COMING OFF A TOP 10 GOLD SINGLE
AND NOW ON A SELL OUT NATIONWIDE TOUR,
THE STAGE IS SET FOR ELTON'S NEW RELEASE,
"VICTIM OF LOVE"
ALSO CONTAINS THE FIRST SINGLE, "VICTIM OF LOVE"

PRODUCED BY PETE BELLOTTE

MCA RECORDS
© 1979 MCA Records, Inc.
EDITORIAL

Realistic Business Returns

It appears that the record industry's long-standing policy of 100% returns may be coming to an end, following the recent establishment of return ceilings by CBS and Polygram.

It remains to be seen whether or not this is a viable alternative to the guaranteed sale of records and tapes. But what is important to note is that the manufacturers perceived — and rightly so — that 1979's unusually high level of returns was a major impediment to industry growth. And they decided to do something about it.

The pros and cons of putting a ceiling on the amount of merchandise dealers can return are well documented. Manufacturers that support such a limit contend that retailers should share the risks, as well as the rewards, of being in business. Conversely, dealers say that they would be unable to operate at peak efficiency without the assurance that they can return unsold goods for full credit.

Ideally, a compromise exists between these two positions. We would like to see a return policy that is flexible enough to encourage whole-hearted retail support without forcing manufacturers to offer unrealistic deals in order to achieve maximum product penetration.

In the meantime, we hope that other manufacturers who are considering the possibility of changing their return policies will offer plans that: (a) take into account the unique needs of the various types of accounts (i.e. racks, retailers, subdistributors); (b) include provisions for new or developing artists; and (c) allow for a smooth period of transition.
**CASH BOX TO 500 SINGLES**

**October 13, 1979**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Weeks on Chart</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Stop 'Til You Get Enough</td>
<td>Michael Jackson</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>Sailing</td>
<td>'Brian &amp; Robin</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Bad Day</td>
<td>Kiki Dee</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Born Again</td>
<td>Donna Summer</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>Boom Boom</td>
<td>Bad Company</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>I'll Never Love This Way Again</td>
<td>Donny Osmond</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Lonesome Loser</td>
<td>Lynyrd Skynyrd</td>
<td>14</td>
</tr>
<tr>
<td>8</td>
<td>Dim All the Lights</td>
<td>Little Richard</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>I'll Remember You</td>
<td>Robert Palmer</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>Bring Me Down</td>
<td>Electric Light Orchestra</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Heartache Tonight</td>
<td>Atlantic City</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>Lovin', Touchin', squeezin'</td>
<td>Climax Blues Band</td>
<td>16</td>
</tr>
<tr>
<td>13</td>
<td>Cruel to Be Kind</td>
<td>Tom Rush</td>
<td>14</td>
</tr>
<tr>
<td>14</td>
<td>You Decorated My Life</td>
<td>Elton John</td>
<td>26</td>
</tr>
<tr>
<td>15</td>
<td>Good Girls Don't Love You</td>
<td>Robert Palmer</td>
<td>19</td>
</tr>
<tr>
<td>16</td>
<td>Driver's Seat</td>
<td>Stevie Ray Vaughan</td>
<td>15</td>
</tr>
<tr>
<td>17</td>
<td>The Boss</td>
<td>Bruce Springsteen</td>
<td>15</td>
</tr>
<tr>
<td>18</td>
<td>Dirty White Boy</td>
<td>Albert Collins</td>
<td>15</td>
</tr>
<tr>
<td>19</td>
<td>Get It Right On Time</td>
<td>Gerry Rafferty</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>Tusk</td>
<td>Fleetwood Mac</td>
<td>32</td>
</tr>
<tr>
<td>21</td>
<td>Born to Be Alive</td>
<td>Patrice Hernandez</td>
<td>29</td>
</tr>
<tr>
<td>22</td>
<td>In the Sunshine Band</td>
<td>Santana</td>
<td>31</td>
</tr>
<tr>
<td>23</td>
<td>Please Don't Go</td>
<td>Jackson Browne</td>
<td>32</td>
</tr>
<tr>
<td>24</td>
<td>This Night Won't Last Forever</td>
<td>Michael Johnson</td>
<td>8</td>
</tr>
</tbody>
</table>

**ASCAP ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Weeks on Chart</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>Hold On</td>
<td>Joan Jett</td>
<td>30</td>
</tr>
<tr>
<td>33</td>
<td>Lead Me On</td>
<td>Maxine Nightingale</td>
<td>22</td>
</tr>
<tr>
<td>34</td>
<td>Babe</td>
<td>STYX</td>
<td>12</td>
</tr>
<tr>
<td>35</td>
<td>Midnight Wind</td>
<td>John Stewart</td>
<td>11</td>
</tr>
<tr>
<td>36</td>
<td>Found a Cure</td>
<td>Ashford &amp; Simpson</td>
<td>7</td>
</tr>
<tr>
<td>37</td>
<td>Good Times</td>
<td>Elton John</td>
<td>8</td>
</tr>
<tr>
<td>38</td>
<td>SO Good, SO Right</td>
<td>Odia Russell</td>
<td>43</td>
</tr>
<tr>
<td>39</td>
<td>Street Life</td>
<td>Sundraders</td>
<td>46</td>
</tr>
<tr>
<td>40</td>
<td>Fins</td>
<td>Jimmy Buffett</td>
<td>47</td>
</tr>
<tr>
<td>41</td>
<td>Dependin' on You</td>
<td>Doobie Brothers</td>
<td>30</td>
</tr>
<tr>
<td>42</td>
<td>Firecracker*</td>
<td>mass production</td>
<td>33</td>
</tr>
<tr>
<td>43</td>
<td>Do You Remember Me</td>
<td>Chris Thompson</td>
<td>33</td>
</tr>
<tr>
<td>44</td>
<td>Good Friend</td>
<td>Mary MacGregor</td>
<td>15</td>
</tr>
<tr>
<td>45</td>
<td>Come Back</td>
<td>France Joli</td>
<td>62</td>
</tr>
<tr>
<td>46</td>
<td>Sure Know Something</td>
<td>The Doobie Brothers</td>
<td>57</td>
</tr>
<tr>
<td>47</td>
<td>You're Only Lonesome</td>
<td>Jerry Butler</td>
<td>33</td>
</tr>
<tr>
<td>48</td>
<td>Arrow Through Me</td>
<td>Sim Inglis</td>
<td>30</td>
</tr>
<tr>
<td>49</td>
<td>What Cha Gonna Do With My Lovin'*</td>
<td>Stephens</td>
<td>17</td>
</tr>
<tr>
<td>50</td>
<td>Gotta Serve Somebody</td>
<td>Bob Dylan</td>
<td>27</td>
</tr>
<tr>
<td>51</td>
<td>Reason to Be</td>
<td>Kansas</td>
<td>29</td>
</tr>
<tr>
<td>52</td>
<td>Broken Home</td>
<td>Jane Fyne</td>
<td>59</td>
</tr>
<tr>
<td>53</td>
<td>(Not) Just Kneed</td>
<td>Deep</td>
<td>46</td>
</tr>
<tr>
<td>54</td>
<td>Ships</td>
<td>Bony Malone</td>
<td>49</td>
</tr>
<tr>
<td>55</td>
<td>Victim of Love</td>
<td>John</td>
<td>64</td>
</tr>
<tr>
<td>56</td>
<td>I've Never Been in Love</td>
<td>Suzie Q</td>
<td>1</td>
</tr>
<tr>
<td>57</td>
<td>The Devil Went Down to Georgia</td>
<td>The Charlie Daniels Band</td>
<td>34</td>
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<tr>
<td>58</td>
<td>Please Don't Leave</td>
<td>Leisure Wear</td>
<td>49</td>
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<tr>
<td>59</td>
<td>I Do Love You</td>
<td>Oak Ridge Boys</td>
<td>40</td>
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<tr>
<td>60</td>
<td>Dreaming</td>
<td>Brian McFadden</td>
<td>49</td>
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<tr>
<td>61</td>
<td>Remember (Walking in the Sand)</td>
<td>Louise Goffin</td>
<td>44</td>
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<tr>
<td>62</td>
<td>Half the Way</td>
<td>Marsha *</td>
<td>39</td>
</tr>
<tr>
<td>63</td>
<td>Let Me Know (I Have a Right)</td>
<td>Bob &amp; Jerry</td>
<td>66</td>
</tr>
<tr>
<td>64</td>
<td>Hells On Wheels</td>
<td>Chier (Garston M829)</td>
<td>20</td>
</tr>
<tr>
<td>65</td>
<td>After the Love Has Gone</td>
<td>Earth Wind &amp; Fire</td>
<td>15</td>
</tr>
</tbody>
</table>

**12" Available For Sale**

<table>
<thead>
<tr>
<th><strong>No.</strong></th>
<th><strong>Title</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Weeks on Chart</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>66</td>
<td>Get a Move On</td>
<td>Eddie Money</td>
<td>37</td>
</tr>
<tr>
<td>67</td>
<td>Do You Think We're Alone</td>
<td>Steve Dahl</td>
<td>74</td>
</tr>
<tr>
<td>68</td>
<td>5:15</td>
<td>The Who</td>
<td>25</td>
</tr>
<tr>
<td>69</td>
<td>The Main Event/ Fight</td>
<td>Barry SDart</td>
<td>60</td>
</tr>
<tr>
<td>70</td>
<td>Dream Police</td>
<td>Cheap Trick</td>
<td>63</td>
</tr>
<tr>
<td>71</td>
<td>Goodbye Stranger</td>
<td>Bruce Springsteen</td>
<td>63</td>
</tr>
<tr>
<td>72</td>
<td>Bad Girls</td>
<td>Patti Labelle</td>
<td>61</td>
</tr>
<tr>
<td>73</td>
<td>Ain't That a Shame</td>
<td>Cheap Trick</td>
<td>63</td>
</tr>
<tr>
<td>74</td>
<td>Take the Edge Off</td>
<td>Supertramp</td>
<td>22</td>
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<tr>
<td>75</td>
<td>It's All Coming Back to Me</td>
<td>The Cars</td>
<td>64</td>
</tr>
<tr>
<td>76</td>
<td>Angel Eyes</td>
<td>Alabam</td>
<td>78</td>
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<tr>
<td>77</td>
<td>Starry Eyes</td>
<td>Rainbow Connection</td>
<td>60</td>
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<tr>
<td>78</td>
<td>Ringworm</td>
<td>New Departure</td>
<td>61</td>
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<tr>
<td>79</td>
<td>I Need a Lover</td>
<td>John Cougar</td>
<td>89</td>
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<tr>
<td>80</td>
<td>Damned If I Do</td>
<td>Does</td>
<td>65</td>
</tr>
<tr>
<td>81</td>
<td>You Don't Bring Me Any Flowers</td>
<td>Denis Bell</td>
<td>60</td>
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<td>82</td>
<td>Don't Bring Me A White Coat</td>
<td>Bananarama</td>
<td>78</td>
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<tr>
<td>83</td>
<td>Dreaming</td>
<td>The Cars</td>
<td>64</td>
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<tr>
<td>84</td>
<td>Do You Remember</td>
<td>Md</td>
<td>60</td>
</tr>
<tr>
<td>85</td>
<td>I've Only Lately (Ice Age)</td>
<td>Peter Gabriel</td>
<td>63</td>
</tr>
<tr>
<td>86</td>
<td>The Love of My Life</td>
<td>Helen *</td>
<td>27</td>
</tr>
<tr>
<td>87</td>
<td>I'm So Anxious</td>
<td>John</td>
<td>93</td>
</tr>
<tr>
<td>88</td>
<td>This Is It</td>
<td>Kenny Loggins</td>
<td>26</td>
</tr>
<tr>
<td>89</td>
<td>I Want You Tonight</td>
<td>Pabst Cruise</td>
<td>21</td>
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<tr>
<td>90</td>
<td>In the Stone</td>
<td>Earth &amp; Fire</td>
<td>31</td>
</tr>
<tr>
<td>91</td>
<td>Who Listens to the Radio</td>
<td>Acid Eaters</td>
<td>55</td>
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<tr>
<td>92</td>
<td>I Just Want To Be</td>
<td>Cameo</td>
<td>33</td>
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<tr>
<td>93</td>
<td>You Stepped Into My Life</td>
<td>John</td>
<td>11</td>
</tr>
<tr>
<td>94</td>
<td>I'm So Anxious</td>
<td>John</td>
<td>93</td>
</tr>
<tr>
<td>95</td>
<td>Let's Go</td>
<td>The Cars *</td>
<td>66</td>
</tr>
<tr>
<td>96</td>
<td>Since You've Been Gone</td>
<td>More</td>
<td>41</td>
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<tr>
<td>97</td>
<td>Touch Me When We're Dancing</td>
<td>*</td>
<td>33</td>
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<tr>
<td>98</td>
<td>All Things Are Possible</td>
<td>*</td>
<td>27</td>
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<tr>
<td>99</td>
<td>Love Finds You</td>
<td>Wings</td>
<td>37</td>
</tr>
<tr>
<td>100</td>
<td>If You Want It</td>
<td>Nitty Gritty</td>
<td>22</td>
</tr>
</tbody>
</table>

**End Notes**

* Exceptionally heavy radio activity this week

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*Numbers represent weeks on the Billboard Hot 100 chart.*
START THE FALL ROLLING

BAD NEWS TRAVELS FAST
Ordinary Man NBLP-7181
Produced by Alec R. Costandinos

VERNON BURCH
Get Up CCLP-2009
Produced by James G. Curley
Co-Produced by Vernon D. Burch
Executive Producer — Tony Sobel

MIKE HERON
Mike Heron NBLP-7186
Produced by Hugh Murphy

ALEC R. COSTANDINOS
The Psychomphonic Orchestra
NBLP-7192
Produced by Alec R. Costandinos

PERSIA
Persia NBLP-199
Produced by Kenny Nolan
and Jimmy Johnson
for Strategic Records

KENNY NOLAN
Night Miracles NBLP-7179
Produced by Kenny Nolan
and Jimmy Johnson
for Strategic Records

TONY RALLO & The Midaíte Band
Burnin' Alive NBLP-7187
Produced by Kenny Nolan
and Alec R. Costandinos

On Casablanca
Record & FilmWorks

www.americanradiohistory.com
OUR COMPETITORS SWEAR THIS KIND OF DIGITAL QUALITY IS STILL THREE YEARS OFF.
Almost everybody admits digital recording will someday be the ideal way to make records. With a Sony PCM-1600 system, you can stop waiting for that someday to happen. And start recording now.

**IN THEORY, ALL DIGITAL SOUNDS TERRIFIC. IN REALITY, SONY ACTUALLY DOES.**

If your ears are even in semi-reliable condition, you've no doubt been exposed to incredible amounts of digital audio hype.

"The most dramatic change in audio since flat records," says one prestigious audio publication. "At last...perfect sound reproduction," notes another.

So instead of dwelling on how digital can improve the sound of your recordings, we'd rather dwell on how Sony—and only Sony—has finally made digital performance live up to its promise.

**"WE'D LIKE TO DEDICATE THE NEXT FEW NUMBERS TO THE SONY ENGINEERING DEPARTMENT."**

In order to convert regular audio signals into digital, the Sony PCM-1600 digital recorder uses a pulse code modulation system developed and perfected by Sony engineers.

The same people who have been behind virtually every audio and video breakthrough since the late 1940's.

Consequently, the dynamic range of the two track PCM-1600 is greater than 90dB.

Frequency response is 20 to 20kHz.

The total harmonic distortion of the PCM-1600 is inaudible over the entire audio spectrum.

There is no measurable wow and flutter.
And because the PCM-1600 puts binary code on tape instead of audio signals, it's not susceptible to tape hiss or print-through; there's no need to subject your music to noise reduction equipment or realign your recorder for bias and equalization.

**EDITING PROBLEMS HAVE BEEN FADED OUT.**

Since the PCM-1600 works in conjunction with two Sony video recorders, a standard Sony video editor, the BVE-500A or the new DEC-1000 will fill your every editing need.

**DROP-OUTS HAVE BEEN DROPPED.**

Based on a technique used by computers (where the loss of a single bit of information could mean millions), Sony engineers have created an ultra-sophisticated digital correcting code that can actually restore "dropped out" information.

And considering that Sony video recorders are virtually immune to this problem in the first place, the chances of it plaguing your sessions are all but negligible.

**DIRECT-TO-DISC QUALITY WITHOUT DIRECT-TO-DISC LIMITATIONS.**

Because digital quality doesn't deteriorate from one tape generation to another, the PCM-1600 lets you make generation after generation of lacquers, all with direct-to-disc quality—but without any limitation on the number of lacquers you can press.

And if you use the digital format for distribution to your foreign affiliates, you're guaranteed that your last digital master will be absolutely identical to your first.

**SONY INTRODUCES TWO NEW WORDS TO THE DIGITAL VOCABULARY: AVAILABLE NOW.**

Unlike other digital equipment, the PCM-1600 is actually available for delivery today. Not six months from now. Or "when we finally get all the bugs out."

PCM-1600's are currently being used by well-known recording stars, and are already in operation at Polygram, CBS, Spectrum Sound and Digital Recording Services in Los Angeles, and Digital Recording Systems in Philadelphia.

**A FEW SONY DIGITAL ADVANTAGES YOU CAN’T HEAR.**

Besides the quality and reliability Sony equipment is legendary for, we've set up a 24-hour digital hot line to serve our customers.

We're prepared to provide as much technical expertise and engineering assistance as only Sony possibly can.

And we intend to continue our extensive research in digital audio—and share future insights with the growing Sony digital family.

If you'd like more information about any facet of Sony digital equipment, contact Roger Pryor at (415) 467-4900.

You may think you've heard a lot about digital in the past.

But until you've heard Sony, you haven't heard anything yet.

**SONY DIGITAL AUDIO**

We've never put our name on anything that wasn’t the best.
1. Destination
   "From Beginning To End"
   FLY-3103

2. Denise McCann
   "I Have A Destiny"
   FLY-3106

3. Bob McGilpin
   "Get Up"
   FLY-3104

4. Tuxedo Junction
   "Take The A Train"
   FLY-3105

On MCA/Butterfly.
AIR IN THE CARIBBEAN — Producer George Martin and Chrysalis Records president Terry Ellis hosted the opening of the new AIR studio on the Caribbean Island of Montserrat, which was attended by many in the music biz. Pictured are (l-r): Martin, Karen Darwin, Todd Rundgren and Ellis.

Performance Rights Hearings Slated To Begin In November

WASHINGTON, D.C. — Proponents of the controversial performance rights bill, H.R. 997, will have a better chance than ever before to push the legislation through Congress when the Senate Subcommittee on Patents, Trademarks and Commercial Rights begins hearings on the bill next month.

That is the opinion of Bruce Lehman, assistant counsel, who told Cash Box: "Quite clearly, the proponents are in a stronger position than ever expected.

Lehman added that backers of the bill, introduced last January by Rep. George Danielson (D-Calif.), had taken the "dramatic leap" in support since the last Congress.

Co-Sponsors Line Up

A strong indication of the increased support for the bill came last week when an additional 47 members of Congress signed on as co-sponsors.

The battle for a performance right, which would entitle those who own copyrights on sound recordings to collect royalties when others perform their works in public or via radio/TV, has a stormy history dating back to the 1940s. The controversial issue resurfaced in the early '70s during hearings on the new Copyright Act.

The RIAA, primary supporter of the bill.

Columbia Pictures Closes Sale Of Arista To Arlota

NEW YORK — Columbia Pictures Industries, Inc. completed the sale of its Arista Records subsidiary to Ariola/Audiodisc, GmbH, a subsidiary of the European-based conglomerate Bertelsmann AG.

Columbia received "in excess" of $50 million in cash for Arista, according to a company statement. While this was the same amount that had been announced earlier, Columbia stated that it had realized a smaller gain on the transaction than had been expected. The company's gain was approximately $4 million, or 41 cents per share, compared with the profit of $7 million, or 72 cents per share, that had originally been predicted.

According to Joseph A. Fischer, executive vice-president of Columbia Pictures, the lower gain on the sale "had to do with the change in equity and the inter-company accounts. Our original gain was in the deal. In simple terms, he explained, it turned out that Arista owed CPI more than had.

One-Stops Anticipate Increased Business As Retailers React To New Label Policies

NEW YORK — As a result of the minimum purchase requirements recently established by some major labels, the nation's one-stops are anticipating and, in certain cases, have already seen an increase in their business as small and medium-sized retailers start to buy more conservatively. Whether the current upswing is in direct response to the new policies, to the arrival of several major new releases or to the coming of the holiday season is still unclear. But most one-stops contacted by Cash Box feel that they are now in a good position to increase their penetration in the marketplace. The true picture, they say, should emerge in January of 1980, with the holiday season over and the advent of return ceilings on CBS and Polygram product.

Should business increase appreciably for the one-stops, it will probably be in the servicing of 45s to those accounts unable to purchase singles in configurations of 25 per selection. An increase in their LP business could also be realized after the returns ceilings are fully instituted.

Although this policy has been adopted by both Polygram and CBS, retail sources have indicated that CBS will probably reduce the minimum figure because many accounts seem unwilling to commit themselves to such a high figure. In addition, sources said that the policy is hindering the movement of the company's old singles series, since few dealers ever bought as many as 25 of a given selection.

Asher Is Deputy President Of The CBS Records Group

by Ken Terry

NEW YORK — Richard Asher has been appointed deputy president and chief operating officer of the CBS Records Group. Formerly president of the CBS Records International division, Asher will continue to report to Walter Yetnikoff, president of the CBS Records Group.

Allen Davis has been appointed to succeed Asher as president of CBS Records International. Davis and Bruce Lundvall, vice president of CBS Records division, the Group's domestic arm, will both report to Asher.

New Division

Concomitant with these appointments, it was announced that the CBS Records Group would form a new division under Yetnikoff's direction. Called New Ventures, this division will "develop and market products utilizing the new communications technologies," according to a company statement. The division's main thrust will be in developing video software for the home entertainment market, however, there may also be links with the cable TV industry as opportunities arise.

The president of the New Ventures division has yet to be appointed.

Extensive Background

Asher, a lawyer who formerly represented a number of independent and major record companies, artists and record producers, joined CBS in 1966 as vice president of business affairs for the CBS Records division. He later left the company to become vice president of eastern operations for Capitol Records, rejoining CBS in 1971 as executive vice president of CBS Records International. He subsequently spent three years as managing director of CBS Records in the U.K. He returned to New York in 1975 to

One-Stops Anticipate Increased Business

As Retailers React To New Label Policies

by Leo Sacks

NEW YORK — As a result of the minimum purchase requirements recently established by some major labels, the nation's one-stops are anticipating and, in certain cases, have already seen an increase in their business as small and medium-sized retailers start to buy more conservatively. Whether the current upswing is in direct response to the new policies, to the arrival of several major new releases or to the coming of the holiday season is still unclear. But most one-stops contacted by Cash Box feel that they are now in a good position to increase their penetration in the marketplace. The true picture, they say, should emerge in January of 1980, with the holiday season over and the advent of return ceilings on CBS and Polygram product.

Should business increase appreciably for the one-stops, it will probably be in the servicing of 45s to those accounts unable to purchase singles in configurations of 25 per selection. An increase in their LP business could also be realized after the returns ceilings are fully instituted.

Although this policy has been adopted by both Polygram and CBS, retail sources have indicated that CBS will probably reduce the minimum figure because many accounts seem unwilling to commit themselves to such a high figure. In addition, sources said that the policy is hindering the movement of the company's old singles series, since few dealers ever bought as many as 25 of a given selection.

Conversations with one-stops and retailers of various sizes point to the fact that retailers who normally buy direct are consolidating their orders on both LPs and singles and purchasing, till from the one-stops to hold them over. Though some dealers privately admit that they are losing ed dollars in the process, they note that this

is one way to show their displeasure with the manufacturers.

Although the majority of one-stops stand to benefit from the new policies, there are others that stand to lose business because cost price increases to have risen to the degree that it now makes it cheaper for

(continued on page 48)

(continued on page 31)

www.americanradiohistory.com
FCC Unit Backs Renewal Of RKO General's TV License

WASHINGTON — The FCC's Broadcast Bureau has recommended that the commission renew RKO General's broadcast license despite General Tire & Rubber Co.'s involvement in foreign and domestic payoffs. General Tire & Rubber is the parent company of RKO General.

The Broadcast Bureau said its decision was based on the fact that General Tire's payoffs were related to broadcasting and did not affect WHN-TV or the Boston station's ability to serve the public interest.

RKO General, which controls the Boston station, had planned to request a new license in view of the Bureau's decision. General Tire will be able to carry out its proposed $59 million sale of WHN to two local firms, Community Broadcasting and Dudley Station. However, the sale is not expected to be completed until the FCC has ruled on the renewal of RKO General's license.

RKO General also said it would challenge the FCC's action if it did not receive a license renewal.

Fisher Named As Cash Box Retail, Merchandising Dir.

LOS ANGELES — Jim Fisher has been named to the post of Cash Box retail/merchandising director. In the newly created post, Fisher will work with retailers, rack jobbers and one-stop operators to develop more efficient lines of communica-

Recession Cuts Major Label Jazz Support Yet Companies Still Pursue Elusive Market

by Charles Paikert & Alan Sutton

NEW YORK — Jazz music appears to be one of the victims of the soft record sales that have dominated 1979, especially in terms of marketing priorities. It commands today at the major record companies.

Five of the major labels — A&M, Atlantic, Capitol, Polydor and RCA — for example, have issued a minimal number of contemporary jazz releases this year. If anything, none of the labels have indicated that this policy will change.

Moreover, according to executives from labels that have continued to put money into jazz — including Columbia, Elektra/Asylum and Warner Bros. — soft sales in 1979 has not caused them to alter their long-range budgetary attitudes within their companies. This has translated, they say, into fewer signings, a more careful scrutiny of the current rosters, less merchandising yearly and more difficulty in breaking developing artists.

In addition, RCA recently stopped dis-

tributing the Bethlehem jazz line. TK Records severed its ties with Sonny Lester's jazz-oriented LRC label, and A&M Records has dissolved its Horizon line, which was headed by noted jazz producer Tommy LiPuma.

To be sure, there have also been notable successes in the jazz field this far year. Albums by the Crusaders on MCA Records, Spyro Gyra on Infinity Records, George Benson on Warner Bros., Herbie Hancock, Bruce Cockburn and the Grateful Dead on Columbia and Grover Washington, Jr., on Elektra/Asylum have all enjoyed outstanding sales success. And such labels as Arista, ECM and Inner City have also taken an

Petty Album Due

LOS ANGELES — Tom Petty's "Damn the Torpedoes," released by MCA, is set to move up the charts. The album records on the LP from final mix to art work, as well as an elaborate promotional and sales campaign with final printing were ironing out the contested legal status of the artist, Danny Bramson, president of Backstreet Records, who filed the suit on July 11, 1979.

COPS GET THE KNOCK — Several hundred rock fans waited in line last week to purchase the first performance of Carrie Hal's "Outlaw Heaven" as CBS officers were forced to call on police support to control the crowd when fighting developed outside the line. People had camped out the previous day for tickets to see the group, whose new single is "Good Girls Don't" from their double platinum Capitol LP.

COUNT RULES ON SONY'S FOR HOME VIDEO Taping Case

by Dennis Garrick

LOS ANGELES — After three years of litigation, the legality of home videotaping of free-of-the-air television broadcasts was upheld by a Federal Judge here Oct. 2.

Universal/MCA and Walt Disney Studios were denied all requests for injunctive relief and damages in their lawsuit to prevent Sony Corporation from manufacturing and selling its Betamax home videotape recorders.

The lawsuit was filed in 1979, after the FCC, which has been more cautious in its approach to new technologies, stated its opposition to the sale of home video recorders.

In a 15-page ruling, Judge William S. Sessions argued that the copyright law as it stands does not prohibit the copying of programs on a home video recorder. "I believe the law is clear that the copying of television programs is not beyond the legal bounds of fair use," Sessions said.

However, Sessions ruled that "the copying of television programs may be beyond the legal bounds of fair use in the case of programs that are protected by the terms of a copyright and that are being broadcast pursuant to a license granted by a broadcast station to a cable company or network, in cases where the individual is engaged in commercial distribution of the copies," Sessions ruled in a separate part of his decision.

Moreover, Sessions said decisions would be made on a case-by-case basis, depending on the circumstances of the copying.

Ferguson added, "Copyright owners sell their works for broadcast to the public free of charge over public airwaves. The copy-

ing occurs not in a store, operated by managed by the defendants, but rather in a person's home, a location in which individual privacy is constitutionally protected and over which the defendants have no control."

Denied Damages

All claims for monetary damages were denied as no measurable loss could be shown. To add weight to the Court's con-

tent that the entertainment industry would be able to adjust to new technologies such as the video cassette recorder, Ferguson quoted MCA chief lawyer Wasserman's observation that "people that have con-

stantly been in the entertainment industry have historically been wrong. They forecast the demise of radio stations when television (continued on page 31)
"Sad Eyes" is Gold
Now it's "Only Time"
An Artist...An Album
Robert John
On EMI America Records.
Rudge, Delsener Join Forces In Promotion Firm

NEW YORK — Peter Rudge and Ron Delsener have formed Ron Delsener Enterprises in addition to booking talent for the new company, Rudge will also hold the newly-created position of Peter Rudge Organization (PRO), formerly known as SIR Productions. He currently manages Lazy Racer and coordinates concert tours for the Rolling Stones.

Delsener told Cash Box that the company would take advantage of a forthcoming three-year lease on the Calderone Theatre in Hempstead, N.Y. effective October 15. He said the company was also exploring the possibilities of hosting both live and taped multi-artist concerts via satellite from the Calderone and the Palladium, where he also books concerts. He added that both halls would be equipped to broadcast concerts and indicated that one might be presented as early as the holiday season.

Delsener also said that he would announce the appointment later this month of an individual to specialize in the promotion of new wave acts for concerts and dances and an executive “with a name in the business” to run the Calderone. “We’re getting into New Wave in a big way,” he said.

Adele's New Orleans Named RCA's VP, Sales And Distribution

NEW YORK — Arnie Orleans has been named to the position of division vice president of sales and distribution of RCA Records. Orleans, who will report to Bob Fead, division vice president of RCA Records, U.S.A., will be in charge of RCA's branch and distribution network with responsibility for the sale of all commercial recordings emanating from RCA and A&M and Associated Labels in the U.S.

A veteran of more than 20 years in marketing and selling records, Orleans was most recently a principal with Montage Records, a new marketing vice president of ABC Records. Orleans will be headquartered in RCA's Hollywood offices.

EXECUTIVES ON THE MOVE

Bogart, Wald To Head Street Fest

LOS ANGELES — Tower of Power, the Chambers Brothers and others from '70s music making will be heard during the second annual Los Angeles Street Scene Festival Oct. 13 and 14. The event will be headlined by Neil Bogart, president of Casablanca Records and FilmWorks and co-chaired by last year's chairman Jeff Wald.

"These two gentlemen have already signed up some of the entertainment industry's most exciting music stars, who will perform in the festival for no fee. We owe them and all the artists our thanks," L.A. Mayor Tom Bradley said.

New Wave

The mayor also noted that new wave music, which he said originated in L.A., will be an important aspect of the festival. "Although this city is considered the center of the music business in the country, it hasn't yet that a new trend in music is born here. New wave music, played in dozens of clubs in this area, is one of those music styles which have been growing here," the mayor said.

In support of the festival, the federal National Endowment for the Arts has made a $10,000 grant, along with the Los Angeles Brewing Company which is contributing $100,000 to the event.

Bogart and Wald are to be headquartered in the civic downtown area for more than 185 continuous performances along with more than 90 booths which will feature the work of artists and craftspeople.

Integrity Posts $1.2 Million Loss During Fiscal '79

LOS ANGELES — Integrity Entertainment Corp., the nation’s solely owned record/tape/accessory retailer, reported a net loss of $1.23 million for the fiscal year ended June 30, 1979. This compares to a net profit of $1.41 million in 1978.

Integrity’s 1979 revenues, meanwhile, increased to $70.5 million from $62.4 million in 1978.

The company, which operates the Wave Music Stores, is in the Big Bells chain, has not released sales and earnings figures for the four-quarter of 1979. However, it appears similar to reports broken for the first six months that the complete for 1979, although figures are released, since the company reported a net profit of $300,000 for the nine-month period ended March 31.

Ivy Hill Bought By Ellis Kern & Assoc.

LOS ANGELES — Ellis Kern & Associates, along with an unnamed private investment group, has acquired the assets and business of Ivy Hill Communications, Inc., “which is in the business of recording, releasing and distributing sound recordings for sale and license,” according to a statement by Kern.

In a statement released Friday morning, Kern and his partners said the company will not “make a change in management and principal officers and the company will assume the use of the Ivy Hill name.”

Ivy Hill’s Officers

Ellis Kern will serve as president and chief executive officer of the company, while Lewis Garlick remains chairman of the board with Murray Gordon as co-chairman. Russell Muir stays on as executive vice president/finance/production. Lee Koppelman and Arthur Kern as senior vice presidents.

Kern is one of the largest suppliers of packaging materials to the record industry, with production facilities in Great Neck, N.Y., Terre Haute, Ind., and Los Angeles.

Jackson LP Goes Gold

NEW YORK — Epic recording artist Michael Jackson’s “Off The Wall” LP has been certified gold by the RIAA.

Barry Bergman

Bergman Named Creative Affairs VP at UA Music

NEW YORK — Barry Bergman has been appointed to the newly-created position of vice president of creative affairs of United Artists Music. The position, unique to a major music company, is responsible for professional department direction and promotion of the recording careers of writer/artist and self-Contained groups signed by UA.

Bergman, who will report to Harold Newman, president of UA Records, will recently the vice president and professional manager of Edward R. Marks Music Corp.

Mazzetta

Changes at WB

Changes at WB — Haile Mazzetta and Nancy Gilkyson have been appointed to new positions within the Warner Bros. Records Merchandising Department. Mazzetta, formerly National merchandising coordinator, will become National merchandising coordinator while Gilkyson, heretofore a merchandising coordinator, has become national merchandising coordinator.

