mention, the Clio being the most prestigious of all advertising awards.

Commissioned By CMA

Last fall, G. Hill & Co. was also commissioned by the Country Music Association to develop a theme song to be used to promote October as International Country Music Month. The firm wrote and produced a jingle entitled "Sing Me A Country Song," which was featured on a promotional disc sent to more than 1,000 country radio stations in the United States by the Country Music Association.

But the song's exposure was by no means confined to the United States. While in Nashville filming a documentary which would later air on RTE-TV (the Irish TV Network), a production crew from Dublin heard the song and liked it so much that they decided to use it as the theme song for their documentary.

The rest of the year saw a dramatic increase in national exposure for G. Hill & Co., with the firm commissioned to develop audio tracks for heavyweight accounts such as STP, Sierra Beer, Pittsburgh National Bank, Rubbermaid and International Harvester, in addition to the firm's regular clients.

Radio Efforts

G. Hill & Co. was also retained as media consultant, responsible for developing a total package of radio spots — from initial concept to finished product — for a mammoth U.S. government agency, the Veterans Administration. The package included country spots with Dottie West and Michael Clark and Ethnic Versions with Thomas Cannon.

As for the year ahead, 1978-79 promises to be another golden year for G. Hill and Company. CMA is again using the company's spots to promote October as Country Music Month. And the organization's roster of clients is ever-growing. 1978-79 will surpass the previous year's success. It seems evident that the company will undergo a great period of expansion in the coming year, and even more gold is likely to be forthcoming.

Magazine Execs Visit Music City

NASHVILLE — Top Billing Management and Booking Agency hosted last weekend a group of "People" magazine's editorial staff and advertisers. Controlling a million-dollar advertising budget, the delegation was treated to a close look of the entertainment business here.

Gold Representations

The group was presented a selection of gold records when it arrived here and was immediately taken to Larry Gatlin's home for a Texas Chili lunch. That same night, Tom T. Hall hosted the group and other Music Row executives at his home for a din-
NASHVILLE — Soundshop, Inc. still remains one of Music City's most unique recording facilities. It has always attracted top recording artists to its studios, and it provides the complementary component of a complete commercial jingle division.

Serving both industries of music and advertising, the Soundshop saw its business climb upwards this past year with an increase of 22 percent in its overall operation.

Within the complex itself, Studio "A" was the site of a $150,000 expansion via the addition of an MCI 532 control board, which offers an automatic mixing computer. At the same time, the studio was outfitted with a new monitor system.

Soundshop staffers themselves also expanded into new horizons this year, with Byron Warner landing a part in Jerry Reed's movie "Gold Ole Boys," and J.C. Meyer winning the American Song Festival for 1977 in the Top 40 category, while Ernie Winfrey was promoted to chief engineer.

Originally opened in 1971, the Soundshop has garnered a great reputation for its recording facilities, and is famous for attracting such celebrities as Carol Channing, Burt Reynolds, Dinah Shore and Paul McCartney.

During the past 12 months, business at the studio found such well-known names on its schedule as Neil Young, Foghat, Doobie Gray, New Grass Revival, Millie Jackson, Kenny O'Dell, Louise Mandrell, Bill Anderson, Ed Bruce, O.B. McClinton, Doc & Merle Watson, Joe Tex and John Hartford.

Notable Names

On the other hand, notable names in the production of commercials this past year at Soundshop include such famous brand names as Billy Beer, Lincoln-Mercury, Pabst Blue Ribbon, South Central Bell, Goodyear Tire & Rubber, Burger Chef, Brown & Williamson and Allis Chalmers.

The Soundshop is also responsible for producing a series of I.D. jingles for various states throughout the country, including Tennessee, as a means of helping aid the industry of tourism.

Over the years, it has built a solid reputation for being able to consistently create award-winning quality product, and in turn that has become the single most important ingredient for the Soundshop's steadfast success in serving both industries of advertising and music.
IN MUSIC!

MUSIC REVEALS IN CASH BOX!

THANKS...
ABC Records proudly congratulates its 1978 Country Music Association Award winners.

**Oak Ridge Boys**
- Vocal group of the year

**Oak Ridge Boys Band**
- Instrumental group of the year

**Roy Clark**
- Instrumentalist of the year

**Don Williams**
- Male vocalist of the year

Congratulations to Jim Halsey, who represents all our winners.
Wells Fargo Bank has the long-playing record.

We're the oldest bank in the West. And as far back as the Gold Rush days—before the music business was known as the music business—people in the West trusted their financial matters to us. Now we have a special division that's devoted entirely to the needs of people in the entertainment industry. It's a team of banking experts whose specialty is your special field. Whether it's a major loan you need or a checking account, investment advice or a family trust fund, we're your kind of people.

Entertainment Industries Division
Wells Fargo Bank

Joe Lipsher/Executive Director & Vice President. Austin Casey/Manager & Vice President.
9600 Santa Monica Boulevard, Beverly Hills, California 90210. (213) 550-2295
Scorpion Records
Number One Independent Label
Billboard  Cashbox

Ronnie McDowell
Number One New Male Vocalist
Billboard  Cashbox  Record World

Rebecca Lynn
Number Five New Female Vocalist—Cashbox
Number Nine New Female Vocalist—Record World

Headed For Number 1
Ronnie McDowell’s New Single:
“This Is A Holdup”
Scorpion—SC-0560
Currently

We at Scorpion Records and Ronnie say “Thanks” to all who have been a part in making this possible and especially express our thanks and appreciation to the music directors and D.J.’s.

Scorpion Records
38 Music Square, E.
Nashville, Tenn. 37203
(615) 256-3773

Bookings:
Better Talent, Inc.
38 Music Square, E.
Nashville, Tenn. 37203
(615) 244-8809
Waylon Jennings Discusses His Rocky Road To the Top

continued from page 19

I think there was a big misunderstanding. I think Chester Atkins is a genius (early producer) and a lot of the best records I have ever cut have been with Chester. But I had my other problems... my lifestyle. But I had to go through all this stuff because I wasn't trying to prove anything. I think some people thought I would destroy things if I had control and the freedom I had to have. I had freedom to do the music right. Now, they understand and I think I understand them a little better now.

Although Jennings abhors the macho image (one of his grievances against writers is that their questions dwell on the "outlaw" image instead of his music), he admitted his insistence on artistic control was an act of rebellion.

I did rebel and backed up and said I wasn't going to do things a certain way any more. But the other way didn't work for me, so I was saying, "Never lady's man and show doing albums when I got here that didn't work for me, and it would have destroyed me. I had kept going at it. That system works great for some people and shouldn't be destroyed. I believe completely in producing. I like good minds get input around me. I wouldn't ever go in a studio without Richie. The outlaw thing has probably caused me a problem or two. I'm not so basic, I thank I am right, and that leads to problems. I've never been in the habit of backing up, and I don't think I want to be. I have to be basically just a good ole boy having a good ole time. But you can see their side too. Here comes this ole boy from Oklahoma and he's got a crazy and acts kind of crazy too. Things have been going smooth and here he comes rocking the boat.

Jennings' dealings with his record company have been less rocky in recent years, he said, since he found someone in the executive level who can relate to Previously, Jennings said he often ran into problems trying to communicate with a corporation. "I used to be a guy and a RCA," Jennings said, "that would come in and say, you be quiet and we will take care of this. We know what we are doing. We aren't going to have problems. He says he now knows what he is doing about my music, telling me what to release and then he sits there and pats his foot to the wrong beat and tells me that's got a shitty beat. And his head has Yankee accent. Nobody is going to make me change anything about my music. What I think is important is a Johnny Cash relationship to relate to in corporations. I understand corporations. At RCA, I trust Jerry Brady (vice president and general manager, Nashville division), and he has done a lot for me. The album covers are all his ideas. He has come up with some great ideas. Jerry and I didn't have to agree with him. He respected me and he respected him. He knows exactly what I am about music.

The music business and music mix about as well as water and oil. Music is a natural expression and merchandising is a little like a picture. That may sound crazy, but the combination of the two is an obvious necessity. However, in the opinion of Jennings, too many people in Nashville are working on chart positions instead of making music.

Wrong Priorities

"Sometimes I hear people say, 'you can't do this because it's not country.' I think that could be a pop hit," Jennings said. "Why don't they just get in there and not worry about a chart or an answer. Buy the year just. Get just a good song and do the best you can do with it. Just play music. It's too bad that it has taken me so long to find such a thing. When it gets all balled up in red tape it's ridiculous. I couldn't tell you right now where my career is on the chart. I know some of them have been #1 and I hope all of them are. But if they ain't, I'm not gonna start looking to go no gravy to put on them no chicken. I'm just looking for something that moves me inside. I'm trying to get into things every once in a while that I don't really relate to because I think I need you that too. But I really look for things that are real. I want to make people see it. And I want to be number one (continued on page 44)

GRAND OLE OPRY BIRTHDAY CELEBRATION SCHEDULE

Tuesday, October 17, 1978
9:00 a.m. - 4:00 p.m. CMA fourth quarterly board meeting — First American Center
7:00 p.m. BMI Awards Dinner — BMI Building. Ten Music Square East (invitation only)

Wednesday, October 18, 1978
2:00 p.m. - 5:00 p.m. Earlybird bluegrass concert — Grand Ole Opry House
5:30 p.m. - 7:30 p.m. Grand Ole Opry Dinner — Grand Ole Opry House
7:00 p.m. - 9:00 p.m. Grand Ole Opry Spectacular — Grand Ole Opry House
6:00 p.m. - ASCAP Awards Dinner — Opryland Hotel Ballroom (invitation only)
9:00 p.m. - 11:00 p.m. Sho-Bud/Baldwin/Greisch birthday show — Grand Ole Opry House

Thursday, October 19, 1978
9:15 a.m. - 11:30 a.m. CMA annual membership meeting — Opryland
11:30 a.m. - 2:30 p.m. Roy Acuff Museum — Grand Ole Opry House
3:30 p.m. - 5:30 p.m. MCA show — Grand Ole Opry House
6:00 p.m. - FICAP dinner — Nat Regency Ballroom (invitation only)
7:00 p.m. - SESAC Awards Dinner — Woodruff Club (invitation only)
8:00 p.m. - 10:00 p.m. United Artists party — Municipal Auditorium

Friday, October 20, 1978
8:30 a.m. - 11:30 a.m. Artist/DJ tape session — Lower Level — Municipal Auditorium
11:30 a.m. - 2:30 p.m. ABC luncheon and show — Municipal Auditorium
6:30 p.m. - 10:00 p.m. CMA 20th anniversary cocktail reception banquet and show — Municipal Auditorium

Saturday, October 21, 1978
8:30 a.m. - 11:30 a.m. Artist/DJ tape session (second session) — Lower Level — Municipal Auditorium
5:00 p.m. - 8:00 p.m. CBS dinner and show — Municipal Auditorium
9:30 p.m. - 12:00 a.m. Grand Ole Opry 53rd anniversary show

Sunday, October 22, 1978
10:00 a.m. - 6:00 p.m. Visit to Opryland

COUNTRY

The Country Column

Epic's Charley McClain has just signed with Celebrity Management, Inc. of Nashville. Her latest single, "That's What You Do to Me" (#15 this week) is from her newly-released LP "Let Me Be Your Baby," produced by Larry Rogers. Charly, a Memphis native, performed last weekend at the Talent Buyers Showcase at Nashville's Hyatt Regency, one of the kickoff events for this week's Dewey Convention. Charly will also entertain during the convention as part of the CBS show on Oct. 21.