Changes at Curtom — Curtom Record Company has announced Bob Ursery as national promotions director of black product. Also announced was the promotion of Marilyn Atlas to national director of Curtom’s dance music.

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"Ego Tripping Out"

Marvin Gaye's new single is everything he said it would be.

On Motown Records
©1979 Motown Record Corporation
EAST COASTINGS

RADIO OF THE FUTURE? — "In a threesome situation, one person must take the lead, and two must follow". Not exactly your typical public service announcement, is it? "How about if a single woman wishes to lure a married man, she has to make the first move, because a married man will be reluctant to approach her." What's going on here, you ask? Wait, there's more. "If a woman wishes to be picked up at a bar, she should sit at the bar with a book, because men will be more likely to approach her there." Those pearls, folks, are now being broadcast over WQMA in Miami as part of the station's new format, called "The Lady — For Singles Only." WQMA vice president and GM Mac Glassman recruited consultant Burt Bacon and program director Dave Denver, and after a "lot of research," they concluded that "lifestyle" was very important to their southern Florida listening audience. "Adults 16-49 are interested in being hip," Glassman said, adding that "we found the majority of married adults 18-49 found the fringe benefits of the single life style. Sexual fantasies, therefore, are an important, healthy aspect of every single life. As a result, Glassman decided to make "lifestyle" the cornerstone of his new format, affecting music and news. "We'll carry very few national or local news stories," Glassman enthused. "We're in the business of entertaining people. For example, we didn't show Carter's speech about Cuba. Our news is who's divorcing who." Sort of like People magazine? "Yes, that comes close," Glassman agreed. Musically, WQMA switched from country to "adult contemporary mass appeal" featuring "name groups" like Barry Manilow, Rita Coolidge, and the Doobie Brothers. However, fans of Conway Twitty, Johnny Cash, Mel Tillis, et al., were none too pleased by the format change, especially when a WQMA Jock spent Sept. 30 "making fun of country music in a light-hearted way." Well, after remarks such as questioning Conway Twitty's gender, several WTTO truckers were thrown out of the building for "inciting a riot," and theirate country fans started pounding on the building with sticks and lead pipes. Soon the DJ's control booth was under attack, and it wasn't until the jock appealed for police help over the air that the attackers fled the scene. Glassman said his received bomb threats and threats to burn the building down, but he's sticking with "the For Singles Only" approach. "The response has been phenomenal," he said.

ROUND AND ROUND — Bram Tchokovskys plays Hurrah's Wednesday. Oct. 10, after opening for the Cars the night before at the Nassau Coliseum. Hurrah's will also be the site of the New York debut of the Sinceroos, who will play the venue Nov. 2 and 3...It looks like Ye's will team up with producer Roy Thomas Baker...Tom Robinson will do a solo gig Friday, Oct. 12 at the Entermedia Theatre at 3rd Ave. and 12th St. in the East Village. The date is a benefit for gay rights, which probably will concern the upcoming Lesbian and Gay Rights National March on Washington Oct. 14...Jimmy Carter marks his return to the Atlantic fold with his single. "I Just Want To Stop," on Capitol. Carter, best known for his classic soul/jive records. "Berta Butt" and "Hey LeRoy (Your Mama's Calling You)," started out in business in the late fifties as a 12-year-old-constant of Frankie Lymon...B.B. King has sung all kinds of blues songs, but "Wall Street Blues"? Yes, that's the Beale St. Blues Boy himself singing the theme song for the hit ABC TV series. "The Associates."...Want to join the list to legalize prostitution? Margo St. James' annual "Masquerade Ball" comes to Roseland Dance City Oct. 16. Tickets are $30...B.J. Hollywood, a New York phenomenon whose rep is nearly as popular as the record, and King...on the renowned Arista/Atlantic...For Trellein Records...The old West Side airline terminal on 42nd and Tenth Avenue is slated to become the new home of National Recording Studios. It's all part of New York's multi-million dollar 42nd St. redevelopment project.

THIS TIME IT'S HER TIME — "This Time Baby" marked a dramatic return to the top of the charts for Jackie Moore. The last time she occupied an album-top spot was in 1971 when she scored a gold record with "Precious, Precious" on Atlantic. But the following years were not exactly successful ones for Moore. She wasn't able to follow up "Precious, Precious" with another hit, and besides severe bouts of depression, her husband, Calvin Hopkins, came right out and told her she was "too fat." With a doctor's assistance and Hopkins's encouragement, Moore managed to shed 112 pounds, and, as a result, she says, "I went to another level, mentally. Losing the weight did something to my mental awareness and rekindled my faith in myself. It has done some things began to happen after that." In 1978 she signed a contract with Columbia, and in November of that year she went down to Sigma Sound in Philadelphia to record her debut album for the label with producer Bobby Eli. Once again, Hopkins made a timely suggestion. After listening to the O'Jays version of "This Time, Baby," on their "So Full of Love" album, he felt his wife should cover it. The result, of course, was a huge disco and pop hit, but an overlooked fact is that the rest of the "I'm Coming Home," album, came with some very strong material. Columbia is going with "How's Your Love Life Baby" as the next single, and meanwhile, Moore is off to Europe for a series of promotional dates. Shells be back with Sigma Sounds producer Eli and the MFSB crew by January.

Charles Paikert

NORTHEASTERN WAYLON — RCA recording artist Waylon Jennings, (l), is shown aboard his bus after a double en- count in Boston last week with Tim McFadden, (c), manager of regional promotion for RCA and Ken Johnson, music director for WVOI.

CBS Initiates Fall Program, Weighs Revision

NEW YORK — CBS Records has revised its earlier stated policy concerning fall programs and is considering a revision of its minimum order policy for seven-inch product.

The program to retailers and rack jobbers involves current and major catalog records and will run from Oct. 1-19. Among the artists involved in the program are Billy Joel, Bruce Springsteen, Bob Dylan, Kara Bonoff, Meat Loaf, and the O'Jays. Ten free records will be offered for every 110 purchased.

There is also speculation that the company will reduce from 25 the number of singles now required for order on a given selection.

ASCAP Sues Jukebox Operators in 12 States

NEW YORK — ASCAP has stepped up its campaign against uninvented jukebox operators by filing 53 lawsuits in Federal courts in 12 states including California, Florida, Georgia, Illinois, Michigan, New Jersey, New York, North Carolina, Oregon, Pennsylvania, Rhode Island and Washington. The plaintiffs are members of ASCAP whose songs are played without permission.

Under the compulsory license system which was passed as part of the new copyright law, a jukebox operator may obtain the right to perform all copyrighted music for $8 per year per jukebox by registering the jukebox with and paying the fee to the United States Copyright Office. According to an ASCAP spokesman, juke box operators have failed to pay millions of dollars yearly to composers, authors, and publishers.

That previously brought a number of lawsuits against uninvented jukebox operators who paid their fees soon after they were sued.

TUCKER VISITS APRIL/BLACKWOOD

MCA artist Tanya Tucker, in Nashville recently looking for new material for an upcoming album, stopped by for a business/social visit with the local office of April/Blackwood Publishing. Shown in the photo are (l-r): Judy Harris, April/Blackwood general manager; Tucker; and Michael Chapman, Tucker's new producer.

Warner Bros. Kills Early Airplay On Fleetwood Mac LP

LOS ANGELES — Warner Bros. Records delivered a cease and desist order to the RKO radio chain on Oct. 4 in response to the network's premature broadcasting of an unauthorized copy of the new Fleetwood Mac LP, "Tusk." According to Bob Meris, director of publicity at Warner Bros., the RKO stations ceased playing the record once the papers were served.

We are contemplating further legal action," said Meris. He also said that no advance copies were sent to any radio stations and that "Tusk" is still set for release Oct. 12.

Among the stations that allegedly aired the unauthorized LP are: KHJ-AM and KRTM-FM in Los Angeles and WXLO-FM in New York.

PEDICIN AT GILDSLEEVES — Philadelphia international recording artist Michael Pedicin, Jr., recently performed at New York's Great Gildsleeves. Pictured backstage after the performance are (l-r): Barry Abrams of PIR; Ray Newton, local promotion manager of black music marketing for CBS, Al Marzono, vice president of artist development for EPIA; Vernon Slaughter, vice president of jazz/progressive marketing for CBS Records; Sherrie Pedicin, Michael Pedicin, Jr.; Harry Coombs of PIR, Steve Schuman of Pedicin's management; and Tony Martell, vice president and general manager of CBS Associated labels.

ARTISTS ON THE AIR

Elektra/Asylum recording artist Eddie Rabbitt will appear on "Dinah" on Oct. 22. Rabbitt will also be taping his own NBC-TV special in November with an air date tentatively scheduled for March.

Another Elektra/Asylum artist, Martin Mull, will host the "Tonight Show" on Oct. 11-12.

Jerry Reed, an RCA recording artist turned actor, will star in a CBS-TV movie entitled "Concrete Cowboy" on Oct. 17.

Cory Daye, an RCA recording artist who is currently charting well on the Cash Box disco chart, is slated to appear on "Dinah" on Oct. 18.

Arista singer Melissa Manchester will co-host the Mike Douglas Show on Oct. 12, and make an appearance on the Merv Griffin Show on Nov. 2.

Curt and artist Michael McGovern will play to large audiences on Hollywood Squares on Oct. 3 and December 19, and appear on "Kids Are People Too" on Dec. 23.

Cash Box/October 13, 1979
VILLAGE PEOPLE

Their Newest Double Album

Live and Sleazy

a 2-Record set including the New Hits
“SLEAZY” “READY FOR THE 80’s”
Plus
“Y.M.C.A. - “IN THE NAVY” - “MACHO MAN”

Written and Produced by JACQUES KORAL

Executive Producer: HENRI BELOLO

Watch for their new movie "CAN'T STOP THE MUSIC" Soon To Be Released from Casablanca Record and FilmWorks
Golden Egg Hatches 4 Shows

by Marc Cetner

LOS ANGELES — Radio is making a come- 
back as a medium that people listen rather than just as music, ac- 

cording to Howard Cohen of the Golden Egg, Los Angeles-based radio 

syndicators. "In the '40s, movie theaters wouldn't show their feature films until the Amos and Andy radio show was over," said Cohen. "Now it's returning to a time where people will plan to hear a favorite radio show on a certain 

night. Syndicated shows like American Top 

40 and drama features are beginning to do 

well again, and it marks a new period for radio.

Public Interest

Cohen feels that the emergent public in- 

terest in syndicated radio shows and the 

disco phenomenon are partly responsible for the success of Golden Egg's first hatch, "Steppin' Out." The program, currently 

airing on more than 115 stations across the country, is a weekly three-hour sweep of the American dance scene, featuring DJs from discs across the nation reporting 

their hottest records and disco artists in- 


troducing their own songs.

Following hot on the heels of "Steppin' 

Out" are four new Golden Egg productions that will begin airing in the winter of 1980 — 

"Rockin' Out," "The Great American Music, " "Film Clips" and "Future Fie." "Rockin' Out" is similar to its dancin' 

predecessor in that it is a weekly sweep of the American scene. However, the hour-

(continued on page 20)

Marshall Tucker To 

Play in Lake Placid 

For Olympic Benefit

LOS ANGELES — Warner Bros. recording 


group The Marshall Tucker Band was recently 


designated as Ambassadors of Music for the 1980 Winter Olympic Games, to be held in Lake Placid, N.Y., by the U.S. Olympic Committee. The band will perform a special benefit concert on Nov. 18 at the new Olympic Center in Lake Placid, to benefit one of the first musical event held in that facility. All proceeds from the concert will go to the U.S. Olympic Committee.

1000 Tickets

One thousand tickets for the benefit will be sold for $25, with buyers entitled to preferred seating, admission to a post- 

concert party attended by the band and a special edition of the band's "Running Like 

The Wind" LP embossed with the Olympic emblem. Ticket buyers will also be designated as Friends of the Marshall Tucker Band.

The group will also play in the Olympic Village at a special free concert in Feb. 

1980.

Taft Music Scholarship Fund 

Established at Georgia State Univ.

LOS ANGELES — The Harris M. Taft Music Scholarship Fund has been established at the University of Georgia State University in honor of the Boston College graduate and guitarist for the rock group "Robo A.C. Band" who died last May 32 from a heart attack following after 

brain surgery earlier this year.

Mrs. Mona Tast presented a plaque to Dr. 

Steven Winck, chairman of the music department, commemorating the endowment which originated through gifts from the Tast's family and friends. Funds generated from this endowment will provide full 


tuition scholarships for GSU music stu-

dents.

BOOZE & BOX LUNCH — Members of Atlantic recording groups Kleiever and the Trammps and Collison group Mass Production participated in a "Booze & Box Lunch On A Bus" promotion sponsored by WBLS. The after- 


event included a dinner cruise on a trawler and a bus ride to the shops for 


caroling and wine tasting. The event was 


taken at CBS Records by Mike O'Brien, 


director of media relations.

(continued on page 31)
From "America" to you

Dan Peek
All Things Are Possible

His first solo album on MCA/Songbird Records

Produced by Chris Christian
© 1979 MCA/Songbird Records
ONE VOICE — Barry Manilow — Arista AL-9505 — Producers: Ron Dante and Barry Manilow — List: 8.98
This LP represents a step away from the traditional adult pop/ballad style that Manilow's fans have come to know and love. However, his thongs need not despair as Barry handles rock 'n roll, disco, soft shoe and a capella styles flawlessly. The production is superb, and even the patented, orchestrated A/C epics sound brighter than ever. The album's highlight, however, is a sensitive reading of Ian Hunter's "Ships." This is an ambitious and totally successful project, and should fare well on a variety of lists.

After a few disappointing outings, Hall & Oates have come up with an LP that is destined to be one of everyone's favorite releases of the year. The duo serves up a "something for everyone" LP here as they handle disco, new wave/rock and their forte, blue-eyed soul. "X-Static" is innovative and well-balanced, and it should garner new fans as well as keep the old. "Woman Comes And Goes," "Be-Bop Drop" and a destined classic, "Wait For Me," are the top cuts.

FUTURE STREET — Pages — Epic NJE 32690 — Producer: Bobby Colomby — List: 7.98 — Bar Coded
This is an auspicious debut album, by a band that incorporates the vocal approach of the Doobie Bros. with the jazz-rock sophistication of Steely Dan, and, yet, emerges with its own unique musical identity. Led by vocalist/keyboard player Richard Page and guitarist Icarus Johnson of the plasticrock-irresistible "Do Believe In You," you get the Weather Report-in-rockers and streamlined while rhythm and blues ballads. The irresistible "I Do Believe In You," and the Weather Report influenced "Chemistry" are the top tracks on this commercially successful musical wondertome.

ONLY MAKE BELIEVE — Bell & James — A&M SP-4784 — Producers: Lefty Bell and Carey James — List: 7.98 — Bar Coded
This sophisticated and soulful duo have come up with a superb R&B disco affair this time around. The harmonies are air tight, and guiding light Tom Bell's string and horn arrangements are some of the most inventive heard this year. Even the disco songs have a class, cut-above-the-rest feel to them. The energetic "Shakedown" and the floating "Only Make Believe" are two of the finest tracks on a super-top LP.

This former Grassroooot should surprise a few people with "Uprooted" as he delivers a collection filled with gritty rock 'n' roll numbers. That streamlined, Grassroots pop sound is nowhere to be heard in songs like "Feel The Heat," "Rockin' On The Road Again" and "Strangers." Fleetwood Mac helps out on "Roy's Sugar" and the song should do well on Top 40 radio. An old standard, "Where Were You When I Needed You," supplies the album with its most dramatic moments.

ORSA LIS — Infinity INF 9015 — Producers: Hal David and Archie Jordan — List: 7.98
Orsa Lia could emerge as one of the freshest talents A/C radio has seen in a long time with this new LP. She has a pure, lifting voice that is perfectly suited to the lyrics of Hal David and the stellar compositions of Archie Jordan. The pretty piano string arrangements are what adult airs are made of, and Lia could have a nice string of singles with this LP. "Heaven's Ceilings, No Floors" and "What Am I Supposed To Do" are the best of the lot.

GUITARS AND WOMEN — Rick Derringer — Blue Sky JZ 36902 — Producers: Todd Rundgren & Rick Derringer — List: 7.98 — Bar Coded
"Guitars And Women" is the kind of album that many longstanding outfits would (or should) attempt to produce when they seem to be intent on shedding the stylistic entrapments of former efforts. Rick Derringer has placed himself in good hands with co-producer Todd Rundgren. The result of the pairing is Derringer's best, richest album to date, and one that should easily garner Derringer's first-class ticket for that trip into the eighties. For AOR into the joys of cockin.

Crystal Mansion sports a bounty, horns filled A/C pop sound. The group, led by vocalist Johny Caswell, specializes in soaring harmonies and songs like the breezy "Lonely, Faraway, Missing You" and the lushly orchestrated ballad, "I Hear Music." The group benefits greatly from the band's vocal prowess. While the band takes on a lot of styles with this debut, it has a decidedly spiritual flavor. For Gospel, A/C and pop lists.

PHET — Peter Hammill — Charisma CA-1-12205 — Producer: Peter Hammill — List: 7.98
The former core cog of Van Der Graaf Generator is still keeping things simple on his solo LPs as he sticks to an eight-track recording on "PHET." He is the most unpredictable and emotional of the rock avant-gardists. This is Hammill's most commercially listenable album to date, although it would delight in Graham Smith's haunting violin work and Hammill's violent vocal outbursts. "My Favourute," "Mr. X" and "Careering" are the AOR programmer's best bets.

VICTIM OF LOVE — Elton John — MCA-5104 — Producer: Peter Bellotte — List: 8.98
One look at the producer on this LP is enough to tell you that Elton has put on his dancin' shoes. However, the "single man" fares well over all this disco outing. Currently in the midst of his solo piano tour with percussionist Ray Cooper, John demonstrates that he is a versatile performer by branching out and incorporating a diverse pastiche of songs for the dance crowd. Thor Baldursson's arrangements, as usual, are inventive, and the album's top tracks are: "Thunder In The Night" and the title cut. This is an accessible and commercially viable new wave rockers and last time his punk/reggae sound made the Top 40 with "Is She Really Going Out With Him." His bright, rock style and wry, observed lyrics are in full force on "Lola," "Franz," "Like Elvis Costello, Jackson can spit out a vocal with conviction and true, punk emotion. Strings, social comment songs like "Friday" and the title cut are what Jackson's style is all about. For AOR and Top 40.

20/20 — Portrait NJR 36205 — Producer: Earle Manley — List: 7.98 — Bar Coded
The first impulse is to simply dismiss 20/20 as Eric's answer to The Knack. Not true. Musically there are philosophical similarities: both bands are traditional qualities; both bands are based in the sixties. But whereas The Knack are given the erstwhile thunder of The Sweet to their sound, 20/20 lean more heavily into the Tom Petty/Shelter vein. In the grand scheme of things, 20/20 are far from being a failed band, and 20/20 have simply got what it takes on all creative levels.

PARTNERS IN CRIME — Rupert Holmes — Infinity INF 9020 — Producer: Rupert Holmes and Jimmy Ellis — List: 7.98
Rupert Holmes writes romantic, soft rock songs that are reminiscent of Harlequin novels, and the 25-34 female demographic should eat this type of material up. Holmes infuses the easy going sound with jazz and Latin rhythms. "Escape," "Lunch Hour" and "The People That You Never Get To Love" are the cuts to listen for on this talented singer/songwriter's first LP. For A/C and pop formats.

BACK ON THE STREETS — Gary Moore — Jet NJZ 36187 — Producers: Chris Tangarides & Gary Moore — List: 7.98 — Bar Coded
Gary Moore is Ireland's best kept secret. Active since the mid-sixties with bands such as Skid Row and Thin Lizzy, this is the first of his solo efforts to surface stateside. The man knows and fully exploits the bottomless potential of the guitar thoroughly. Lizzytype rockers segue with soulful balladoring and the odd foray into the world of jazz-tinged progressive rock to crown it to make this one of the most listenable efforts this year.

POTLIQUOR — Capitol ST-11998 — Producer: Bill Evans — List: 7.98 — Bar Coded
This Louisiana-based boogie band makes extensive use of a horn section. The band does inventive things with the southern rock genre, and are somewhat reminiscent of the gumbo rock of Little Feat. The band boasts strong vocals, but the brass steals the show on this LP. "Right Street/Wrong Direction," "Life Should Be A Laugh" and "On So Long" are the tunes that A/C programmers should give a listen to.

It has been a while since we've heard from this singer/ bard. His spoken/sung style is always a vehicle for his penetrating lyric content, and he always has something important to say about the human condition. The music on this LP, once again, plays second bill to the words, but a group of stellar studio musicians (including oud player John "Dr. John" Poggi) provide delightful backing for Cohen's "Guests," "The Traitor" and "Ballad Of The Absent Mare" are especially affecting.

NO ONE HOME — Lalo Schifrin — Tabu NJZ 36901 — Producers: Lalo Schifrin — List: 7.98 — Bar Coded
Schifrin is noted mostly for scoring such television classics as "Mannix" and "Mission Impossible." He makes use of the best singer/songwriter talents in the album he selects for the smoothest set of jazz-oriented funk. The music is light and rife with structured, wah-wah sounds. Sylvia Smith handles the lead vocal chores nicely. The best tracks are "No One Home" and "You Feel Good."
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Midem: the music industry's meeting place
Midem 1979: 1366 companies
5767 professionals - 51 countries
BARRY MANILOW (Arista AS 0468)
Ships (3:46) (Ian Hunter, Inc./April Music, Inc. — ASCAP) (I. Hunter)
The arrangement is slightly different, Maniow is, for the most part, true to Ian Hunter's original rendering of this tenacious ichad. The first single from his new "One Voice" LP. It's already met with heavy radio acceptance across the board. Maniow's vocals have never been bet-

DARYL HALL & JOHN OATES (RCA PB-11747)
Wait For Me (3:30) (Hot-Cha Music Co./Six Continent

ANN-MARGRET (Ocean/Arilia 7511)
"Love Rush" E-Minor (3:58) (Keimreis Music Inc.

THE SPORTS (Arilia AS 0469)
Who Listens To The Radio (3:24) (Australian Tum

ELECTRIC LIGHT ORCHESTRA (Jet Z95 5064)
Confusion (3:42) (Jet Music Inc. — BMI) (J. Lynne)
The third single from ELO's "Discovery" LP. It's another bubbly Lynne concoction, mixing a glossy pop melody with alternately grandiose and circus-

MARVIN GAYE (Tamia T 54305)
Ego Tripping Out (5:10) (Buggles Music Publishing

KENNY LOGGINS (Columbia 1-11109)
This Is It (3:35) (Milk Money Music/ASCAP/Snug

SUPERTRAMP (A&M 2193)
Take The Long Way Home (4:03) (Aimo Music Corp./Delicate Music — ASCAP) (R. Davies, H. Hodgson)

20/20 (Portrait 2-70035)
Cheri (3:18) (Accidental Music — BMI) (R. Flint)

THE BOOMTOWN RATS (Columbia 1-11177)
I Don't Like Monday (3:47) (Zomba Enterprises, Inc. — BMI) (B. Geldof)

THE ECLIPID BEACH BAND (Epic 9-50782)
End Of The World (3:16) (Camex Music, Inc. — BMI) (E. Chandler)

THE NAUGHTY SWEETIES (Elektra E-46564)
Alice (3:33) (Schejil Music — BMI) (I. Jack)
The Sweeties are an L.A.-based group who previously released this single on a tiny local label with some success. More or less in the bar-band mold, like early Bob Seger and the Silver Bullet Band, this track has a hard rockin' quality, perfect for AOR.


From Foley's "Nightout" LP, this track should garner ins-

JOHN HIATT (MCA MCA 41132)
Sing Me A Bottle (3:50) (Virgin Music, Inc. — ASCAP)

NITELYTE (Arilia 7747)
If You Want It (3:50) Torano Pub/Scandal Music Inc. — BMI (S. Torano, A. Johnson)

I. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Steward, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy)
The Bar-Kays have always been one of the most pop-

PAULO CRUISE (A&M 2195)
I Want You Tonight (3:45) (Irving Music/Pablo Cruise Music — BMI) (C. Larios, D. Jenkins, A. Willis)

JOHNNY MCINTOSH (Ocean/Arilia 7511)
"Love Rush" E-Minor (3:58) (Keimreis Music Inc.

PABLO CRUISE (A&M 2195)
I Want You Tonight (3:45) (Irving Music/Pablo Cruise Music — BMI) (C. Larios, D. Jenkins, A. Willis)

PABLO CRUISE (A&M 2195)
I Want You Tonight (3:45) (Irving Music/Pablo Cruise Music — BMI) (C. Larios, D. Jenkins, A. Willis)

DANN ROGERS (International Artists IAS-500)
Looks Like Love Again (2:36) (ABG/Dunhill Music, Inc.

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Looks Like Love Again (2:36) (ABG/Dunhill Music, Inc.

DANN ROGERS (International Artists IAS-500)
Looks Like Love Again (2:36) (ABG/Dunhill Music, Inc.

CHANDLER (20th Century-Fox TC-2428)
Do What Comes So Natural (5:00) (Gaetana Music/Chad/Cachand Music — BMI) (W. Willis)

CHAD/CHANDLER (Columbia 1-11177)
I Don't Like Monday (3:47) (Zomba Enterprises, Inc. — BMI) (B. Geldof)

JOHNNY MCINTOSH (Ocean/Arilia 7511)
"Love Rush" E-Minor (3:58) (Keimreis Music Inc.

GAYE (Tamia T 54305)
Ego Tripping Out (5:10) (Buggles Music Publishing

KELLY ROTHERHAM (Ocean/Arilia 7511)
"Love Rush" E-Minor (3:58) (Keimreis Music Inc.

CRAIG WILDER (Sage Music/Gregory Allen Music — BMI)

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THE LADY-FOR-SINGLES ONLY — A few necks were more than ruffled when WGMA-Hollywood, Fla., changed its country-oriented format on Oct. 1 to a mass appeal, (anything from the Dobble Brothers to the Commodores) lifestyle-oriented format, specifically programmed and aimed at the swing club and motormouth. The theme is Rock on. WMRR/Philadelphia is broadcasting recorded-live concerts each night of the month featuring Heart, David Bowie, Fleetwood Mac, Tom Petty, Led Zeppelin, Yes and Pink Floyd to name a few. WMET/Chicago will feature commercial-free music every Monday of the month with give-aways, interviews and recorded-live concerts during the rest of the week. One of special interest in this uninterrupted presentation of Jeff Wayne’s “War Of The Worlds” on Halloween night, KMET/Los Angeles will present the Beatles A to Z Oct. 13 and the Rolling Stones Z through A on Oct. 27. In between there are give-aways along with tickets to a special screening of Quadrophonia, a pre-production of Pink Floyd that was turned around by KMPD/Los Angeles. Roger Carroll, was named vice president to head the newly-formed company. Golden West is comprised of eight radio stations throughout the country including KMFJ/KSFO/San Francisco KEK/KEGZ/Pittsburgh KVI/WXII/WTWR/Detroit and Major Market Radio/New York, a national media sales company.

3TS IN THE STARS — The National Radio Broadcasters Association announced that the best audience promotion in a U.S. medium market, was done by WAKY/Louisville and its “Reach For The Stars” promotion, a concept conceived and produced by the stations VP/GM, George Francis A formal award presentation will be made in Washington at a convention luncheon Oct. 9 during the sixth annual NRRA conference and exposition.

FOR YOUR INFORMATION — The three most added albums on FM this week are Blondheim “Eat to the Beat, Foghat’s “Boogie Motel” and “1-800” by Hall & Oates “Ladies Night.” by Kool & The Gang, debuted on the Cash Box Top 100. Single Chart at 85 with a bullet based entirely on sales. Bob Mitchell, MD at WBOC/Bridgeton, N.J., says “Take Me” by All the Simms Brothers is a winner and WTRY/Albany, MD, Don Perry, feels that “My Last Girl” by the States “is a mega-hit.

STATION TO STATION — KZLA/Los Angeles has moved into an A/C format and is now simulcasting with AM sister KPOL during morning and afternoon drive from 6-7:30 above the University of Dubuque’s homecoming in a hot air balloon, all part of the Miller High Life sponsored Hot Air Balloon Race. Silverman-Morrow Broadcasting Company, which has purchased KZLA, is operating out of New York, has covered Rossin Radio Sales as its national sales representatives. WMTR treated listeners to a concert by Moon Martin at Sigma Sound Studio on Sept. 27. “Album Greats: A History of Album Rock” was so successful for KLOS/Los Angeles, that the station is broadcasting Tuesday and Thursday nights from 10-11 and running for its consecutive weekends. The special originally aired in April.

NEW JOBS — Former program director of KROY-FM/Fresno Richard Irwin, has been named program director of KROY AM & FM and 1270 Sparks in Reno... Mike S. Dlaj was recently named program director at WWMU/Sumter, South Carolina and Dale J. Taylor is the newest addition to the on-air staff at WWMU... Bobby Hathfield has joined the WALLACE/Fresno-Alturas, Calif. staff as assistant to PD Mike McCoy... KJH/Los Angeles is looking, preferably for a female, to fill the 10-2 a.m. shift. Tapes and resumes to PD Chuck Martin who asks for no phone calls please.

mark anthony

BUFFETT IN NEW YORK — MCA recording artist Jimmy Buffett was recently in New York to promote his latest album, “Volcano.” While in New York, he visited WNEW-FM. Picture at the station are (l-r): Pat Dawson, DJ for WNEW/Buffett; and Barry Goodman, promotion manager for MCA in New York.

Golden Egg Hatches Four Shows

(continued from page 18)

show features the most popular rock ’n roll tracks and stars, and the DJs are air personalities instead of club spinners.

Musical Revue

Golden Egg producer Cohen maintains that “The Great American Film” will be a successful two-hour weekly because of the current popularity of the nostalgic Hollywood and Broadway glamour days. The program features the beloved American show tunes of the past fifty years as well as interviews with such stage and screen greats as Astaire, Merman and Channing, and new artists such as Len Cariou. Another show business-oriented production that Golden Egg has set for a winter premiere is “Film Clips.” The package of ten- to three-minute shows per week focuses on the likes of Brandino, Reynolds and Streisand, and features motion picture dialogue as well as in-depth interviews “Film Clips” is hosted by film critic David Shipman. The fledging syndication firm’s other 10

ARB Advisory Council Extends Tenure Of Six

NEW YORK — The Arbitron Radio Advisory Council has elected Ed Christian of WNIC/WWKR/Detroit as its chairman and extended the terms of six of its twelve members for another year. George Nicholau, KNX/Los Angeles, was elected to succeed Christian at the council meeting that follows the 1980 NAB Convention. Don Nelson, WIRE-WXTZ/Indianapolis; Christian; Herb Downs, KNX/Los Angeles; Ron Macaulay, KFYR/Denver and Pat Dawson, WBBM/Chicago were re-elected to the council.

Alpert Plans Promo Tour For ‘Rise’ Album

LOS ANGELES — A&M recording artist Herb Alpert will embark on a three-city promotional tour in support of his “Rise” album on Oct. 11. Scheduled stops include Atlanta, New York and Chicago. Alpert will visit key radio stations in each market in addition to in-store appearances, press interviews and meetings with A&M and RCA sales personnel. In-store will include Peaches in Atlanta, Kortez in New York and Rose Records in Chicago.

three-minute show package, “Future File,” spotlights the scientific with an accent on the future. Such future oriented luminaries as Ray Bradbury and space scientist Stan- ton Friedman will make guest appearances and offer their thoughts on what tomorrow holds for the human race. The “Future File” will be hosted by San Francisco news personality David McQueen.

“We give more in depth than most syndicated shows,” said Cohen. “We prefer to give background instead of opting for all music. One of our main objectives with the shows is to keep an eye on the current entertainment trends.”

Golden Egg is the brainchild of Ron Cutler, who founded the firm in January of 1979. Cutler was owner and general manager of WOME/San Jose and creator of the Dilpin’s disco chain in Los Angeles before forming the company. Other Golden Egg principals include: Producers Cohen, Peter Hartz, Scott Campbell and Mark Hodel, director of station relations Buck Buchanan and hosts Chuck Southcott and Rechel Donahue.

1st Black Country PD

LOS ANGELES — Chris Charles has been named PD of KISS-FM/AM 960/WFIL/Philadelphia. Charles was formerly the program director of WHYL-AM & FM/Carlisle, Pa. WHYL-FM has a country format making Charles the first black PD at a country station. WHYL-AM is Top 40 formatted. Charles most recently was an air personality at Z93/Atlanta.

RACING FOR DOLLARS — Don Lanford, program director at KLC/Los Angeles, recently signed ex-Dallas Cowboys football player Walt Garrison and three Aztec cheerleaders at the Social Dash for Cash Futurity at Los Alamitos Race Track. KLC did a live remote of the post-race concert which featured Doug Kershaw, Sue Allan- son and others. Shown above with Aztec cheerleaders are (l-r): Walt Garrison and Don Lanford.

ARAI

Cash Box/October 13, 1979

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# FM Station Reports - New Adds/Hot Rotation

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Year</th>
<th>Additions</th>
<th>Hot Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td><strong>BLONDIE</strong> - Eat To The Cash</td>
<td>1979</td>
<td>ADDS: Kenny Loggins, Hall &amp; Oates, Head Boys (45)</td>
<td>HOTS: Led Zeppelin, Molly Hatchet, Talking Heads, Foreigner, Neil Young, Cheap Trick, Cars, Bob Dylan, Knack, Eagles, Styx</td>
</tr>
<tr>
<td>#2</td>
<td><strong>BOOGIE MOTH</strong></td>
<td>1979</td>
<td>ADDS: Dionne Warwick, KSD, KXOL, KASU, WLSX, WRLV, WJLL, KNC, WAF, KRST, KZOK, WBAM, WAAD, WYD</td>
<td>HOTS: Led Zeppelin, Eagles, Talking Heads, Foreigner, Jethro Tull, AC/DC, Foreigner, Al Green, Al Green, Pointer Sisters</td>
</tr>
</tbody>
</table>

**ADD/Hot Stations:**
- **ADDs:** Led Zeppelin, Molly Hatchet, Talking Heads, Foreigner, Neil Young, Cheap Trick, Cars, Bob Dylan, Knack, Eagles, Styx.
- **HOTS:** Led Zeppelin, Molly Hatchet, Talking Heads, Foreigner, Neil Young, Cheap Trick, Cars, Bob Dylan, Knack, Eagles, Styx.
WTRY - ALBANY/TROY - DON PERRY, MD
SOUTHWEST

KNOW—ANN ARBOR, WHTE, MD
2-1—H. Alpert, JUMPS, 47 To 41—Point Blank, 40 To 33—A. Murray, 37 To 30—C. Gaye, 30 To 27—B. Rogers, 27 To 25—J. D. Hughs, 24 To 22—M. Manilow, 21 To 19—E. Johnson, 18 To 16—D. Summer, 15 To 13—D. Summer, 12 To 10—J. Souther, 9 To 7—J. Brown, 6 To 4—D. Summer, 3 To 1—H. Alpert, JUMPS

WREO—RALEIGH, NC
-1—L. Kermit, JUMPS, 26 To 13—E. Jones, 24 To 19—A. New, 22 To 10—A. New, 17 To 10—L. Wood, 17 To 9—B. Ex, 16 To 7—B. Ex, 13 To 6—A. New, 10 To 5—L. Kermit, JUMPS

WGSK—SANDHURST, VA

WSWZ—WASHINGTON, DC
1-1—M. JUMPS, 38 To 33—A. Murray, 37 To 29—B. Rogers, 28 To 22—A. Murray, 21 To 15—A. Murray, 17 To 7—A. Murray, 14 To 9—J. M. Rogers, 13 To 8—J. M. Rogers, 12 To 7—J. M. Rogers, 11 To 6—J. M. Rogers, 10 To 5—J. M. Rogers, 9 To 3—J. M. Rogers, 8 To 2—J. M. Rogers, 6 To 1—J. M. Rogers

WQCL—COLUMBUS, OH
1-1—M. JUMPS, 26 To 19—E. Fleetwood Mac, 25 To 17—E. Johnson, 22 To 14—N. Lowe, 17 To 14—M. Summer, 12 To 7—S. D. H. Simpson, 11 To 8—M. Summer, 10 To 7—M. Summer, 9 To 5—M. Summer, 8 To 3—M. Summer, 7 To 1—M. Summer

WZENV—SEATTLE, WA
-1—M. JUMPS, 38 To 33—A. Murray, 37 To 29—B. Rogers, 28 To 22—A. Murray, 21 To 15—A. Murray, 17 To 7—A. Murray, 14 To 9—J. M. Rogers, 13 To 8—J. M. Rogers, 12 To 7—J. M. Rogers, 11 To 6—J. M. Rogers, 10 To 5—J. M. Rogers, 9 To 3—J. M. Rogers, 8 To 2—J. M. Rogers, 6 To 1—J. M. Rogers

WZFR—FORT WORTH, TX
1-1—H. Alpert, JUMPS, 26 To 22—E. Fleetwood Mac, 23 To 15—K. ss. 22 To 19—I. G. Mcgin, 20 To 17—L. Garrett, 15 To 16—A. Strum, 14 To 8—A. Strum, 12 To 8—A. Strum, 11 To 6—A. Strum, 10 To 5—A. Strum, 9 To 2—A. Strum

WZZT—DALLAS, TX
1-1—L. Kermit, JUMPS, 28 To 25—G. Rafferty, 24 To 22—E. Fleetwood Mac, 18 To 15—G. Rafferty, 12 To 12—J. B. Gonn, 10 To 7—G. Rafferty, 7 To 5—G. Rafferty, 6 To 4—G. Rafferty, 4 To 3—G. Rafferty, 3 To 1—G. Rafferty

WZSE—SEATTLE, WA
1-1—M. JUMPS, 38 To 33—A. Murray, 37 To 29—B. Rogers, 28 To 22—A. Murray, 21 To 15—A. Murray, 17 To 7—A. Murray, 14 To 9—J. M. Rogers, 13 To 8—J. M. Rogers, 12 To 7—J. M. Rogers, 11 To 6—J. M. Rogers, 10 To 5—J. M. Rogers, 9 To 3—J. M. Rogers, 8 To 2—J. M. Rogers, 6 To 1—J. M. Rogers

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MIDWEST

WCRU—ACRUE, IN
-1—R. John, JUMPS, 27 To 23—A. Johnson, 24 To 18—F. Joli, 18 To 10—F. Joli, 10 To 5—F. Joli, 5 To 1—F. Joli

WKAQ—VINCENDELICALOVICE, OH
-1—M. JUMPS, 30 To 24—E. Johnson, 27 To 17—F. Joli, 15 To 10—F. Joli, 10 To 5—F. Joli, 5 To 1—F. Joli

WLS—CHICAGO, IL
1-1—J. Hunt, JUMPS, 30 To 27—A. Johnson, 29 To 24—F. Joli, 24 To 19—F. Joli, 19 To 14—F. Joli, 14 To 9—F. Joli, 9 To 4—F. Joli, 4 To 3—F. Joli, 3 To 1—F. Joli

WWMF—CHICAGO, IL
1-1—J. Hunt, JUMPS, 30 To 27—A. Johnson, 29 To 24—F. Joli, 24 To 19—F. Joli, 19 To 14—F. Joli, 14 To 9—F. Joli, 9 To 4—F. Joli, 4 To 3—F. Joli, 3 To 1—F. Joli
**REGIONAL ACTION**

**MIDWEST**

Most Added 1 SHIPS - Barry Manilow - Arista 2 BABE - Styx - A&M 3 STILL - Commodores - Motown 4 IT'S ALL ABOUT YOU - Captain/Eurika

Most Active 1 HEARTACHE TONIGHT - Eagles - Asylum 2 YOU DECORATED MY LIFE - Kenny Rogers - United Artists 3 DON'T START TALKING - Michael Jackson - Epic 4 GOOD GIRLS DON'T - Knack - Capitol

**SOUTHEAST**

Most Added 1 SHIPS - Barry Manilow - Arista 2 BABE - Styx - A&M 3 STILL - Commodores - Motown 4 HOLD ON - Ian Gomm - Shaw/Epic

Most Active 1 HEARTACHE TONIGHT - Eagles - Asylum 2 YOU DECORATED MY LIFE - Kenny Rogers - United Artists 3 DIM ALL THE LIGHTS - Donna Summer - Casablanca 4 RISE - Herb Alpert - A&M

**SOUTHWEST**

Most Added 1 SHIPS - Barry Manilow - Arista 2 BABE - Styx - A&M 3 CUBAN DREAM - Fleetwood Mac - Warner Bros. 4 HOLD ON - Ian Gomm - Shaw/Epic

Most Active 1 HEARTACHE TONIGHT - Eagles - Asylum 2 YOU DECORATED MY LIFE - Kenny Rogers - United Artists 3 TUSK - Fleetwood Mac - Warner Bros. 4 BABE - Styx - A&M

**WEST**

Most Added 1 FINS - Jimmy Buffett - MCA 2 SHIPS - Barry Manilow - Arista 3 DREAMING - Blondie - Chrysalis 4 HOLD ON - Ian Gomm - Shaw/Epic

Most Active 1 HEARTACHE TONIGHT - Eagles - Asylum 2 YOU DECORATED MY LIFE - Kenny Rogers - United Artists 3 DON'T START TALKING - Michael Jackson - Epic 4 RISE - Herb Alpert - A&M

**REGIONAL ACTIVE SINGLES**


**SECONDARY RADIO ACTIVE**

1. SHIPS - Barry Manilow - Arista 2. BABE - Styx - A&M 3. DREAMING - Blondie - Chrysalis 4. STILL - Commodores - Motown

**REGIONAL ADDITIONS**


**SOUTHEAST**

Most Added 1 SHIPS - Barry Manilow - Arista 2 BABE - Styx - A&M 3 STILL - Commodores - Motown 4 HOLD ON - Ian Gomm - Shaw/Epic

Most Active 1 HEARTACHE TONIGHT - Eagles - Asylum 2 YOU DECORATED MY LIFE - Kenny Rogers - United Artists 3 DIM ALL THE LIGHTS - Donna Summer - Casablanca 4 RISE - Herb Alpert - A&M

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**WEST**

Most Added 1 FINS - Jimmy Buffett - MCA 2 SHIPS - Barry Manilow - Arista 3 DREAMING - Blondie - Chrysalis 4 HOLD ON - Ian Gomm - Shaw/Epic

Most Active 1 HEARTACHE TONIGHT - Eagles - Asylum 2 YOU DECORATED MY LIFE - Kenny Rogers - United Artists 3 DON'T START TALKING - Michael Jackson - Epic 4 RISE - Herb Alpert - A&M

**REGIONAL ACTIVE SINGLES**


**SECONDARY RADIO ACTIVE**

1. SHIPS - Barry Manilow - Arista 2. BABE - Styx - A&M 3. DREAMING - Blondie - Chrysalis 4. STILL - Commodores - Motown

**REGIONAL ADDITIONS**

The ROXY, L.A. — The inimitable Maynard Ferguson — possessor of the lip that produces most music in the world — once again took to town and proceeded to blow away everyone with a swinging, steaming, bopping, bopping, sizzling sound that really got the audience to its feet, shouting for more.

A veteran performer, Ferguson's set was well-posted, starting in a fast groove, building through a swinging cover of Zawinul's "Birdland," and finally culminating in an intensity just short of explosiveness.

As has become his custom, Ferguson was backed by a 13-piece band comprised mainly of young college and session musicians on the way up. All were top-notch performers — some worthy of being signed to the right label — and provided the perfect complement to Ferguson's screaming horn.

The band reached a swinging peak with renditions of Sonny Rollins' "Areneg" ("Nigeria spilled backwords") and the theme from "Rocky II," with wild ovations following both numbers.

Another highlight was an interesting piece with Indian musicians Vemus Mukund on the vina (the predecessor of the sitar) and Cassandra on the tamboura. A frequent visitor to India, Ferguson and Mukund were obviously good friends, and their musical relationship was spectacularly successful, at least in an experimental sense.

During the swinging band, the Hindu-Jazz fusion and the excitement of the set, the highlight, as always, was Ferguson's quest for that ever-higher note. Following the "Rocky II" theme, each member of the four-man trumpet section took Ferguson's note-searching riff in turn, pushing higher and higher and building the anticipation of Maynard himself stretching to the limit.

However, in spite of the audience's practically straining in its seats in anticipation of the moment, Ferguson lost the challenge, but he was guaranteed to straighten out his spine and curl your toes at the same time. Pan demonium... and another standing ovation.

Ferguson encored with the theme from "Star Trek" off his new Columbia LP, "Hot!" Ferguson's musicianship was so well-practiced that his had already been treated to music in the upper ranges of the human hearing capacity, all the encore could do was expand the smugness already there.

**RAYMOND FERGUSON**

The WHISKY, L.A. — Let's clear things up from the outset. Bram Tchaikovsky and his band of backing musicians (as a group, they collectively fall under the red-haired singer/guitarist/front man's) name is not in any way, shape or form, a pun on the word. Nor are they contemporary novelty classists, in the mold of P.D.Q. Bach and others.

They are a group of classic rock 'n' rollers from the British pub-rock variety (Bram is an Englishman) who have forged a distinctive melodic style that has already won them a degree of critical and popular acclaim in the space of just one LP. Their second record, recent debut here was an over-sold event, with dozens of new converts crammed onto the small stage and coming down, as he appropriately ripped into the title track from the "Strange Man, Changed Man" LP, segueing neatly into "Lonely Dance," radio-ready material supplied by Mickey Broadnet, as Bram's vocals waltted about the sonic guitar licks.

Their first release was an accomplished, well-paced affair and the restless energy rose to a fever pitch as the band cranked the opening changes for "Silver City" (a live specialty which, like Roxy Music's "In Every Dream Home A Heartache," is an ode to the joys of an inflatable doll). Other highlights of the set included "Jazzin'" for apen at amphitheatramics and motorcycles, revealing Bram's English Mod background, and several early rock covers.

Windsong recording group Blind Date, who opened the show, garnered lukewarm response to their set of pop-flavored rock rockers, including the new single "I'll Take You Anywhere." off their debut LP. Unlike Bram, Blind Date's approach remains more conceptually perky than inspired and they say the problem...
MERCHANDISING

WHAT'S IN-STORE

STEREO SWEEPSTAKES — Marantz and Warner/Elektra/Atlantic have announced a major retail sweepstakes this fall in 30 markets that will involve some 50 record chains with over 400 retail outlets. The contest, which will begin in mid-October and run until Thanksgiving, will be supported by a 12-pg. full-color newspaper advertisement as well as 30 day-long newspaper ads. As grand prize each chain will give away a $2100 Marantz rack-mounted component system. Each store participating will display the system for six weeks and distribute free color posters containing its features.

TAPE CAMPAIGN — Sony and BASF are planning full promotional campaigns for their tape product. Sony's theme, which will be "Full Color Sound," will be presented extensively in all media. Special consumer promotions will include free carrying cases, "buy two and get one free" offers, as well as colorful premiums such as T-shirts and stubbies designed to appeal to the young. BASF, on the other hand, has announced two separate campaigns for the studio series cassettes. Studio I, the company's new normal bias tape, will be featured in a "Buy One-Get One Free" offer. The $9.38 retail tapes will be available at $3.49. The Studio II-C60 chromium dioxide cassettes will be available for a "three for the price of two" special deal where the $14.97 advertising value will be list-priced at $9.98.

TOSHIBA PROGRAM — Turning to tape equipment, EMI/Toshiba is undertaking a major Japanese push for its "Bombast" cassette recorder. The company has signed Capitol artists Taste of Honey, who will be featured prominently in the advertising campaign. The promotion for artists Linda Clifford, Curtis Mayfield, Sweet Inspirations and Gavins material featuring the group. The "Bombast" is a multi-faceted stereo cassette recorder. It includes a stereo FM radio, a clock-alarm system and a 2 band short-wave radio. The recorder will retail for 70 yen (about $300).

HOT SUMMER OF SOUL — Winners have just been selected in the RS-O/Current "Summer of Soul" competition. The display contest, which took place in some 10 cities, involved promotion on such local radio stations as WLS, Chicago, Curtis Mayfield, Sweet Inspirations and Gavins and Christopher. The two winning outdoors in each area were awarded season football tickets for their local teams. Prizes in the Los Angeles area went to V.I.P. Records and Joe's Swim Shop. In Chicago, the Bobby's Records and Record World won the competition.

BIOGAS SAMPLER — A 12-inch sampler has released a sampler album featuring the major artists on its label. It includes "Alligator Tracks." It includes cuts by Son Seals, Fenton Robinson, Albert Collins, Koko Taylor, Lonnie Brooks, Blind John Davis, Jimmy Johnson, Carey Bell, Horse Dog Taylor, Pinetop Perkins, Eddie Shaw and Big Walter Horton. The album is distributed through the label's network of independent distributors and is available directly to key retail outlets.

STIFF CAMPAIGNS — Some major pushs taking place behind the current Stiff record catalogue. In the Los Angeles area, "Buddy" magazine is running a month-long promotion featuring Stiff artists. On this month's cover is the new gomm album. The winner will receive two free tickets to the artist's Chicago concert, limo service to the show, backstage passes and a free dinner. Also, as part of the campaign, the 1981 chain has produced a twenty minute Stiff tape to be played in store. It will feature Gomm, as well as Lene Lovich, Ian Dury and Rachel Sweet. In addition, the entire Stiff label will be run on special sale. Zebra Records, Austin recently held a Rachel Sweet listening party in its two retail outlets. The promotion featured a videotape of Sweet and Ian Dury, as well as a free audiotape of the artist recorded in Boston. Stiff buttons and stickers were distributed along with refreshments.

NEW BLOONIDE — A unique showcase of the latest Blondie LP is currently taking place at Checkers. "New Warning," a new LP is conducting an "Eat to the Beat," which two teams will attempt to devour enormous submarine sandwiches while they listen to the album. The promotion, being run jointly by Chrysalis, Cutler's and Subway Food Shops, will culminate in awards to each member of the hungriest team of the complete Blondie LP. A month's free lunches at the sandwich shop and two tickets to the next Blondie show in the New Haven area.

IN STORES — Roseanne Cash at Sound Warehouse, San Antonio, Sept. 29, highlighted by a giant barbeque. Ian Hunter, the same day, at Disc Records, Toledo, drawing some 400 people who partied on a giant cake designed with a likeness of the artist's latest LP. Cover photo, Tim Curry, Sept. 29, at Tower, San Francisco. Jeff Lorber, Oct. 1, at Tower, Seattle, making an unannounced appearance and performing for the patrons. Finally Ashford & Simpson, Sept. 27, at Freeway Record, Los Angeles, a successful in-store with over 600 people attending.

CUSTOMER QUOTE OF THE WEEK: "Do you think the new Fleetwood Mac album will really be out by Christmas?"

HOLIDAY IDEAS — After checking around for some more holiday promotions we came up with these: Halloween — Peaches, Orange, Conn, will be holding a pumpkin-carving contest with the best jack-o-lantern face to receive a prize. Peaches, Cleveland is giving off the price of albums and special roupens to local haunted houses to anyone wearing a costume to the store during the week of October 24-October 31. Christmas — Music Stop, Detroit prints a letter to Santa in the local paper with blank spaces for the kids to complete. The youngsters fill in the names of the ten albums they want and the form is sent to the store where a drawing is held. Peaches, Baldwin, packages entire artist catalogs together gift-wraps them and puts them under a Christmas tree in the front of the store. These holiday gifts are then featured on special sale.

REGIONAL ACTION — New Crystal Gayle breaking out heavily in the south as is Funkadelic... Karla Bonoff doing particularly well along the east coast. Strong sales for Bette Midler, Styx and Blondie in the west.

ENDS AND ODDS — The block party celebrating Radio Doctor's, Millennium's 50th anniversary, will be succeeded by six rock groups, including Ypes, in front of a 3000 people in attendance. More details about the day-long dance marathon for MS at Peaches, Orange. The event will feature some 60 dancing couples with the winners being announced at the end of the show. Each couple who has solicited sponsors will be pledged 50 cents for each hour that the pair survives... The prizes will include a bicycle, a stereo system and free albums.

30

LES HONIG
"BACK IN THE USA!" BASH KICKS OFF ELTON'S NATIONAL TOUR — More than 700 guests, including celebrities such as Neil Diamond, David Soul, Steve Nichols and Nick Fleetwood of Fleetwood Mac and record producer Peter Asher, showed up for a Hollywood gala honoring MCA recording artist Elton John and centering around the theme "Back In The USA!" which is also the title of his new album due out Oct. 26...CBS will release an album entitled "Shades Of Ian Hunter — The Ballad Of Ian Hunter and Mott The Hoople" in the near future. The LP will contain live versions of old hits as well as some re-mixed numbers. Other artists like "Wax" by Barbra Streisand, "Hydra" by Toto albums and Gary's Gang and The Emotions. In November, look for albums by Aerosmith, Rex Smith and David Allen Coe. THE MAKING OF THE LP...Chrysalis recording group, The Babys and Columbia prog-rockers Gentle Giant are currently recording at Sound City in Van Nuys. Promotive Mike Chapman, who is currently forming his own Dreamland Records, is wrapping up production on the debut LP by Nervous Rex. Rumor has it that the first act that Chapman will produce on Dreamland is L.A.-based Shandy, which has had a rock sound that is reminiscent of Heart and Blondie...Ken Scott, of Bowie and Devo fame, is currently producing the debut album by New York five-piece Trans-Lux at Chateau Recorders in Van Nuys...Triumvirat, which just finished completing basic tracks at Wally Heider's, is now in for final instrumental and vocal overdubs at Capitol's Studio A...Burt Bacharach is also working at Studio A, and his projects are a new film score and soundtrack LP...Sweet is in Montreal working on its next LP at Eastern Sound...Barbara Bandit was just in at Criteria Studios in Miami cutting demos for its second Capitol LP.

ON THE ROAD — Promoters can stop panicking as Kenny Loggins is back on the road. The Columbia recording artist missed two dates, Sept. 25-26 performances in Tucson and Phoenix because of a foot injury, but he started the second leg of his tour on Oct. 3 in St. Louis, Mo. On its way back from a triumphant tour of Australia, Rockpile will make a one-night stop at Hollywood's Palladium (Oct. 17), before jetting back to England. Leader Nick Lowe will fly to Holland after the L.A. date, and resume production on the band's new album. Crystal Gayle will play the Palomino on Halloween (Oct. 31), and everyone who plans to attend should dress in costume.

Jules And The Polar Bears played a pre-tour stand at The Golden Bear in Huntington Beach on Oct. 5-8...Jimmy Messina will begin a tour that will take him to Oregon, Washington, Idaho, Montana, North Dakota, Indiana and Ohio. The Little River Band will play the Berkeley Community Theatre Nov. 2...San Diego's Golden Hall on Nov. 3 and the Anaheim Convention Center on Nov. 5.

RIP OF THE DAY..."Of Course I'm Gonna Miss Him" is the newly born son of Greg and Debi Leverke's is misprinted as Justin Pierce. The Leverke's bouncing baby boy was the name of Nicholas Pearce. Daddy is manager of Walter Egan and mom is former producer of Midnight Special. Marc Cohn, formerly of The Amphi-theatre on Sept. 26. The lavish fest featured a vast selection of food, adorned to repre-sent various areas of the U.S., in keeping with the theme of the evening and tour. Picture-during the course of the all-night event, which also included disco dancing, are (l-r) Steve Nichols and John Elton with singer Rita Coolidge, a bespectacled John with MCA Records prez Gary Smith, and his wife, Elton with film producer Alan Carr. Percussionist Ray Cooper performed with John.

**Court Rules In Sony's Favor**

(continued from page 10)

developed on the horizon. Radio stations are more profitable today than they have ever been. The tapping of off-the-air radio broadcast is also perfectly legal according to Judge Ferguson's opinion that although the 1976 version of the Copyright Act "appears to give copyright holders exclusive rights over all recordings, the congressional inten-tion was that all sound recording was prohibited." If the Copyright Act were interpreted any other way it would result in intolerable problems of enforcement and invasion of privacy. Ferguson noted, "Home recording simply cannot be controlled. Nobody is going into anyone's home to prevent it."

**Limited Ruling**

Judge Ferguson limited the scope of his decision as he did not rule that issues of pay TV of cable copying, tape swapping, and tape duplication were not addressed in this trial as well as the use of tapes outside the home. Ferguson wrote, "The ramifications of this new technology are greater than the boundaries of this lawsuit. This court recognizes that the full resolution of these issues is preeminently a problem for Congress...Sun Corp. of America indicated pleasure with the court ruling and repeated its contention that video recorders are in the public interest. The attorney for MCA and Disney, Stephen Kroft, said both companies will appeal the decision and added, "We certainly don't agree with it and will vigorously pursue the appeal."

First American Pacts With Columbia House

LOS ANGELES — First American Record Group has signed a long-term agreement with Columbia House for the release of First American product through the Columbia Record Club...Initial releases include "The Elvis Tapes" and "The King Speaks," featuring Elvis Presley, "Beatlestalk," with The Beatles, "Greenfield's & Other Gold" and "Now!" by The Brothers Four.

**Recession Cuts Major Label Jazz Support; Some Press On**

(continued from page 9)

problems I see is that we're able to get out initial offering on a lot of jazz product in the near future but I don't see the recorders coming back.

The economic climate, Goldstein feels, has been a definite hindrance to jazz sales. "I definitely think we've lost sales although at ECM we have not seen the loss of one single record, because of the market-place," he said. "One result is that in terms of signing acts, we're being much stricter. But, he emphasized, "At Warner Bros. specifically, there is no curtailment of emphasis on the division whatsoever."

New Conservatism

Don Mizell, general manager of the fusion division at Elektra/Asylum, also cited roster and budget scrutiny at his label as a major hurdle: "People are going to put up fa-200some forms of music," he said, "and marginal jazz acts are the ones who will get hurt the most. The audience does not run out to get these albums, and it takes a long time to realize your sales potential. But the business is geared to quick sales.

Mizell's division recently dropped the word "jazz" from its title, pointing out the fact that fusion music has been one of the main beneficiaries of this year's "jazz" trend, as evidenced by the near-gold sales totals of Grover Washington Jr.'s "Paradise" LP on E/A. And even Inner City Records, primarily known as a mainstream jazz label, has moved into the fusion field, according to president Irv Krutka. "We are heavily focused on the fusion at the moment," he said. Krutka's label has been an exception to the downward sales trend of 1979, he says, mainly because of the Inner City's self-contained distribution system, whereby the company ships records directly to accounts from warehouses in New York and Chicago.

Although Inner City is currently scrutinizing its expenditures for recording sessions and releasing fewer records than last year at this time, Krutka says he is convinced that "jazz is not subject to the sharp swings that affect the pop market. There is a solid core of buyers out there, and if you provide them with a quality, commercial product, they will support you." "Bullish On Jazz"...Schoen felt the same way, that Schoen, vice-president of sales and distribution for Arista Records, which has been one of the major labels to aggressively pursue the progressive jazz market, specifically through its Novus and GRP lines. "I'm bullish on jazz," Schoen said, "because we know if we make the product through its Novus and GRP lines, the consumer wants available, it will sell. A lot of dealers are reluctant to stock jazz records because of its low turn. But our turn won't be as much as Fleetwood Mac, it's still there. We feel it's a viable market with definite sales.

Jazz sales for Arista in 1979, were, according to Scheer, "far more significant than in previous years. We made a concentrated effort to cross over our jazz artists, and in the case of Angela Bofill and Tom Browne on the GRP label, we feel we succeeded.

The company, which experienced strong sales from Norman Connors, Phyllis Hyman and Jeff Lorber or the Arista label, also carries the progressive Novus line artists on both lines, as well as on the GRP label, have been the focus of a concen-trated marketing approach that Scheer says will include a jazz sampler, incentive programs to dealers, and in-store display material.

In Store Play

Scheer, like other executives surveyed by Cash Box, stressed the importance of in-store play for jazz records in a time of economic recession when radio play is par-ticularly important in the promotion of jazz records.

**Fisher Named As Cash Box Retail, Merchandising Dir.**

(continued from page 10)

Fisher, who spent his early years in the music industry working in the sales and promotions department of Capitol Records, will continue in a consultant capacity for its west coast division.

On the job since Sept. 5, Fisher also serves as the project coordinator for the Cash Box Confidential, a recently introduced service offering detailed chart in-formation to record merchants.

An 11-year veteran in the music industry, Fisher was most recently with 20th Century-Fox Records as the national sales director. Prior to that, Fisher served as a regional sales manager in the south and west for 20th Century-Fox and as a branch manager for MCA Records in Dallas and San Fran-cisco.

**Fisher Named As Cash Box Retail, Merchandising Dir.**

(continued from page 10)

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ANAEIM CONVENTION CENTER — In the midst of their first-ever North American concert tour, ABBA — Anni-Frid Lyngstad, Benny Andersson, Bjorn Ulvaeus and Agnetha Fältskog — cut “wholesome pop” to the sound of the arena and came away big winners.

Known almost exclusively by their constant procession of radio hits, ABBA in the flesh proved a very pleasant surprise for all those lucky enough to get one of the 8,200 tickets available.

While ABBA’s relative lack of tour experience sometimes showed, no one in the audience seemed to care much, as the group substituted enthusiasm for polish, playing a full two-hour set without the benefit of an opening act.

And the well-paced set was all any ABBA fan could ask for — and more. Including such ABBA standouts as “Voulez-Vous” (in English and Swedish), “Knowing Me, Knowing You,” “Chiquitita,” “Fernando,” “Name Of The Game,” and “Dancing Queen” (in Swedish and English), the group showed that their live set is at least equal to their slick recordings.

ABBA’s apparent decision to throw caution to the wind and come out strong was also effective in the way of the audience taking saking of some of their better-known hits for the introduction of new material. One of the best of the new ones featured Fältskog singing lead on “Gimme Gimme Gimme (A Man After Midnight),” an uplifting disco number that really lit a spark in the audience.

Finally, in recognition of their support of UNICEF’s “International Year Of The Child” group has pledged all the royalties from sales of “Chiquitita” to this cause, ABBA was joined on stage by a chorus of local school children chosen to perform the number “I Have a Dream.” It was an inspiring moment.

Los Angeles had to wait years to finally see ABBA on their first visit to the area. I hope that they won’t take so long to return.

— richard imamura

Dolly Parton

UNIVERSAL AMPHITHEATRE, L.A. — Ignore the clown make-up and the wardrobe reject from a Lawrence Welk taping. Forget the landmark bon som, miraculously concealed under quite a bit of vardage. Pay no attention to the Mae-West-on-LSD wig.

Those are all parts of Dolly Parton’s medium. Onstage, the Nashville thrush comes across as a sincere, down home celebrity whose gifts are more than a case of paralysis by analysis. Keeping the course of her set, she showed herself willing to indulge in self-parody, taking pot shots at her natural endowments and her unnatural coiffure.

Her music reflects the same mentality — most of the time. The country tunes, a great
dollop of which she delivers herself, are all genuine well-done and handsomely delivered. Especially noteworthy was a tender, introspective rendition of “Applejack” and an acoustically ending “A Coat Of Many Colors.”

But this woman should stay away from pop songs. As aborn-intellectual, she’s simply not cut “wholesome pop” to the sound of the arena and came away big winners.

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Los Angeles had to wait years to finally see ABBA on their first visit to the area. I hope that they won’t take so long to return.

— richard imamura

Don Red introduced by saying that it ex-

Presently at work on their fourth album, the group has seen major personnel changes and the set list for the performance indicated there’s no going back. The group opened with three songs from their first two albums, concentrating instead on “Head First” tracks and new material. The best numbers were the highly unusual “Mexico,” “Everytime I Think Of You,” with outstanding back-up vocals by Ann Marie McVie, and the new song with an electric piano and synthesizer intro from Jonathan Cain called “In Your Eyes,” and one of the last to emerge on drums solos ever “Looking for Love,” featuring Tony Brock.

Brock drums like a laid-back jackham-

mer and with Ricky Phillips’ steady bass lay the substantial foundation for the Babys’ aggressive, matured sound. Wally Stocker’s guitar stays primarily in the lower ranges, thereby adding additional low-end weight. The musical contrast comes through the keyboards and vocals. Jonathan Cain has a structured and strong keyboard presence on solos. The Babys’ trademarks continues to be John Waite’s high, clear and somewhat pained wailings from the resident sirens, created the imagination of an enthusiastic packed audience. The band has siezed the set of original tunes from their debut LP.

Opening with “Planet Claire,” the quintet unleashed its greatest hits. Don Reddick was a soothing presence with a pulsing backbeat, aided by Cindy Wilson’s insistent bongo work. Wilson also sported the band’s namesake, a “Blackfoot” haired wile Kate Pierson was locked out in spacey cheerleader togs, adding to the visual appeal of the group.

Wilson and Pierson were joined on vocals by Fred Schneider III, whose herky-jerky presence further enhanced the humorous tone of their approach as he frugged and waltzed his way through such dances as The Shy Tuna, The Aqua Velva and The Blackfoot. “The Mass Around,” “Lava,” “52 Girls” and “6060-842.” The relentless beat was adeptly handled by bassist Jani Lane and rhythm/lead guitarist Ricky Wilson, who utilized a double-necked electric guitar for some of the set.

Unfortunately, the Roxy seemed much more...
If the last eight months have taught us anything, we must realize by now that the record industry isn’t recession proof. Hard times can come like in any other industry.

However, we have also seen that not all musical genres need suffer the same fate. While much of the industry was experiencing slowdowns and cutbacks, the Country Music community kept its head high and its sales figures up. Bolstered by the tireless work of the Country Music Association, the dedication of the performers, producers, writers and others involved in the creative process; and the musical awareness and dedication of the record people in Nashville, the Country Music community provided an example of success when the industry as a whole needed one most.

Our industry should study the Nashville model as a segment of the musical field where record companies can be financially successful without pursuing double platinum artists.

In Nashville, the record executive knows his product and realistically promotes and markets it. Walking through Music Row, you can feel the tradition and creative energy in the air. Everyone is involved with the music, from the president of the company to the receptionist at the front desk. It’s not unusual to find artists, writers, executives all gathered together discussing the latest product. They are all a part of the music, and they all take pride in its success.

Add to this the support of the Country Music Association. Now entering its third decade, the CMA has tirelessly worked for the growth and prosperity of Country Music, both on a national and international level. All performers, producers, writers, publishers and others involved with Country Music have felt the support of this dedicated organization sometime in their careers.

Cash Box is proud to be a part of the Nashville community, and we would like to take this opportunity to offer our congratulations to those who have contributed to the establishment of Country Music as a true American art form. We look forward to Country’s continued success and our own involvement with its great music and great people.

Sincerely,

Mel Albert
Vice President/General Manager
THE GREATEST COUNTRY

IN THE WORLD

IS AT ASCAP

The American Society of Composers, Authors & Publishers
CASH BOX
COUNTRY AWARD
WINNERS

ENTERTAINER OF THE YEAR
MALE
Kenny Rogers
FEMALE
Barbara Mandrell

PRODUCER
1. Tom Collins
2. Richie Albritton
3. Ron Chancey
4. Jerry Bradley
5. Larry Butler

MANAGER
1. Jim Halsey
2. Tandy Rice
3. Jimmy Jay
4. Ken Kragen
5. Jack D. Johnson

COMPOSER/PERFORMER
1. Dolly Parton
2. Eddie Rabbit
3. Don Williams
4. Merle Haggard
5. Waylon Jennings
My friends at Cash Box have made me proud and happy by honoring me. I love you for it!

Barbara Mandrell

www.americanradiohistory.com
CASH BOX
COUNTRY AWARD WINNERS

OUTSTANDING PROMOTION TEAM
MCA
1. Jim Foglesong
2. Irv Woolsey
3. Tony Tamburano

OUTSTANDING MARKETING TEAM
RCA
1. Jerry Bradley
2. Joe Galante
3. Dave Wheeler

INDEPENDENT RECORD COMPANY
1. Ovation
2. Republic
3. Door Knob

SUSTAINING ARTIST
1. Ernest Tubb — Cachet
2. Hank Thompson — MCA
3. Kitty Wells — Ruboca

BOOKING AGENT
1. Buddy Lee
2. William Morris
3. United Talent
4. Top Billing
5. Shorty Lavender

COMPOSER
1. Bob McDill
2. Sonny Throckmorton
3. Ben Peters
4. Archie Jordan
5. Steve Gibb
We'd like to thank:

The hottest duo in the USA,
**THE KENDALLS**, last year's CMA Single of The Year winners for "Heaven's Just A Sin Away" and this year's CMA nominees for Best Vocal Group!