In addition to McClain, BMI has also signed two RCA artists, Rozzy Bailey and Zella Leh, top bookings. Zella, a regular on the Mamas Hotel chain in Reno, was voted Cash Box's top Country Vocalist of 1978, and her new release is a driving country rocker, "Danger Heartbreak Ahead," produced by Pat Carter. Bailey is the writer of the Dickey Lee hits, "9,999,999 Teardrops" and "Peanut Butter," and with Bob Moore. Both artists had previous releases, his first RCA release is "What Time Do You Have to Be Back in Heaven?"

Broadcasters Mack and Sherry Sanders (WBIR in Nashville) hosted their show today at their home for two dozen guests of release, Inc. Heading the guest list at the former home of Hank and Audrey Williams were People Magazine publisher Dick Durell and People's music editor, Jim Jerome.

Warner Bros. artist Guy Clark just finished a three-night stand at Nashville's Old Time Picking Parlor, packing the house each night. Clark, who has had friends Emmylou Harris and Bonnie Bramlett, in addition to a new album, Guy has a new band which includes Bee Spears, long-time bass player with Willie Nelson. On the same bill Friday and Saturday nights were Jim B. and Ritchie. The Texas folk-singers also played at the Picking Parlor Saturday afternoon for the thousands attending the annual Market St. Fair.

T.G. Sheppard (Warner Bros.) narrated one half-hour segment of a series about Elvis Presley. T.G. was a close friend of the King's for many years and his segment is titled "Fun Times With Elvis." The Westinghouse Corp. series is being filmed around Memphis and will be syndicated in 24 major markets. Sheppard's new Warner Bros. single is "Daylight," which is #11 this week.

Jack Clement's reactivated JMI Records will host a JMI Revue Oct. 21 at Nashville's Exit-In, in conjunction with Concerts For People, a non-profit organization dedicated to community involvement in the local music business. The concert will be a benefit for the Humphreys Street School and Community Project. Headlining the revue will be Clement and Stoney Edwards. Stoney has the first release on the new JMI label, "I Had It To Do All Over Again." Joining them on the show will be JMI artists Jim Rooney, Kathy Johnson, Rick Shuman and Rachel Peer, along with the JMI Band. Clement considers the revue an "International Music Festival" honoring Country Music Country Music's 2nd Annual Bulletin Awards on Nov. 4. Donna's headline performance will be followed by a date at the State Theatre, Union Town, Pa. on November 12. CMA's annual Sesquicentennial, "Another Goodbye" is climbing the Cash Box charts at #14 this week.

Johnny Lee Wills, the legendary western swing music musician, has recorded a "Reunion" album for Flying Fish Records. The LP features some of the musicians who originally played with Johnny Lee and his brother Bob on their live shows from Cain's Ballroom in Tulsa. Wills returned to Tulsa last week for one more show at Cain's, sponsored by Congressman James P. Jones. "A Salute to the Original Tulsa Sound" was a tribute to Johnny Lee's contribution to the musical heritage of Tulsa.

Nu-Tray's Tommy O'Day is sticking to oldies. Following the success of "Memories Are Made of This," Tommy has just released the old Gogi Grant hit, "The Wayward Wind," produced by Gene Starnes.

Freedy Wiefler's new CBS single "Love Got In The Way" is a departure from his previous records in that it is almost a duet. The lady's voice belongs to Lori Morgan, daughter of the late George Morgan. Wiefler has been in Clement Studios in Nashville with producer Ray Baker finishing cuts for the upcoming LP of the same title.

With another Christmas album, Hank Cochran has just finished a new album, "Love Songs For Sue And You," produced by Porter Wagoner at Porter's Fireside Studio.

Hank Cochran is leaving the latter part of the road. After spending the last few years aboard a 50-foot Grand Banks boat, the hit songwriter ("I Fall to Pieces" and "Make the World Go Away") has just signed an exclusive booking agreement with Buddy Lee Attractions. Inc. Hank has a new single on Capitol titled "Ain't Livin' Hell?" Joining him on the record is a man he discovered back in 1960, Willie Nelson. A new album, "Hank Cochran, With A Little Bit of Help from His Friends," features Hank's wife Jeannie Seely, her partner Jack Greene, and Merle Haggard. Hank plans to tour with a five-piece band, fronted by Rock Killough and called Hank Cochran and the Clan.
HER DISTINCTIVE STYLE AND THE VOICE THAT SINGS A MUSICAL LANGUAGE OF THE HEART, TAKE YOU TO A VERY SPECIAL COUNTRY PLACE WITH HER NEW ALBUM "THAT'S THE WAY A COWBOY ROCKS AND ROLLS." FEATURES THE NEW SINGLE "MAYBE YOU SHOULDN'TVE BEEN LISTENING."

ALBUM #ST-11883
SINGLE #4541

Produced by Richie Albright and Waylon Jennings
Recorded live from The Grand Ole Opry, Jerry Clower's new album presents a well-rounded view of his singular brand of humor. In a time when our culture is growing more and more homogenous, Clower aggressively uses his satchel of southern regional stories as an educational tool. Like all great storytellers, Clower examines and descripts our national values as well as drawing laughs. Overall, this is one of Clower's best albums.

LIVING IN THE USA — Linda Ronstadt — Elektra/Asylum
Although her new album is country merely in terms of flavor and nuance, Linda Ronstadt is heard constantly on country radio and her albums are always in the top four on the country charts. This album is technically perfect, which may be its only flaw. But each song is crafted well, production is excellent and all the country fans will love the album. The title tune, "Blowing Away" and "Alison" are the best cuts.

OLD FLAMES CAN'T HOLD A CANDLE TO YOU — Joe Sun
"Joe Sun burst onto the charts this year with the classy "Old Flames (Can't Hold A Candle To You)." Joe has already paid his dues in this business — working as a DJ and record promotion man. Sun has a good sense of where he is as an artist, and this well-honed album reflects taste and care by Sun and producer Brian Fisher (who produces The Kendalls). Every song is good, but "Old Flames," "I Came On Business For The King" and "Long Black Veil" are superb.

PUT A LITTLE SAX IN YOUR LIFE — Boots Randolph — Monument — MG-7627 — Producer: various — List: 6.98
Boots Randolph is a premier saxophone player — he has earned countless awards through the years and influenced a generation of country horn players. So often, he records another gem of an album. With this release, he covers a wide array of material, flavoring each song with his masterful style. "Love Will Keep Us Together," "You Light Up My Life" and "Movin' On Up" are top cuts.

RCA's Dolly Parton Gets Award As CMA 'Entertainer Of The Year'

and Conway Twitty and Loretta Lynn. "It's the happiest moment of my life. We were really very, very lucky," said West.

The Oak Ridge Boys Band won Instrumental Group or Band of the Year and ABC's Roy Clark, who also presented awards, won Instrumentalist of the Year for the second year in a row.

A popular selection was the announcement that Dolly and Opy Opry veteran and "Hee Haw" member Grandpa Jones was placed in the Country Music Hall of Fame. This award moves Jones, the 29th member, into a select group which includes the late Hank Williams, Ernest Tubb and Fred Rose. Former Entertainer of the Year Charley Pride was back stage at Joneis, "He's got this one thing that young performers look for all through their careers — wisdom and the consistency of being one of the nicest people in the world. He has an honest heart.

Former Entertainer of the Year Johnny Cash hosted the show and was also nominated for the Hall of Fame. At the beginning of the show, Cash noted the younger faces in country music with the remark, "It wouldn't surprise me if one of these days the Grand Ole Opry becomes the Grand New Opry."

Artists appearing on the show included Bill Anderson, Chet Atkins, June Carter Cash and The Carter Family, Charlie Daniels Band, Jerry Clower, Dave and Sugar, Janie Frickie, Larry Gatlin, Emmylou Harris, Barbara Mandrell, Johnny Paycheck, Glen Campbell, Dottie Rabbitt, Statler Brothers and Mel Tillis.

DON WILLIAMS SIGNS WITH ASCAP — ABC's Don Williams, who last week won the Country Music Association "Male Vocalist of the Year" Award, recently signed a writing contract with ASCAP here. Artists who have recorded Williams' songs include Eric Clapton, Tammy Wynette, Waylon Jennings, John Denver and countless others. This past year with the release of Lane and Johnny Cash. Shown at the signing are (l-r): Ed Shea, ASCAP southern regional director; Williams; Connie Bradley, ASCAP assistant director, Nashville; and Bill Hall, division manager of the Webb Music Group, Nashville.
The song is "Stormy Weather."

but the singer is pure sunshine. **STELLA PARTON**

"Stormy Weather" (E-45533) her newest single on Elektra Records  Produces by David Malloy
ON JAZZ

Patrice Rushen out with her first Elektra album after several Prestige LPs. The album, called "Patrice," has ten titles, most of which were authored or co-authored by the leader, who also co-produced the album. Vanguard arrives with three new LPs. "Jazz Violin" is by the late Joe Venuti and was recorded in Milan in October 1974. "BobMover" presents the alto saxophonist in a small group set with Tony D'Annunzio and the strong young trumpet player, Claudio Roditi. Mike Mandel's "Sky Music" features the leader on keyboards with some heavy New York pros, including Dave Sanborn, Steve Khan, Chris Parker and a big horn section. Inner City, still the most prolific jazz label going, has new releases by Joe Lee Wilson ("Without A Song"), Helen Merrill ("Something Special") with Thad Jones, Jim Hall and Ron Carter, and Kenny Drew ("Dark Beauty"). RCA has issued a Fats Waller LP in their "Legendary Performer" series. The 13 selections are all featured in the hit show, "Ain't Misbehavin'." So, for those who enjoyed the show, this is the LP for you. Sam Noto and Kenny Drew set to record for Xandu in Los Angeles shortly, Dolo Coker, Frank Butler and Charles McPherson will also be involved in the projects. Idris Muhammad has finished his first album under his new deal with Prestige. Fall release is scheduled.

BYRD FLIES INTO ASCAP — Elektra/Asylum Jazz/Fusion artist Donald Byrd recently signed a pact with ASCAP. Pictured (l-r) at the signing are: John Mason, Byrd's attorney; John Mahan, western regional executive director of ASCAP; Byrd; and ASCAP membership representative Michael Gorlafese.

JAZZ ALBUM PICKS

Bobby Hutcherson has long been one of the most respected vibraphone players in jazz, and "Highway One" displays Hutcherson's art in full bloom. This LP is a mature, assured effort which features five exquisite-executed pieces. The vibraphonist is assisted by jazzmen Hubert Laws and Freddie Hubbard on the album's strongest track, "Secret Love," which is also reprinted at the close of side two. Other highlights are "Bouquet" and the title track.