The hottest new artist in the USA,
**JOE SUN**, who broke onto the charts last year with his classic version of "Old Flames (Can't Hold A Candle To You)" and whose current single "I'd Rather Go On Hurtin'" has kept the bullets flying!

**THE CATES**, the hottest sisters act in the USA, whose fine single "Make Love To Me" and new album 'Steppin' Out' have made Ovation Records even more independent and established Margie & Marcy Cates as 1980's brightest stars on the horizon!

**SHELIA ANDREWS**, the hottest of the red-hot mamas in the USA, has just returned from Germany where the blues influence in her country music has made "Diggin' And A Grindin' For Your Love" a hot single overseas. Her Ovation album "Love Me Like A Woman" has made her red hot at home, too.

**LOIS KAYE**, the hottest unknown act in the USA, is about to change all that with her soulful rendition of "Drown In The Flood."

We Love You All!
Barbara Mandrell
FEMALE VOCALIST
1. Barbara Mandrell — MCA
2. Dolly Parton — RCA
3. Crystal Gayle — UA
4. Anne Murray — Capitol
5. Margo Smith — WB

Jennifer Warnes
NEW FEMALE VOCALIST
1. Jennifer Warnes — Arista
2. Gail Davies — Lifesong
3. Terry Hollowell — Con Brio
4. Becky Hobbs — Mercury
5. Reba McEntire — Mercury

Kenny Rogers/Dottie West
VOCAL DUET
1. Kenny Rogers/Dottie West — UA
2. Kendells — Ovation
3. Jim Ed Brown/Helen Cornelius — RCA
5. Bellamy Brothers — WB

CASH BOX
COUNTRY AWARD WINNERS

NEW VOCAL DUET
1. Bellamy Brothers — WB
2. Willie & Leon — Col.
3. Moe Bandy and Joe Stampley — Col.
4. George Jones/Johnny Paycheck — Epic
5. R.C. Bannon/Louise Mandrell — Epic

PROGRESSIVE ARTIST
1. Charlie Daniels Band — Epic
2. Hank Williams Jr. — Elektra
3. David Allen Coe — Col.

NEW RECORD COMPANY
1. Jeremiah
2. Cachet
3. I.B.C.
BEST NEW RECORD LABEL 1979

WATCH FOR:
"We Just Live Here (We Don’t Love Here)"
C/W
"America, I’m Coming Home To You"

HIT LP “Rusty Old Halo”
TOP TEN SINGLE “Della and the Dealer”
2nd WEEK OUT “Rusty Old Halo”

Cash Box 56
RecordWorld 55
Billboard 60

Hoyt Axton
Kelli Warren

HOT NEW DUET
“DON’T TOUCH ME”
C/W
“NEVER BEEN TO SPAIN”

Jerry Naylor

We, at Jeremiah, appreciate your support.

Hoyt Axton
Cathey Kennerly
John B. Axton

Micheal Bauer
Elroy Kahanek
Mae B. Axton

Louise Harrell
Frank McDonald
Jerry Naylor

John T. Axton
Donald Whitaker
Kelli Warren
Kenny Rogers/Dottie West

Oak Ridge Boys

Ronnie Milsap

VOCAL GROUP
1. Oak Ridge Boys — MCA
2. Dave & Sugar — RCA
3. Charlie Daniels Band — Epic
4. Statler Brothers — Mercury
5. Earl Scruggs Review — Col.

PUBLISHING COMPANY
1. Tree
2. Pi-Gem/Chess
3. Unichappel
4. Hall/Clement
5. Combine

CASH BOX
COUNTRY SINGLE
AWARDS

MALE VOCALIST
1. Ronnie Milsap — RCA
2. Eddie Rabbitt — Elektra
3. Waylon Jennings — RCA
4. Kenny Rogers — UA
5. Conway Twitty — MCA

6. Charley Pride — RCA
7. Don Williams — MCA
8. Mel Tillis — MCA
9. Merle Haggard — MCA
10. John Conlee — MCA

NEW MALE VOCALIST
1. Razzy Bailey — RCA
2. Big Al Downing — WB
3. Cliff Cochran — RCA
4. John Anderson — WB
5. Leon Everette — Orlando

INSTRUMENTALIST
1. Frank Mills — Polydor
2. Maury Frinney — Sound Waves
3. George Fischoff — Drive

Razzy Bailey

Tree International

Frank Mills

www.americanradiohistory.com
Tree, the place to be!
Number One Country Music Publisher in the World again in 1979.

Tree International's officers are all smiles over the greatest year in the 27 year history of the company. Shown left to right: Dan Gant, Senior Vice President; Donna Hilley, Vice President; Jack Stapp, Chairman & Chief Executive Officer; Buddy Killen, President. Sales continued to climb for the world's largest country music publisher and all indications point to just getting better, better and better for all the folks at Tree.

Tree's into Movies: Betty Fowler, heading royalty division & rates for Tree, reports that Tree songs have gone to the movies; with Tatteltale Eyes being in "The Deer Hunter." I Can't Stand It being in "Summer Affair." The Good Ole Days, being in "American Canyon." Memmies Don't Let Your Babies Grow Up To Be Cowboys in "The Electric Horseman." & "Steel," Rockin' My Life Away & Honky Tonk Wine being in "Urban Cowboy," Texark When I Die being in "Resurrection," Middle Age Crazy being chosen for the title song in "Middle Age Crazy," and Ring Of The Road in "Hollywood Knights."

Harrianne Condra Promoted to head Copyright Administration.

Big Returns! Three writers who have just recently come back force to Tree: Mike Kosser, Wayne Kemp, and Dave Kirby. Also not pictured: Glenn Martin, Jeannie Seely, and Harry Cochran. Tree welcomed all three with open arms.

BMI Publisher of the Year Tree is not only BMI's largest country music publisher, it is BMI's largest publisher overall. Quite an accomplishment.

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New writers signed to Tree this year are: Jay Patten, Kye Kosa, Rick Barnes, Robin Green, Lathan Hudson, David Womack, Chip Hardin and back: Bucky Jones. Not pictured: Billy Earl McClelland, Sparky Lawrence.

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### Female Vocalist

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<td>Crystal Gayle — UA</td>
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<td>Dolly Parton — RCA</td>
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<td>3.</td>
<td>Tanya Tucker — MCA</td>
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<td>Anne Murray — Capitol</td>
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<td>5.</td>
<td>Emmylou Harris — WB</td>
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<td>Tammy Wynette — Epic</td>
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<td>10.</td>
<td>Loretta Lynn — MCA</td>
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### New Female Vocalist

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<td>1.</td>
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<td>2.</td>
<td>Janie Frickie — Col</td>
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<td>3.</td>
<td>Susie Allanson — WB</td>
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<td>4.</td>
<td>Cristy Lane — LS</td>
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<td>5.</td>
<td>Stella Parton — Elektra</td>
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### Country Album Awards

**New Vocal Duet**

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<td>Jerry Lee Lewis — Sun</td>
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<td>Kenny Rogers/Dottie West — UA</td>
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<td>Waylon &amp; Willie — RCA</td>
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<td>5.</td>
<td>Conway/Loretta — MCA</td>
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<td>6.</td>
<td>Kendalls — Ovation</td>
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<td>7.</td>
<td>Jim Ed Brown/Helen Cornelius — RCA</td>
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**Vocal Duet**

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<td>1.</td>
<td>Foxfire — NSD</td>
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<td>2.</td>
<td>Witchita Linemen — Lineman</td>
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**New Vocal Group**

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**Motion Picture Sound Track**

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<td>2.</td>
<td>White Mansions — Waylon Jennings — A&amp;M</td>
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</tbody>
</table>
The past year has been a very successful one for CBS Records. We would like to take this opportunity to toast our nominees in the 1979 Country Music Association Awards.

**Entertainer of The Year**
- CRYSTAL GAYLE
- WILLIE NELSON

**Single Record of The Year**
- "THE DEVIL WENT DOWN TO GEORGIA"
  - Charlie Daniels Band

**Album of The Year**
- "ARMED AND CRAZY"
  - Johnny Paycheck

**Single Record of The Year**
- "ONE FOR THE ROAD"
  - Willie Nelson and Leon Russell

**Female Vocalist of The Year**
- JANIE FRICKE
- CRYSTAL GAYLE

**Male Vocalist of The Year**
- WILLIE NELSON
- LARRY GATLIN

**Vocal Group of The Year**
- THE CHARLIE DANIELS BAND

**Vocal Duo of The Year**
- JOHNNY DUNCAN
- and JANIE FRICKE

**Instrumental Group of The Year**
- GATLIN FAMILY AND FRIENDS
  - THE CHARLIE DANIELS BAND

**Instrumentalist of The Year**
- CHARLIE DANIELS

**Hall of Fame**
- JOHNNY CASH

CBS Records

© 1979 CBS Inc.
Kenny Rogers — MALE VOCALIST
1. Kenny Rogers — UA
2. Willie Nelson — Col./RCA
3. Don Williams — MCA
4. Waylon Jennings — RCA
5. Eddie Rabbitt — Elektra

6. Larry Gatlin — Monument
7. Ronnie Milsap — RCA
8. John Denver — RCA
9. Conway Twitty — MCA
10. Elvis Presley — RCA

Willie Nelson — Col./RCA
Don Williams — MCA
Waylon Jennings — RCA
Eddie Rabbitt — Elektra

NEW MALE VOCALIST
1. John Conlee — MCA
2. Razzy Bailey — RCA
3. Randy Barlow — Republic
4. Joe Sun — Ovation
5. Con Hunley — WB

John Conlee — MCA
Larry Gatlin — Monument
Ronnie Milsap — RCA
John Denver — RCA
Conway Twitty — MCA
Elvis Presley — RCA

NEW VOCAL GROUP
1. Poco — MCA
2. Shylo — Col.

INSTRUMENTALIST
1. Roy Clark/Buck Trent — MCA
2. Chet Atkins/Les Paul — RCA

Roy Clark — Buck Trent
Chet Atkins/Les Paul

NEW VOCAL GROUP
1. Poco — MCA
2. Shylo — Col.

INSTRUMENTALIST
1. Roy Clark/Buck Trent — MCA
2. Chet Atkins/Les Paul — RCA

Buck Trent — John Conlee
Roy Clark

CASH BOX COUNTRY ALBUM AWARDS

NEW VOCAL GROUP
1. Poco — MCA
2. Shylo — Col.

NEW MALE VOCALIST
1. John Conlee — MCA
2. Razzy Bailey — RCA
3. Randy Barlow — Republic
4. Joe Sun — Ovation
5. Con Hunley — WB

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NEW VOCAL GROUP
1. Poco — MCA
2. Shylo — Col.
Thanks D.J.'s

#1 CASH BOX

* VOCAL GROUP OF THE YEAR (SINGLES)
* VOCAL GROUP OF THE YEAR (ALBUMS)
1. **AMANDA** WAYLON JENNINGS (RCA)
2. **SLEEPING SINGLE IN A DOUBLE BED** BARBARA MANDRELL (MCA)
3. **YOU'RE THE ONLY ONE** DOLLY PARTON (RCA)
4. **BACK ON MY MIND/SANTA BARBARA** RONNIE MILSAP (RCA)
5. **ON MY KNEES** CHARLIE RICH (EPIC)
6. **IF LOVING YOU IS WRONG** BARBARA MANDRELL (MCA)
7. **GHOST RIDERS IN THE SKY** JOHNNY CASH (COL)
8. **DON'T YOU THINK THIS OUTLAW** WAYLON JENNINGS (RCA)
9. **BACK ON MY MIND/SANTA BARBARA** BARBARA MANDRELL (MCA)
10. **ON MY KNEES** CHARLIE RICH (EPIC)
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50. **ON MY KNEES** CHARLIE RICH (EPIC)

www.americanradiohistory.com
31 of the 40 nominees for 1979 CMA Awards are BMI writers.

Another reason why over 70% of the 1979 Country music charts are licensed by BMI

BMI

What the world expects from the world's largest music licensing organization.
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<td>TNT TANYA TUCKER (MCA)</td>
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<td>LET'S KEEP IT THAT WAY ANNIE MURRAY (CAPITOL)</td>
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<td>I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS (RCA)</td>
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<td>ONE FOR THE ROAD WILLIE &amp; LEON (COL)</td>
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<td>THE BEST OF DON WILLIAMS (MCA)</td>
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<td>WAYLON &amp; WILLIE WAYLON &amp; WILLIE (RCA)</td>
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<td>ONLY ONE LOVE IN MY LIFE RONNIE MILSAP (RCA)</td>
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<td>TEAR TIME DAVE &amp; SUGAR (RCA)</td>
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<td>TEN YEARS OF GOLD KENNY ROGERS (UA)</td>
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<td>JOHN DENVER JOHN DENVER (RCA)</td>
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<td>36.</td>
<td>CROSSWINDS CONWAY TWITTY (MCA)</td>
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THE STARS SHINE BRIGHT ON WARNER COUNTRY

Rex Allen, Jr. ★ John Anderson
Bellamy Brothers ★ Carlene Carter ★ Guy Clark
The ETC Band ★ Rodney Crowell ★ Gail Davies
Big Al Downing ★ Donna Fargo ★ Emmylou Harris
Con Hunley ★ Frank Ifield ★ Buck Owens
Sandy Posey ★ T.G. Sheppard
Margo Smith ★ Stephanie Winslow

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Country Goes Pop But Still Keeps Traditional Flame Alive

by Don Cusic

As 1979 draws to a close, it seems appropriate to assess the state of the art for country music. This is not only for this year but for the decade.

The sixties ended with Glen Campbell being voted the top male country vocalist and Tammy Wynette the top female vocalist in the Cash Box polls. This trend of moving away from the hard country sound really began here as Campbell ended Buck Owens’ reign as the Cash Box top country male vocalist. Before Owens, George Jones had held the position for several years.

Tammy Wynette ended the eight year stretch of Loretta Lynn as the top female vocalist. Before Loretta, it had been Patsy Cline and Kitty Wells. The top group in 1969 was Tompall and the Glaser Brothers and the top song was “Harper Valley P.T.A.” a sassy number that sold eight million records.

In 1970, Johnny Cash kicked off this decade by garnering the top male country vocalist award from Cash Box. Both Cash and Campbell had their own television shows during this time, bringing country music to the huge home audience weekly. The award show in Cash’s “A Boy Named Sue” and the top single was “A Boy Named Sue.”

The Statler Brothers were Cash Box’s top group in 1970 and Conway Twitty and Loretta Lynn were voted the top duo.

Perhaps it is ironic or perhaps it is a testimony to the stability of country music that the top artists a decade ago are still around today. In that sense, country music has not really changed that much in the last ten years.

This is not to imply that there have been no new acts during the past ten years in country music. In fact, some of the acts that have broken through in the ’70s are Ronnie Milsap, this year’s top male country vocalist for Cash Box and Eddie Rabbitt, who finished second in the voting. Top female influences of this time included Sgt. Peppers, second place winner Dolly Parton were around a decade ago but Crystal Gayle, who finished third, was the number one winner this year are the Oak Ridge Boys, who were a top gospel act ten years ago, Kenny Rogers and Dottie West as a duo and the Charlie Daniels Band.

The changing faces and sounds of country music have not been without detractors. There are some that say country music is not what is used to be. Some even say that it has reached the point of not really being ‘country’ anymore. These people use the examples of George Jones and Hank Williams as being ‘true’ country artists and the likes of Olivia Newton-John, Tom Jones to be optimistic — some of the non-country artists who have been on the country music charts to support their claim.

In that light, they are absolutely correct — country music is definitely not that ‘country’ anymore. With the exception of a few artists, country music has moved away from the mountain music and country music has left the middle of the road sound. Some would call this move a step to a more sophisticated sound while others would classify it as phony.

There has also been an increased version at radio stations that are not really playing ‘country music’ and that they have been unable to catch the sound to a country tinged blandness.

There is some substance to these claims but the ‘true’ country sound is to the fact that country music today is reaching more people than it ever has. By diversifying or ‘smoothing’ out its sound, it has managed to capture large ratings in the radio markets and consequently more people have tuned into country radio. Looking back twenty years ago you would see country radio as a turn-off for all except the die-hard country fan.

To those who lament the bygone days of yesteryear, when there were no fuzzy areas between country and pop, it is disheartening to look at the country charts and see acts and records that don’t fit the traditional mode of country music. These people feel country music is losing its identity and they are right. It is not meant to be a healthy condition when constant and effective exposure to the masses. Walker sees continued exposure as a way of sustaining growth for the market-exposure through the mediums of television, motion pictures and radio. But the big coup will be the conquest of the international market, which Walker sees as one of the most important strategies of the near future.

If country music can attack the international market with the same vigour and drive it utilized in conquering the American audience, the harvest should be good.

“One of our goals is to expand the overseas market for country music,” said Walker, who was the CMA’s first employee.

We hope to rev up our campaign in the coming decade. We hope to air this award show (Oct. 8) in several foreign countries. Last year it was broadcast live for the first time in Canada. Right now we are working on airing the show in 15 countries. If we sell half that number for the first time in Canada. Right now we are working on airing the show in 15 countries. If we sell half that number for the first time in Canada. Right now we are working on air-

TV Exposure

As in this country, music exposure in foreign countries would be a big plus in the promotion of country music internationally.

The Future Looks Bright For Country Music Labels, Artists

by Jennifer Bohler

Without the aid of a stool-sitter, at least a working crystal ball, it is rather difficult to accurately predict the future of anything. But it is especially difficult to predict any sort of future happenings for something soickle and ever-changing as the music business — specifically, country music.

One way perhaps, to gauge the future, is by judging the past and summing up the present. Country music has grown by leaps and bounds in the past decade, and is presently enjoying an extremely healthy existence. The general forecast within the industry seems to be optimistic — some of the knowledgeable people within the business have even boldly proclaimed that country music is the music to watch for in the coming decade.

Monster Explosion

Certainly, country music has made great strides in the past few years, and is standing on the brink of what could be a monster explosion for the business. To gain a little more insight into the matter at hand, and some concrete plans of a highly lucrative business, Cash Box talked with Jo Walker, executive director of the Country Music Assn., and a woman who has been involved with country music’s past, and will certainly be a part of whatever future the business carves for itself.

Country music sales today have held up as well as any other, and better than some noted Walker, who has been the executive director of the CMA for 19 years. "I’m inclined to agree with Dr. Roger Blackwell, a professor at Ohio State University, when he says that country music will be the music of the ’80s as far as really significant strides and significant things happening to it.

Country music has enjoyed a recent healthy condition through constant and effective exposure to the masses. Walker sees continued exposure as a way of sustaining growth for the market-exposure through the mediums of television, motion pictures and radio. But the big coup will be the conquest of the international market, which Walker sees as one of the most important strategies of the near future.

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History Of Country Music

As Rich As American Soil

by Douglas B. Green

Country music is as diverse as the many sources from which it has grown. It spans a wide spectrum ranging from bluegrass to country pop, and from folk ballads through the Nashville Sound, from hot dance music to religious hymns. Yet through all its changes it has consistently been a music of the heart, a music which appeals strongly to emotions we all share, mountaineer, plainsman, city dweller, suburbanite — share. It is a music which touches us all.

Ultimately its roots can be traced back to the ballads and tunes of long ago Scotland, England, and Ireland, which came to the New World with its first settlers. These were authentic folk songs and fiddle tunes, passed from one generation to the next without a word or a note ever written down, a tradition of songs and singing and fiddling common to every community, regardless of region.

Yet country music was much more than Anglo-American folk-song; it has been touched and shaped and changed by the influence of numerous other music. For example it has always been strongly influenced by the blues and other black musical forms. Religious music has been another strong influence.

Around the middle of the last century two other musical forms began to influence country music. The first was the hillbilly radio show, which not only produced songs like “Old Dan Tucker,” but also introduced the live string banjo. The twangy sound quickly...
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1979 Booking Season Draws Mixed Reviews From Promoters

Douglas B. Green

As the curtain prepares to close on the booking season, mixed feelings are already coming in. Although this has been by and large a solid and successful booking year, the uncertainty of the national economy seems to have booking agents taking a long hard look at 1980, rather than gloat over this year’s successes.

Jim Halsey, on the other hand, is buoyantly optimistic: “We’ve had a record year, by far the biggest year we’ve ever had. I keep reading these dismal business reports, but we’re doing more business and reading these dismal reports than we’ve ever had.” Mr. Halsey is the President of the Welk Music Group.

One of the greatest hits of the year has been the Nashville-based song, “You Needed Me.” The song, written by Jennifer Bohler and produced by Randy Goodrum, has become a staple of country music, reaching the Top 5 of the Billboard charts. Jennifer Bohler, who wrote the song, summed up the feeling of the industry when she said, “People will spend the money on who they want to see, regardless of the economy. And I hope this recession is exaggerated, it certainly hasn’t affected us yet and I hope it won’t. I think this country’s strong enough to stand a little bit tightens—ing anyway—i’ll probably help things.”

Cash Box, in fact, understands what to see what’s happening with ticket sales across the country, but I don’t have any dismal reports at all. Business seems to be picking up across the country, which has resulted in the business being tougher, therefore, the

Weekend Graphs:

October is Country Music Month

Songwriters, Unsung Heroes Of Country Music Enjoying New Popularity And Status

by Jennifer Bohler

Country songwriters today are enjoying a new-found appeal and popularity that seems to transcend musical boundaries. Country music has always been a genre that has emphasized the songwriter as a vital component of the music, and this trend is continuing to grow.

Jennifer Bohler, who wrote the song “You Needed Me,” is another example of the rise in country songwriters. “I’ve said before that I think the songwriter is the backbone of country music,” she said. “Without the songwriter, there wouldn’t be a country music industry.”

Country music has always been a genre that has emphasized the importance of the songwriter, and this trend is continuing to grow. Jennifer Bohler, who wrote the song “You Needed Me,” is another example of the rise in country songwriters. “I’ve said before that I think the songwriter is the backbone of country music,” she said. “Without the songwriter, there wouldn’t be a country music industry.”

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COUNTRY MUSIC SPECIAL 1979

MCA Buys ABC's Nashville Artist Roster And Label Staff

In a dramatic move, MCA Records acquired the artist roster and entire staff of ABC Records, which had been purchased by MCA's parent company, the CAPAB Group, in a $100 million deal in 1978. This move was expected to position MCA as a major force in the music industry and increase its market share.

For RCA Records/Nashville

Don Williams

Don Williams and Barbara Mandrell were among the most-watched performers in country music as they appeared on dozens of network television shows like “Sha Na Na,” “The Susan Anton Special,” “The Tonight Show,” “Today,” “Dukes of Hazard,” “ABC Sports,” “NBC Sports,” “PM Magazine,” “Dinah,” “Mike Douglas,” “Merv Griffin,” and various TV movies and specials.

Barbara Mandrell

Brenda Lee, returning to the label which had sold more than 80 million of her records during her international career.

Optimum At MCA

Foglesong is optimistic about the coming year, stressing the strength of the MCA artist roster. “The artist roster is taking shape,” he said. “The two teams have become one unit.”

Considering the names on that MCA team — Bill Anderson, Kim Charise, Roy Clark, Jerry Clower, John Conlee, Joe Ely, Micki Fuhrman, Jerry Fuller, Merle Haggard, George Hamilton IV, Rainey Hayes, Lee Hazlewood, Melanie Jayne, Brenda Lee, Loretta Lynn, Barbara Mandrell, Abby Marble, Bill Monroe, Nick Nixon, The Oak Ridge Boys, Ray Pillow, Ernest Ray, John Westley Ryles, Ronnie Salsins, Cal Smith, Hank Thompson, Tanya Tucker, Conway Twitty, Rafe Van Hoy, Don Williams, Leona Williams and Faron Young — MCA has never been in better shape.

’79 Marks A Year Of Success

From being the first label to debut a country LP at number one to the first RIAA-certified platinum country album, RCA Records in Nashville is a consistent winner — the one who year after year sets the standard. And the numbers speak for themselves — a year-long average chart share of 12% and a 27% album chart share.

The newly-realigned marketing operation swung into action in 1979 with the very successful “Country's Winning Team” marketing campaign. With a combination of new and popular catalog products that included Dolly Parton, Ronnie Milsap, Tom T. Hall, Waylon Jennings, Chet Atkins, Jerry Reed, Dave & Sugar and others, the program featured open-end displays allowing retail and radio to inject their own twists to the baseball and winning team themes. RCA provided a variety of point-of-sale materials, from posters to mobiles, and items for give-away, such as baseball caps, gloves, bats and balls. Product outside the “Winning Team” promotion, also received a heavy merchandising push with posters in a variety of sizes, centerpieces and mobiles. T-shirts and other utility items.

Regional Artist Showcases

RCA/Nashville also embarked on a series of regional artist showcases that met with overwhelming approval from radio personnel, account representatives and press. Showcases have been staged this year in New York at the Lone Star Cafe, featuring Tom T. Hall, at Chicago's Nashville North spotlighting Jim Ed Brown and Helen Cornelius, with special guest Rayzy Bailey; at a dude ranch just outside of Dallas with Randy Bailey, Randy Guley and Steve Warner; in Atlanta's Midnight Sun Dinner Theatre for Dave and Sugar. Conway Twitty and Merle Haggard both experienced surges in their careers with a series of strong singles boosting their album sales. The Oak Ridge Boys performed before record-breaking crowds as they toured with Kenny Rogers during the spring and fall.

In addition, the Oak Ridge Boys and Barbara Mandrell were among the most-watched performers in country music as they appeared on dozens of network television shows like “Sha Na Na,” “The Susan Anton Special,” “The Tonight Show,” “Today,” “Dukes of Hazard,” “ABC Sports,” “NBC Sports,” “PM Magazine,” “Dinah,” “Mike Douglas,” “Merv Griffin,” and various TV movies and specials.

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For RCA Records/Nashville

Dolly and Sugar

Dolly leads Pack

Leading the pack of artists enjoying multi-format exposure is Dolly Parton. Last year's CMA "Entertainer of the Year" has spent time entertaining America first on TV with appearances on the Tonight Show, on the Midnight Special, both as a hostess and guest, and in prime-time specials with Cher and Carol Burnett. Yet to hit the airwaves will be appearances on NBC's Country Music Special from Washington's Ford Theatre in mid-October, a slot on the CMA Awards Show Oct. 8, and a special of her own in early Spring for NBC. In person, Dolly has entertained the Far East with a month-long tour and is in the midst of a two-month long tour of the United States highlighted by five days in September at LA's AmphiTheatre. This year also saw her "Heartbreaker" album turn gold, while her latest release, "Great Balls of Fire" (which along with the single, "Sweet Summer Lovin") /"Great Balls of Fire" is seeing action on both the pop and country charts), nears gold status.

Musical Gold For Jennings

Waylon Jennings continued his dominance of the musical gold standards, racking up two gold LP's ("I've Always Been Crazy" which shipped gold and "Greatest Hits" now nearing platinum) while the legendary "Wanted The Outlaws" nears the double-platinum level. Waylon is looking to the upcoming album, "What Goes Around Comes Around" and a new single "Come With Me" to maintain the level of success achieved in the past.
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CBS Nashville Boosts Profile With Strong Marketing Team, Merchandising Techniques

As country music has expanded its scope of appeal over the past year through refinements of musical expression while incorporating new energies into its ever changing and growing direction, so has CBS Records tuned to the growing needs to tap this country-wide explosion.

From CBS' sophisticated marketing and merchandising techniques, constantly refined to define clearer audiences and create deeper and wider consumer interest has marked its stance as a force in providing the energy and foresight to expound upon country music's boundless growth in the future.

These combined force undertakings are indicative not only of our investment in the future of CBS Records, Nashville, but also in the future of country music and its evergrowing musical direction," notes Rick Blackburn, vice-president of Nashville's Marketing Division. Blackburn, along with director of marketing, Roy Wunsch spearheaded the Nashville Marketing efforts.

With them, the following lineup of specialists round out the marketing department: Sue Binford, director, press and public information; Mary Ann Creedy, director, artist development; Jim Kemp, Epic product manager; Jim Carlson, Columbia product manager. "RIAA Awards."

In the past year, CBS has again solidified its commitment to its artists in sealing audience acceptance by aiding to achieve RIAA Gold certification for Willie Nelson's Columbia LP, "Stardust," and gold certifications for "Willie And Family Live." "Waves" and Leon Russell's "One For The Road," Johnny Paycheck's Epic LP, "Take This Job And Shove It," and Tanya Tucker's Columbia LP "Tanya Tucker's Greatest Hits."

In the past year, CBS Records model marketing and merchandising techniques have again achieved impressive results. Whether approached from comprehensive campaign angles — involving strategic media mixes coupled with strongly visual point of purchase materials, such as its "Hit Machine," that derived significant leading to back 1975's first quarter, the "Person To Person Music Program," inclusive of both first and second quarter, and "Hit Wave," third quarter — or approached in a concentrated manner on specific artists projects, CBS has steadily surged above its financial goals.

Changes At Capitol In 1979: Country Staff Is Realigned

Capitol Records began 1979 with some big changes as Lynn Shulits joined Capitol as divisional vice president in charge of National Promotion, a key move in the company's overall strategy of expanding the country division, returned to Nashville from the Los Angeles office.

Chart activity saw Anne Murray continue her string of number one singles from her gold album "New Kind Of Feeling" and platinum album "Let's Keep It That Way." New Sales Levels

Gene Watson reached new sales highs with his "Reflections" album while Billy "Crash" Craddock had several hits off his "Laughing And Crying Living And Dying" album. Glen Campbell phased into a new musical direction with his "Basic" album and will release a new album, "Highwayman," continuing this musical direction. Kenny Dale teamed with producer Bob Montgomery for several hit singles and a new album titled "Only Love Can Break A Heart."

New albums from Capitol scheduled for the fall include "Take Heart" by Juice Newton, "Should I Come Home" by Gene Watson, "I'll Always Love You" by Anne Murray.

Capitol continued to be innovative in the merchandising of its product. All media have been increasingly focused on Capitol artists and with the acquisition of United Artists, came the unveiling of one of the year's top campaigns involving four artists — Glen Campbell, Anne Murray, Crystal Gayle and Kenny Rogers. This campaign incorporated corporate, T.V., and print as well as posters, easels, mobiles and other such merchandising tools.

This successful drive led to two gold and two platinum albums. In looking to the future, Capitol's vice president of A & R Lynn Shulits says, "Not only Nashville, but the entire world of music is about to embark on the most exciting era the entertainment world has ever known. The combination of recorded music and video, the reality of AM stereo and the availability of stereo to television make for unlimited possibilities. We at Capitol have an open door policy and are fully committed to being totally involved in helping our artists not only reach their immediate goals, but also help them to understand all facets of our industry. We are very excited about the '80s."

CBS Records and its artists have also played active involvement roles in local and national civic and charity concerts. "

Johnny Rodriguez

CBS Records and its artists have also played active involvement roles in local and national civic and charity concerts.

Charlie Daniels (for one) took special interest in helping proposed FCC measures to limit the range of broadcast clear channel stations — one of which is Nashville's WSM which broadcasts the "Grand Ole Opry" — by visiting Washington to discuss current legislation before Congress. In addition, portions of proceeds from Daniels' annual Volunteer Jam went to benefit the Van Zant-Gaines Children's Fund and the T.J. Martell Memorial Fund for leukemia research.

Johnny Cash was named "Man Of The Year" by Youth For Christ, a worldwide

Country Music Special 1979

Since Capitol Industries acquired United Artists Records in February, 1979 and merged the label with EMI-America Records, the new company has made considerable progress, particularly in its already established country division.

Kenny Rogers, though he is an international superstar transcending musical barriers, has anchored the growth and success of EMI-UA's country division with three gold, one platinum, and one double platinum albums all within the past year and a half. "Love Or Something Like It," "Ten Years Of Gold," and "The Gambler" LP is well past double platinum at this time and continues to sell thousands of copies every week.

As a result of Kenny Rogers' success he has received the much coveted Hollywood Walk of Fame award and his star now shines on Hollywood Boulevard with other great entertainers. This, added to his Grammy, Academy of Country Music and numerous other awards, places Kenny Rogers at the forefront not just of the EMI-UA country roster, but its pop roster as well.

An integral part of Kenny Rogers' live performances these past two years is Dottie West. Their duet LP "Everytime Two Fools Collide" has been critically acclaimed and has helped bring Dottie recognition. Dottie has a new album scheduled for release later this fall that will be a focal point of EMI-UA's coordinated marketing program designed specifically for Kenny Rogers. "(Kenny)," Billie Joe Spears and Crystal Gayle "Greatest Hits."

One of the highlights of 1979 for UA's country division has been the acquisition of Cristy Lane. Ms. Lane, who was named Best New Female Artist by the Academy of Country Music after her major success with the single "Simple Little Words," had just had her UA debut LP of the same name released to critical acclaim.

Another major act that has broken down musical barriers, The Dirt Band, has a new album entitled "An American Dream" which retains a great deal of country charm and an interesting version of the '60's hit "Wolverton Mountain."

It's impossible to speak of UA's diversified country roster without mentioning "The Silver Fox," Charlie Rich. This fall will mark the release of a brand new Charlie Rich LP which finds the talented singer in fine form.

Credit Nashville Staff

Much of the credit for UA's country success in the past year can proudly be attributed to the label's Nashville based CWY staff. Catalog sales of Crystal Gayle as well as single activity for Bill Medley and David Wright have been among the priories for national country promotion director and director of operations Jerry Sebabdit and his team.

Widespread Exposure

Directly related to CBS sales successes has been the awareness of its artists to the key element of exposure. Working hand and hand, CBS and its artists have been able to "map sophisticated marketing and merchandising approaches via the company's artist development and marketing ends, to enhance, revitalize or establish artist's musical acceptance in tandem with radio, television and tour promotion," notes marketing director, USA's syndicated artist profile research to define target audiences, strategic plans were tailored to increase market penetration.

Within the past year, all CBS artists have experienced touring activity, while most additionally garnered national and/or syndicated TV exposure, affording the company the all important visibility tool for marketing efforts. Those marketing efforts have been enhanced through the cooperative vision shared with artist management and agencies.
WE'RE ALL OVER THE COUNTRY!

KENNY ROGERS/KENNY LWAK-979-H

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BILLY "CRASH" CRADDOCK/BILLIE JO SPEARS/LAUGHING AND CRYING/LIVING AND DYING UALA-900-H

KENNY ROGERS & DOTTE WEST/CLASSICS UALA-940-H

GLEN CAMPBELL/LIVING AND DYING ST-11946

CHARLIE RICH/THE POOL STRIKES AGAIN UALA-925-H

AND...ASLEEP AT THE WHEEL, JESSI COLTER, KENNY DALE, DR. HOOK, LaCOSTA, RICHARD LEIGH, MEL McDANIEL, JUICE NEWTON, SAUNDRA STEELE, BOBBY SMITH, DAVID WILLS
**E/A Nashville Ups Profile Under Restructured Staff**

The past twelve months have marked a higher profile for E/A Records in Nashville and in country music. The label had a winner in the "Every Which Way But Loose" soundtrack, a top ten album that yielded another number one hit for Eddie Rabbitt in the title song. Rabbitt's "Loveline" went top ten with a substantial pop crossover, and at one point shared the country top ten with "Loose," while Rabbitt's previous album, "Variations," was poised in the top forty.

Susie Allanson began to come into her own with her Elektra/Curb debut, "Heart To Heart," which went top ten along with their singles. "Words" and "Two Steps Forward, Three Steps Back." Susie ended 1978 with a nomination from the Country Music Association for her best new female vocalist.

Hank Williams Jr. provided the label with a top ten album and single, "Family Tradition," and its title cut. Other E/A artists securely riding the charts above forty in the last twelve months were Tom\"M\ the Soundtrack, Jerry Lee Lewis, Vern Gosdin, and Stella Parton.

**Track Record**

This track record reflects the mixture of old and new which characterizes the E/A Nashville roster. The past year saw the signings of Mel Tillis, Hank Williams Jr., Jerry Lee Lewis, Tommy Cash, Terri Allanson, Roy Head, Jim Weatherly and Red Steagall. Tillis and Head will release albums this month. Their pop of crossover, and the corners are balanced by new talent like Diana, Rock Killough Troy Shoots, Sterling Whipple, Bobby Bradock and Dennis Wilson. Many of these debut artists are songwriters stepping forward as performers, continuing the E/A tradition of the singer songwriter with a Nashville inflection.

There is no iron Curtain between "pop" and "country" is the belief of Jimmy Bowen, who joined E/A Last December as its first vice president/general manager of Nashville operations. A former MCA employee who has worked with Frank Sinatra, Dean Martin.

**Con Brio Growth Continues in 1979**

Con Brio Records continued its steady growth in 1979 with five artists on the label: Dale McBride, Reg Lindsay, Terri Hollowell, Scott Summer and Chester Lester.

In its fourth year of operation, Con Brio has signed Terri Hollowell, Scott Summer, Dale McBride, Chester Lester and Dale McBride all contributing.

Con Brio has practiced a prudent release pattern of saleable singles and albums, coupled with an excellent network of independent distributors and a highly professional promotion team that has brought marginal sales gains over the past year and has stimulated positive consumer response from retail stores and consumers through mail orders.

A distribution agreement was signed with WMJ Records in Texas for the promotion and release of their product and a marketing agreement was signed for distribution of Con Brio product in Europe through mail order catalogs.

International ties have been strengthened throughout the year, with product being released in Canada, Australia, the United Kingdom and Europe.

Con Brio's affiliated publishing companies have continued to grow during the year, with the number of songs now totaling nearly 800. Worldwide representation of this catalog is obtained through Burlington Music in London and its affiliates throughout the world.

Key officers in the company are Bill Walker, president; Jeff Walker, vice president of operations; Bruce Davidson, vice president of sales; Johnny "KK" Koval, vice president of promotions; Jeanine Walker and Colin Calkin in publishing and administrative responsibilities being handled by Kathy Keyes and Jill Roof.
Elektra/Asylum Nashville welcomes you to the 15th annual CMA DJ Convention.

Our artists welcome you to our home in Music City, U.S.A.

ROY ACUFF • SUSIE ALLAYSON • BOBBY BRADDOCK • DORSEY BURNETTE • SONNY CURTIS
DIANA • PHIL EVERLY • VERN GOSDIN • ROY HEAD • ROCK KILLOUGH • JERRY LEE LEWIS
BILLY EARL Mccallen • ROY ORBISON • TOMMY OVERSTREET • STELLA PARTON
EDDIE RABBIT • RED STEAGALL • MEL TILLIS • JIM WEATHERLY • STERLING WHIPPLE
HANK WILLIAMS, JR. • DENNIS WILLIAM WILSON
COUNTRY MUSIC SPECIAL 1979

Statlers Success And Ward's Growth Top Year For Mercury

The continuing success of the Statler Brothers coupled with the establishment of Jacky Ward as a major artist has resulted in one of the best years for Phonogram, Inc./Mercury Records' country divisions, according to Lou Simon, senior vice president/director of marketing for the firm.

The Statler's easily their best year to date, including a gold album (their second) for "Entertainers: On And Off The Record," nominations in three categories for the Country Music Association awards, and a top-grossing year of concerts.

The Statler's latest album, "The Originals," was nominated for Album of the Year by the CMA, and the Statlers are also one of the finalists for Group of the Year and Entertainer of the Year.

"The Originals" has been a big seller and spawned two Top 10 singles with "How To Be A Country Star" and "Here We Are Again." The next Statler Brothers LP will be the second volume of "The Best Of The Statler Brothers." (following their platinum first volume album). The new "Best Of" is slated for early 1980 release and will be preceded by a single.

"One of our prime goals this year, besides maintaining the Statlers' phenomenal rise, is to further develop Jacky Ward and Reba McEntire," stated Frank Leftel, national promotion/Country for Phonogram/Mercury. "We have a very strong commitment to these and other new artists on the Mercury country roster, including our most recent addition, Dickey Lee."

Many of the albums and singles released by Mercury this and previous years have been produced by Jerry Kennedy, vice president/ADR, Nashville. Throughout the past decade, Kennedy has established himself as one of the premier producers in the music industry.

Jacky Ward is now firmly established as one of country music's newest stars with strong committee to these and other new artists on the Mercury country roster, including our most recent addition, Dickey Lee."

Kendalls' Success No Fluke As Ovation Duo Prove In '79

A year has gone by since The Kendalls were named CMA Singers of the Year and Brian Fisher won Producer of the Year awards for "Heaven's Just A Sin Away." Since that time a lot has happened at Ovation Records, Nashville.

The Kendalls have had another year of non-stop success, both on the road and on the charts. Their fall shows and their weight loss schedule this month when they will import their unique sound to America and sing their songs to country music lovers and their fans overseas.

Joe Sun, whose first record climbed to #14 on the national charts last year, has fulfilled the all the early promise with his new album on Ovation released this summer. Sun, who Johnny Cash called, "the greatest new talent I've heard in 20 years," has signed with Jim Halsey for bookings and currently has a new single, "I'd Rather Go On Hurting," bulleting up the country charts.

1979 is also the year that Ovation shipped its first album by Marcy & Margie, The Cates. The sisters have also signed a booking agreement this year, aligning themselves with the Nashville office of William Morris. Their single, "Make Love To Me," did well on the country charts and at AOR and A/C stations nationally.

In the spring of 1979, Ovation held a showcase for NARAS at the Stagedoor Lounge of the Opryland Hotel. The date was sold out as the Nashville music industry turned out to see The Kendalls, Joe Sun and his band Shotgun, The Cates, and Ovation Records' newest pretty face, Sheila Andrews. Andrews, who hails from Akron, Ohio, has her first album on "Love Me Like A Woman," and as you read this she is in Munich, doing TV, promotion and personal appearances, supporting her single release in Germany, "Diggin' and A-Grindin'."

1979 finds Ovation at a new home on Music Row at 603 18th Ave. So. There were also some personnel changes in 1979 with Robert John Jones promoted to general manager of Ovation Nashville, and Michael Radford aboard to head up the national promotion team of Radford and Skip Stevens. Two people who will be sorely missed are Wayne Tolleson and Paul Rausch. Tolleson is president/ADR, Nashville, and Michael Radford is now the promotion manager at Nashair/Mercury Classics will be a major marketing campaign.

Derrick Records Finds Success As An Independent

Derrick Records was founded in 1973 by Kenneth R. Couch, now president of the label. Couch, who had been in country music for 20 years. After leaving the business briefly, Couch's interest in getting back into it resumed after attending some sessions with friends Moe Bandy and Ray Baker, and the new label was born.

Shortly afterword, Leon Rausch, con- cluding a 15 year involvement with Bob Wills and the Texas Playboys, began to record on the Derrick label with Ray Baker as producer. Prior to this time, Leon had recorded for a number of other labels, as well as recording with the Playboys until Bob's last day. Leon is also the singer for The Original Texas Playhouse on their Capitol releases.

Rausch has had 13 single releases on Derrick and the fifth one, "Through The Bottom of the Glass," began generating chart activity. After six years, Derrick is preparing to release the 14th single on Rausch.

In April, 1978, it became evident that Derrick Records would have to improve distribution and promotion if the company was to become recognized nationally. Someone was needed with the experience and understanding of the business for the required reorganization. Jack Bernstein, Pickwick vice president, suggested Steven Newell for the job.

The first steps taken were in establishing a national distributing network. This was

Cachet Intros New Concepts In Promotion

Cachet Records was given birth in May of this year, bringing forth a new concept in the phonograph industry, techniques with direct response TV advertising.

These six months have proven to be extremely fruitful for the new label. Internationally renowned star, Nana Mouskouri, was signed to the label almost immediately after its formation. Her single release of "Nickles and Dimes" was followed by release of the "Rose and Sunshine" LP which is already double platinum in Canada. A second Cachet single is set for stateside release in the near future.

On the heels of the Mouskouri signing came a lease-purchase arrangement between Cachet and Pete Drake Productions on the Drake-produced "Ernest Tubb. The senior president, Ed LaBuick, is headquartered in Los Angeles where he is already certified gold in Canada and securely riding the Top 10 portion of the U.S. charts. Tubb's rendition of "Believer Sings the Truth," a Songwriter of the Year by the Nashville Songwriters Association. In addition, his song, "Middle Age Crazy," is being made into a movie starring Ann Margaret and Bruce Dern.

Another person normally noted for his songwriting ability, Glenn Sutton, scored

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We're all smiles, thanks to you.

MDJ Records, Inc., 601 Preston Tower, Dallas, Texas 75225
ASCAP Celebrates Big Year

In October 1969, a ribbon was cut to officially open the new ASCAP building on Nashville's "Music Row." With that ceremony a new era began in the field of country music.

"The record-breaking growth which began in ASCAP's Nashville southern offices in the late sixties has again produced unprecedented success as reflected by the Society's eighteen #1 country songs in the trade charts just this year," commented ASCAP southern regional executive director, Ed Shea. "Our total involvement in Nashville, as the pivot, and the surrounding territories in the past decade has mushroomed to the point where 1979 has truly been our greatest year ever.

ASCAP members' recent success in the Academy of Country Music Awards highlights the extraordinary growth of ASCAP music in today's Country Market. At the ACM Awards, Randy Goodrum's "You Needed Me" was chosen Song of the Year and Kenny Rogers was named both Entertainer of the Year and Top Male Vocalist.

ASCAP country writers also figured prominently in other 1979 awards presentations. Don Schlitz won a Grammy early this year for "The Best of Country Music 1978," and the Nashville Songwriters Association International presented "ASCAP Song of the Year" honors for "(Don't Make It Blue) The One You Left Me For," written by Ken Babbs and Jennifer Petty.

ASCAP's impact on the country scene has mounted significantly over the past several years with the result that the presence of ASCAP licensed material on the country charts has more than tripled.

In 1978, the CMA Awards included ASCAP writers in the categories of Best Song. "Don't It Make My Brown Eyes Blue" (Richard Leigh), Best Male Vocalist, Don Williams; Best Album of the Year: Ronnie Milsap and Best Duo: Kenny Rogers. In the same year Grammys were won by Kenny Rogers for Best Country Vocal Performance; by Richard Leigh for Best Country Song ("Don't It Make My Brown Eyes Blue"); and by Hargus " Pig" Robbins for Best Country Instrumental Performance as well as for Best Country Instrumentalist of the Year.

"Our current success in the country market is attributed to a culmination of years of concentrated membership activity in that area as well as to the fact that more and more writers and publishers than ever before are now better aware of the advantages of ASCAP membership," observed Shea. "In 1969, 27 songs earned ASCAP country awards.

"Our country ASCAP songs currently on the charts our number of 1979 award winners is well over 100 and still growing and an all-time high is in sight...a great way to end a decade.

In celebration of the 1979 year, ASCAP's country award presentation will be held in the Opryland Hotel ballroom.

Award Winners

Among the many award winners to be honored will be Don Schlitz, Eddy Raven, the legendary team of Foster and Rice, Steve Gibb, John Schweers, Don Cook, Rory Bourke, Archie Jordan, Richard Leigh, Bob Morrison, Johnny MacRae, Hal David, Gerald Marks and Burt Bacharach.

"We are extremely proud of the new members who have joined our Society in '79," continued Shea. They include Glen Barber, Charlie Black, members of the rock group "Misty High," Dewayne Orender, Blake Mevis, Charly McClain, Don Williams, Earl Conley, Crisly Lane, the team of Jeff Silbar and Sam Lorber, Porter Wagoner, Ken Westbury among many others.


ASCAP staffers who helped produce a record year were assistant directors Merlyn Littlefield and Connie Bradley, director of writer/publisher administration, Judy Gregory; and southern director of public relations, Rusty Jones. Additional efforts were added by Charline Whitley, Jean Wallace, Gabriella Chrostowski and Ronola Russell.

1979 was certainly our big year," said Shea, "but the challenge of the eighties looms boldly and importantly, and we are all looking forward to conquering new creative horizons.

BMI Nashville Broadens The Scope Of Its Activities In '79

The BMI building on Music Row in Nashville has become a center for not only the gathering of affiliated writers and publishers, but for meetings of major music functions and organizations.

Over the past year, BMI Nashville has remained totally involved with the Country Music community, while reaching out and cementing lasting relationships with the other segments of the American community.

While helping to develop the southern area, BMI president Don Davidson said, "In my position, we can enhance the breadth of all music in America," says BMI vice president, Frances Preston.

We have a staff deep in experience, which has become immersed in all music, wherever and whenever it happens. The BMI family continues, adding, "It has become a charge on our part to pursue success and development from all over the world."

How does the BMI operation in Nashville go about doing a job that produces such a wealth of music with a mixture of BMI's extensive resources that have helped to encompass the world of music. BMI, now, is an all-inclusive microphone that takes in the world of music industry.

This, for example, serves and often holds key committees and organizations in Music City and has become a national music figure. However, all of her involvement doesn't keep her from her daily activities overseeing the Nashville operation, keeping abreast of the activity within the music community. She is involved with new writers and publishers, as well as being visible at all music functions that take place. She has been named by Roslyn Carter to the commission that will select new recordings for the White House library with duplicate sets to be sent to the Kennedy Center in Washington, D.C. She is also heading a project with the Country Music Association to take Country Music to the world.

As the other major BMI executives in Music City, Del Bryant, director of performing rights relations; Jerry Smith, assistant director of writer relations, Joe Moscheo, director of affiliate relations; and Patsy Bradley, director of publisher administration, are active locally and beyond.

Equally important, BMI Nashville has become increasingly immersed in the arts and activities of the music community by making the rounds of concerts, clubs, recording studios, listening rooms, and by keeping an open and understanding ear to songwriters and publishers and their problems.

BMI Nashville also honors its own people with special events. For instance, a luncheon, the first of its kind, honoring the writers and publishers in the Southern area of Miami, Performance Songs, and a luncheon for Nashville's Disco writers have been held. BMI also hosts many events in its facilities on Music Row. The Copyright Tribunal, the National Music Publishers Association, the Young Music Publishers Association, the Black Music Association, and the national board meeting, a luncheon for Tennessee representative Albert Gore, Jr. and music business notables where problems in the music industry have been discussed and certain questions resolved.

BMI Nashville's activities will continue on an escalated level. Frances Preston insists that the future of BMI in Nashville and in the entire music industry for that matter, depends on involvement in music of all kinds and in interaction with other organizations, writers, publishers, artists, agents, executives and bankers, the academic community, local and state and federal governments promoting the cause of music.

SESAC '79: A Year Of Changes

1979 was a year of dramatic change for SESAC, both in Nashville and throughout the world. Early in the year, a totally new image was adopted for the 48-year-old association. SESAC also began a greater involvement in new musical trends. The firm's logo, well-established throughout the industry, took on a new look and became a style, a musical clef, encompassing the SESAC world of music.

In the Nashville office, a complete renovation was completed, the office, located under the SESAC's director of country music. To her new post, Petty, one of Nashville's leading women executives, taking over as SESAC's director of country music was named.2

She trained and became a wealth of music industry experience.

Since joining SESAC this year, Petty has garnered numerous new writer and publisher affiliations for the SESAC roster and has placed many promising young writers with the firm's already established publisher affiliates. But SESAC's activity in the country field is not limited to Nashville. The firm's roster now includes important country writer and publisher affiliates in such areas as Texas, Oklahoma, California and Alabama, with the list continuing to grow.

Naming Petty to head SESAC's country division was only one of the many changes that took place in the firm's Nashville office. Lisa DeMontreuil, formerly also with ABC Music Companies, Inc., joined Petty as her administrative assistant, and Jennifer Bryan was named office administrator. David DeBoh, a well-known figure on the Nashville music scene, was named public relations coordinator for the Nashville office, and in this capacity, he will work closely with both the country and the gospel divisions.

This new young team of top professionals is joined by veteran SESAC executive Jim Black, director of gospel music, and the entire staff is presently moving into the SESAC building at 11 Music Circle South, in the heart of Music Row.

On occasion, SESAC has been appearing regularly on the charts by some of the industry's leading artists. Both in the U.S. and throughout the world, the hit motion picture, "Convoy," brought added performance to that already record-breaking C. W. McCall hit. "The Kendall's" chart-topping "Heaven's Just A Sin Away" continued to get heavy exposure, both on the air and at...
Jerry Clower
from Yazoo City, Mississippi

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TO: CBS Records' Nashville marketing staff
DATE: September 3, 1979

On Monday, September 17, at 10:00 a.m. sharp, the entire staff is expected to be present at a family portrait photo session.

There will be no exceptions other than those staff people involved in major promotion breakthrough situations, priority tour activities, crucial press developments, or album release deadlines.

The entire Nashville artist roster is expected to join us for this photo session unless otherwise involved in major market tours, taping of television specials, key radio and press interviews, or recording album product.

Keep this important date in mind and please be on time.

Regards,


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1979 Marks Successful Year For The CMA

1979 marked the beginning of the Country Music Association's third decade, which was highlighted by major growth internally and internationally. Jim Ed Knowlton, the world's largest PR firm in conjunction with CMA's board of directors, who met for the third at the 1979 quarter board meetings in Puerto Rico, Tucson, Arizona and Calgary, Alberta was retained to plan and direct the association's activities for the coming year.

In June CMA once again co-sponsored International Country Music Fair in Nashville and was responsible for conducting several of the live shows, including the Cajun Show, Reunion Show, Independent Label Show, and International Show, as well as coordinating the annual Fan Fair Celebrity Softball Tournament. This year for the first time, CMA brought Mutual Radio's "Larry King Show" to Nashville to broadcast live every night from Fan Fair. The program, which is one of radio's most popular shows, has a listening audience of approximately 12 million.

Following Fan Fair, Tennessee Senator Jim Sasser brought the five members of the National Copyright Tribunal to Nashville to meet with country music industry personnel. CMA hosted a breakfast for the tribunal members during this visit.

In 1979 - the first time - CMA presented a Special Award to the person who had contributed most to country music during the past year. The recipient of the award was Jimmy Carter, a CMA delegation travelled to Washington in May to present the award to President Carter, including Willie Nelson and Charley Pride, who actually made the presentation. The award consisted of an engraved Steuben glass bowl and a certificate.

CMA has enjoyed a long and pleasant relationship with another fine music association, NARM, which is approximately the same age as CMA. Since 1964 CMA has presented country music during NARM's annual conventions. The two organizations have also worked together on regional meetings, the latest one having been held in Nashville in September.

International Thrust

CMA's current thrust of developing country music internationally took a giant leap forward during 1979. Concurrent with the MIDEM conference in Cannes, France in this May, CMA had a meeting of its international development committee chairman and country music directors from their Japan and Australia and members of the CMA board's international committee. International development committee chairmen from all over the world were invited to attend the 1979 third annual board meeting in Nashville.

Recently, CMA hosted a dinner in Nashville for visiting members of the Black Music Association's board of directors, who were meeting there. A country supper was served at the stately Two Rivers mansion, then BMA representatives were taken to the Grand Ole Opry, where Stevie Wonder made a guest appearance.

In preparation for Country Music Month in October, CMA arranged for Willie Nelson to send letters to governors requesting Country Music proclamations from their respective states. To promote country music, CMA produced and mailed out public service spots by various artists; worked on a promotional display with 600 discs in the U.S. and placed a display in the Nashville Airport. On Oct. 8, the 13th Annual CMA Awards Show will be telecast live from the Grand Ole Opry House in Nashville. This year - for the second time - CMA has also offered a simu cast of the Awards Show to several radio stations. And for the first time, there will be a 90-minute Post Awards Show broadcast live over the NBC Network.

In the annual Awards Show, CMA is hosting a Post Awards party, immediately following the Awards Show in a structure adjacent to the Grand Ole Opry House. Nominees, winners, presenters and performers, and CMA members have been invited to attend this party.

During the past year, McManus and Associates, a management consulting firm in Washington D.C., was engaged to assist in restructuring the office of CMA, which went into effect mid-August. A new associate executive director, Ed Benson, was added to the staff, and four new departments were created Programming and Special Projects; Membership Development, Public Information, and Administrative Services.

In announcing these major steps, Jo Walker indicated that CMA continues to be the strong force behind country music and a leader in the music industry. Reflecting upon CMA's 21st year, executive director Jo Walker commented upon the exciting growth country music has experienced. "The number of radio stations featuring country music has doubled in the past decade, and the number of network shows before by country music has increased. "The number of radio stations featuring country music has doubled in the past decade, and the number of network shows before country music has increased.

CMA's membership continues to grow, with the recent addition of more than 1,000 new members. The association's membership directory now includes more than 50,000 members in all 50 states. The association's by-laws were recently revised to reflect the current needs of the industry.

The CMA Foundation, which was established in 1979, continues to grow and expand its programs. The foundation has awarded more than $1 million in grants to various organizations, including the Country Music Hall of Fame and Museum on Music Row.

The CMA Foundation also announced the addition of several new exhibits, including "The Nashville Naras Local, National Projects"

The Nashville chapter continued its series of showcases with local artists and record labels with proceeds providing support for the association. The chapter has also expanded the Nashville chapter's activities and membership benefits. The following were the showcases held during this past year: a gospel music showcase in conjunction with the Gospel Music Association, a country music showcase in conjunction with Dillard & Boyce Productions, a country music showcase in conjunction with Ovation Records, and the W.P.O.S. World's Oldest Rock Stars Together showcase which was held on September 25 at the National Guard Armory.

The Nashville chapter's scholarship fund was established in 1979. This fund was established to lend financial aid to talented and deserving students currently studying the music business. Belmont College, Middle Tenn. State University and Faulk University were the recipients of $1,000 scholarship assistance.

The Nashvile Naras Institute is now being sent to all Nashville chapter members as a newly added membership benefit.

Another high point of the year was the membership increase which entitled the Nashville chapter of NARAS to elect an additional national trustee to represent the chapter on a national basis. The chapter's national trustees include Bill Lea, Buu Caslon, John Sturdivant, Roger Sivine and Glenn Snoddy. Don Butler was elected national vice president representing the Nashville chapter.

The chapter's future plans include seminars covering the different facets of the recording industry, more scholarship assistance, and the continuing series of showcases and the on-going membership drive.

CMF Expands Via New Exhibits, Projects in 1979

Two major new museum exhibits, a dramatically expanded record collection, and major advances in radio and audio lab projects were just a few of the high points of 1979 for the Country Music Foundation, the nonprofit organization that operates the Country Music Hall of Fame and Museum on Music Row.

The Museum added more exhibits than ever. A recent in-depth exhibit, including "Songs and Storytellers," a tribute to country tunsmiths that includes original tapes and sheet music, was added in August. A "Music Games" button game featuring publishing facts; and "How Stringed Instruments Work," a display created by the banjo, guitar, fiddle, and piano by playing replicas of the instruments.

The Country Music Foundation Library and Archive for further expansion. In addition, the Library, after two years of negotiation, has initiated an agreement with the Library of Congress which will enable the Foundation Library to acquire a complete set of Armed Forces Radio & Television Service transcussions, and syndicated radio shows produced from 1943. This agreement will add up to 300,000 discs over the next several years to the Foundation Library's collection.

The Foundation Library's audio restoration lab is now 90 percent complete, and is scheduled for dedication in January, 1980. The lab, which will be used to restore and preserve the Foundation's recorded sound collection, will be the best facility of its kind in the South.

The Foundation's Education Department reached over 12,000 students in the Nashville area with free in-class presentations during the 1979-80 school year on the history of country music in Nashville.

The Foundation's Publication Department has expanded its range of activities, and has taken a new interest in more commercial publications, including a historical country music calendar, a calendar of the Museum's exhibits, and a redesigned "Journal of Country Music," which is geared to present popular articles as well as features of a scholarly nature.

In 1979, the Foundation also announced that Don Williams indicated the new direction of "Journal" is taking.

In addition, several members joined the Foundation in 1979: Al Cunniff, director of publicity and advertising; John Lomax, oral historian: people; publications assistant, Melissa McCrory, an assistant in tour, travel, and museum operations; and Linda Chestnut, an accounting department assistant.

In 1979 the Foundation hosted a visit by Sen. Robert Byrd, the installation of new members of the U.S. House of Representatives, the Fair Fair's Reunion of veteran country musicians, and visits by members of the board of the Fun, Inc. and the Black Music Association.

The Country Music Hall of Fame and Museum, like almost all other U.S. tourist attractions, was hurt by this summer's drop in tourism due to the gas shortage.

COUNTRY MUSIC SPECIAL 1979

October is Country Music Month

Cash Box/October 13, 1979
Mercury artists light up country music.

JACKY WARD
REBA McENTIRE
JOHNNY RUSSELL
THE STATLER BROTHERS
GLENN SUTTON
DICKEY LEE
SONNY THROCKMORTON
BECKY HOBBS
RAYBURN ANTHONY
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BARBARA MANDRELL

TOP FEMALE VOCALIST (SINGLES)
BARBARA MANDRELL

TOP VOCAL GROUP (SINGLES)
OAK RIDGE BOYS

TOP NEW MALE VOCALIST (ALBUMS)
JOHN CONLEE

TOP INSTRUMENTALIST (ALBUMS)
ROY CLARK/BUCK TRENT

TOP VOCAL GROUP (ALBUMS)
OAK RIDGE BOYS

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MCA'S WORLD OF COUNTRY MUSIC.
Chappell Companies Sustain Chart-Topping Success In '79

The Nashville Division of Chappell and Intersong Music Companies has had a banner year.

Voted Top Publisher of the Year by ASCAP and winner of 10 ASCAP and BMI citations in 1978, the division has continued its hot chart showing through 1978, at one point holding three out of the Top 5 singles chart positions. Major records have included Anne Murray's singles "You Needed Me" and "Shadows In The Moonlight," Dolly Parton's "You're The Only One," and "Heartache When I See One," Emmylou Harris' version of "Save The Last Dance For Me," and many more.

Hand-picked by Chappell vice president and general manager Henry Hurt and Intersong vice president Pat Rolfe, the division tripled its office space in 1978 in order to cope with its increased volume and activities. Now located at 21 Music Circle East, the enlarged offices accommodate both the Chappell roster of writers — Charlie Black, Rory Bourke, Gene Dobkins, Jerry Gilleips, Randy Goodrum — and the Intersong Writing room consisting of Gary Barlow, Rebecca Brown, and Barbaras Wyrick. In addition, the staff includes Chappell/Intersong general professional manager, Celia Hill, office manager Charlene Dobkins, and Sharon Purcifull, secretary.

Strong Catalog

The Chappell/Intersong catalog has been consistently strong from 1978 to 1979 with chart titles culled from new songs, the standard catalogue, foreign copyrights and such administered companies as the RSO Publishing Group. Among these hits are the Randy Goodrum song "You Needed Me," the Black's "Shadows In The Moonlight," the Carlile Bager-Sayer-Bruton Roberts song "You're The Only One," the classic Doc Pomus-Mort Shuman song "Save The Last Dance For Me," Roy Clark's version of the Charles Aznavour song "The Happy Days" and Willie Nelson's version of the Kirt Weil-Maxwell Anderson classic "September Song." The RSO Publishing Group catalog is also well represented in the country charts with such hits as Susie Allison's version of the Bee Gees song "Words," the Bee Gees song "To Love Somebody" recorded by Hank Williams Jr., "Massachusetts" recorded by Tommy Roe and many others.

Other big records include "I Just Can't Stay Married To You" recorded by Chris Lane "Sweat Fantasy" recorded by Bobby Borchers, "I Want To Thank You" recorded by Kim Charles, "Any Day Now" recorded by Don Gibson, "I Just Wanna Feel The Magic" recorded by Bobby Borchers, "Second Hand Emotion" recorded by Faron Young, "Cheaters Kit" recorded by Tommy Overstreet and "There's Always Me" recorded by Ray Price.

Among the many awards received, Chappell and Intersong won three from the Nashville Songwriters Association for Heartbreaker" (written by Carlton Beyer-Sager and David Wolfen), "Old Flames Can't Hold A Candle To You," (written by Peete Sebert and Hugh Moffatt) and "You Needed Me" (written by Randy Goodrum) which was named Song of the Year. "You Needed Me" was also named Song of the Year by the Academy of Country Music and won a Grammy for artist Anne Murray.

Welk Music Group On The Move With Top 5 Songs

The past year has seen a major thrust of activity and many new additions for The Welk Music Group, as the firm continues in its development of its professional activities in Nashville.

The appointment of Roger Sovine as Vice-President of Professional Services was the first major step in this direction. Sovine is concentrating primarily on writer representation, especially in the pop area, new production deals, and is travelling throughout the country overseeing the success of his new production teams, Charlie and Farran Brown and New York offices, managed by Gaylon Horton and Joe Abend, respectively.

Bill Hall, Nashville's Division Manager's primary efforts are being focused directly around Welk's Nashville and Muscle Shoals operation's move to brand new expanded facilities in the Billboard/WAC building at 1500 Laurel Street, Nashville, Tennessee.

The new facilities house the Nashville administration, Jim Vienneau and Vogue Productions, and staff writers — Bob McDill; Dickey Lee; Larry Kingston; Don Williams; Wayland Holford; Marcia Rount; Danny Flowers; David Williamson; and Keith Kell. Terri Skinner and J. L. Wallace of Muscle Shoals.

Screen Gems-EMI Growing

Charlie Fieldman, general manager of Screen Gems-EMI Music Inc./Colgems Music Inc., Nashville Operations, cites several significant factors in the company's growth during the past year.

First, there have been new additions to the songwriting staff, Casey Kelly, Julie Didier and Beth Nielsen. Kelly and Didier have had songs recorded by such artists as Kenny Rogers and Dottie West, America, Helen Reddy, Nitty Gritty Dirt Band, Ed Bruce (Lost productions), Country Jo Burries, Charley Rich, Janie Fricke and others. A major recording deal with Capitol Records is currently in the works for Nielsen, who will be produced by Barry Beckett of Muscle Shoals Sound Productions.

Second, the company has enjoyed extensive staff of activity during the past year with such singles as "Come On In," a Top Five hit by the Oak Ridge Boys; "My Heart Has A Mind Of Its Own," a Top 20 hit by Bama; "Dream In A Brand New Broken Heart," both country hits by Debbie Boone; "Spanish Eyes," a recent Top 20 hit by Charro; and "I Love How You Love Me," a Top 20 hit by Lynn Anderson. In addition, "Always On My Mind," written by John Wesley Ryles, has just been released as a single. "Star-Struck" by Luna Chappell and "You're Never Alone" by Steve Tisch also have recently been released.


Fieldman also cites the fact that the company's writing staff has been very active, not only in the country market, but also in the pop field. Mark James, writer of such copyrights as "Hooked On A Feeling," "Suspicious Minds" and "Eyes Of A New Woman" has had records cut by Bobbie Gentry, Sylvers, and the B-52's.

Frank Saulino and Jim Valenitini (professionally known as Val & Bird) have enjoyed recent activity with songs in two of Crystal Gayle's current albums, Roy Orbison's first album on Elektra Records and Tom Rush's current album on RCA. Staff writer/artists Gail Davies (Warner Bros.) and Rayburn Anthony (Mercury) have both had singles each year with two Top 20 country singles each.

The company has had great success with its Country Gold Programming album, which has remained in the Billboard Catalog for over three years including "Suspicious Minds," "Hello We Have To Go," "Together Again," "Snow Bird" and "Dream Lover."
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MCA Music N’ville Sees Heavy Chart Action In 1979

MCA Music Nashville has had a particularly impressive showing on national trade charts this year, thanks to several factors. In addition to the strong sales and promotions by the company’s Nashville office, the emphasis placed on new material and the successful integration of established artists has contributed to a successful year.

Top Billing Increases Artist Roster, Continues Headway

Headed by President Tandy Rice, Top Billing has increased its artist roster and made continued headway for its artists with special promotions, commercial endorsements, television, national and international bookings. Added to the Top Billing roster have been Jerry Foster, Olivers, and the Kendalls.