THE PROCRUSTINATOR — Lee Morgan — Blue Note LA 582 — List: 9.98
A pair of previously unissued Morgan items from the late '60s, both played by sextets. Wayne Shorter and Herbie Hancock, who are featured on one date with Julius Pietrer and George Coleman on the other. The thirteen titles are mostly originals by the performers. The playing is top drawer Morgan, especially on the earlier session.

Two-time Latin Grammy winner Eddie Palmieri musically explores the mythology behind Haiti's Lucumi religion on this LP by placing the age-old rhythmic patterns utilized in voodoo ceremonies behind the funky salsa sounds that have earned him a reputation as one of today's top exponents of Latin jazz. Palmieri's piano work provides a center for the exciting combinations of congos, bongos, timbales and horns that are used here.

PRIME TIME — Louis Bellson — Concord Jazz 64 — Producer: Carl Jefferson — List: 7.98
This album contains two distinctly different approaches. The first side is excellent straight-ahead jazz with solos by Pete Christlieb, Blue Mitchell and the leader. Side two is less impressive, with the four selections devoted to rock-influenced or Latin-derived performances. Side one, though, is well worth a listen.

This album is divided into two segments — the Thundering Herd's rendition of a three-movement Chick Corea composition on one side; and versions of five Steely Dan songs on side two. Both Corea, Walter Becker and Donald Fagen (of Steely Dan) are great admirers of Herman's work, and this album utilizes these four luminaries for the first time on vinyl. Herman's 15-piece outfit is in top form on this outing.

LIVE AND BURNING — Son Seals — Alligator 4712 — Producer: Bruce Iglauer — List: 7.98
Bluesman Seals and his band recorded live in Chicago, nine titles with the old Fulson favorite, "Blue Shadows Falling," the one that sticks out. Ambiance is loose and relaxed; and the fire and feeling of this band really comes through. Should be a strong performer.

TOP 40 ALBUMS

1 CHILDREN OF SANCHEZ
2 IMAGES
3 COSMIC MESSENGER
4 SOUNDS . . . AND STUFF LIKE THAT
5 YOU SEND ME
6 SECRETS
7 SUNLIGHT
8 WHAT ABOUT YOU
9 FEELS SO GOOD
10 REED SEED
11 TROPICO
12 LARRY CARLTON
13 CARNIVAL
14 IN THE NIGHT TIME
15 TIME AND CHANGE
16 WEEKEND IN L.A.
17 FRIENDS
18 BEFORE THE RAIN
19 MR. GONE
20 PAT METHENY GROUP
21 LEGACY
22 BEST OF CHUCK MANGIONE
23 THE BLUE MAN
24 HEAVY METAL BB-BOP
25 FREESTYLE
26 MAGIC IN YOUR EYES
27 THE GREETING
28 SIMPLICITY OF EXPRESSION
29 NIGHT DANCING
30 MAHAL
31 OUT OF THE WOODS
32 LOVE & PEACE
33 SOFT SPACE
34 THE BEST OF LONNIE LISTON SMITH
35 NEW WARRIOR
36 A SONG FOR YOU
37 RAINBOW SEEKER
38 DON'T STOP THE CARNIVAL
39 SUNBELT
40 MY SONG

CashBox/October 21, 1978

www.americanradiohistory.com
“REED SEED”

Grover Washington, Jr.’s All New Album!

Produced by Grover Washington, Jr.

On Motown Records And Tapes

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**BLACK RADIO HIGHLIGHTS**

**WIGO — ATLANTA — PAUL CHILDS, MD #1 FUNKADELIC**

JUMPS: 38 To 30 — Brothers Johnson, 28 To 19 — Beverly DuBois & Duane, 26 To 17 — Whispers, 25 To 22 — Ross, Jackson, 24 To 21 — Milly Jackson, 23 To 16 — M. Johnson, 22 To 15 — B. White, 20 To 18 — White, 19 To 17 — Holliday/Simpson, 17 To 16 — G. Vannelli, 16 To 15 — Brown, 15 To 14 — Davis, 14 To 13 — D. White, 13 To 12 — Pensinger, 12 To 11 — T. J. Edwards, 11 To 10 — J. Kelly, 10 To 9 — Omega, 9 To 8 — J. Brown, 8 To 7 — J. White, 7 To 6 — Ross/Jackson, 6 To 5 — M. Johnson, 5 To 4 — Wright, 4 To 3 — bell, 3 To 2 — J. White, 2 To 1 — Ross/Jackson.

**WADK — ATLANTA — TOM JANISON, MD #1 FUNKADELIC**

JUMPS: 33 To 30 — Santana, 32 To 29 — To Box/October 5.

**WUFO — BUFALO — BYRFORD PITS, MD #1 FUNKADELIC**

HOT5: 36 To 33 — J. McFadden, 34 To 31 — J. White, 30 To 27 — J. White, 26 To 23 — R. Johnson, 22 To 19 — J. Wright, 18 To 15 — B. White, 14 To 11 — J. Wright, 10 To 7 — J. White, 7 To 4 — Q. Vannelli, 4 To 1 — J. White.

**WJLB — DETROIT — TOM COLLINS, MD #1 FUNKADELIC**

JUMPS: 36 To 30 — Brothers Johnson, 28 To 17 — Beverly DuBois & Duane, 27 To 20 — Ross, Jackson, 24 To 21 — Milly Jackson, 23 To 16 — M. Johnson, 22 To 15 — B. White, 20 To 18 — White, 19 To 17 — Holliday/Simpson, 17 To 16 — G. Vannelli, 16 To 15 — Brown, 15 To 14 — Davis, 14 To 13 — D. White, 13 To 12 — Pensinger, 12 To 11 — T. J. Edwards, 11 To 10 — J. Kelly, 10 To 9 — Omega, 9 To 8 — J. Brown, 8 To 7 — J. White, 7 To 6 — Ross/Jackson, 6 To 5 — M. Johnson, 5 To 4 — Wright, 4 To 3 — bell, 3 To 2 — J. White, 2 To 1 — Ross/Jackson.

**WNJR — NEWARK — JERRY LOVE, MD**

HOT5: 40 To 37 — J. Wilson, 38 To 35 — J. Wilson, 36 To 33 — J. Wilson, 35 To 32 — J. Wilson, 34 To 31 — J. Wilson.

**WDAL — DALLAS — JERRY McGUIRE, MD #1 FUNKADELIC**

JUMPS: 30 To 25 — Brothers Johnson, 28 To 23 — Beverly DuBois & Duane, 25 To 20 — Ross, Jackson, 23 To 18 — M. Johnson, 22 To 16 — J. Wilson, 20 To 17 — B. White, 19 To 18 — R. Johnson, 17 To 15 — G. Vannelli, 15 To 13 — Brown, 13 To 11 — Davis, 11 To 9 — Pensinger, 9 To 7 — Ross/Jackson, 7 To 5 — M. Johnson, 5 To 3 — Wright, 3 To 1 — Ross/Jackson.

**KDJS — LOS ANGELES — STEVE WOODS, MD**

HOT5: 40 To 37 — J. Wilson, 38 To 35 — J. Wilson, 36 To 33 — J. Wilson, 35 To 32 — J. Wilson, 34 To 31 — J. Wilson.

**WKBW — WATERTOWN — RICKARD, MD #1 FUNKADELIC**

JUMPS: 30 To 25 — Brothers Johnson, 28 To 23 — Beverly DuBois & Duane, 25 To 20 — Ross, Jackson, 23 To 18 — M. Johnson, 22 To 16 — J. Wilson, 20 To 17 — B. White, 19 To 18 — R. Johnson, 17 To 15 — G. Vannelli, 15 To 13 — Brown, 13 To 11 — Davis, 11 To 9 — Pensinger, 9 To 7 — Ross/Jackson, 7 To 5 — M. Johnson, 5 To 3 — Wright, 3 To 1 — Ross/Jackson.

**KOKE — LOS ANGELES — ALONZO MILLER, MD #1 FUNKADELIC**

HOT5: 40 To 37 — J. Wilson, 38 To 35 — J. Wilson, 36 To 33 — J. Wilson, 35 To 32 — J. Wilson, 34 To 31 — J. Wilson.

**WLUQ — MEMPHIS — JAYE MICHAEL DAVIS, MD #1 D. ROGERS**

JUMPS: 30 To 25 — Brothers Johnson, 28 To 23 — Beverly DuBois & Duane, 25 To 20 — Ross, Jackson, 23 To 18 — M. Johnson, 22 To 16 — J. Wilson, 20 To 17 — B. White, 19 To 18 — R. Johnson, 17 To 15 — G. Vannelli, 15 To 13 — Brown, 13 To 11 — Davis, 11 To 9 — Pensinger, 9 To 7 — Ross/Jackson, 7 To 5 — M. Johnson, 5 To 3 — Wright, 3 To 1 — Ross/Jackson.

**-WJLB — DETROIT — TOM COLLINS, MD #1 FUNKADELIC**

JUMPS: 36 To 30 — Brothers Johnson, 28 To 17 — Beverly DuBois & Duane, 27 To 20 — Ross, Jackson, 24 To 21 — Milly Jackson, 23 To 16 — M. Johnson, 22 To 15 — B. White, 20 To 18 — White, 19 To 17 — Holliday/Simpson, 17 To 16 — G. Vannelli, 16 To 15 — Brown, 15 To 14 — Davis, 14 To 13 — D. White, 13 To 12 — Pensinger, 12 To 11 — T. J. Edwards, 11 To 10 — J. Kelly, 10 To 9 — Omega, 9 To 8 — J. Brown, 8 To 7 — J. White, 7 To 6 — Ross/Jackson, 6 To 5 — M. Johnson, 5 To 4 — Wright, 4 To 3 — bell, 3 To 2 — J. White, 2 To 1 — Ross/Jackson.
Huge Shipments Up Defectives, Return Costs For Dealers

(continued from page 7)
you had better watch returns very closely. If they get out of hand you can go from black into the red fast.

While virtually all those surveyed cited the increasing cost of shipping returns, they acknowledged that cost is one of the inscrutable factors of the business.

"The cost of shipping and the cost of handling continues to rise," commented Harold Okinow, president of Lieberman Enterprises. "But returns are an integral part of the record business, there's no question about it. You just have to get your self-organized to be able to deal with them."

Okinow said Lieberman has taken action to keep return costs to a minimum is the establishment of a new return warehouse in Indianapolis, which will be more centrally-located than Lieberman's current facility in Chicago (see separate story).

"That's where your profit goes," commented Lou Fogleman, president of Music Plus. "If we all don't realize by now that all our profit is eaten up by returns then we're blind. One of the ways we make money and keep our prices down is $4.99 by trying to keep our return factor down."

Returns Up

Fogleman, however, said returns at Music Plus this year are in the 10-14 percent range, compared to the average 6-7 percent.

Returns are up, he said: not only because manufacturers are shipping larger quantities than ever, but also because more and more people are exerting pressure to keep greater quantities in the stores as well.

In addition to the product needed in-store for new releases and special manufacturers' programs, Fogleman said there is an increasing emphasis "on tour support and all sorts of things that create a need for additional product to be out there in the marketplace.

"We are getting more managers coming into the stores to make the product is out there; there are more independent merchandising companies going out, checking the stores and saying 'Where's the product?'