NSAI Pleased With Rewarding Year In 1979

1979 has been a rewarding year for the Nashville Songwriters Association, International. In February, the annual election of the board of directors was held and those comprising the board are: Patsy Bruce, first vice president; Wayland Holyfield, second vice president; Carl Smith, secretary; John Denny, treasurer; and Sid Essig, guest-at-arms and parliamentarian. The board is comprised of individuals who have made significant contributions to the Nashville music industry.

April/Blackwood Music Relies On Creative Balance

With over 20 country chart singles, multiple number one hits and with a number of current active singles, April/Blackwood Music’s Nashville office is having a banner year. According to A/B’s Nashville head Charlie Monk, “We’ve got the best creative balance in town. We’ve got country music’s most awarded, longest-running writing team in Jerry Foster and Bill Rice, the writing andd singing of Dolly West and Jerry Fuller, the writing and production of Larry Butler, the pop catalogs of Billy Joel, Walter Egan, Laura Nyro, Kansas, Dave Mason, and the finest writing staff I’ve seen since I’ve been in Nashville.”

Little Giant: New And On The Charts

The Little Giant Record Company, headquartered at 1014 16th Avenue South in Nashville, was formed in April 1979 by R & M Sounds partners Roy Sinkovich, who serves as president of the label, and Dick Lloyd, who holds the label’s management. As vice president of A & R & Heading up promotion and public relations is national promotion director, Dee Yagama, Dick Broderick serves the label in a consultant capacity, with his primary focus being international marketing and distribution.

The present artist roster of Little Giant consists of De Upchurch, Jerri Kelly, and Gordon Christmas. In the coming months, the duo of Kelly & Lloyd, held in high regard for its association with the Little Giant label. This is a significant milestone, in-house control of all product and promotional activities, and to expand slowly in a cost-effective manner. Since its inception, the young label has
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No.1 Top Single of the Year / Amanda / WAYLON
Composer / Performer / DOLLY PARTON
Male Vocalist - Singles / RONNIE MILSAP
New Male Vocalist - Singles / RAZZY BAILEY

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EDDY ARNOLD
CHET ATKINS
RAZZY BAILEY
JIM ED BROWN
CLIFF COCHRAN
HELEN CORNELIUS
FLOYD CRAMER
DAVE & SUGAR
DANNY DAVIS
DOTTSY
RANDY GURLEY
TOM T. HALL

WAYLON
ZELLA LEHR
MARY K MILLER
RONNIE MILSAP
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THANKS A LOT!
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featuring

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YOU, IT SHOULDN'T HAVE BEEN
EASY, PLAY BORN TO loose

THANKS For all your continued support.
Country Artists

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Country Music Special 1979

WHN’s Gamble on Country Format Pays Off in New York

by Bob Campbell

New York City hammers with a pulse and rhythm all its own—a sturdy alloy of blood, bone, steel, concrete and untamed energy—at first glance, an unlikely place to harbor the soothing strains of modern country music.

But thanks to a heavy bet placed by WHN radio back in 1973, New Yorkers today hear large, daily doses of Kenny Rogers, Eddie Rabbitt, Crystal Gayle, Glen Campbell, Johnny Cash, Dolly Parton, Willie Nelson, Elvis Presley and other country stars. WHN gambled that New York, a city with a big heart underneath its abrupt exterior, would respond to the warmth of country music. Now, WHN stands as the #2 station in the entire New York radio market and is simply the most talked about station in the metro area.

In 1973, the 50,000-watt AM station switched formats from MOR to all-country, but it failed to work. However, in 1975 a team of top professional radio men was brought in and the tide began to turn. Together they educated New York on the feasibility and potential strength of country music. The assumption in those days was that country listeners were a rough-hewn lot of blue collar workers who did little in their spare time but kick their feet up on a table and drink beer. But studies proved that a high percentage of listeners were college graduates in general; they were people in the 25-49 age group who bought homes, new cars and other quality items. Like a good poker player, WHN didn’t fold because of a couple of weak hands. The station figured the odds, waited for an opening, and then struck for the jugular vein in the most competitive radio market in the world. WHN reaches nearly two million listeners a week these days. The station has been featured in several media and broadcasting trade magazines and is courted by the top sales accounts in the city.

No one handed success to WHN on a silver platter. It was an uphill battle, but a fruitful one.

Reprinted from the WHN special issue CASHBOX, September 15, 1979.
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Pickwick International outlets in Atlanta, Dallas, Miami, St. Louis, Minneapolis and Los Angeles; Piks Corporation Cleveland and Detroit, Western Merchandisers Denver and Amarillo. All South New Orleans, Bib Distributing in Charlotte, Music City in Nashville, and Sound Records in Seattle.

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**Country Artists**

**ARTIST**  
Stoney Edwards  Joe Ely  Ralph Emory  Don Every  Phil Everly  Barbara Fairchild  Ruby Falls  Donna Fargo  Narvel Felts  Freddy Fender  Maury Finney  Lester Flatt  Flying Burrito Brothers  Peggy Fairman  Jerry Foster  Four Guys  Janie Fricke  David Frizzell  Jimmy Gately  Larry Gatlin  Crystal Gayle  Don Gibson  Mickey Gilley  Tim Gitto  Jim Glaser  Tompall Glaser  Vern Gosdin  Goode

**LABEL**  
JMI  MCA  Hickory  Columbia  Warner Bros  MCA  Starlite  Soundwaves  MCA  Monument  Columbia  Columbia  Columbia  Columbia  Columbia  Hickory  Epic  MCA  Elektra  Flying Fish

**MANAGEMENT**  

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The History Of Country Music Is As Rich As American Soil

covered in 1927 as Jimmie Rodgers and the Carter Family first recorded in August of that year. Uncle Dave Macon, Carson Robison, Charlie Poole, Fiddlin' John Carson, Riley Puckett, Gid Tanner and the Skillet Lickers, and Ernest Stoneman were among country music's first recording stars in the pre-Depression era.

The 1930s, Depression or not, proved to be country music's most creative decade. A wide variety of musical styles bloomed all at once. Gene Autry drew national attention to country music with the development of the singing cowboy, and Tex Ritter, the Sons of the Pioneers, and Roy Rogers all gained national acclaim. Ernest Tubb and Al Dexter defined and refined honky tonk, while the Hackberry Ramblers brought Cajun music from the Bayou South. Bob Wills and Milton Brown developed country dance music and called it western swing down in Texas. At the same time the duet sound of the Monroe Brothers, the Delmore Brothers, and the Blue Sky Boys preserved the mountain sound of the southeast. Bill Monroe and Roy Acuff forged new styles out of the mountain tradition.

The 1940s and early 1950s saw the rise of the individual singing star, as Eddy Arnold, Kitty Wells, Red Foley, Merle Travis, and, of course, Hank Williams came to national prominence. The 1950s also saw the continued growth of the star system — Ray Price, Carl Smith, Webb Pierce and others. However, it was seriously disrupted by the arrival of rockabilly — a synthesis of hard-edged country music and modern rhythm and blues. Its greatest proponents were Carl Perkins, Jerry Lee Lewis, Johnny Cash, and, of course, Elvis Presley.

Rockabilly Emerges

When rockabilly swept the nation it disturbed much of the country music world. An alternative developed, and Nashville musicians and record producers like Chet Atkins and Owen Bradley developed the Nashville Sound. It fathomed its own stars, among them Jim Reeves and Patsy Cline. It also established Nashville as a national recording center of considerable importance. Beginning in the late 1950s, a great many national firms established offices, studios, and publishing companies in Nashville. The city of the south became known as Music City U.S.A. This pattern of growth has not been interrupted to this day.

The 1960s and 1970s have continued growth of country music. The 1960s saw the rise of the folk singers, like John Denver, Charlie Rich, and Olivia Newton-John who brought in under the increasingly widening umbrella of “country.” Yet it is a tribute to country music's loyal and divergent fans that at the same time a "progressive" Austin sound is flourishing. Revivals of more traditional country music like bluegrass and western swing, are reaching more people than in their historical heyday. Honky tonk can still be heard on nearly every jukebox, rockabilly rocks on, and today's singers still emulate Jimmie Rodgers lonesome blue yodel. A host of small record labels provide historical and current bluegrass, Cajun, string band music, rockabilly, western swing, and cowboy music. It is obvious that country music from all areas continues to grow at a remarkable rate.

Exciting Music

Country music is the sum of many, many parts, and its listeners and devotees are just as eclectic and diverse in their tastes as the music they love. What they find in country music, regardless of what style, era, or performer they favor, is exciting music. More than this they find music of authenticity, genuine sincerity and of the heart. Uncle Dave Macon sang of truth and life, as does Loretta Lynn. Tex Ritter's cowboy songs are not so dissimilar to yesterday's train songs and today's trucking sagas. The folk singers of the mountains a hundred years ago knew and conveyed the pain of Careless Love. It is the same pain today's singers recognize in "For The Good Times." The single long unbroken thread running through all the wildly various and desperate elements in country music is this constant touching of genuine emotion, real feeling. In this way, country music speaks to us all, shares the emotion we feel — elation, excitement, depression, religious conviction, pain and love.
Pi-Gem, Chess-Songwriters Contribute Hit Songs While Making Chart History In 1979

Again this year, Pi-Gem (BMI) and Chess (ASCAP) have had a very successful year with seven number one records.

Making history in Cash Box with the highest entry was "Lying In Love With You," which entered at #20 and climbed to #1. This song was written by Pi-Gem writers Gary Harrison and Dean Rutherford and recorded by Jim Ed Brown and Helen Cornelius. "Fools," the current single by Jim Ed and Helen, was written by Pi-Gem's Johnny Duncan.

Morgan/Fleming's "Sleeping Single In A Double Bed" by Dan Morgan and Johnny Fleming was picked by Cash Box as the #2 song for 1979. It was recorded by Barbara Mandrell and reached the number one position. Her most recent single "Foolied By A Feeling" also written by Morgan/Fleming is on its way to #1. Morgan has three hits on the latest Barbara Mandrell album, "Just For The Record.

Other Successes

Charley Pride has reached the #1 spot with two Pi-Gem songs, "You're My Kind Of Girl," written by Hal David and "Burgers And Fries" written by Ben Peters. Dave and Sugar hit number one with "Golden Tears" composed by John Schweers (Chess). John is now producing Cliff Cochran (RCA) and his first single, "Love Me Like A Stranger" (John Schweers/Chess) is #13 for Glen Campbell, his 25th and his latest single, "First Thing Each Morning, Last Thing At Night" is looking even better.

Charles Quillen and Conrad Pierce (Chess) teamed up to write "Back On My Mind Again" while Archie Jordan (Chess) joined talents with Hal David to write "Santa Barbara." This double sided single hit the number one spot for Ronnie Milsap.

Naomi Martin (Pi-Gem) and Archie Jordann teamed up to write "Let's Take The Long Way Around The World" which also hit the number one spot for Milsap. He is currently on his way to #1 with "In No Time At All" composed by Archie Jordan and Richard Leigh.

Kye Fleming and Dennis Morgan teamed to write this year's/#1 single, "I Don't Mind At All" written by Archie Jordan and Kye Fleming. This double sided single hit the #1 spot for Ronnie Milsap.

British Invasion singer, Gary Harrison and Dennis Morgan, both from Pi-Gem, wrote "Arizona Woman," which went to #2. Dennis has also written #3 for Charley Pride, "Foolied By A Feeling."".

Thomas Gospel

Archie Jordan and Hal David are producing Ora Lia and wrote "I Never Said I Love You" and currently have a new single out by her which is entitled "I Can't Hold On."

Archie Jordan also produced B.J. Thomas gospel "Happy Man," the first album they had out, won a Grammy for Vest Inspirational Performance. The current album is "You Gave Me Love.

New Staff, Song Action Highlight Cedarwood

The addition of new staff members, new song activity in the U.S. and abroad, and extensive remodeling of its offices and recording studio were some of the highlights of the past year for Cedarwood Publishing Co., Inc., one of Nashville's oldest publishing firms.

The recent announcement that IBC Paced by 'Cheaper Crude'

IBC Records has released three nicely received singles this year: "Cheaper Crude Or No More Food," by Bobby So Fine Butler, "Please Sing Satin Sheets For Me" by Jeanne Pruett and the recent release by Hilka and Jery, "I Just Wonder Where He Could Be Tonight." A fourth record, "If You Got It, A Trucker Brought It" was serviced but never released because of the subsequent backlash from the trucker's strike. "Cheaper Crude Or No More Food" was one of the most publicized singles of the year. The record was reviewed by the New York Times, L.A. Times, Newsweek, Business Week, and Us Magazine. Good Morning America, The Today Show, and all of the national TV shows featured it. Paul Harvey broke a record on his nationwide broadcast by playing it three separate times. It was the first time Harvey had ever played music in his thirty years of broadcasting.

President William Sorenson stated, "We have expanded from three offices to ten with seven full time employees, while releasing a budget that has more than doubled. The success of this year can be expected from IBC's success in the second year, hopefully with even greater success.

Cedarwood's "Teddy Bear" would be the subject of a full-length motion picture also marked the start of what Cedarwood president Bill Denny hopes will be a new trend for the company. It will be based on Cedarwood's music as story lines and sound track music. "Teddy Bear," "Tobacco Road," and "Ruby" (Don't Take Your Love To Town) are Cedarwood classics, each has had at least five cover versions in the past year in Europe, a sign of the company's new interest to foreign energy increases.

Cedarwood's "domestic cuts" thus far this year include songs by Elvis Presley (whose version of "Are You Sincere" was released this year), Mel Tillis, Faron Young, Susie Allan, Jerry Lee Lewis, Sammy Smith, Jess Colt, Carl Perkins, Joe Snow, Jerry Jeff Walker, Porter Wagoner, Red Sovine, and Hank Snow.

In addition, Cedarwood enjoyed exposure on two major reissues: an album of Kenny Rogers' greatest hits (which included "Ruby"), and a Buddly Holly album (including Cedarwood's "Think It Over!)." Larry Lee has joined the Cedarwood staff recently and was working in this capacity for House of Cash and Screens Gems publishers. Barney Martin's reissue of Cedaraad's recording studio, and Michael Heeney has been named director of creative services. A new staff, Kevin Haggerty, has been assigned to commodity sales.

Cedarwood is interested in developing new songwriters, especially writers with performing talents. The current lineup of Cedarwood writers includes: Larry Lee, Lee Orender, Lee Morris, Zack van Arsdale, Larry Lee, Duge Fagler, Michael Heeney, Mitch Torok, Ramona Redd, Dale Royal, and Rusty Summerville. Cedarwood has a catalog of over 5,000 songs, and has earned 67 BMI awards and two Grammies. The company has sub-publishing agreements in 19 foreign countries, including a deal with R.K.O., the many fans of the Grand Ole Opry. While Making Chart History In 1979. The company built three new writers' rooms, redesigned its reception area, and improved its 16-track recording studio by adding noise reduction equipment, installing a drum booth, and adding other features geared to increase outside bookings.

The publishing company also recently released its 1979 "Music City Quick Look" book, a free, concise listing of virtually all music-related and Nashville-related attractions, services, and contacts of interest to those in the music field. Cedarwood, which is now in its 26th year of operation, has offered this popular booklet free for the past 10 years.

Statlers Lead Mercury

The Statlers, whose co-sponsor in the House was Senator Gore, provided guidance and support of the efforts, in addition to Senator Gore, Senator Baker and Senator Gore provided guidance and support of the efforts, in addition to Senator Gore, Senator Baker and Senator Gore provided guidance and support of the efforts, in addition to Senator Gore.

Hudson Agency

Hudson Agency Goes To Bat For Opry Broadcast

Bill Hudson & Associates, whose fifteen year association with the entertainment industry has included public relations services for both music companies and the film industry, launched one of its most unique campaigns during the year for the famous Grand Ole Opry.

The agency was retained to rally support of the clear channel voice of WSM whose Grand Ole Opry is beam out each week to millions of listeners in 34 states. The first step was to organize the many fans of the Grand Ole Opry into a viable force, offering them an opportunity to succeed in the thousands of pleas of "what can we do to help." An organization called "Friends of the Grand Ole Opry" was formed for the service. Acuff as honorary chairman, and the effort was launched.

F. Tommy Lee

Thousands of letters were sent from listeners in the States and many foreign countries to the F. C. C., in addition to letters and petitions sent to both congressmen and senators from the fans in the industry's stars. Over 100 country music radio stations joined in the effort by running bumper ads, as did Ronnie Milsap, Danny Davis and Tom T. Hall.

Hundreds of items ran nationwide in the press, including many editorials in support of the Opry and the television networks who would have on the service pending the threat to the Opry. Minnie Pearl flew to Washington and created a sensation when she testified before the Congressional Sub-committee on Communications, requesting the continuation of the Opry broadcast, knowing nationally and individually, the Opry is the last true entertainment and home-spun humor.

Tennessee Congressman Bill Bonner introduced H.R. 1913 in 1973 that would prohibit the F. C. C. from reducing the coverage area of the nation's 25 Class I-A major advertising markets, for its 56 co-sponsors in the House. Both Senator Baker and Senator Gore provided guidance and support of the efforts, in addition to Senator Gore, Senator Baker and Senator Gore provided guidance and support of the efforts.

Government Action

While no decision has been made yet as to how the issue of the clear channel question, both the F. C. C. and Congress are well aware of the impact any such move would have on the service provided by clear channel stations, especially the unique programming of the Opry on WSM. The "Friends of the Grand Ole Opry" are continuing to communicate with the Communications Sub-Committees and ask the status of the clear channel stations be reviewed.

The Hudson agency provides both advertising and public relations to the music industry. Among the projects included an award from the National Advertising Agency Network, whose members represent 38 major advertising agencies, for its public relations program for the Grand Ole Opry.

George H. Lee

October 13, 1979

Cash Box

Cash Box/October 13, 1979
**COUNTRY 1979**

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**Cachet Means Excellence**

**Ernest Tubb**

"The Legend and the Legacy"

IN THE TOP 10 LP'S AND STILL CLIMBING.

NEW SINGLE RELEASE

WALKIN' THE FLOOR OVER YOU

Ernest Tubb & Friends

**Nana Mouskouri**

"Roses and Sunshine"

ALREADY GOLD AND PLATINUM IN CANADA...

RIISING FAST IN THE U.S.

NEW SINGLE RELEASE SOON!

**Ronnie Prophet**

"The Phantom of the Opry"

NEVEST SINGLE RELEASE...BOUND TO TOP THE CHARTS

**Johnny Cash**

"A Believer Sings The Truth"

THE ULTIMATE JOHNNY CASH...

THE ALBUM HE'S ALWAYS WANTED TO DO.

RELEASED THIS MONTH!

**Ferlin Husky**

"Entertainer of the Decade"

ONE OF COUNTRY MUSIC'S GREATEST STARS...

NEVEST SINGLE BABY TO BE RELEASED SOON!

Excellence...from CACHET.
Country Artists

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THE ALBUM

Wanted
Hobey Dodd

THE SINGLE
Walking This Highway

KARD Records of Chattanooga
Produced by Cam Mullins

International Record Distributing Associates
Suite 107 City Square, Hendersonville, TN 37075, (615) 824-9100

C-62 Cash Box/October 13, 1979

www.americanradiohistory.com
success. Waylon, too, was beamed to larger-than-ever audiences as he appeared at the Wall of Sound in Atlanta and a Cherry Ladd special, reaching a combined audience of nearly 50 million. Coming up on the tube for Waylon are appearances on NBC's Today Show and the syndicated coverage of the "Muhammad Ali Farewell" benefit from LA's Forum. Waylon has continued to tour as well, doing several dates with the Crickets, The Buddy Holly Band to which he once belonged. The highlight of his year, however, was the birth of a son, Waylon Albright, to Waylon and his wife Jettie Colter.

Ronnie Milsap rolled into another big year. The year may have three consecutive CMA awards for the best album started this year with a gold album, "Only One Love In My Life," and his newest 'Images' (which he produced for the first time in his own studio) is nearing gold. Ronnie also maintains a constant road schedule, highlighted this year by his Alabama State Fair show for 30,000 people. As his career expands, the help of a new manager, Dan Cleary, Milsap will be seen on a special edition of the Today Show and the "Ford Theatre Special" in the near future. Following his appearance at the Wembley Festival, the BBC did a 20 minute special on the man and his music.

Nashville Songwriters Association Pleased With Its Success In 1979

Jim Ed Brown and Helen Cornelius are nominated again this year for CMA Vocal Duo of the Year topping another banner year for their "Jim Ed Brown & Helen Cornelius," has yielded the top single, "You Don't Bring Me Flowers," number one, "Lying In Love With You," and Grammy nominee "If the World Ran Out of Love Tonight."

Reed Balancing Two Careers

Jerry Reed spent the better part of last year balancing time between two careers (music and movies) while watching his last silver-screen effort, "Smoky and the Bandit," grow to be the 11th highest grossing film in Hollywood's history. In the last year, Reed has starred in two movies: "Hot Stuff" with Suzanne Pleshette and Dom DeLuise, and a CBS made-for-TV movie entitled "Concrete Cowboy" set to air in early November. He's preparing to shoot a sequel to "Smoky," including previous castmembers Burt Reynolds, Sally Field and Jacki Gleason. His latest album, "Jerry Reed Live Featuring Hot Stuff" features the theme that Reed wrote for the movie.

Dave & Sugar repeat again this year with a nomination for CMA Vocal Group of the Year moved into the year with a new member, Melissa Dean. With changes in book- ing, management and personnel, Dave & Sugar have proven to be consistent chart makers and an increasingly dynamic live act. This year has seen Dave and the girls perform at the Lone Star Cafe in New York and Dodger Stadium, doing the national anthem for a recently televised home game. This year has also found increasing acceptance of Dave & Sugar at Pop/Adult and Top 40 radio which have contributed to an increasingly diverse base and audience.

Tom T. Hall's year was highlighted by the release of his second children's album - the first for RCA — and his autobiography (told in novel style). While in New York as the featured artist on a Lone Star Cafe showcase, Hall appeared on the Today Show to talk about his book, his records and his career.

Pride In England

Charley Pride recorded for the first time in England this year. The resulting album yielded two number one singles, "You’re My Jamaica" and "Where Do I Put Her Memory." Pride, too, continues his constant cross-country tour schedule supporting his albums and singles. While not performing in clubs and auditoriums, Pride has been cast as ringmaster for the! Muhammed Ali-Lyle Alzado fight; taking part in a Celebrity Challenge Off-Road race with (the likes of) Chips Robert Pine, Bruce Jenner and Ted Nugent) singing the national anthem for the Minnesota Twins.

Several RCA warhorses have recently seen a resurgence in their careers with new singles and a refreshed approach. Among them are veterans Eddy Arnold (with "Goodbye") Hank Snow (who also has an instrumental album coming up)] and Jim Reeves, who continues as a consistent seller on the 15th anniversary of his death.

While the warhorses pulled their weight, the new kids on the block were doing their share helping Nipper to a record breaking year. Razzy Bailey breaking from his stronghold in the Southeast, garnered three consecutive top five singles while Zella Lehr, Steve Wariner, Mary Kay Miller and Cliff Cochran also made laudable chart showings as they continue to develop. On the horizon for the year-to-come are recently signed artists Randy Gurley and Sylvia, who promise to be doing their share for the Nipper effort in the next few months.

A combination of tradition, progressive foresight and bold talent, RCA and its artists are building for the future with the pride instilled by being a traditional winner.

FOR THOSE WHO WRITE,
FOR THOSE WHO SING,
FOR THOSE WHO PLAY--

a sincere thanks,

tom collins
COUNTRY MUSIC SPECIAL 1979

Songwriters: Unsung Heroes Are Enjoying New Popularity

(continued from page C-29)

very little monetary reward for some time," Cavender noted. "It takes tenacity, dedica-
tion and hard work for a songwriter to be long, thankless period. But the writer does receive something very important—self fulfillment. I don't think you can ask for much more of a reward than fulfillment of self.

The NSAI was formed in 1967 to aid the songwriter in becoming recognized as a viable part of a very lucrative business.

Little recognition...but..."The songwriter was most recognized person in the industry," Cavender said. "I look at it this way: if it weren't for the songwriter, there could not be sales of records. The writer is the one who picked the tune, or a singer or any of that. It used to be that people didn't even notice who wrote the song. They'd just enjoy the performer's song. But that is changing.

A pet project of the NSAI is the Nashville E/A Ups Profile With New Staff

(continued from page C-28)

and Sammy Davis Jr. as well as Sterling Whipple, Mel Tillis and Roy Head. Among Bowden's declared policies is that a Nashville-based E/A artist will be taken with the same seriousness as an act like Queen, Jackson Browne, Linda Ronstadt or The Eagles, and that he or she will have the benefit of the resources of the entire company in promotion, merchandising, publicizing and in every other area.

A realignment of the E/A Nashville staff has allowed the office to continue functioning with a superior effectiveness. Norm O'Connor coordinates sales activities, acting as liaison between WEAs branches and the west coast offices of the Monroe label, where he works for Teresa Grier. Ewell Roussel is director of Nashville operations, assisted by Carolyn Gilmer, who also maintains a demanding schedule as A&R coordinator. Martha Sharpe has also joined E/A as assistant to Jimmy Bowden. All assistants are fully qualified to participate in the decision-making process.

The Nashville offices also house an artist development staff under Deborah Pardoe, and Rhett Walker, E/A local promotion rep/Nashville.

E/A's Nashville team moves into fall '79 with a series of promising new releases. Stella Parton and Vernel Dickson have just released Best Of sets with Eddie Rabbit's Best Of scheduled for October. E/A debuts by Mel Tillis and Tootsie, and Tootsie, both on the same label, along with Hank Williams Jr.'s 'The Letter' for the second in a row. The coming months will see new albums by Bobby Brackin, Sterling Whipple, Rock Kilgour and live and studio sets by Jerry Lee Lewis and more.

The Donna Summer/Donna Summer has not affected E/A's policies towards its Nashville artists. "Knowing up front that some of our new acts will take time to develop, we're fully prepared to work on their records until we're proven wrong," comments Ewell Roussel.

"We've never been negligent with production money. Whenever we go out to find out if we have a record first and then we will spend the necessary dollars on it. When one hits, we'll go full tilt.

Songwriters Hall of Fame. Founded in 1970, the hall of Fame now boasts some 74 names. Fourteen songwriters will be immortalized this week (Oct. 7) when the association announces this year's new members.

A nomination list is comprised yearly by the NSAI board of directors, the past presi-
dent of the association and a selected elec-
torate. The criteria is two-fold: the songwriter must have made his living by songwriting for at least 10 years (originally six) and be a songwriting impact on the marketplace.

The electors also take into consideration the impact a songwriter has made on the music scene as a whole. In the first two years of its existence, the Hall of Fame played a catch-up game, enter-
ging 41 names to its prestigious Hall of Fame roster.


That year also found Bill Monroe, Bob Nolan, Tex Owens, Tex Ritter, Carter J. Robinson, Tim Spencer, Wiley Walker, Gene Sullivan, Jimmy Wakely and Scotty Wiseman forming the Hall of Fame roaster.

The year 1972 saw the catch-up game end and fewer members elected to the Hall of Fame. They were boudreaux Bryant, Felice Bryant, Lefty Frizzell, Jack Jones and Don Robertson.

Seven new members were added to the list in 1973. They were Jack Clement, Don Gibson, Harlan Howard, Roger Miller, Ed Nelson, Jr., Steve Nelson and Willie Nelson. Hank Cochran was the single new mem-
ber added in 1974.

In 1975, Bill Anderson, Danny Dell, Eddie Miller, Marty Robbins, Wayne Walker and Marjono Wilkin were added.

Carl Belew, Dallas Frazier, John D. Loudermilk, Moon Mullican, Curly Putnam and Mel Tillis joined the swelling ranks in 1976, while a special award went to Souraboy.

In 1977 Johnny Cash, Woodie Guthrie, Marie Haggard and Kris Kristofferson were among the inductees.

And finally, in 1978, Joe Allison, Tom T. Hall, Hank Snow and Don Wayne were elec-
ted to the hall of Fame.

Songwriter Of The Year


Also for the first time, a song of the year was selected in 1978. The award went to Randy Goodrum for "You Needed Me."

The Future Looks Bright For Country Music Labels, Artists

(continued from page C-29)

"Television seems to be the primary market in any country in getting the big word out," Walker said. "Getting the awards show on would allow us to expose country music to a large group of people who may have never heard country music before."

Of the countries the CMA is hoping to develop, Walker said that Germany would prove the better markets for the product, if that country took to country music. "Country music catches on in Germany, it would take a good decade to thoroughly develop," Walker pointed out. "But it's a long road. Country music is on there. It will really help country music record sales.

Walker added that they would not only be developing these foreign countries for American acts, but for the native country music acts as well.

Music has always been an attractive, as well as effective, means of introducing an artist and particular mode of music. Promotional activities with country music—from the label promotion person, to the booking agent, to the media people—will utilized the media (television, movies, and publications) advantageously for the field of country music.

Hardly a week passes that there is not some country music show on television, or the smiling face of a country artist on national television shows like "The Tonight Show," "The Merv Griffin Show" and "Good Morning America." Walker bets that the future will see even more of this, as well as more exposure to the music medium.

"Both television and movies are good outlets for performers, and movies are partic-

ularly good for songwriters," Walker said. "Of course, songwriters have written scores for movies in the past, but I see this as a field with great potential."

Radio Acceptance

Through the years, country music has noticed particularly good acceptance in terms of radio play. Walker doesn't see that area slowing down either.

"I've always contended that if country music could be heard more, it would become more popular," said Walker. "That was the theory behind trying to get more radio stations to program country music. That was our first goal when the CMA was organized. I think the figures speak for themselves. A recent survey indicated that there are 298 country radio stations in the Los Angeles area, out of a total of 851 stations.

"It's a great country music area. It's always been more and more popular, we will see more and more young people trying to get into country music—even if they weren't brought up on country music," Walker said.

"They are going to see it, observe it and find that it is a more relaxed music, more so than some types of music. I think it will attract more young artists, and certainly country music needs that—more young artists to keep attracting new artists. Artists from other fields may be coming over to country as well.

"Many times you can predict the future by looking at history," Walker concluded. "The momentum is obviously there, and I think that country music will continue to grow. Some people think that country music will lose its identity. I don't think so, not in my lifetime anyway."

1979 Was A Year Of Changes For SESAC Operations Around The World

(continued from page C-30)

Substantially increasing release and chart payments, and by extending bonus payments by significant amounts.

This year marks SESAC's 15th Annual Country Music Awards Ceremony and the 1979 gala will again be held at the Wood-

mont Country Club in Franklin on Thursday evening. Oct. 11, beginning at 8:00 p.m.

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Cash Box/October 13, 1979

www.americanradiohistory.com
Top Billing Increases Artist Roster In 1979

(narrated from page C-40)

Lone Star Cafe in New York City was taped by WHN Radio and will be syndicated in 110 major markets to be used as a tool to promote his book and new album, "O! T's Back In Town." Talent showcases were also used to heighten both industry and press awareness for Top Billing artists. Showcased at the Exit/In were Dickey Lee, Big Al Downing and The Bellamys. The Kendalls were featured at the Western Merchandisers Convention in Texas and at Or- pyland's Stagedoor Lounge. Jimmy C. Newman and Cajun Country were showcased at the NECCA Convention in Kansas City, Missouri. Other Top Billing promotional projects include the development of a winter sales campaign aimed at buyers, the annual hosting of the International Country Music Buyers Association, the commission of a print to commemorate Top Billing's 10th Anniversary and "Call My Agent" t-shirts.

One of the highlights of the year was the successful negotiation of a development contract for Wendy Holcombe with ABC-TV. Sixteen-year-old Holcombe, who is quite literally blossoming on the television and music fronts, has started off with what looks like a promising future. Her development contract gives ABC-TV options to include her in dramatic roles, on specials, variety shows or in her own series. Her first project will be an upcoming Christmas special.

Top Billing has also had success in the field of commercial endorsements. As commercial spokesman for the fourth year, Jim Ed Brown represents Dollar General Corporation, one of eight companies the New York Stock Exchange has labeled recession-free. Jerry Clower marks his eighth anniversary as endorser for Sureland Hardware, and this year, was selected as national spokesman for the cotton insecticide Ambush, whose parent company ICI Americas, Inc. is the American subsidiary of the London-based Imperial Chemicals Industries Limited whose sales in 1977 approached nine billion dollars.

Top Billing's negotiations with Purina (which last year netted a television commercial for Jeanie C. Riley), have resulted in another Pussy Chow-Puppy Food commercial — this year for Tom T. Hall and his nephews. Riley made a new connection with Syntax Agri-Business; a producer of farm animal pharmaceuticals.


Top Billing's foray into the international market has resulted in major tours for many of its artists. The Kendells and Charly McClain have been set for an extended Mariboro-sponsored tour of Germany the end of October. Red Sovine completed a successful tour of England early July, and Tom T. Hall has been booked in England for personal appearances and television in December. The Bellamys, who have made six tours to Europe and are already a major act there due, in part, to the phenomenal success of their 6-million seller "Let Your Love Flow," have been set for a tour of New Zealand and Australia the end of November. Floyd Cramer and Don Gibson performed at the Wembley Festival in London this year and the associated International Festivals of Country Music in Gothenburg.

Jeremiah Label Cooks

Jeremiah Records, although less than a year old, has started off with a bang with each of their releases charting.

The first single, Hoyt Axton's "Della and the Dealer," went top ten and stayed on the charts for 16 weeks. His second single, "A Rusty Old Halo" from his album by the same name, has just been released. The album has currently been in the charts for eleven weeks.

Jeremiah's latest release is a duet recording of "Don't Touch Me" backed with a bluegrass arrangement of "Never Been To Spain" by Jerry Naylor and Kelly Warren.

Elroy Kahanek, acting president of Jeremiah has stated "Jeremiah is really cooking. We look for things to get bigger, better and stronger in the future.

Sweden; Frankfurt, Germany and Rotterdam, Holland, already engaged for next year are The Bellamys, The Kendalls and Tom T. Hall. Presently, Top Billing is in negotiation for a Saudi Arabian tour.

Working at Top Billing with president Tandy Rice are agents Andrea Smith, Don Fowler, Jack Sublette, Ginger Hennessy and Chip Peay; platform division head Barbra Farnsworth, creative service division members Kathy Hooper, Arletta Breidenbaugh Newton, Susan Roberts and Kim McGarvey and administrative staffers Stephanie Saeger, Joyce Douglas, Gwen Rowland, Karen Howell, Sharon Howell and Tracey Smith.

Kendalls' Success Continues In '79

(narrated from page C-39)

missed are Michael Kosser, who left to write for Tree Music, and Tom McEntee, who left to work for Ariola on the west coast. Brien Fisher, producer and vice president of Ovation Records, has continued to produce a string of hits with taste and the help of Nashville's finest songwriters. Fisher is looking to sign at least one more name country act before the end of the year. He has also signed hit songwriter Max D. Barnes to the Terrace Music Group and Plum Creek Music as Ovation's newest addition to its Nashville songwriting staff.

Speaking of publishing, Jeanne Kendall will receive an ASCAP award this month for the #1 record she wrote, "Sweet Desire," as will Mike Koser and Robert John Jones for the #7 chart record last year by T.G. Sheppard, "Daylight." Phyllis Hill continues to make the Nashville house a home and holds down the fort with her secretarial skills and her TLC.

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Bill Ficks Jr.
Director, Creative Affairs
Judi Gottier
Director, Nashville Operations

Thanks for your support
Warner Bros. Records Country Dept. Continues To Deliver Top Hits

Con was showcased in Dallas, Atlanta, Nashville and Los Angeles over the past year, and will sing the National Anthem on ABC-TV before the John Tate — Gerry Coeetee WBA Heavyweight Title Fight in Pretoria, South Africa on October 20. Rex Allen, Jr. hit the top 10 with “Me And My Broken Heart,” the title track from his latest L.P. Rex signed with the Jim Halsey Agency in July. Buck Owens was back in the top 10 with “Play Together Again, Again.” Buck toured extensively this year preparing an album with Norro Wilson. Wilson also guided John Anderson to the biggest hit of his young career with “Low Dog Blues.” John’s “Your Lyrin’ Blue Eyes” has just been released. The ETC Band also scored with several hits, including “Middle Aged Madness,” and Sandy Posey was also on ten charts. Cariene Carter released her second WB album, “Two Sides To Every Woman,” an LP. Carter was at both the pop and country markets. Cariene’s first single from the project, “I Do It In A Heartbeat,” is receiving play in both formats. Carter soon hits the road with the North River Band, and will be doing selected national TV. A major merchandising campaign is planned. Rodney Crowell has temporarily stepped out of Emmylou Harris’ Hot Band to cut his critically acclaimed “Ain’t Living Long Like This.” Crowell also produced projects for Rosanne Cash and Bobby Bare, heard his songs covered by Johnny Cash, Emmylou Harris. Bare and others and has appeared frequently around the country as a solo artist. Rodney’s next L.P is slated for February. Guy Clark is currently cutting his second Warner Bros album.

Davies Joins Team

Gail Davies, an established artist with several hits as a performer (including “Someone Is Looking For Someone Like You”) and several as a writer (including “Bucket To The South”) joined Warner Bros. in the summer of ’79. Gail is currently recording (and producing) her first WB album (set for a January release) in Nashville and Muscle Shoals, using primarily self-penned material.

Bill Kinsley joined Warner Country as General Manager in April, reporting directly to VP/director of country Andrew Wickham. Kirsch coordinates all marketing activities pertaining to country, as well as involving himself in publicity, artist relations and other division functions. Kirsch came from ABC Records.

Warner Bros. participated in a number of major marketing, merchandising and sales campaigns in the past 12 months, many involving major accounts such as Pickwick, Handelman and the Gibson chain. The campaigns, primarily under the auspices of country national promotion chief Stan Byrd, focused on major artists and ran throughout the year. A major campaign is currently underway featuring Emmylou Harris, T.G. Sheppard and The Bellamy Brothers.

Int’l Record Dist. Assoc. Diversifies Into Many Areas

The company, which last year relocated from Nashville’s Music Row to suburban Hendersonville, has a staff of eight, with a promotion crew that includes Keith Stewart, Sue Johnson and, of course, veteran promo man Shepherd. “We have direct phone contact with over 200 radio stations weekly,” states Stewart, “in addition to a national promotion director, and on a revolving basis we maintain promotion contact with over 1,000 stations in all.” The administrative staff, headed by IRDA president Hank Levine, includes Patsy West, Linda Turner and Bo Shaw. The company does all album jackets in-house, with its art department headed by prize-winning Tennessee artist Linda Rolfe.

IRDA recently expanded into gospel distribution through its newly formed Gospel World Division, headed by Sue Johnson. And will shortly be announcing the release of a new package of gospel albums featuring some of the top names in gospel music.

CBS Taps Marketing

religious organization that recognized Cash for his work with youth and drug addiction. Willie Nelson and Janie Fricke lent their talents to the annual Darrell Royal Golf Tournament that raised more than $30,000 for the Boys Club in Galveston, Texas, which recognized Nelson as its “Man Of The Year,” and Johnny Rodriguez spearheaded an annual telethon that bears his name to raise more than $50,000 for the Johnny Rodriguez Life Enrichment Center for handicapped young adults under construction in Corpus Christi, Texas.

As a company, CBS Records presented Nashville’s Belmont College with a $5,000 contribution to its music business degree program offered in recognition of the efforts the program has made in supplying not only Nashville, but also the entire music industry with qualified personnel.

This year, CBS Records welcomed new signings to its team and acquired an associated label agreement with Starlite Records. In addition to Crystal Gayle and Larry Gatlin, others, include Lacy J. Dalton, Roseanne Cash, Rose McDowall, Pam Rose, Johnny Rodrigue, and Starlite’s Freddy Fender, Tommy McLain and Warren Storm.

The best that can come to CBS, the company for an extremely productive fall with 16 LP releases, spearheaded in the marketplace by comprehensive merchandising campaigns, to be followed with November packages.

Among the various LP releases for fourth quarter ’79 are: Willie Nelson’s “Nelson Sings Kristofferson” and “Pretty Paper,” Johnny Paycheck’s “Everyone Has A Family,” George Jones’ “My Very Special Guests,” Moe Bandy’s “One Of A Kind,” Freddy Weller’s “Strike While The Iron’s Hot,” David Allan Coe’s “Compass Point,” Bobby Bare’s “Great American Saturday Night,” and LPs without titles as of yet by Janie Fricke, Johnny Rodrigue, Freddy Fender and Warren Storm.

COUNTRY MUSIC SPECIAL 1979

C-62

www.americanradiohistory.com

Cash Box/October 13, 1979
Country Music Goes Pop But Keeps Traditional Flame Alive

(continued from page C-25)

it has been the mark of a number of creative people to express the desire that one day there would be no 'categories' of music — that it would just be 'music' and audiences and customers would either like it or dislike it on its own sound merits. Was that day may have arrived for country music. The criteria for calling a record 'country', is vague at best, and basically decided by music directors and audiences who like it and want to hear it on the 'country' radio station.

While this has not clarified the definitions of country music, it has allowed it to open its arms and ears to a wider range of sound. Also, there is one major fact in life we can't get back. That means you can't be 12 or 17 again and it also means that you can't make 1979 into 1952 in regards to country music.

Country music has achieved a great deal of success by diversifying its sound and emaciating its scope. Record companies know only too well that the hard country sound is hard to sell and that only the very best of that sound will be sold. This hard country sound will disappear — there will always be a demand for it and it will always be an integral part of country music. However, it has decreased in the total percentage of country music being heard today. To reach the larger populace and satisfy the divergent tastes of Americans, country music by necessity had to expand its boundaries and borders. Perhaps those who wish for days past when country music was more 'country' would also like to trade the financial rewards of today's larger country market from yesterday's smaller, less financially rewarding (and less socially acceptable) world of country music?

There is another factor to be dealt with and that is that America is not the rural nation it once was but basically a big metropolitan area today — thanks primarily to television. Many of those involved in country music today grew up with rock 'n' roll and came out of the pop world. There are very few who grew up listening to and loving the sounds of Hank Williams and Lety Frizzel.

This is fairly obvious with those who have become involved in country music during the past decade. By and large, they are the product of the pop music culture and many continue to relate best to that culture. And while they have absorbed themselves to a point with the 'country culture', country music, on the other hand, has felt the influence of these people.

We should also face the fact that a great number of people making their living in country music as artists, songwriters, producers, publishers, record company executives and others don't really like country music — or like it only as represented in a manner that is not 'hard country.'

Problem With Pop

The problem between country music and pop is more than taste in music, though — it is often hinged upon the dividing line of record sales. Most of the time, an artist is considered country until they begin selling well — and when they sell well enough they are considered 'pop,' thereby making pop success (and being labeled pop) a goal of the most attractive image. A prime example here is Waylon Jennings, whose music has not changed appreciably during the past ten years. However, he became a pop artist when his albums started going platinum at the retail level. Conversely, another Nashville artist whose music may be much less 'country sounding' — and more fun of 'pop sounding', is considered country if their albums sell $50,000,000.

Which brings us to the meaning of it all. Country music is not what it used to be. Yes, there is less of the traditional or 'hard' country sound today, but we are far more away from the traditional country sound probably won't change although there will always be a demand and a place for it. Yes, country music will continue to grow. And maybe we'll still be posing and attempting to answer these same questions about country music in 1989.

Little Giant: New And On The Charts

(continued from page C-42)

seen national chart activity with Kelly's "The Pied Piper," and is witnessing rapid acceptance of De Duupchurch's 'I Am As Much Of A Woman.' Upcoming product releases include a 45 and LP by Jerry Kelly, a 45 and LP by Bobbie Seymour & The Nashville Rhythm Section, and a follow-up 45 by Kelly & Lloyd's. The artist's LP, has just been released in Germany, Austria and Switzerland, Worthy of note is the composition of The Nashville Rhythm Section LP, which contains ten of Nashville's leading session players and back-up vocalists.

We've been bringing Country to the country for over a quarter of a century.

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Cash Box/October 13, 1979 C-67

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PURE ELVIS

Our Memories of ELVIS VOLUME 2
More of the Pure Elvis Sound

Contains the hits:
"There's a Honky Tonk Angel (Who Will Take Me Back In)"
B/W
"I Got A Feelin' In My Body"
PB-11679

Our Memories of Elvis

Contains the hit:
"Are You Sincere"
PB-11533

Album Creative Director: Col. Tom Parker
www.americanradiohistory.com
Rose Blasts Crossover Music

by Don Cusic

NASHVILLE — Country music is losing its identity and the trade charts and country radio are to blame, according to Wesley Rose, head of Acuff-Rose publications and former president of the Country Music Association.

The problem, as Rose sees it, is that too many artists are attempting to cut "crossover" records from Nashville and sending them to country stations, where trade charts dictate what gets played.

"When people say they're cutting crossover records, they have no idea — they're not even talking about a title on something that'll confuse you, they don't like to say they're cutting a pop record," Rose said.

"But you're in the industry now and you know what country is, and if they don't, why did they get into the business?"

Rose added that "a lot of executives got into the business to make money and a lot of them don't care how they make it."

Rose places the blame of the continuing loss of identity of country music on the trade charts. "The charts have changed from the early days," he said. "In the early days when it was pop they meant pop music. Now the pop charts mean the most popular selling records. You can do a recitation, a hymn or country or R&B and if it sells enough records, it will go into the pop charts."

"Rose would like to see country music keep its strong identity apart from other forms of music and feel "the quickest way to correct it would be the charts."

Part of the problem, according to Rose, is "that the charts don't truly reflect country radio. He disagrees with having stations 'weighted' saying, "That means that I have more money, when I vote for president I should get two voices and someone else should get one." (It should be noted that Cash Box considers each station to be of equal importance when compiling its weekly country charts.)"

Rose also accused radio personnel of not listening to records that come to the station but relying instead on the trade charts to decide what to play. "The average radio person today doesn't listen to records," he said. "They can get records and find out what they look at charts and they program what's in the charts. And this is an unfortunate thing that a trade paper can control radio. I think that's wrong. Charts were put together so the trade paper could give infor- mation to people in the music business about what radio was doing."

"Rose noted further, "I'd rather my records be on an all-country station" referring to stations that are called country but, in his opinion, not really programming country music.

Rose also criticized the emphasis that is placed on major metropolitan markets such as New York. "If I put a station in Tokyo, I could say this is the number one country station in the world because it has the biggest population," he said emphatically. "But I probably wouldn't sell 42 records. This is what is happening in New York. I don't think you can take 100 stations and say they control country music and have a true poll."

Texas An Exception

An exception, according to Rose, is Texas. "In Texas, the market right now is Texas," he said, "because Texas is less hypocritical than the rest of the country. They play country music on country stations. Of course there are a few who decide to fight the pop stations and of course they're gradually losing their ratings and displacing their listeners, so they tune out."

I think if I had one shot at a record I would go into Texas and promote it."

CMA Will Vote For Directors At Meeting

NASHVILLE — During its annual membership meeting Oct. 11, the Country Music Assn. will elect the CMA directors for the coming year. One member will be chosen in each of 12 membership categories of CMA (one director currently serving on the board in each of the categories will remain another year, serving out the second of a two-year term). Three directors-at-large will also be elected.

Proxy forms have been sent to all CMA members who will be unable to attend the annual meeting. These forms should be returned to Deloitte, Haskins and Sells, the certified public accounting firm which handles the CMA board meetings.

According to the association bylaws, no fewer than two, nor more than four names nominated by the board may appear on the printed ballot for each vacancy. However, additional nominations may be made by the floor at the meeting membership meeting by any member.

The following is a list of those nominated for the CMA board of directors for 1979-80:


(continued on page 29)
1. Before My Time
2. Last Cheater’s Waltz
3. Fooled By A Feeling
4. Half The Way
5. The Way
6. All The Way
7. Sweet Summer Lovin’
8. I Should Come Home (Or I Should Go Crazy)
9. Come With Me
10. Your Own Kind Of Hat
11. Ain’t That Enough Business Today
12. I Don’t Like That No More
13. Fool’s Games
14. Put Your Clothes Back On
15. Slippin’ Up, Slippin’ Around
16. Let’s Take The Fall
17. Blue Kentucky Girl
18. It Must Be Love
19. No Memories Hangin’ Round
20. Blind In Love
21. Baby My Baby
22. Love Me No More
23. Sail On
24. Broken Hearted Me
25. What More Could A Man Need
26. Hound Dog Man
27. I’m Gonna Go On Hurtin’ Again
28. I Hear The South Callin’ Me
29. Tony Tony Tony
30. Hangin’ In And Hangin’ On

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

1. "I’m Your Kind Of Woman" (Ronnie Milsap/Writing Team) (BMI)
2. "The Lady In The Blue Mercedes" (MCA/Columbia) (BMI)
3. "Show You My Heart (And I’m Feelin’ It Too)"
4. "I Cheated Me Right"
5. "Just Good Lovin’"
6. "Robin Hood"
7. "First Thing I’m Gonna Do"
8. "I Ain’t Goin’ Back"
9. "Have Your Hands Full Now (BMG Music Co.)"
10. "Just A Part Of Me"

October 13, 1979

67. Stranded On A Dead End Street
68. Endless Love
69. Goodbye
70. Hide Me
71. You Are All Of Me
72. Your Hands On Me
73. You Don’t Miss A Thing
74. Lonely Together
75. I’ll Say It’s True
76. I Wanna Go Back
77. Sea Of Heartbreak
78. The Cowboy Singer
79. "I Can’t Help Myself"
80. Today I Started Loving
81. What The Woman Wants
82. San Francisco Is Lonely Town
83. Everything I’ve Always Wanted
84. "I’ve Been Leaving"
85. I Wanna Come Over
86. Without You
87. I’m As Much Of A Woman
88. Your Kisses Will
89. I’m Leaving You
90. I Wanna Come Over
91. The Way
92. Everything I’ve Always Wanted
93. I’m Never Gonna Do Anything Like I Love You
94. Your Empty Arms
95. That Runaway Woman
96. You Betcha Baby
97. Thank You For The Roses
98. Any Way That You Want Me

RCA/Columbia Records
Loretta Lynn

her newest single:

“I’ve Got A Picture Of Us On My Mind”

Highest debut country single!

55 CASH BOX 61 Record World 63 Billboard

Produced by Owen Bradley
THE COUNTRY MIKE

KSON goes "O THE RACES" — KSON/San Diego president Dan McKinnon participated in the 3rd Annual Celebrity Stock Car Race at Southbay Speedway 117 in Chula Vista. McKinnon was the two-time defending champion in the race that included KSON air personality Dick Warren, California Lt. Governor Mike Curb and other radio and TV celebrities from San Diego. Warren collided with a writer for the San Diego Union and wounded the writer. Curb spun out early in the race and did not finish at all. As the defending champion of the race, McKinnon's starting position was the last spot in the field of drivers. He finished 4th in the race this year. All proceeds benefited the March of Dimes for San Diego and Imperial Counties.

MUSIC DIRECTOR PROFILE — Ron West, MD for KSON/San Diego, has been in radio for the past six years. Ron's first experience with radio came while in the Navy stationed aboard the USS Constellation, where he assembled a closed circuit radio station for the 4,000 men on the ship. After the Navy, he got his first class ticket at Huntington Beach, Calif. Ron then worked in small town radio and helped to put stations up in Missouri, Kansas City and St. Louis on the air. He went to KUDU/Ventura as the MD in 1970 and later in 1971 the call letters were changed to KBBQ. In 1976, Ron worked as an air personality at KARM/Fresno, and in 1978 came to KSON/San Diego as the MD and afternoon drive personality at the station.

Bill Hart/MD for WJJD/Dallas for the past six years, is now available for employment. He can be reached at (312) 884-7181 Pete Porter/MD for KBOX/Dallas is the new MD/MD for WJJD/Dallas. Jack Weston, the afternoon drive job for KBOX has been taken over the MD duties at that station.

R.T. Griffin is no longer the MD at WIXI/Detroit. PD Bill Ford has taken over the music until a replacement is found. Tapes and resumes should be sent to the attention of Bill Ford. WIXI/Ann Arbor.

WMNI PRESENTS "THE GREATEST COUNTRY MUSIC EVR" — From Oct. 26 until Nov. 7, WMNI/Columbus will present the greatest country music ever. according to PD Steve Cantrell. WMNI is asking listeners to send in their list of favorite songs. From these lists WMNI will compile a list of the top 200 songs in the Columbus area. Then WMNI will play a song from the Top 200 every other record, during these 10 days.

During October, Country Music Month, WIRK/West Palm Beach will pay tribute to a different country superstar each week. According to PD Terry Wunderlin. Albums of the artists of the day will be given away. On Oct. 13, WIRK will salute listeners with an appreciation day of festivities at the South Florida Fairgrounds. Local recording artist Hughie Burns will perform along with pony rides, games and barbecue.

CHARLIE DOUGLAS JOINS MUSICWORKS — Bill Robinson, president of the Musicworks syndication company, has announced the signing of WVLW's Charlie Douglas. Charlie will become a part of their "Alvie Country" taped format which is available to local stations for a six hour daily show. Charlie served as the founding President of the Federation of International Country Air Personalities (FICAP) and is also a member of the Country Music Association Board of Directors. He will join Bill Robinson, Lee Shannon and Gary Havens, all of whom have worked with WVLW in various capacities.

Mike Malone, PD/MD for WYDE/Birmingham, has announced that his new morning drive partner is former KKHA/Cedar Rapids MD Jim Powell. The rest of the lineup is PD/MD Mike Malone with middays from 10-2 followed by Rod Lawless from 2-6. Chris Fox pulls the midnight shift with Gene Lester doing the all night show at the station.

WLAS/Jacksonville MD Willis Williams accepts music calls Monday through Friday before 9 and after 2

COUNTRY MIKE

PROGRAMMERS PICKS

Fred Buc WKDA/Nashville I'll Say It's True — Johnny Cash — Columbia

Jim Bell WPNX/Columbus Buenos Dias Argentina — Marty Robbins — Columbia

Ron West KSON/San Diego Whiskey Bent And Hell Bound — Hank Williams, Jr. — Elektra

Mark Thomas WNRS/Ann Arbor You Don't Miss A Thing — Sylvia — RCA

Lynn Waggoner KEBC/Okahoma City Because Of Losing You — Narvel Feits Collage

Don Walton KFPI/Wichita I've Never Seen A Picture Of Us On My Mind — Loretta Lynn — MCA

Judy Gayle WVOJ/Jacksonville I Wanna' Come Over — Alabama — MDJ

Joe Flint KSOP/Salt Lake City Buenos Dias Argentina — Marty Robbins — Columbia

Terry Black KJJJ/Phoenix Crazy Blue Eyes — Lacy J. Dalton — Columbia

Tim Rowe WMNI/Columbus Blind In Love — Mel Tillis — Elektra

Dick Buchanan KHEY/El Paso Walkin' The Floor Over You — Ernest Tubb and Friends — Cachet

Lee Shannon WIRE/Indianapolis I Cheated M Right Out Of You — Moe Bandy — Columbia

Dan Williams WCMS/Norfolk A Rusty Old Halo — Hoyt Axton — Jeremiah

Ray Sherwood WAXX/Eau Claire Because Of Losing You — Narvel Feits Collage

Steve Cappell WDDO/Charlotte Walkin' The Floor Over You — Ernest Tubb And Friends — Cachet

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. I'VE GOTT A PICTURE OF US ON MY MIND — LORETTA LYNN — MCA — 32 REPORTS

2. BUENOS DIAS ARGENTINA — MARTY ROBBINS — COLUMBIA — 26 REPORTS

3. WALKIN' THE FLOOR OVER YOU — ERNEST TUBB AND FRIENDS — CACHET — 26 REPORTS

4. (STAY AWAY FROM) THE COCAINE TRAIN — JOHNNY PAYCHECK — EPIC — 24 REPORTS

5. YOU ARE ALWAYS ON MY MIND — JOHN WESLEY RYLES — MCA — 19 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. YOU DECORATED MY LIFE — KENNY ROGERS — UNITED ARTISTS — 58 REPORTS

2. SHOULD I COME HOME (OR SHOULD I GO CRAZY) — GENE WATSON — CAPITOL — 58 REPORTS

3. COME WITH ME — WAYLON JENNINGS — RCA — 57 REPORTS

4. BLUE KENTUCKY GIRL — EMMYLOU HARRIS — WARNER BROS. — 52 REPORTS

5. MY OWN KIND OF HAT — MERLE HAGGARD — MCA — 48 REPORTS

6. HALF THE WAY — CRYSTAL GAYLE — COLUMBIA — 45 REPORTS

7. BLIND IN LOVE — MEL TILLIS — ELEKTRA — 45 REPORTS

8. BROKEN HEARTED ME — ANNE MURRAY — CAPITOL — 42 REPORTS

9. NO MEMORIES HANGIN' ROUND — ROSANNE CASH WITH BOBBY BARRETT — COLUMBIA — 36 REPORTS

10. I'D RATHER GO ON HURTING — JOE SUN — Ovation — 31 REPORTS

Country Doctor Cures Radio Ills

FORT WORTH, TEX. — Don Thomson's Country Doctor consulting firm has been retained by Century 21 Programming to expand its Super Country Format beyond automated radio into full music and management services for live stations.

Thomson is a veteran programmer of several successful country music stations, including WBAP, which was at the top of the total audience ratings in Dallas-Ft. Worth throughout his 10-year tenure.

"Air personalities add a vital human touch that listeners love," says Thomson, "but their music selections are often biased by personal favorites and varying moods or whims of the moment. Our stations will receive the benefit of extensive music research as conducted only by the very largest chains of stations, plus localized programming of music.

This makes it easy for our station's air personalities to build strong loyalties among listeners and advertisers."

Century 21 vice president and general manager Dave Scott adds, "It's a pleasure to team with Don Thomson because of his tremendous experience and knowledge in the country music programming field. Our automated 'Super Country Format' is successful in more than two dozen markets less than two years after its introduction. The teaming of personable local personalities and our music research should provide the competitive edge to push scores of new clients to the top in the near future."

Top Billing Company Hires Peay As Agent

NASHVILLE — Tandy Rice has announced the hiring of agent Chip Peay to the Top Billing Company. Peay worked as the exclusive agent for the Bellamy Brothers, setting all of their dates.
John Conlee's time has come—from deejay to superstardom in four smash singles. Now John's time is "Forever", his great new MCA album. It contains his current #1 single, "Before My Time". Listen to John Conlee—your time will be well spent!

The #1 Single from his new album:

Produced by BUD LOGAN

CONGRATULATIONS JOHN from MCA Records for being named: "Top New Male Album Vocalist Of The Year"
**REVIEWs**

**JOHN ANDERSON** ( Warner Bros. WBS 40086)

*Your Lying Blue Eyes* (9:00) (Acuff-Rose, BMI) (K. McCutchie)

This record should be a jukebox operator’s delight as well as perfect for country radio. It’s stone, solid country and John’s voice is unique, very country and convincing. Look for this record to break Anderson as a major act to be reckoned with.

**BRENDA LEE** (MCA 41130)

Tell Me What It’s Like (2:57) (Ben Peters, BMI) (Ben Peters)

Not since “Big Four Poster Bed” has Brenda delivered a song as strong as this one: She begins the record taking and goes into a superb chorus for this ballad about love’s hurt.

**ROY HEAD** (Elektra E-46549)

In Our Room (2:58) (Irving Berlin Down ‘N Dixie, BMI) (T. Sears-M. D. Barnes)

A positive love ballad that Roy delivers in a powerful vocal form. The production, by Jimmy Bowen, is absolutely superb on this record and all the elements are there to make this a sure fire hit.

**DAVE AND SUGAR** (RCA JB-17149)

My World Begins and Ends With You (2:50) (Tree Wyndchimes, BMI) (S. Pippin-L. Keith)

Dave and Sugar are consistent chart toppers with their unique sound and this record will add to their string of hits. A MOR type sound with bright vocals and a positive message, it’s certain to find an immediate slot on country radio and receive requests.

**DOTTIE WEST** (United Artists UA-13124-Y)

You Pick Me Up (And Put Me Down) (2:42) (Chappell/Sailmaker/Welbeck/Blue Quill ASCAP) (R. Goodrum-B. Maher)

Dottie moves towards a more MOR sound with a blues tinged edge. The chorus is springy and the bounce should attract listeners. Will easily find a spot on country radio for this smooth sound.

**MUNDO EARWOOD** (GMG 108)

Philoerdnon (3:02) (West of the Pecos, BMI) (M. Earwood)

Mundo delivers this self-penned ballad about loneliness and a lover leaving. He sings to a favorite flavor and the result is a solid record. Mundo’s voice has a rich texture and this song is a perfect vehicle.

**JIM ED BROWN** (RCA JB-17142)

You’re The Part Of Me (2:23) (Chess Music Inc/ASCAP) (John Schweers/Hank Martin)

**RAYMOND FROGGAT** (Jet Z59 5065)

Give Me A Call (2:34) (Glennwood Music Corp./ASCAP) (R. Froggatt)

**CAL SMITH** (MCA-41128)

The Room At The Top Of The Stairs (3:07) (Coal Miner’s Music Inc/BMI) (Lois Jean Dilions)

**JIM WEATHERLY** (Elektra E-46547)

Smooth Sailing (3:22) (KECA Music Inc/ASCAP) (Jim Weatherly)

**EAR CRUARDS REVUE** (Columbia 1-11106)

Play Me No Sad Songs (2:55) (Unart Music Co./Broughall Hall Music Co Inc./BMI) (L. Butler/B. Reeder/R. Bowling/M. Jackson)

**WOOD EDDIE** (Elektra E-46537)

So Easy For You (3:19) (DebDave Music Inc./Side Pocket Music/BMI) (Even Stevens/Rusty Wolfe)

**RONNY ROBBINS** (TRC-081)

I Know I’m Not Your Hero Anymore (2:18) (ATV/Hall Clement/BMI) (F. Dysc/L. Kingston)

**LONNIE JONES** (Dessa D-79-4)

"Heartquake" (3:01) (Daydreamer Music/BMI) (Curt Lanham/L. N. Jones)

**TINA TURNER** (Wagner Records IRA 567)

If This Is The Last Time (3:35) (Blue Crest Music Inc./BMI) (D. Frazier)

**REviews**

**ONLY LOVE CAN BREAK A HEART** — Kenny Dale — Capitol

ST-12201 — Producer: Bob Montgomery — List: 7:58

Kenny Dale has come on strong recently as an artist who will be around a long time. This album, produced by Bob Montgomery, spotlights Kenny’s vocals with some fine songs, chief among them “Down To Earth Woman” and “Only Love Can Break a Heart.” As an artist, Kenny continues to build and this album should be a big step forward for him.

**SONNY CURTIS** — Elektra—6E-227 — Producer: Hitmen Productions, Inc. — List: 7:48

Sonny has been known as a top notch songwriter through the years, penning such hits as “I Fought The Law” and “Walk Right Back.” This album, containing those two songs as well as eight other self-penined tunes presents Sonny as a recording artist with a fine voice. This album should bring some well-deserved attention to Curtis and his songs.

**Determination Pays Off:** When Sylvia Kirby Allen came to Nashville in 1975 to be a singer, she knew it was going to be a tough struggle. Armed with only a capella demo tape, Sylvia (as she is called) began the process of knocking on the endless line of Music Row doors. And eventually persistence did pay off for the singer. Producer Tom Collins hired her as a part-time secretary; meanwhile, she continued work on her singing. As her singing matured, background work became more frequent. Finally solo time, RCA’s Jerry Bradley signed her, and now Sylvia has a new single, “You Don’t Miss A Thing,” and she is about to begin tour with Charley Pride.

Yes folks, Luckenbach, Tex. if you are so inclined, or by way of the mailing list, Savannah of the Washington Muncipal Co. to model its spring line of western wear. But he added definitely is not giving up his promising singing career.

Newly signed Warner Bros. artist Gall Davies has been putting the finishing touches to the tracks of her self-produced LP. The album was recorded in Nashville and Muscle Shoals. Los Angeles will also get some credit for this LP, as Davies will lay down the vocal tracks in that city in early October.

**CONGRATULATIONS**:

To Jacky Ward and wife Tanya on their new arrival — Tbs. 14 oz. boy named Casey Brennan born Sept. 21.

Singing duo Jim Ed Brown and Helen Cornelius will soon be going their separate ways. Inside sources hint that they will possibly be recording more duet product, and that they will get them to Nashville soon on “Hollywood On The Road” television series, but as far as a road show, they will each be pursuing separate interests.

Roger Miller was honored at the Smithsonian Institute Sept. 23 with a plaque commending his contributions to American music.

The Martha White early morning radio show, which has aired five days a week at 6:45 a.m on WSM Radio here for the past 38 years, returned to its original format of live or taped performances Oct. 1. The new format will feature bluegrass band Hubert Davis and the Season Travellers for a 13-week engagement.

Moon Records of Memphis is making a comeback. The label, founded in the early rock era, has released “Football Widow,” aimed at what is Women who have lost their husbands to football. The artist producer is a Miss Cordell Jackson.

Moon Records has also released a collector’s album of recordings of selected Moon artist of the fifties.

MCA Records has signed 21-year-old David Smith to the label.

Jack D. Johnson hosted a #1 party at his office a couple of weeks ago for T.G. Sheppard. Quite a gathering turned out to tele T.G. for his #1 song “Last Cheater’s Waltz.” Said a surprised T.G. “And I thought I was just coming down here for a business meeting.”

Football season is here, and with it the return of “The Football Cord.” Glenn Sutton has made a few changes in the 1979 version — this year each NFL team is named, and a couple of lines have been rewritten to reflect personnel changes.

SO THAT’S WHY ANDY WILLIAMS IS IN TOWN... Andy Williams... Tom Grant

It’s the latest to join the list of entertainers utilizing Nashville Recording studios — this time Jack Clement Studio. Seems the veteran entertainer is in town to work on a batch of pop-country songs under the direction of west coast producer Dick Pierce. All the new releases were written by Nashville writers, with string parts composed by Nashville arranger Bill Justis. STUDIO TRACKS... Gene Watson is also in Jack Clement studios working on another album for Capitol. Russ Reeder produced the sessions, with Jim Williamson at the board.

Columbia Recording Studios here recently added a new Sphere Eclipse Console w/40 channel capacity for Studio A. It is equipped with Super Graphic equalizers, model 920, with 0.10 Graphical in the echo returns. 40 VCA monitor switching, VU Peak level beam displays with quad mix VU meter pod and Allison Research 65K, 48 function programmer. Monitors have been changed to UREI 813 Time Aligned speakers.

Jennifer Bohler
Cash Box/October 13, 1979

Country Music Association Prepares To Elect Directors

(continued from page 35)


Country Music Show Draws Capacity Crowd At Ford's Theatre


At $250 a ticket, the musical extravaganza was staged for the benefit of the historic building where Lincoln was shot by John Wilkes Booth on April 14, 1865, and the Civil War, as well as to kick off the first day of October, which has been designated as Country Music Month by the President.

The two-hour show, which had the distinguished audience toe-tapping and cheering along, opened with "Country Is" and continued on a full tilt level with a host of dynamic music artists appearing. Co-hosted by Dolly Parton, Eddy Rabbitt, Johnny Cash and Glen Campbell, the show featured performances by Lynn Anderson, Freddie Fender, Larry Gallin, Tom T. Hall, Barbara Mandrell, Ronnie Milsap, Bill Monroe and the Bluegrass Boys, the Oak Ridge Boys, the Statler Brothers, Charlie Rich, Ray Stevens, Mel Tillis, Dottie West and Sen. Robert Byrd.

While Washington, guests and artists were treated to several luncheons and dinners, the highlight of which was a luncheon hosted by the President and First Lady in the White House on Oct. 2.

Following late evening rehearsals at the theater, the cast and dozens of invited guests were honored at a party at Sen. Baker's home in the posh Cathedral area of the city.

The show was followed by another party — a blacktie dinner and dance at the Corcoran art gallery.

King Edward Smith IV, WSLC, Roanoke.


Showcase Salutes Hank Garland

NASHVILLE — Legendary guitarist Hank Garland will be saluted during Country Music Week at RCA's Breakfast Show Oct. 10. In addition to accolades voiced by industry and civic dignitaries and a nostalgic display of visuals, Garland will perform on the show, demonstrating the miraculous degree of recovery achieved since an automobile accident in 1961.