The extra interest from people outside the labels is good, especially from the artists point of view, Fogleman said, but ad-

"It's arbitrary in their mind what is 'enough product'. They don't realize that in our opinion, for example, we are on a 24- hour return cycle. So if we've got five copies in stock that's all that particular store needs for that 24-hour period. If the store manager has two copies of a record...and accordingly have it the next day."

Defectives

Defectives are one of the biggest return-related problem this year at City One-Stop in Los Angeles and the Portland-based Everybody's chain.

"We try to keep our returns around 10 percent," said Sol Zamek, general manager of City One-Stop, "but we are hav-
ing some difficulty because of the amount of defectives this year. We get them in sometimes right from the plant and they are defective.

"They send out warped records; it's just pathetic. So it's pretty hard to keep your customers at a certain level when they can't even take care of their own stock because the defectives are so bad," Zamek said.

Because he deals with defectives both as a merchant, and has to return to manufacturers and as something his accounts return to him, Zamek said defectives are doubly bothersome for the one-stop retails.

"The manufacturers will never admit what percent of defectives they have. Originally, they used to say their defectives were one and two percent. My own guess is that they are now running between 12 and 14 percent. It's terrible," Zamek said.

Tom Keenan, president of Everybody's estimated defectives has encountered account for around seven percent of the records he receives. He said he agrees with those who feel foreign pressings are of consistently higher quality than American records, saying, "The quality demand is greater here than there and they don't give a damn here, where they do over there. I've been enough through pressing plants in all Europe to say that I've seen better quality control in coal mines than in the record manufactur-
ing plants I've been through."

Keenan added that there is also a wide latitude in the quality of pressings between individual plants.

More Of An Issue

"It's becoming more and more of an issue now that we've received notice that CBS is going up to $5.99 on a few albums. The consumer is going to demand more and more and I don't know which company is going to become aware of this quicker," Keenan said.

"Some companies seem to work at it har-
der than others, but the big companies, to my knowledge, are not putting any more at-
tention to it than before. I've done some quality checks myself on various things and find the larger the pressing, the more definite it is. That tells me that the bigger the record the more you get out, the less quality control they have on it," Keenan said.

"Rather," he added, "that should remain a constant factor when you are dealing with something as important as sound."

Zamek added that on one recent release, he counted as many as 9,000 defectives. "Because of the great amount of business created by some of these monster hits this year...thank goodness, I'm not complain-
ing about that...they are cut down to minimal pressing plants. Plants they never would have used before because they are now, they are working three shifts a day and are using poorer grade vinyl; they are working their presses faster than they ever did before. And they are getting those records faster. They are just having a lot of problems."

Keenan said that his sales departments are saying, "We need the records. But they don't care if they are defective or not, they just want to sell the records and worry about the per cent. They're not worried if it's already created a problem," Zamek said.

What Is A Defective?

At Tower, the concept of a problem is honestly determining what is a defective,..." according to Tower president Russ Solomon. "An awful lot of things which we call and which customers call a defective may not be (in the eyes of the manufac-
turers, so it's an incredibly difficult problem to determine that."

"Consequently," he said, "defectives represent a higher percentage of the total return than they should, because there are a few more defectives now than before, but we're not talking about big per-
cents. There is no way the manufacturers absolutely whether someone claims is a defective tape or record actually is a defective tape."

As to the current state of quality control over records, Solomon said, "We see a cer-
tain amount of erosion, but it's not to the point.

The majority of dealers said they have no problem when it comes to the manufac-
turers accepting their returns. If it is dif-
culty, they said, is in how long it takes.

"Ship Yesterday, Return Tomorrow" is an old rule which they are breaking. "You've got nothing to do with shipping and you've got to do with the manufacturer, said Ira Heilicher, president of Great American Music Store. "The move to Indianapolis, he is be-
ing that dropping off the downtown will be more centrally located for dealing with the CBS facility in Terre Haute. RCA's return center will be in a more practical location than either manufacturers' warehouse in that region.

"It's a nice town and a good market," Okinow said, "and we like it there. We are automating the operation and it will serve as a model of handling efficiency.

It should look at the salesperson that accen-
tuated that on one recent release, he count-
return Policy itself

The problems created by the unusually large shipments in the past year, though, are forcing the manufacturers to take a more realistic approach to the growth the industry has seen in that same period, most agreed.

"It's the name of the game," said Solomon. "Pump it out and see if it's a cash. That is the record business, just like it's the same inack book business, or for that mat-
ter the book business in general. If you don't get it out there, you don't have a shot.

"You've got to get it out. There's no in-
dication they are going to change their ways, because there's no other way they can go," Solomon said.

Returns, Heilicher said, involve "a lot of paperwork, a lot of handling and a lot of freight. And as long as we have them, we'll always have the problem. But because we have returns in our business is one of the reasons we have the growth we've seen, it's something that you can't put a tag-
thing as a return, and the retailer has to take the markdown. Consequently, it is more dif-
cult to have market penetration on a piece of product," Heilicher said. "So in our business, the retailer knows if the manufac-
turers are accepting returns, which is also willing to take back his mistakes."


Fogelberg/Weisberg LP Reaches Gold Status

NEW YORK — "Two Sons Of Different Fathers," the Epic/Full Moon recording artists Dan Fogelberg and Tim Weisberg, has been certified gold by the RIAA.

For more information, please visit our website: [www.americanradiohistory.com](http://www.americanradiohistory.com)
Latin Picks

ESTO SI ES LO MIO — Ismael Rivera — Tico 1428 — Producer: Ismael Rivera

The pride of Puerto Rico excels cut out cut with this beautiful album of various tempos such as Son Montuno, Son Guaguanco, Bomba and one special slow Bolero. The vocals are superb. The orchestra is very tight. Arrangements are great and special credit goes to the guitar (tres) player who is not mentioned. The best cuts are "Las Cares Linda," "La Perra," and "Elia No Merece Unlimite."  

PURU VOZ — Alberto Beltran — Oasis — OA326 — No Producer

Veteran singer Alberto Beltran needs no introduction to Latin music. He has been making records abroad for some time; and as this album demonstrates, his vocals are fantastic. All musicians backing him are good on this album which was recorded in Mexico. All cuts are tailored for dancing as well as for everyone’s listening pleasure. With good promotion it should go to the top of the Latin charts.

SUS CANCIONES Favoritas CON — For Silvestre — Oasis — OA321 — No Producer

With talented vocalist Fló Silvestre gives her heart and soul to this album of love songs. Most of the songs are old Latin standards. This LP was recorded in Mexico and the songs are beautifully suited to his style of singing. She is backed by a fantastic trio with beautiful background vocals behind her. The voice of Fló Silvestre is intact in all of the songs. The album is a masterpiece for lovers of Latin boleros.

Latin Beat

Independent and staff producers from all music industries now have an association which can serve their needs. The American Record Producers Assn., to be known as ARPA, is a nationwide professional association established to advance and promote the professional recording background. This new organization began its membership drive Sept. 30.

Some of the ideas to date include a membership newsletter which will include reviews of recording studios, evaluations of new equipment producer of the month and market trends. A yearly directory with listings of producers and affiliations. ARPA listings of record companies and label executives is planned as well as educational seminars. A national waltz line will be established and each member will receive a handbook “A Producers Guide to the Recording Industry.”

ARPA’s first sponsor is the 3M Company, whose grant will further establish the expansion of the association. Producers who have joined as members include Meeco, Kenny Lehman (Chico) and Love-Zager Production.

Aria Productions developed this idea into reality. They operate as a family, believing that artists should be treated as “stars,” and that they start working come first. They are a young production company mostly in their twenties, but they have already produced hit singles like “Get Up,” “Get On Up Get Down.” “We did a lot with a new talent, and we do our best to come up with a solution.”

The Apollo has a long standing reputation as the proving ground for almost any soulful artist (its Latin counterpart is the Old Paladium nightclub). By playing host to these three “giants” of the current salsa field, the world renowned theater created another historical situation. It was the first time that solo winners of the Grammy shared the same stage (Palmeri has won two and Mongo, his recent one).

The Apollo is important in another respect. It has a special atmosphere which surpasses that of a regular nightclub, but at the same time it doesn’t create the distance of a Madison Square Garden concert. Because of this, one can fully enjoy a musician’s work in a relaxed setting. Music publicity (the newspaper strike might be held accountable) could have supplied the house to a better capacity. The crowds were a bit disappointing. Nevertheless, it was a red banner occasion over the three festival days when salsa appeared on 125th Street.


Johnny El Bravo is one of Puerto Rico’s finest conga players, and J.E.B. Records is his own label. Bravo is high on the charts in New York. Johnny El Bravo’s single "Desilucion De Amor," and has just released an album entitled "Esta Es Mi Nueva Version." The single and album are set for immediate release on the T.R. label.

Hot on the release of "Mongo A La Carte," his latest LP for Vaya Records, "Mangita Santana will be appeared in Puerto Roberto Clemente Stadium Oct. 1. Mongo’s recoring future looks bright, with his new LP either appearing on the Columbia or Atlantic label. Winning the Grammy definitely enhances Mongo’s career.

After a long wait, Tiptic Ideal is out with their new album on Coco Records. Titled “Fuero wied Mundo/Out Of This World,” it was produced by well-known charangaro producer, Ira Herach and Coco Record news.

Salsa is now an outstanding rhythm, since the Orfeon exclusive Salsa performers continue conquering the first places of popularity and sales in the national market. Among these artists are firstly Wello “El Baile Del Sillon,” whose most recent long playing record titled “Salsa,” which contains, among other some good melodies. “Limonies,” and “El Baile Del Sillon,” is having an excellent acceptance by the young people very knowledgeable about the most enticing rhythms for dancing. Wello is still touring inside the state of Veracruz, promoting his very brilliant recordings. He has a schedule of working there for a period of 15 days in night clubs, television and radio. This Cuban artist, who worked once as a singer of La Sonora Matancera, will come to Mexico City in two weeks to continue promoting in the metropolitan area that Salsa rhythm, which has gotten the youth excited to much.

Ricardo Gonzalez Cepillin, Orfeon exclusive artist, has obtained the biggest sales of recorders registered today in history of the Mexican record industry. He is now launching his newest long playing record titled “En Un Bosque De La China,” which is already hit by the chains of popularities and sales, in spite of this record has been distributed in the national market a few days ago. Salsa Records, the main part of a movie that will be titled “Un Milagro En El Circo,” which will include a Spanish artist in the cast. This film will start rolling Sept. 15, for a period of six weeks.

By the time being, Cepillin is in a tour inside the Mexican Republic, promoting his several hits. Later he will travel with Argentina with the purpose of recording two long playing records with songs by Argentina composers.

Singles To Watch

ADALBERTO SANTIAGO (Fanja) Inexplicable Ha De Ser (C. Crefol Anzlo)
DUETO FRONTERA (Musart) Maldita Soledad (Rafael Budia)
JUAN ANTONIO (Palmar) El Gallo Chiquito (J. A. Chaua)
JOAN SEBASTIAN (Musart) Y Las Mariposas (J. M. Figueroa)
RAFAEL BUENDIA (Musart) Corridos De Frutas (Rafael Budia)
CHELO (Coca) La Cancion de Amor (F. de la O.B.)
LOS CHICANOS (Orfeon) Cuando Tu Lo Decidas (J. Guzman Mayer)
SANTINO (Orfeon) The House Of The Rising Sun (Allen Price)
ISMAEL RIVERA (Tico) Las Canas Linda (Crefol Anzlo)
LUCIO DE LA PALMA (Tipico) En Aguas Del Sabanero (J. Silano)
LATINO TEMPO (International) Queen Sabe, Sabe (D. R.)
ISMAEL QUINTANA (Vaya) Mientas (Ismael Quintana)
LOIS RAMIREZ Y SU AMIGOS (Orfeon) El Gallo Chiquito (J. M. Figueroa)
OMAR ALEXANDER (Musart) El Amor Es Una Flor (Sergio Esequiel)
EDDIE PALMIERI (Coca) Cobared (Eddie Palmeri)
JOAN SEBASTIAN (Musart) La Equivalencia (J. M. Figueroa)
BYANKA CAZARES (Volcan) Macumba DeTropo (R. Robeson — R. Rosales)
CBS Moves To $8.98 LP List
On 6 New 'Superstar' Titles

(continued from page 7)

when the consumer will react (negatively). So, far it hasn't happened.

Last week, the Los Angeles-based company, Int'l En-
tertainment, which owns and operates Wherehouse, Hits-For-All and Big Ben chains, said the reaction to the CBS in-
crease is, "So what else is new?"

"I'm numb from price increases," Harristone said. "I don't know what the con-
sumer will do; he may care, he may not."

Lou Fogelman, president of Music Plus in Los Angeles, said: "While the customer react, I think the customer will buy the Boston album at $8.98. I think they'll buy the Steve Martin. It's the same approach as before; it will take a while to stabilize then it will be a total $8.98 industry. Then everyone will buy records on the same basis and hopefully unit sales won't go down in big numbers.

Tom Keenan, president of Everybody's Records, had a considerably more negative response.

"Wrong Time Of Year"

"The consumer is going to get tired of it, and I think they are playing big games risk-
ing it at this time of the year. I don't think they can justify these cost increases, I don't think it's good for the industry as a whole and I think it's the wrong time of the year to do it," Keenan said.

"I basically agree with the philosophy that a hit artist might be more than a new art-
ist, however that's not quite the way they are playing it. I don't see any new artists coming out at $4.98 list. We don't believe in the profit motive of as much as the market will bear. We are more of a fair profit com-
pany," Keenan said, "and there is a lot of difference between the two.

While most dealers said they wouldn't settle on shelf and sale prices for the $8.98s until November, those who already have indicated they were trying to keep the per-
centage markup similar to that for $7.98s. At New York's King Karol chain, for in-
stance, owner Ben Karol said his shelf and sale price for $8.98 LPs will be $7.49 and $5.19 or $5.29, respectively. King Karol's prices for $7.98 albums are $6.79 (shelf) and $4.99 (sale).

Fogelman of Music Plus said he was leaning toward shelf price of $7.98 and sale price of $5.49 for $8.98 list LPs. Music Plus sells $7.98 product for $4.99 and $4.59.

Higher Overhead

By comparison, those retailers who primarily have mall locations said their prices would be the same and higher the ben-
ner for higher overhead costs (such as rent).

At Record Bar, for example, president Barine Bergman said the chain will continue to sell the F- prefixed CBS albums at $7.98 until November, at which time most Record Bar stores will adopt shelf and sale prices of $7.49 and $5.99 respectively.

New Music Shows To
Debut On Cable TV

NEW YORK — Two new non-network music television shows have been set to debut on cable TV.

A ninety-minute special starring Crystal Gayle and Ray Stevens, taped at the Opryland Hotel in Nashville, will be aired in early '78 by Showtime, Inc., on Viacom cable. The show is the inaugural production of a new company, Scarraza-Fitzgerald Productions, Inc., headed by Vincent Scarra and Jim Fitzgerald.

In addition, "Viewer Review," which will concentrate on music news as well as audio-visual and electronic game innovations, has been set to debut on Manhattan Cable TV in New York City. Produced by G.T. Productions, the show will be hosted by Steve Gruberg.

GRP Announces First
Arista-Distributed LPs

NEW YORK — "Legends" by Dave Valentin and "Angie" by Angele Botti have been set as the debut albums for the new GRP Records label, formed by Dave Grusin and Larry Rosen in association with Arista Records. The albums are set to ship soon.

John Loudermilk Signs

LOS ANGELES — First American Records has signed singer/songwriter John D. Loudermilk, who has just released his first album in eight years, "Just Passing Through" on the Music Is Medicine label, which is distributed by First American.

Nashville Honors Acuff

NASHVILLE — Roy Acuff will receive the key to Nashville from Mayor Richard Fulton on NBC's "Noon Show" Oct.20 which has been declared "Roy Acuff Day" in Nashville. Acuff will be honored nationally by 150 radio stations which will feature selected cuts from his Elektra/Asylum debut album, "Roy Acuff's Greatest Hits, Volume I.

Black Sabbath Marks Tenth Anniversary With New Album

(continued from page 10)

Once a year, "Never Say Die" was actually two years in the making, being the group's first effort since the release of "Technical Ecstasy" in Oct. '76.

"Sabbath" continues in the Black-
sabbath tradition, containing an assortment of aggressive, tenaciously-executed guitar-rock numbers, led by Iommi plus the shadowy, high-pitched vocals of Ozzy Os-
bourne. However, the foursome on side two experiment with jazz textures, as witnessed by the instrumental piece "No.23" which features a horn section, and "Air Dance," which includes jazzy keyboard runs.

"We enjoy doing tracks like 'Air Dance' and 'Breakdown,' because it provides a bit of variation for the album," said Iommi. "These numbers demonstrate that we aren't restricted to playing hard-rock all the time. On just about every album we've done, there's been a couple of change of pace songs that are totally different from our driving hard-rock sound. If anyone heard 'Breakdown' on the radio, they would never guess it was the same group that recorded 'Paranoid'."

Negative Critical Press

Throughout its ten-year career, Sabbath has been bombarded with some of the most negative reviews ever written about a rock outfit. Over the years, it has even become fashionable to pan the heavy metal group, just as it was to knock Grand Funk and (ahh Heep. But despite all the negative press, Iommi holds no bitter feelings toward most reviewers.

"Some of the criticism of the band has been fair," asserted lommi. "If a writer comes to our show and reports that he doesn't like it, I have nothing against that. It's all a matter of opinion — if he doesn't like it, that's their own opinion and they have the

to express it. But some critics will write a review as if everyone doesn't like it. They might say our shows are the shittest, and say the whole crowd felt the same way, when actually most of the audience enjoyed it.

"We've been around for ten years and have sold millions of albums, so there are obviously people out there who like our music," added Iommi. "We've recorded nine albums, performed numerous concerts, and as long as there are people who enjoy it, why change a good thing?"

Our fans have been great to us during the past decade, and we'd like to thank them for their support.

Alive Again" #43
Bullet, Ties Boston

(continued from page 8)

Album chart last week at $85 bullet, moving up to $35 bullet this week. As the #3 Most Added FM album last week, "Hot Streets" received considerable attention. As a result of station's additions "Alive Again" as an album cut in the last two weeks and stations in virtually every region of the country adding the just released single this week, "Alive Again" has rocketed up 60 spots, which makes it by far the week's most added record.

Stations adding the single include: ODLW, WZUJ, WHHY, WKBW, WZLF, WPEZ, WDRQ, WCAO, KJR, KTNQ, KCBQ, WWKX, KDWB, KRTH, 99X, WPDR-FM, KRFC, WKKX and KTAG.

Many observers feel that "Hot Streets" marks a shift in direction for Chicago towards a harder rock 'n' roll stance. After eleven successive numbered albums, the group chose to use a title. In addition, "Hot Streets" is the debut of Donnie Dacus, the newest member of the group, who was recruited following the death of Terry Kath.

The Rhythm Section

(continued from page 57)
California. Inner City, owners of New York station WBLS, also recently applied to the FCC for purchase of KREJ/AM-FM in Berkeley, California. Bob Sabo, general manager of KKTT/KUTE told Cash Box, "The purchase agreement has been filed with the FCC, but approval will probably not be until around January or February."

MAJOR CHANGE — Frank Barrow has resigned his post as program director at WAOK in Atlanta. Tony Jamison now renews an WBL in Detroit and WKNJ in Connecticut will be the new program director. Jamison will also have the afternoon drive air slot.

PHILADELPHIA CREME CHEESE — Philadelphia-based group Creme D'Cocoa stopped by the west coast office of Cash Box to say cheese for some promotional pictures with the group's new album on Epic's label "Break Up," which was produced by Tony Camilo and Cecil Barker. While in the group will tape segments of "Soul Train" and "Soul Beat," performing their current single "Do What You Feel," which was #31 bullet on the Cash Box Black Contemporary Singles chart. Creme D'Cocoa's members are Harley Johnson, Jennifer Johnson, Orlando Oliphant and Bobby Todd.

cookie amerson
**Scotto: Opera On Television Boosts Theatre Attendance**

**By Ken Terry**

NEW YORK — With performances from the Met and the New York City Opera appearing on TV all the time, live opera on television has become an accepted fact of life. As a result, millions of people who have never seen an opera before are now being exposed to this powerful form of drama.

The recent PBS broadcast of the Met’s “Otello” with Jon Vickers in the title role is a case in point. Although the Met production ran for only five performances, the TV broadcast probably reached more people than had seen “Otello” since its premiere in 1987. Renata Scotto, who sang Desdemona, pointed out in a recent interview that in this one broadcast, “I had much more audience than if I sang all my life.”

Scotto, whose performance was considered by some critics to be the high point of the recent “Otello,” really played her role to the hilt. “Desdemona is a very strong character,” she remarked. “She had to make the heroine be: she never would have fallen in love with Otello, because he’s so powerful and great. And she’s so in love that she can’t understand why he does all these things to her.”

Can a tragedy of this dimension be projected into a million separate living rooms without losing some of its impact? Scotto said that it can be done, but she noted that producers must alter their acting to fit the camera’s requirements. “In television, you have the closeup, so you can watch people’s faces very closely. Although Desdemona would never have fallen in love with Otello, because he’s so powerful and great. And she’s so in love that she can’t understand why he does all these things to her.”

One consequence of the diminished distance between singers and their TV audience is that bad acting becomes glaringly apparent. And for people who don’t have access to the opera before, the wide range of selections should provide a good overview.

**CLASSICAL CLIPS**

**NEW YORK** — The Cleveland Orchestra under Lorin Maazel has just recorded “Beethoven’s Ninth.” For the recording, the orchestra’s current conductor Edward Van Beuningen will be coming out on Philips around the end of the month. Although most of the program is in mono, the studio recordings are reputed to have excellent sound quality. Among the compositions featured in the set are Bruckner’s “Fifth Symphony,” Stravinsky’s “Firebird Suite,” Bartok’s “Music For Strings, Percussion And Celesta,” Mozart’s “Symphony No. 29,” Mendelssohn’s “Italian Symphony,” Rimsky-Korsakov’s “Sheherazade,” and Debussy’s “Images Pour Orchestre.” This wide a range of selections should provide a good overview.

**CLASSICAL ALBUM REVIEWS**

**BEETHOVEN: Complete Piano Sonatas. Alfred Brendel, pianist. Phillips 6766 004. List: 80.8.**

The second Brendel recording of the complete Beethoven sonatas (the first was on Vox) shows this artist at the height of his considerable powers. Throughout these 13 discs, his playing is passionate yet never neglects the order of the pieces. **Although his style isn’t as individualistic as, say, Claudio Arrau’s, it has strong character. And, with his technical mastery and terraced dynamics, Brendel easily conquers the most formidable of these works.**

**MAHLER: Symphony No. 1. London Philharmonic Orchestra, Klaus Tennstedt, conductor. Angel S-37508. List: 7.98.**

Now music director of the London Philharmonic, Tennstedt has built a growing reputation in the west since leaving East Germany in 1971. This recording is a good indication that Tennstedt has a special affinity for Mahler’s music. Demonstrating an unusual amount of sensitivity and imagination, Tennstedt’s reading of Mahler’s First imbues this warhorse with a freshness and an excitement that are rarely evidenced either in concert or on disc.


Of Mahler’s nine completed symphonies, the sixth is probably the most difficult and probably the most neglected of all. Now, after a superb job here of sitting through the work’s complex molds to come up with a consistent interpretation. Highlights include an ethereal rendition of the moving Adagio section and a virtuoso reading of the work’s kaleidoscopic finale.
TV Series Provides Theme For Bally’s 6-Player Flipper

CHICAGO — Bally Manufacturing Corp. has added a new dimension to the electronic pinball game with the introduction of “The Six Million Dollar Man” (TM). Named for the popular television series, the game is designed for play by one to six players.

In announcing volume delivery of the new machine, Bally's sales manager Paul Calamari explained that there has long been a demand for a six-player game but the concept was impractical in electromechanical technology. "Now, electronics permits us to produce a six-player game which we are confident will be tremendously popular with players and a top money maker for operators," he said.

Rowe International Premieres New R-83 Phonograph Line At National Meeting

CHICAGO — “Fiesta” and "Clamor," the principal models in the new R-83 line of phonographs produced by Rowe International, Inc., were revealed to a full assemblage of factory distributors present at the national Rowe meeting, Sept. 21-22. The meeting site this year was the Arlington Park Hilton in Arlington Heights, Illinois and the product emphasis was on music and vending equipment.

This past year has been a banner one for Sega Announces Fourth Quarter, Year-End Totals

REDONDO BEACH, CALIF. — Sega Enterprises, Inc. has reported fourth quarter earnings of $772,000, or 41 cents per share, up from $273,000, or 14 cents per share during the similar period last year. Net earnings included foreign exchange translation gains of $73,000, or 4 cents per share, in the fiscal 1978 fourth quarter, and $151,000, or 8 cents per share, in fiscal 1977.

Revenues for the quarter ended June 30, 1978 were $15.5 million, compared with $7.8 million last year.

For the fiscal year ended June 30, 1978, net earnings were $3 million, or $1.01 per share, compared with $347,000, or 18 cents per share, in the prior year. Net earnings included foreign exchange translation gains of $459,000, or 24 cents per share, in fiscal 1978 and $432,000, or 23 cents per share, in fiscal 1977.

Revenues were $37.2 million in the current fiscal year compared with $29.9 million in fiscal 1977. The increases in revenues for the fourth quarter and 12 months are attributable (continued on page 67)
they're living on the fringe, walking the bleak streets, howling at the moon. they're scufflers and hustlers, hypes and hookers, bar flies and back-alley bards. they're the shadows on the dark side of america's dream; they're the heroes in tom waits' music. they're as real as the blues.

tom waits, "blue valentine" m. & c. 1982
produced by bones howe
on asylum records and tapes
New Orleans Pool

NEW ORLEANS—More than 4,500 players are expected to compete in the annual Greater New Orleans Coin-Operated 8-Ball Pool Tournament, being directed for the fourth consecutive year by A.M.A. Distributors, Inc. There are 32 locations participating and the total prize purse, including cash, trophies and merchandise awards, amounts to $10,000.

Each of the sponsoring locations will conduct eight weeks of qualifying rounds and one week of finals to determine which players will ultimately compete in the championship playoffs to be held at the New Orleans Marriott Hotel in late November.

"Anyone can win one or more prizes because luck can be a major factor in the game of '8-ball," said Bob Nims, president of A.M.A. "For this reason, the tournament continues to grow more popular each year."

Tourney Underway

Sega Acquires Esco
REDONDO BEACH, CALIF. — Sega Enterprises, Inc. announced that its Japanese subsidiary, Sega Enterprises, Ltd., has signed an agreement to acquire all of the shares of stock of Esco Trading Co., Ltd., a Japanese corporation, for an undisclosed amount of cash and other consideration.

Esco is a distributor and operator of coin-operated electronic amusement games based in Tokyo, Japan. Sega is a manufacturer, distributor and operator of coin-operated amusement games.

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Cash Box/October 21, 1978
The Tribune columnist also quoted her interview, which was President Michael Stroil: "Pinball machines are designed to provide lots of ego satisfaction and very little risk," according to Stroil. "We test every sound and every bit of play to be sure it is appealing and gratifying.

**Columnist Tours Williams**

Ms. Beck's visit was climaxcd by a tour of the Williams factory, conducted by marketing manager Ron Crouse, and a try at the current "Contact" and "Disco Fever" models on display in the showroom, which enlightened her as to the innovations made at Williams in recent months.

"Manufacturers turn out 150,000 new machines a year," she noted, "constantly backing up their gaudy new outsides (doubling up pinball machines, disco dancing themes are current attractions) with innovative electronic inner workings.

In her concluding remarks, Ms. Beck wrote, "I'm not sure I want banana frogs on my typewriter, but now that I've reached the end of another column, it would be fun to be rewarded with some cheering music and a flashing lucky number."

**Sega Results Told**

SUNNYVALE — Bob Betters has been appointed manager of customer service at Atari, Inc. In his new position, Betters will be responsible for planning and coordinating the computer's parts and technical support system and will also assist in the implementation of a computerized data processing system into the customer service operation.

Betters comes to Atari with 14 years experience in technical product support. His most recent position was in quality assurance and customer service management for Casper Instruments, a semiconductor processing equipment manufacturer.

In the short time Bob has been with Atari, his experience and capabilities in product support management have already proven to be a valuable asset to our company," commented Frank Balilou, national sales manager.

Newest member of the Atari sales team is Tom Pett, who will be covering the firm's western territory, working with Don Osborne, Atari's western regional sales manager.

Prior to his graduation from the Santa Clara University School of Business, Pett was a part-time employee in Atari's product development engineering department.

"His experience and training with Atari's engineering and manufacturing departments make Tom a valuable addition to our sales team," said Don Osborne, who will be traveling with Pett to meet with western regional distributors and operators and familiarize them with the territory.

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**CHICAGO CHATTER**

See the new Bally "Six Million Dollar Man" which has just been released by the factory.

**California Clippings**

**Eastern Flashes**

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32,000 used. Write for prices and details.
FOR SALE: 31,000 Wurlitzer Organs. New, used;
in stock. Write for details.
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Midem’79
International Record and Music Publishing Market
In 1978: 52 countries represented, 1,238 firms, 5,050 participants.
CanCon Law Presents Radio With Programming Problems
by Kirk LaPointe

(In this second of a three-part series examining the ramifications of the 1971 Canadia-n Broadcasting Act on the Canadian music industry, Cash Box focuses upon the problems and benefits for radio. The first part ran in the July 2 issue.)

"You can legislate radio to play thirty percent Cana-dian content on their stations," says Robert Wood, program director at CKDR, the most influential station in the saturated southern Ontario radio market. "You can even legislate Japanese film producers to produce and develop Canadian talent on their rosters. But until you legislate the public to buy Canadian music, you are going to experience troubles with any such piece of legislation."

The radio programmers in Canada, when first confronted with the thirty percent "CanCon" legislation in 1971, reacted with various degrees of indignation and panic. Trophies in general, it seemed that their creative freedom was being regulated by a governmental body attempting to prop up the fledgling Canadian music industry. They were also worried that their demands for qualitative Canadian product for airplay could not be met by the young, but growing industry.

Excess Repetition

"To think," says Wood, "that this legislation has caused excessive repetition of Canadian product on the airwaves across the country, far beyond the consumer demand for such product. We receive perhaps six or seven new Canadian singles, and one or two new Canadian albums per week." CRIA Sets Sept. Certifications

TORONTO — The Canadian Recording Industry Association reports 17 certifications for the month of September, including: 1 quintuple platinum album, 1 double platinum album, 4 platinum albums, 8 gold albums and 3 gold singles.

The album of the month was awarded for Meat Loaf's "Bat Out of Hell." The double platinum album is Dan Hill's "Longer Fuses" on GRT (CanCon). The triple platinum award is given to the Who's "Who Are You?/MCA Eddie Money/Eddie Money/CBS, Barbra Streisand/Songbird" and "Carton Cummings/Dream of a Child." CBS. Certified gold albums include: The Band "The Last Waltz," WEA; Dan Hill "Frozen in the Night," GRT (CanCon), The Who "Who Are You?/MCA. Earth, Wind and Fire "All N All," CBS; John Michel Jarre "Oxygene" (Polygram); Frank Mills "The Poet and I" (Polygram; Cheap Trick "Heaven Tonight" (CBS); Joe Dassin "20 Disques D'Or" (CBS).

Gold singles include: Martin Stevens "Love Is In The Air," CBS; Zachary Rush "You Say Love," Epic; The GTOs "Feuilles," CBS; and Donna Summer "Last Dance," Polygram.

Where In The World...

ABC recording group Wha-Koo will co-headline an Australia tour with Thin Lizzy Oct. 20-Nov. 1. The benefit tour is part of radio station's 25th's annual "Rocktober" events.

Olivia Newton-John has announced recently that she will be appearing at the North American Music Festival. The festival will be held in May, 1979. She has announced recently by managing director, Ken Glancy. Effective immediately — four new divisional heads. Pasting her music - biz marriage - in the Paramount - the four, John Bailey, managing director; Charles Brown, director finance; Derek Everett, director creative development and Stan White, director financial services.

Daniel Betan, until recently the Charisma/island label manager with Phonogram France, joins Paul Barnes at Editions Panache, in Paris, as professional manager. Roy Featherstone, MCA managing director and international manager, and his team will leave London this week for a tour of South America. They will visit with licensees in Brazil, Argentina, Venezuela and Colombia.

Isaac Hayes, with special guest Edwin Starr is set to tour Europe in November/December, taking in France, Switzerland, Spain, Holland and UK. Hayes will then go on to do 30 concerts in South Africa.

Crown Heights Affair are currently whipping up energy and disco enthusiasm from capacity audiences around the UK. Their London gig this week at the Hammersmith Odeon was a triumphant success, with the majority of the audience on its feet boogying to the music.

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WEA Canada Holds Annual Convention; 28% Surged Cited

by Kirk LaPointe

MONTREAL — WEA Music of Canada Ltd. held its annual convention Sept. 21-24 in Montreal, with several international representatives in attendance.

Among the American and international reps attending the four-day gathering were: Neshu Ertug, president of WEA International; Tom P. Wolf, president, Atlantic Records; David Grew and Bob Cornesher, vice presidents, Atlantic; John Boylan, Polydor; Phil Gersten, Sire Records; and Cheryl Mitchell, Atlantic Records; Tom Rufino, manager, international operations; Warner Brothers; Robin Loggie, director, international operations, Elektra/Asylum.

In his opening address to the gathering of marketing, sales and promotion personnel, Ertug said that the company had done such a consistently good job that "I only come here to say hello and thank you." Ertug called the WEA Canada deal a "model company. I think it is one of the best companies in the world."

Ertug noted the phenomenal growth of WEA International, calling it "the largest growing record company in the world," with a rate of expansion exceeding 42% during 1976-77.

"Peppered, Greased And Fevered"

WEA Canada president Ken Middleton noted a 28% sales increase during the first nine months over the same period last year, despite a market that has been "Peppered" and "Greasened" and to "Fever" pitch. Middleton said, "Our product is great, but it takes great people to sell it."

Middleton also cited the phenomenal growth of the Canada market, which culminated this year in the achievement of its first million-selling album, "Rumours" by Fleetwood Mac. Middleton called "Rumours" and its success a "tremendously significant achievement that has broken the barrier and created the catalyst for more million-sellers."

On the domestic front, WEA Canada had several successful Canadian releases this past year, the most recent of which is the debut album from the Regina-based band, Streetheart. The album achieved gold status (50,000 copies sold), and the group was presented the gold certification award by the mayor of Regina, on Oct. 6.

Ross A. McFarlane, WEA Canada president, said "Before coming to Canada, I was president of WEA Canada, a unit of Sony (Japan's parent company) and I would have thought that being number one might imply complacency. I found the truth to be the exact opposite."

Don Grant, the label's vice president of marketing, noted the twelve staff additions within the company, and said that WEA continues at the same rate of growth, within three years its business will have doubled.

The convention ended with a cocktail party at Hotel Montreal in Montreal, was also the site of presentations by national sales manager, Andy Abbate; Larry Green, national promotion manager; Bill Johnston, Warner Brothers label manager; and Kim Cooke, Atlantic/Elektro/Asylum product manager.

Abbate cited the recent WCI music survey, which indicates a 26% growth in the 25-44 age group. He said that product's success is heavily dependent on creative marketing research. Green stressed the need for more syndicated radio programs and AORs in Canada. Abbeate also reaffirmed the use of video in the promotion of recordings. Both Johnston and Cooke spoke on creative product management. Cooke cited the use of colored vinyl, in the case of AC/DC's recent release, "Powerage," as an effective use of colored product. The disc tripled previous sales of AC/DC albums.

WEA has also acquired several new labels through licensing agreements during recent months, among them, ECM, Radar, Scott Bros., and Planet Records. The labels is scheduled to include cataloging and distribution of both Island and Sire Records, once present licensing arrangements with other companies are terminated.

French product manager Jacqueline Geuze announced that the label's jazz-rock group, Aquarelle, will be issuing a live album in the new year, recorded at Montreux Jazz Festival. The album is expected to be a debut disc from the label's recent signing, Daniel Varios.

The U.S. representatives, in addition to engaging in seminar discussions with their Canadian counterparts, staged the WEA Road Show at the convention.

The Calgary branch was named Branch of The Year by the firm, with Special Achievement Awards going to both Alex Clarke and Herb Downe for doubling the label's market share in that area. Jim Campbell won the Promotion Man Of The Year award. He works out of the Toronto office head office.

Chrysalis Charts Ten


Tokuma Starts Orange House Label; Plans Include L.A. Branch Office

TOKYO — Several new record companies have been established recently in Japan. Following newly started labels, Epic, Sony, Kenwood Recordings and Sounds Marketing System (SMS), another new record manufacturer, "Orange House Record Co., Ltd." has been established.

This new label is an independent manufacturer of records and tapes, acting as a subsidiary company of Tokuma Musical Industries Co., Ltd. According to the promoters, the company's capital is $30 million yen, of which $20 million yen is supplied by Tokuma, with 5 million yen coming from Tokuma Book Store Co. (parent company of Tokuma Musical industries) and Taie Film Co. Yasuoyshi Tokuma, president of Tokuma Musical Industries Co., Ltd. has been named chairman of board of directors and Tatsunori Yamashita, chief director of Tokuma, has been selected as the president of the new company. The first release shall be "marketed in February of next year. The head office is located in Tokyo.

JPRA Sets 'Record Week' For November

TOKYO — To expand record sales, JPRA (Japan Phonograph Record Association) and The Association of Record Dealers of Japan are expected to hold "Record Week" in early November with Nov. 3 set as "Record Day."

As one of the many events during the week, "JAPAN POP SOUNDS Festival" at NHK-hall in Tokyo will have the event to be aired by NHK-Channel 1.

In addition, JPRA is expected to place advertisements in three large national newspapers, Asahi, Mainichi, Yomiuri along with two big local papers, Chubu-Nippn-Shibun and Hokkaido-Shibun. Besides these events, JPCA will run promotions with winners being awarded record tickets worth $2,000 yen, and a branch office is to be set in Los Angeles. This new label is distributed by the sales network of Tokuma Musical Industries Co., Ltd.

Emphasis On Popular Songs

According to Tokuma Musical Industries, the new label is expected to lay emphasis on popular songs while its parent company is well-known as an "Enka." (Japan's traditional popular song) label in that segment.

The new company is expected to concentrate on breaking new talent.

WEA UK Releases 7" The Cars Picture Disc

LONDON — WEA Records are about to release "My Best Friends Girl" by The Cars on the Elektra Label in picture disc form. According to WEA, the single is believed to be the world's first 7" picture disc to be released in a completely new UK version.

The new process cuts drastically production costs and streamlines the process to such a degree that picture disc singles can become a viable commercial proposition in the immediate future.

The production of picture discs usually entails the process of a five part sandwich, clear vinyl-paper-solid core black vinyl-paper-clear vinyl. Production rates for these discs is normally slow, with only 200-300 pressings a day. However, WEA's new technique will be able to produce between 1,500 and 1,300 discs in the same period of time.

Reductions in material and manufacturing, as well as improvements in the new Cars singles as an unlimited edition with an initial run of 50,000. The single will be available in the UK only and retail at 90p, the same price as a standard single of 7" sound quality for the new picture disc single is equal to that of any normal 7" disc. The new singles will be sold in clear plastic PVC bags displaying the Cars Logo.

INTERNATIONAL BESTSELLERS

Italy

Top Ten LPs

1. Whitering Heights - Kate Bush - EM (Elektra)
2. Tu - Umberto Tozzi - CDG
3. Tu - Umberto Tozzi - CDG
4. Tu - Umberto Tozzi - CDG
5. Automatic Lover - Dee D. Jackson - Durum
6. Wish You Were Here - Pink Floyd - Warner/Atlantic
8. Enigma - Amanda Lear - Polydor
9. Una Donna, Una Storia - Walter Forni - Polydor
10. Il Mio Sogno D'Amore - Gianni Morandi - IT

Top Ten Tapes

1. Nightingflew To Venus - Boney M. - Hansa (Hansa)
2. Satellite Fever - Soundtrack - CBS/EMI
3. Grease - Soundtrack - CBS/EMI
4. 20 Diamanti - Neil Diamond - Polydor
5. Then There Were Three - Genesis - Charisma
6. Wish You Were Here - Pink Floyd - Warner/Atlantic
7. Pyramid - The Alan Parsons Project - Arista
8. Watch - Carole King - Capitol
9. World Of Today - Supex - Atlantic
10. 2001 Space Odyssey - Gerry Rafferty - United Artists

Germany

Top Ten LPs

1. You're The One That I Want - John Travolta/Olivia Newton-John
2. Saturday Night Fever - Soundtrack - CBS/EMI
3. Grease - Soundtrack - CBS/EMI
4. 20 Diamanti - Neil Diamond - Polydor
5. Then There Were Three - Genesis - Charisma
6. Wish You Were Here - Pink Floyd - Warner/Atlantic
7. World Of Today - Supex - Atlantic
8. Saturday Night Fever - Soundtrack - CBS/EMI
9. One For You, One For Me - La Bionda - Ariola
10. Subtitled - Carole King - Capitol

Top Ten Tapes

1. Whitering Heights - Iain Dale - CBS/EMI
2. Get Off - John Lennon - Apple
3. The Closer I Get To You - Roberta Flack - WEA
4. Shes A Woman - David Bowie - RCA
5. Earthly Delights - Bee Gees - Phonogram
6. Ode To Joy - Elton John - Apple
7. Rivers Of Babylon - Boney M. - RCA
8. I'm Only Dancing - The Bay City Rollers - Polydor
9. Macho Man - Village People - RCA
10. It's A Heartache - Bonnie Tyler - RCA

Brazil

Top Ten LPs

1. Whitering Heights - Iain Dale - CBS/EMI
2. Get Off - John Lennon - Apple
3. The Closer I Get To You - Roberta Flack - WEA
4. Shes A Woman - David Bowie - RCA
5. Earthly Delights - Bee Gees - Phonogram
6. Ode To Joy - Elton John - Apple
7. Rivers Of Babylon - Boney M. - RCA
8. I'm Only Dancing - The Bay City Rollers - Polydor
9. Macho Man - Village People - RCA
10. It's A Heartache - Bonnie Tyler - RCA
A&M Juggles Paris Staff To Improve Links

LOS ANGELES — A&M Records Europe has announced structural changes in the Paris head office to increase A&M’s marketing and promotion penetration of the 16 countries under their coordinated control. The changes, according to Bernard Jackeill, managing director, are intended to improve the servicing capacity of the label for dealing with affiliates, in addition to creating closer cooperation with CBS, which distributes A&M in Europe.

Cathy Odumedas has been appointed promotion director for France, effective Oct. 1, with overall responsibility for TV, radio, press, concert tour promotion and artist relations.

A&M European field staff, working out of CBS domestic offices in Holland, Germany, and France, will report to Odumedas to coordinate European priorities and promotions.

The departure of Michel de May from the French promotion office confirms Ariane Sorps in the post of radio promotion assistant. France. Olivia Demachy is appointed promotion assistant, France. The day-to-day link in CBS France for Sorps and Demachy will now be Robert Touton, promotion director. CBS Disques S.A. and they will be working with Francoise Serre, Francoise Soavi, Marie-Laurence Gourou and Jean-Claude recently joined the German staff are currently working.

Christina Masciogiovanni has been named production coordinator. A&M Records Europe working in the Paris head office, but now reporting to Russ Curry, marketing manager. Europe. This move tightens up the coordination of release plans, production schedules and information with the artists development and marketing priorities.

SMOOZE ME — Performers Al Jarreau and Etta James ham it up at the Sao Paulo Jazz Festival as Claude Nobis, the Montreux jazz entrepreneur, concentrates on the camera. Nobis, who heads the WEA International offices in Switzerland, organized the first of what will be annual events in Brazil.

International Dateline

Terre, Francois Brent’s “Soms Optiques” and Tangerine Dream’s former guitarist Conn Schmitt’s “Con.” From US to Europe, last August when fibrn brothers Barry, Robin and Andy (Maurice was at the time on vacation in Bahamas) dropped the anchor in Venice, in front of Spiaggia di Riva, on Robert Stigwood’s yatch “Sarina.”

Stigwood and the Bee Gees announced the launching of their new album “Music For Unification,” which will officially come into existence in January 1979 with a big show televised worldwide. The Bee Gees will donate the rights for one of their latest compositions for the benefit of Unification. Other artists already involved with this new initiative include Kris Kristofferson and Chicago.

The Bee Gees said they might perform in Italy again on the possibility of arranging a tour to Europe at the end of 1979.

giordi larari

France

PARIS — Leo Misirr, vice president of the Barclay Records department, has started a new label inside the Barclay Family called Riviera LM. The first release on the label is the Daniel Bocquentin & Chanteur “Claude” Rigge, ex-product-manager of the national repertoire for WEA, has been appointed as director of production for Barclay Records to replace Misirr.

Since Sept. 1, retail prices are no longer set up by recording companies. Now, the retailers fix the prices of the records and tapes in this country. This is the result of pricing legislation put into force by the French government this month. This cancels the price coding effective since 1970, which has been vigorous complaints since then by music trade people. But the government reminds the retailers that all products must be labeled with the right price easily noticeable by the clients. Nevertheless, the SNEPA, market trade syndicate worries about this new decision which will possibly disturb the market and increase the management expenses at the point of sales. The SNEPA advises its members to develop a new system of labels in order to facilitate the retailers’ task and supply consumer information.

Celine Dion, who recently returned from the up-swings of these days, with visits by three of its major jazz fusion artists. Al Di Meola and John McLaughlin have performed recently and top jazz band Weather Report have just completed a concert at the Pavilion de Paris for the reopening of the new season.

Claude monnet

Canada

TORONTO — Burton Cummings is recording a live album in Hamilton, November.

miguel sirmiento

30% CanCon Law Causes Problems

(from continued page 70)

substantial profit from a recording, he has to have it bought internationally,” says Peter von der Heide. “This is evidence that this law is creating a credibility problem for us in the States. American programs aren’t getting the ratings in Canada that they should unless they’re told that the song is a hit on CHUM. They reply that the song has to be played, otherwise the record company is committing a breach of the song’s success in a secondary market in the U.S., like Kansas City, than they are to look at how it has done in Toronto or Montreal.

Gary Slaght, operations manager at CILO-FM, says that implementing the CanCon rule into FM programming has been equally difficult, in view of the desired lack of repetition stressed by FM radio. CILO-FM has a “promise of performance” to the CRTC (the government regulatory body for broadcasting) of thirty percent, and Slaght says the station “has to rely on release schedules every week. Some weeks it’s fine, when three or four new albums come out. But some weeks, nothing new comes in. We can’t stay to other product. That is a tenous situation in which to operate a station. We try to keep CILO-FM alive, and make it fit in with the rest of our programming.”

But while the industry has tried to feed the rock and contemporary stations with product, MOR stations have felt the impact considerably. “Spokesmen for CFRB and CNAV, the leading MOR stations have told us that they are having to do specials, say that they cannot function with the legislation, unless they ‘pull dudes out of the rack’ for display,” says Slaght. “FM stations are now being asked to fulfill CanCon requirements of twenty to thirty percent, like their AM counterparts. We’ve just got to try our best to program good Canadian music.”

Metronome & Far Out

Tick Together In Germ.

MUNICH — Metronome Records and Far Out Productions have concluded a distribution agreement in which Metronome will distribute Far Out’s catalog of material in Western Germany, via Lee Oska, Jimmy Witherspoon, Eric Burdon and Ike White.

During the Metronome sales convention in Celle, Rudolf Gassner, managing director of the company, announced that the label had also signed for distribution roles in the catalogs of Chicwish and Logro Records. Metronome is placing an emphasis on the expansion of international, repertoire produced in Germany with releases on the Brain label which include material by Klaus Schulze and Popol Vuh/Florian Fricke.

INTERNATIONAL BESTSELLERS

Argentina

TOP Ten 45s

1. "Stayin’ Alive" Bee Gees — RSO
2. "It’s A Heartache" Bonnie Tyler — RCA
3. "Si Fuera Como Ayer" Tormenta — Microton
4. "Dreadlocks Babylon" Phillips
5. "Cuamarata Dance" Jimmy & The Flamboyants — Music Hall
6. "Rindae Al Amor" Luisa Fernandez — Music Hall
7. "Mi Primer Amor" Jose Augusto — EMI
8. "Vera Vela" Alan Parsons Project — CBS
10. "Rivers Of Babylon" Boney M. — RCA

TOP Ten LPs

1. "Saturday Night Fever" — Soundtrack — RSO
2. "Exitos En Primavera" — Selection — Microton
3. "Cerrone" — Cerrone — Philips
4. "Musica Con Todo" — Selection — RCA
5. "Los Maximos" — Selection — CBS
6. "Ruleta" — Selection — Microton
7. "Hit Sounds" — Selection — EMI
8. "Piramida" — Selection — Exa
10. "A Mis 35 Años" — Julio Iglesias — CBS

Great Britain

TOP Ten 45s

2. "Love Don’t Live Here Anymore" Plastic Ono Band — Apple
3. "Grease" Frankie Valli — RSO
4. "Let Me Be Feisty" Paul Revere & the Raiders — Capitol
5. "Summer Night City" Abba — Epic
6. "You Make Me Feel (Mighty Real)" Nile Rodgers — CBS
7. "Raspberrina" Boney M. — Atlantic/Hansa
8. "Robbie's Back" — Island
9. "Rivers Of Babylon" Boney M. — RCA
10. "We've Only Just Began" Celine Dion — CBS

TOP Ten LPs

1. "Original Soundtrack" — Soundtrack — RSO
2. "Image" — Dolly Williams — K-Tel
3. "Ocean" — The One That Got Away — CBS
4. "Night Train To Venus" — Boney M. — Atlantic/Hansa
5. "Classic Rock" — London Symphony Orchestra — A. & M
6. "The Other Book" — Microton
7. "Parallel Lines" — Blondie — Chrysalis
8. "Abba" — Westworld
9. "Tornado" — Yes — Atlantic

France

TOP Ten 45s

1. "Copacabana" Barry Manilow — Parlophone
2. "Miami Vice" — The Miami Sound Machine — CBS
3. "Sea, Sex And Sun" — Serge Gainsbourg — Polydor
4. "Blue Bayou" — Mirella Mathieu — Polydor
5. "Shadow Dancing" Andy Gibb — Polydor
6. "28" — Claude Lorrain — Maurice
7. "Hot Shot" — Karen Young — WEA
8. "Lover" — Eddy Mitchell — WEA
9. "Love Is Like A Game Of Chess" — Odyssey

TOP Ten LPs

1. "Grease" Olivia Newton-John & Travolta — Polydor
2. "City To City" Gerry Rafferty — Sonetone
3. "Success" — John Denver — Parlophone
4. "Jingle Bell Rock" — Johnny Hallyday — Parlophone
5. "Street Legal" — Bob Dylan — CBS
6. "Sunday Morning" — Cat Stevens — Vertigo
7. "Saturday Night Fever" — Bee Gees — Polydor
8. "L’ombre" — L’ombre — Polydor
10. "Got The Feeling" — Patrick Juvet — Barclay

Europe 2
Yes Tor is situated two-and-a-half miles from Okehampton, Devon in England and from the top you can see for ever.
On Atlantic Records and Tapes
SCOTTISH OVERTURES (continued from page 63)
LISTER: PROGRAMMING — Last August, WCLF-FM in Cleveland held a "Be Your Own Program Director" contest, in which listeners were asked to mail in their musical requests. Over 800 responses were received, and 128 of these selections were broadcast on WCLF during the week of October 9-14. The name of each was recorded, and the other winner was awarded a first-night radio show for people that don't yet know the works of these important composers.

The contest was well-received by the public, and many listeners commented that they had discovered new music they had never heard before.

ROSS: PROGRAMMING — Last month, WQXR-FM in New York held a "Name That Tune" contest in which listeners were asked to identify the composers of classical music pieces. The winner was announced on the air, and everyone who participated received a prize.

The contest was a huge success, with hundreds of listeners participating. Many said they enjoyed learning about the composers and their works.

BOYD: PROGRAMMING — Last year, WQXR-FM in New York held a "Concert for a Cause" program, in which they performed music to raise money for a local charity. The program was broadcast live on the air, and many listeners donated to the cause.

The program was a huge success, raising thousands of dollars for the charity. Many said they enjoyed the music and were happy to support the cause.

ALLEN: PROGRAMMING — Last month, WRAS-FM in Atlanta held a "Concert for a Cause" program, in which they performed music to raise money for a local charity. The program was broadcast live on the air, and many listeners donated to the cause.

The program was a huge success, raising thousands of dollars for the charity. Many said they enjoyed the music and were happy to support the cause.
BRAND NEW EXPRESSIONS — Destined to be heard around the world. Includes "Tulsa Time," "Lay Down Beside Me" and "It Must Be Love."

Produced by Don Williams and Garth Fundis
Management:
Produced by Phil Ramone in association with Home Run

It's on the road, too.

9/28 Memorial Col., New Haven, Conn.
9/29 White Plains, N.Y.
10/1 Madison Square Garden, N.Y.
10/2 Market Square, Miami, Fla.
10/3 Capital Center, Landover, Md.
10/4 Maple Leaf Gardens, Toronto, Ontario
10/5 Panasonic Hall, Newark, N.J.
10/6 Brendan Bryne Arena, East Rutherford, N.J.
10/8 Bicentennial Hall, Milwaukee, Wis.
10/9 Veterans Hall, Columbus, Ohio
10/11 Capital Centre, Landover, Md.
10/12 Civic Center, Cleveland, Ohio
10/14 Veterans Memorial Col., Kansas City, Mo.
10/16 Forum, Inglewood, Calif.
10/17 Forum, L.A.
10/18 Forum, Long Beach, Calif.
10/19 Forum, St. Louis, Mo.
10/20 Forum, Phoenix, Ariz.
10/22 Civic Center, Dallas, Tex.
10/24 Oakland, Calif.
10/25 Denver, Colo.
10/26 Civic Center, Salt Lake City, Utah
10/27 Civic Center, Dallas, Tex.
10/28 San Francisco, Calif.
10/30 Civic Center, New Orleans, La.
11/1 Forum, L.A.
11/2 Forum, Los Angeles, Calif.
11/3 Forum, San Diego, Calif.
11/4 Forum, Santa Ana, Calif.
11/6 Forum, Seattle, Wash.
11/7 Forum, Portland, Ore.
11/8 Forum, Vancouver, B.C.
11/11 Civic Center, Spokane, Wash.
11/13 Forum, Salt Lake City, Utah
11/14 Forum, Kansas City, Mo.
11/15 Forum, St. Louis, Mo.
11/17 Forum, Milwaukee, Wis.
11/18 Forum, Cleveland, Ohio
11/22 Forum, Joplin, Mo.

On October 28, 29, 30, and 31

It's on the road, too.

On October 28, 29, 30, and 31

It's here.

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