Garland's musical career up to that point was one of the most respected in the business. As a studio musician, he became the backbone structure what became known as the Nashville Sound with such illustrious colleagues as Chet Atkins, Harold and Owen Bradley, Floyd Cramer, Bob Moore and Buddy Harmon, backing an array of stars from Billy Grammer to Elvis Presley.

He was also a performer in his own right, widely known via his recordings with Red Foley of "Sugar Food Rag" and well on his way to jazz recognition at the time of the accident. In the '50s Garland had helped pioneer the country music presence in both network and syndicated television.

While in Washington, Garland completed a year-long series of therapy treatments in Florida and has moved back to his family home near Spartanburg, S.C. His musical faculties have been returning slowly, although at more rapid pace during the last two years. He has plans to resume his recording career.

The RCA Show tribute will be filmed by L.A.'s Underwood Productions International, shot with a motion picture based on Garland's life now in production.

On Oct. 12 Garland and guitarist Thumbs Carlisle will make guest appearances with the Nashville Superpickers band at the Ex-Cell, in Clarksville. Garland was a Garland protege, beginning his own studio career under the guitarist's guidance.

Rose Criticizes Crossover Music

Although Rose is upset about the dilemma of what is or isn't country, he is proud of Nashville being known as a place where all kinds of music can be recorded. "I think Nashville should cut all kinds of records," he said. "But they shouldn't be hypocritical when they cut a pop record and play it on the pop station, and then get it promoted on the pop network. They should say 'this is a pop record.' This hurts the country audiences because they don't want to hear pop. The radio stations and the record stations mechanize the business. It's a computer business, it's not a feeling. Radio people don't go on their gut feeling on a record because they don't listen. I don't think they like music. I run into radio people today that have never heard of artists from six or seven years ago. I ran into one that had never heard of Elton John. And I said, 'what country station are you on?' Why, Rose, you've remained active!" Dike most respected individuals in country music since the 1940s when he helped establish Acuff-Rose as the first publishing company in Nashville. Through the years he has worked with a number of writers, including Hank Williams and had his own record label, Hickory.

As Williams' copyrights came for renewal, a court case was introduced by Chappell and Hall and their colleagues at Large; on behalf of Billie Jean Horton, the second wife of Hank Williams for rights to the songs. Rose commented that case was negotiated. Chappell now owns part of those copyrights for the U.S. only with Acuff-Rose retaining world-wide rights.

With Hickory, which was established in 1953, the distribution pact with MCA ended Sept. 1 and a new pact is currently being negotiated.

ASCAP SIGNS POLITICIAN — Georgia's Lt. Governor Zell Miller (r), a long-time country music fan, recently signed a deal with ASCAP, Miller co-authored a tune entitled "They Can't Read Nothing I Ain't Done Without" that he recorded on Atteram Records. With Miller is Ed Shea, southeastern director of ASCAP.

Int'l Busy With Two Major Deals

NASHVILLE — International Record Distributing Associates has signed two major distribution deals, one with Wagner Records for the release of Tina Turner's latest LP, "Good Hearted Woman" and the other with AutoBahn Records of West Germany for a single by Roberta Kelly. The Turner album will be preceded by a single, "If This Is Our Last Time." Both singles will ship this week.

OPRY BIRTHDAY CELEBRATION SCHEDULE

Monday, October 8, 1979
3:00 p.m. — 10:00 p.m. — CMA Awards Show
10:00 p.m. — 12:00 p.m. — Post-Awards Party

Tuesday, October 9, 1979
10:00 a.m. — 12:00 p.m. — Radio Seminar
2:00 p.m. — 4:00 p.m. — Early Bird Bluegrass Concert — Opry House
5:30 p.m. — 7:00 p.m. — WSM Grand Ole Opry Dinner — Opryland Plaza
7:00 p.m. — 9:00 p.m. — Grand Ole Opry Show — Opry House
8:00 p.m. — 10:00 p.m. — BMI Dinner (Invitation Only)
9:00 p.m. — 10:00 p.m. — SESAC Dinner (Invitation Only)
9:00 p.m. — Little Giant Records Party — Office

Wednesday, October 10, 1979
10:00 a.m. — 12:00 p.m. — RCA Show — Opry House
12:00 p.m. — 1:30 p.m. — Lunch — Opryland Plaza
1:30 p.m. — 4:30 p.m. — Capitol/UA Show — Opry House
3:00 p.m. — 12:00 p.m. — Republic Records Party (Wed. — Thurs.)
5:00 p.m. — 6:30 p.m. — Dinner — Opryland Plaza
6:30 p.m. — 9:00 p.m. — CBS Show — Opry House
7:00 p.m. — 10:00 p.m. — Bud/Baldwin/Gretsch Birthday Show — Opry House
9:00 p.m. — Little Giant Records Party — Office

Thursday, October 11, 1979
9:00 a.m. — 11:00 a.m. — CMA Membership Meeting — Opryland Hotel
11:30 a.m. — 1:00 p.m. — Opryland Plaza
1:00 p.m. — 4:00 p.m. — MCA Show-Opry House
4:00 p.m. — 7:00 p.m. — Casablanca Party — Radisson Hotel (Invitation Only)
5:00 p.m. — 9:00 p.m. — MDJ Party — Cajun's Wharf
6:30 p.m. — 8:30 p.m. — Cachet Show-Opry House
8:30 p.m. — 10:00 p.m. — Warner Bros. Show — Exit/in

Friday, October 12, 1979
9:00 a.m. — 11:00 a.m. — Artist-DJ Tape Session — Opryland Hotel
12:00 p.m. — 1:00 p.m. — CMA-DJ Luncheon — Opryland Hotel
1:00 p.m. — Elektra Open House
1:30 p.m. — 3:30 p.m. — Artist-DJ Tape Session — Opryland Hotel
6:00 p.m. — 10:00 p.m. — FICAP Dinner and Show — Hyatt Regency
8:00 p.m. — 11:00 p.m. — MusiCares Bureau and Dance — Hyatt Regency

Saturday, October 13, 1979
10:00 a.m. — 7:00 p.m. — Visit Opryland Entertainment Park
9:30 a.m. — 12:00 p.m. — Grand Ole Opry 54th Birthday Celebration Show
Recession Cuts Major Label Jazz Support; Some Press On

(continued from page 31)
ticularly difficult to obtain. In addition, as Mileage EIA pointed out, reduced budgets have made that jazz executives have had to try “alternative marketing techniques.”

Slaughter noted that Columbia has made a decision to reduce the number of markets in which the company will advertise jazz product. “We’ll pick a certain number of markets,” he said. “And we don’t advertise on our ads. In other words, we’re going to try to increase our effectiveness by greater concentration.”

Mizzell added that, with “less dollars available for radio,” he would concentrate on concerts and more effective in-store plays to promote EIA fusion artists.

Other developments in the jazz field include the sustained importance of catalog for many of the major labels. United Artists, which hopes to reactivate its historic Blue Note label in the near future, has

Composer Harris Dead At Age 81

LOS ANGELES — Composer Roy Harris, who wrote 16 symphonies and 185 other major works in his long and prestigious career, died Oct. 1 at the age of 81. Harris, who had been in ill health for the past year, died in a Santa Monica hospital where he had been a patient for the last two months.

Harris was a teacher as well as a composer, and he had been a composer in residence at the University of Los Angeles, for 10 years. He also was a professor of music emeritus at UCLA, where his wife is a member of the faculty.

Many of the composer’s works were commissioned by major orchestras such as the Boston and Chicago symphonies and The New York and L.A. Philharmonics. Harris’ most famous work, Symphony No. 4, The Folk Song Symphony, inheres themes from some of America’s best loved songs.

Polydor To Issue 13


Designated October for its “Back to Blue Note” campaign, reissuing albums by artists such as Wayne Shorter, Dexter Gordon and Stanley Turrentine.

MCA will continue to offer restocking programs on its “Legends” program, featuring titles from the impulse and MCA catalogs. RCA is continuing its Bluebird reissue series, with offerings from Tommy Dorsey and Glenn Miller, and the label is also reissuing records on its Pure Gold and Legendary Performers series. And Arista will continue to distribute the Savoy reissue line.

In addition, Motown Records, which introduced its jazz division last March with the self-titled debut LP by Dr. Strut, will expand its roster to “at least five” acts by year end, according to Lee Young, Sr., vice president of creative administration for the label.

Budget Records Meet Has Distinct Flavor

The convention opened with a performance by Elektra recording artist Harry Chapin. Chapin received a donation of $22,000 from Budget Records on behalf of World Hunger Year. Half of that total was raised by the stores and the other $1,000 was contributed by Phil Lasky, Evan’s father and founder of Dan-jay. Evan Lasky was expected to announce the eventual contribution of Budget to World Hunger Year to total $60,000.

Other highlights of the convention included a public demonstration by MCA, a panel on artist-merchandiser relationships, and a discussion of changes in coop advertising policies by Alan Perger, national director of advertising for WEA.

In addition to the advertising and promotion seminar, there were panels on radio programming, merchandising, budget lines, accounting, “alternative” product lines, and prerecorded tape merchandising. Product presentations were given by WEA, RCA, Arista and CBS.

MCA Sets Late October LP Release Schedule

LOS ANGELES — Tom Petty and the Heartbreakers’ “Damn The Torpedoes,” Rufus and Chaka Khan’s “Masterjam,” Conway Twitty and Loretta Lynns’ “Diamond Duel” and John Klemmer’s “Mosaic” highlight MCA’s late October release schedule. Albums by Don Williams, Rocket’s Tuy Duke, Source’s Opus 7 and Butterfly Records Fire And Ice will also be part of the release.

Columbia Pictures Completes Sale Of Arista Label To Ariola

been initially estimated.

Columbia will initially use the major portion of the proceeds to reduce outstanding bank debt.

As was reported earlier (Cash Box, Aug. 11), Clive Davis will remain president and chief executive officer of Arista, although he no longer has any financial interest in the company. Arista will also continue to be independently distributed in the U.S.

Arista currently has a foreign distribution deal with BMG that covers all territories outside the U.S. except for the U.K. and Japan. It has been speculated that, after that pact expires on Dec. 31, Arista will take over Arista’s distribution in most of these territories. At present, however, this could not be confirmed.

With the acquisition of Arista, Ariola now has a strong U.S. base. The company’s other U.S. label, Ariola-America, is distributed by Capitol, and Ariola also owns Interworld Music Group, a publishing firm headed by Mike Stewart.

Barnett Offices Move

LOS ANGELES — Barnett and Assoc. management firm for the Amazing Rhythm Aces and administrator of the newly formed MSS Records label out of Muscle Shoals Sound Studios, has relocated its corporate headquarters in Boulder, Colo. The new address is 234 Mohawk Drive, Boulder, Colo. 80303. The new phone is (303) 499-2000. The firm’s Los Angeles offices remain in the same.

West/Dilo Lorenzo Set To Represent Music Show

NEW YORK — The creative services firm of West/Dilorenzo has been named talent coordinator for “The Music People,” a nationally syndicated television series about recording artists. The half-hour program, produced by Audioimage Communications, Inc. will present performers in concert and candid interviews in a new format; the show will not employ a host, emcee or on-camera interviewer. Instead the show will use split screens, double exposure and montage techniques to dovetail live performance sequences with offstage remarks from the artists about their lives and music.

Carousel Management Formed By Grant

NEW YORK — J. Lloyd Grant, executive producer of the films “Claudine” and “Greased Lightning” and the Broadway musical “Bubbling Brown Sugar,” has formed Carousel Artist Management. The president is Dolores DeGuzman and the executive vice president is Norman Allston. The firm, a full-service management company, is located at 1414 Avenue of the Americas, New York, N.Y. 10019. Telephone number is (212) 688-5825.

Bug To Administer Rockslam For Martin

LOS ANGELES — Capitol recording artist Moon Martin has joined the Bug Music Group for administration of his publishing company, Rockslam Music. Bug will administer Rockslam in the USA and Canada.

ABBA AT RADIO CITY MUSIC HALL — As part of its North American concert tour, Atlantic recording group ABBA appeared Oct. 2 before a sold-out audience at Radio City Music Hall. Before the group’s concert appearance, Manhattan Borough president Andrew Stein presented the group with a proclamation declaring Oct. 2 “ABBA Day” in New York. Pictured above are (l-r): ABBA manager Stig Anderson, Atlantic chairman Ahmet Ertegun, Anderson, ABBA group members Benny Andersson, Agnetha Faltskog, Frida Lyngstad, Bjorn Ulvaeus, Lyngstad, Andrew Stein and Faltskog. This was the first-ever concert tour for the group in North America.

HOME RUN SIGNS THE SPORTS — Arista recording artists the Sports recently signed a management agreement with Home Run Systems Inc. in New York. Pictured at the signing ceremony are (l-r): Frank Weber, general manager of Home Run; Paul Schindler, attorney for the group; Jeff Schock, director of marketing and promotion at Home Run; and Mike and Stan Umenofski of Mushroom Records in Australia.

West/Dilorenzo's Ariola America, is distributed by Capitol, and Ariola also owns Interworld Music Group, a publishing firm headed by Mike Stewart.

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THE RHYTHM SECTION

BLACK RADIO FLEX YOUR MUSCLES — Mark Klein and Tom Costie's Ocean Records is launching across the board marketing/merchandising campaign for recently-signed performer, Ann-Margret. The campaign will particularly involve black radio due to sensitivities of the artist and producer, Paul Sabu, who recently produced the Debbie Jacob's single "Don't Let My Heart Burn," which was their best-recorded effort since 1962, will be shipped this week entitled, "Love Rush," and the soulful vocal kicks of this artist are interesting, so take a listen.

PROGRAMMERS PROFILE — Sunrose Rudlidge (Gay Poppa) has been in radio for 26 years. Starting off by being a high school guest DJ, Rudlidge says, "Other than myself, I think there is only one other announcer who is still in the business that had been in longer than I have had and that is 'Shelley the Playboy', who the King Biscuit radio for about five years when I started." Acquiring the name "Gay Poppa the Show Stopper" early in his career, Rudlidge is the morning announcer and PD at KOKA in Shreveport, Louisiana. He spent two years at WENN in Birmingham, Alabama and then spent one year stints at several stations in the southern region before returning to KOKA 19 years ago. "There was a time when I was the station manager, the morning man, afternoon drive man, music director, in addition to numerous community activities I involved myself in." When all the work started to affect his health, "Gay Poppa" decided to remain the PD and morning man, which he says "in all these years I have always enjoyed being on the air. I have almost always been the morning person except for once while I was here I switched for a year only doing afternoon hours." He says that he has approximately ten years in the business before he thinks it will be time to retire. I foresee myself in a management situation, unless it is a station that he owns.

GILREATH SPEAKS ON THE BLACK CONSUMER — Eddie Gilreath, national sales manager for Warner Bros., addressed the audience at the August Black Discussion and Meetings last week, giving a well-received profile on merchandising and marketing to the black consumer. He shared some facts that were exposed during a recent study of black consumer buying habits, that was recently commissioned by Warner Bros. This study reveals that (a) black consumer's purchasing of records is in fact different (b) the black consumer is not a heavy purchaser of catalog items (c) the black consumer does not buy many tapes (d) the black consumer knows exactly what he wants when he walks in the store, so there are no displays he walks out (e) the black consumer is not a browser, and does not spend a great deal of time in the store. A spokesperson for the Budget organization said that the speech was overwhelmingly accepted by the over 150 store managers and buyers who attended the conference.

REDDING OPENS BOOKING AGENCY — Rodgers Redding, brother of the late Otto Redding, has opened his own booking agency, Rodgers Redding and Associates, in Macon Georgia. Redding stated that currently a VP at EMI Records and the agency has already formed several client groups, to include Johnnie Taylor, Willie Hutch, Bobby Wood, Music Shaols, Horns, 7th Wonder, Muddy Waters, Latimore, Percy Sledge, The Controllers, Clarence Carter, Chevelles Band, Mary Holmes and The Redding Band which includes his nephews, Oddi and Dexter Redding.

FROM MONEY TO MUSIC, FORBES MAGAZINE IS THERE — Look for an upcoming article in Forbes Magazine entitled, "Faces Behind The Figures," which will feature the principals at Spring Records in a very interesting interview of the financial aspects of marketing black music. Bill Spitalsky, Julie and Roy Rilkind, who head the firm, give some key insights on their very successful partnership in this special area.

RAadio ACTIVITY — Nate Boyer, executive director of the National Association of Black Owned Broadcasters, will be organizing a newsletter that will consist of features on its members, brief articles relevant to black station owners, and legislative issues that pertain to the black station owners. The newsletter will initially go out to the membership, but will expand to include other requests. For more information on the organization Boyer can be contacted at 202-293-1137. KKT in Los Angeles, who changed its call from KGFJ to KFJJ when Instant City Broadcasting launched the new call letters, have changed their name back to KGFJ, because they feel that the black community is more familiar and more comfortable with them. The station will start a promotion that they are calling "Faze The KAT" leading up to Nov. 3, when the charts will again be announced. They have already booked an appearance for Moody in the Boston area. The station is playing the lot in the Charlotte area of WHYL AM/FM in Carlisle, Pennsylvania. The AM portion of the station is Top 40 and the FM is country, which is the first time that a black person will program a country station.

ARTISTS ACTIVITY — Songwriter Allee Willis, who co-wrote "Boogie Wonderland" and "September" for Earth, Wind & Fire group members and Maxine Nightingale's "Lead Me On," and has had numerous songs by several artists recorded has a tune on the upcoming Chaka Khan solo LP. The song is entitled "Out There." Al Jarreau will be a featured guest on syndicated television series "From Jump Street" A Story O'Black Music. "The series will cover the history of black music from its African roots and will be shown on PBS TV network starting in the fall of 1980. Keith Burton and Darrell Littlejohn are the new prodigies to continue the trend of the new home monster. In Birmingham, Alabama, there has a single "Kick It Around" shipping this week, and was produced by Smokey. cookie amerson

PROGRAMMERS PICKS

Joe Fisher WRBD/FL Lauderdale Pure Fire — Sun — Capitól
B.B. Davis KOKA/Shreveport She's Killing Me — Johnnie Taylor Columbia
Jerry Mason WXXI/Jackson Ego Trippin'— Marvin Gaye— Tamia/Motown
Reg Henry WXEL/New Orleans Let's Dance — 9th Creation — Hittak
Jay Johnson WYLD/New Orleans Let's Dance — 9th Creation — Hittak
Jerry Boulding KDIA/Oakland Ego Trippin' — Marvin Gaye— Tamia/Motown
Linda Hayes WRWL/New York I Found Love — Denece Williams — ARC/Columbia


Cash Box/October 13 1979
CRAVE, 10/17/93

33. Full Tilt Boogie (Pt. 1)*
34. Open Up Your Eyes
35. Fool On The Moon
36. Turn The Tables (Spring/Peyton SP 189)
37. King Tim III
38. Ladies Only
39. Rrrrrrrrr Rock
40. Is It Love You're After
41. Doin' The Dog
42. Reaching Out (For Your Love)
43. Wanna Be Your Lover
44. Better Not Look Around
45. Never Can Find A Way (Hot Love)
46. High Steppin', Hip Dressin' Fella (You Got It Together)
47. Ready For Love
48. Do It Good
49. Groove Me
50. Remember Who You Are
51. You're Something Special
52. While We Still Have Time
53. Ooh-Wee She's Killing Me
54. Do You Love What You Feel
55. I Found Love
56. Come To Me
57. Call Me Your Name
58. My Forbidden Lover
59. My Second Around
60. Rock Baby
61. Star Of Power (Columbia 3-11021)

**12* Available For Sale

- Shakedown (20th Century-Fox/RSO 22-2799)
- Summer Love (Casablanca/BMI 1-11037)
- Glide* (Pleasure/Fantasy 7-BT-A)
- I Don't Want To Be A Freak (But I Can't Help Myself)
- Let's Turn It Out* (Sky/Beach/BMI 20-7012)
- No Love, No Place, Without You
- The Rance Allen Group (Fantasy/Star/ARC 607-A)
- Lookin' For Love* (Atlantic/ABC-Dunhill 2-3415)
- Concentrate On You
- We Got To Hit It Off
- Open Up For Love*
- Closer
- I Love You* (New Birth/Atlantic 7760)
- Shakedown
- You Know How To Love Me
- Mellow, Mellow Right On
- Around And Around
- Fantasy*
- Sorry
- I Want To Sing About The Sing
- White By White (20th Century-Fox/RSO 26-241)
- Best Beat In Town*
- When You're #1

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)
They're on to something special—and you can't afford to leave it alone!

FIVE SPECIAL

The sensational debut album featuring the smash singles, "WHY LEAVE US ALONE" and "YOU'RE SOMETHING SPECIAL."

Produced by Ron Banks, courtesy of Baby Damp Producers, Inc., in association with At Home Productions, Inc.

Executive Producers: Wayne Henderson, Dr. Don Mizell, Forest Hamilton, Ron Banks.

On tour with the Jacksons and LTD:

10/12 Spectrum Philadelphia, PA
10/13 War Memorial Auditorium Rochester, NY
10/14 Civic Center Pittsburgh, PA
10/15 Sagamore Civic Center Saginaw, MICH
10/16 Market Square Arena Indianapolis, IN
10/17 Kiel Auditorium St. Louis, MO
10/18 University of Dayton Conv. Center Dayton, OH
10/19 Paramount Coliseum Columbus, OH
10/20 War Memorial Auditorium Syracuse, NY
10/21 Civic Center Buffalo, NY
10/22 Civic Center Springfield, MASS
10/23 Wings Stadium Kalamazoo, MICH
10/24 Civic Auditorium Chicago, ILL
10/25 Civic Auditorium Cleveland, OH
10/26 Civic Auditorium Cincinnati, OH
11/1 Civic Center Kalamazoo, MICH
11/2 Chicago Stadium Chicago, ILL
11/3 Civic Auditorium Cleveland, OH
11/4 Civic Auditorium Cincinnati, OH
11/5 Civic Auditorium Detroit, MICH
NEW YORK — The U.S. tour by the Moscow State Symphony, which was scheduled to open at Carnegie Hall last Wednesday, was cancelled at the last minute. According to the New York Times a U.S. State Department official said that the tour had been cancelled because the Russians feared detections by some American agents. But a spokesman for Columbia Artists Management, which was booking the tour, denied the story. The sensitive issue had been raised in discussions with the Soviet Culture Ministry. The dispute led to the cancellation, he said, concerned the symphony’s conductors for the proposed tour.

MAZEL NAMED TO NEW POST — Lorin Maazel, music director of the Cleveland Orchestra, has been appointed general manager and artistic director of the Vienna State Opera as of September 1, 1982. The management of the Cleveland Orchestra announced that it expects Maazel to extend his music directorship through the 1984-85 season. Although negotiations between Maazel and the orchestra have not yet been concluded, Maazel has indicated that he hopes to be able to maintain his link with the Clevelanders in addition to his new responsibilities. Meanwhile, Maazel and his orchestra have just completed a major European tour, which included 20 concerts in 16 cities across Austria, Switzerland, Switzerland, and Sweden. The orchestra has been released with great acclaim and has already been invited back for another tour in 1983.

BIMI YOUNG COMPOSERS CONTEST — A total of $15,000 is available to young composers in the BMW Awards to Student Composers competition. Prizes ranging from $500 to $2,500 will be awarded to contest winners. The contest is open to student composers who are citizens or permanent residents of the Western Hemisphere and who are enrolled in accredited secondary schools, colleges, or conservatories, or engaged in private study with recognized teachers. Entries must be in by January 1, 1983. The 1979-80 competition closes February 15, 1980. Official rules and entry blanks are available from James G. Rey, Jr., director of BMW Student Compositions, 320 W. 57th St., New York, NY 10019.

LABEL NEWS — The first digital recording by Leonard Bernstein and his New York Choral Society will be released in November for sale and will be $10.98. Recorded on BMG digital equipment, the album features a performance of Beethoven’s Symphony No. 9 with the Concertgebouw of Amsterdam. To follow: another integral recording of the symphony under Bernstein’s baton. A pair of operatic curiosities have recently been released on disc: Rossini’s “Otello” (on Philips) and Ferdinando Paer’s “Leontia” (on London). “Otello,” which has been eclipsed by Verdi’s opera of the same name, was penned in 1816, just after “The Barber Of Seville” and shortly before “La Cenerentola.” Paer’s “Leontia,” first staged about 1804, is based on the same story as a Verdi opera already been completed. Although there are important differences between the treatment of the story in the two operas, it is obvious that Paer on the Paer work before he penned “Fidelio.”

Some highlights of the Vox/Turnabout fall release are an LP containing several little-known works written by Swidler, a recording of Granados’ “Goyescas” by Alicia de Larrocha; a reading of Bartok’s Violin Concerto No. 2 under the baton of Jascha Herstein, with Ivy Gillis as the soloist, and a traversal of Schubert’s “Unfinished” Symphony by the Cincinnati Symphony under the direction of Thomas Schippers.

Peters International has just released seven albums. Two LPs by the Westminster Choir are the first to be recorded in the U.S. by Peters. One of them features Christmas carols and the other contains complete motets. Also of interest in the new Peters releases are a recording of Schubert’s “Unfinished” Lieder by Elly Ameling, and another


Davidovich, who moved to New York in 1978, has concentrated in her native Russia and since 1949. Her debut Philips recording showcases performances of outstanding quality. Op. 31, No. 3 is performed with an unusual combination of depth and strength, the mercurial reading of the Soherto is especially satisfying. However, perhaps because it is played so often, Davidovich’s reading of the “Moonlight” does not seem very compelling.


This is a wonderful recording in all respects. Pollini is a first-rate interpreter of 20th Century Music, and Abbado shares the pianist’s empathy for these demanding, dramatic works. The Chicago Symphony’s superlative brass section gets a real workout here, especially in the Concerto No. 2, and the superb label sound highlights the orchestra’s style and technical expertise for analog recording when it is done correctly. Highlights include the ebullient, mottic climax of the Second Concerto’s first movement, and Pollini’s meticulous solo in the Presto section of the following movement.

O SOLE MIO: Favorite Neapolitan Songs. Luciano Pavarotti, tenor; Orchestr of the Teatro dell’Opera, Rome; Lamberto Gardinu, conductor; National Philharmonic Orchestra, Gian Carlo Charemello, conductor, London OS 26560. List: 8.98

One doesn’t have to be a native of Italy to know such tuneful songs as “O sole mio,” “Fenesta Vadia,” or “Torna a Surriento.” Their folk-oriented flavor is easy to understand and relate to. And just about everything from "Funiculi Funicula." The only problem with the release of material is that some of it, like “Tu, ca un nian’chiae,” is unbearably schmaltzy. When he has better songs, though, Pavarotti sings with a warm, ardently expressively.
WEA Inks Production Contract With Rockoko

LOS ANGELES — WEA International and the German production company Rockoko have signed an agreement for at least 10 acts to be produced for WEA by Peter Hauke, Rockoko's president. Hauke, perhaps best known as the producer of Supermax, will be assisted by producer Kurt Hauenstein and Ingo Schule, WEA's A&R manager for Bellaphon Records of West Germany. The first productions under the new agreement will be Beau Katzman and the groups Einstein and Bamboo. Additional productions will be announced shortly.

Ex-Wings Guitarist McCullough Dies At 26

LOS ANGELES — Jimmy McCullough, who gained fame as lead guitarist for Paul McCartney's Wings, was found dead in his London apartment on Sept. 28. The 26-year-old guitar player was due to play his first London concert with his new band, the Dukes, the night of his death. McCullough was a part of Wings from 1975-77. The cause of his death is not yet known.

Main Event' Album, Single Certified Gold

NEW YORK — The soundtrack to "The Main Event" on Columbia Records has been certified gold by the RIAA. In addition, the title song, "Main Event/Fight," performed by Kung-Ngo Choong as soloist, Russian pianist Oxana Yablokskaya, will open the new Emigre series at the 92nd St. on Oct. 16. She made her New York debut in 1977 at Magda Olivero will return to New York Oct. 27 for a recital with Harrison Chilason at Carnegie Hall.

The Streets Ink With Butch Stone Company

LOS ANGELES — Butch Stone Enterprises, a management and production company, has signed The Streets, based in Memphis, and Snow, a group from Atlanta. Stone plans to move The Streets to L.A.

JPRA Selects Singers For Annual Competition

TOKYO — Japan Phonograph Record Assn. (JPRA) president Saburo Watanabe announced the selection of 20 new singers and 20 established artists to participate in the 23rd annual Record Song Festival, scheduled for Oct. 30 at the NHK hall in Tokyo.

Festival Broadcast

An annual national competition, the festival will be aired later in the year on NHK-TV, Japan's national broadcasting corporation.

The 20 new singers for this year's festival include Nobue Matsubara (Nippon Columbia, 1977), Futoshi Tashiro (East), Shuichi Kishimoto (Polydor), Keiko Motegi (Atco), and Junichi Fujisaki (CBS/Sony). The 20 established artists include Kazuo Chawara (CBS/Sony), Atsuko Hara (Sony Phonogram), and Kumi Sugai (Island/EMI). The 23rd annual Record Song Festival will be broadcast on NHK-TV, Japan's national broadcasting corporation.

Smokey On Bandstand

TAMPA/Mt. Lookout recording artists Smokey Robinson & the Miracles, a long-time favorite of American Bandstand, host Dick Clark.

Scott/Sunstorm Studio Opens In Hollywood

LOS ANGELES — Scott/Sunstorm Recording Studios, Ltd., utilizing the former ABC Records complex, opened for business Oct. 8. The refurbished complex features three recording studios with custom-built consoles, a disc mastering facility, and a complete production facility with tape duplicating, editing, cassette duplicating and album assembling equipment.

Many former ABC Records personnel are involved in the venture, including ex-executives Gene Mackie and Ed Connolly, who now serve as Scott/Sunstorm director of studio operations and financial director, respectively. Former ABC technical personnel with the studio are Roger Dozier, engineering manager, and Larry Linstroth, mastering engineer.

The studio is located at 8255 Beverly Blvd., Los Angeles, Calif. 90048. The phone number is (213) 658-5990.

Ariola Announces October Releases

LOS ANGELES — Ariola announces the following releases for the first half of October: Ami Stewart's "Paradise Bird" on Ariola/Hansa, Paul Sabu's self-titled LP on Ocean and Mireille Mathieu's American debut release, Gene Cotton's "No Strings Attached." Streetpayers' self-titled debut and the Saragossa Band's bow on Ariola/Hansa.

WHO'S WHO? — Scott Marpole, vice president of Classics International, has been listed in the new edition of Who's Who in Finance and Industry in The U.S. Marpole takes her place alongside such people in the same field as Peter Vitk, north American Philips, William Paley, CBS Inc., and Lew Wasserman, MCA Inc.
TOP 40 DISCO

Artists

Cash
Tony
Jose
Houston
Phoenix
Las Chicago
Bob
Frank
Boston
Lou
Angeles

THE DUNCAN SISTERS
THE ROCK
PUT YOUR BODY
LADIES' NIGHT
(NEW YORK
CORY DAYE
GEEEN
THE
THE BEAT
FOUND
LOVE
00H,
FRANCE JOLI
DON'T STOP TIL

This Sly
Don't Let
Sugar
Love Massage
Ill
I'll
Can't Turn

resonse
rI\n
Me
With Your Rhythm Stick
Ian Durty - Stiff/Epic
Let Me Know (I Have A Right)
Gloria Gaynor - Polydor

BILL STOKE
BOSTON
Sergio Mendes - Elektra
The Rapper's Delight
Sugar Hill Gang - Sugar Hill

Lou Laccose
Los Angeles
This Is Hot
Pamala Stanley - EMI-America
Victim Of Love
Elton John - MCA

Frank Sesito
Philadelphia
I Can't Tell You
Clorox - LP
Let's Go
Isaac Hayes - Polydor

Jerry Johnson
Detroit
Sergio Mendes - Elektra
Love Massage
Muzique - Prelude

Bob Anderson
Washington D.C.
Love Massage
Muzique - Prelude
Wear It Out
Starday - Warner Bros.

Kenny Jason
Chicago
The Rapper's Delight
Sugar Hill Gang - Sugar Hill
Everybody Get Up
Ren Woods - ARC/Columbia

Jon Camerono
Las Vegas
Don't Leave Me Hanging (Edit.)
Masquerade - Prelude
Go Dance
Billy More - Emergency

Bob Baldwin
Phoenix
Don't Let Go
Isaac Hayes - Polydor
Night Dancer
Jean Shy - RSO

Jeff Britton
Houston
Love Rush
Ann-Margret - Ocean
Love Massage
Muzique - Prelude

Ed Bednar
Pittsburgh
Party Down
Unique - DJM
Let Me Know (I Have A Right)
Gloria Gaynor - Polydor

Jose Martinez
Newark
People Party
Gonzales - Capitol
Looking For Love
Fat Larry's Band - Fantasy

Tony Smith
New York
Dance To The Music
Sty Stone - Epic
Music
All Hudson - MCA

Steve Smith
Los Angeles
This Is Hot
Pamala Stanley - EMI-America
Deputy Of Love
Don Armando - Buddah/ZEAL

Jose Bonilla
Brooklyn
Love Massage
Muzique - Prelude
I'm Caught Up
Life - TCT

DISCO BREAKS

DUANE BRADLEY
WATCH THIS DJ - Duane Bradley has been spinning at Todd's, a 1200-capacity, predominantly gay disco on Detroit's northeast side, for the past nine months. The 25-year-old jock was recently honored as top Detroit DJ by the People's Choice Awards. The

REVIEWs

ANN-MARGARET - Love Rush - Ocean/Aria OR 7511 - 12" - Promo
Ann-Margaret has already demonstrated considerable skills as a screen actress and Vegas headliner. With the release of "Love Rush," she also shows a natural affinity for the disco sound and a great future as a disco artist. Her sultry vocals play off perfectly against a shrewd arrangement by the prodigiously gifted Paul Sabu, who also penned and produced. Underlining his confidence in A-M's disco debut, Ocean president Mark Kreiner has ordered up an initial pressing of 100,000 discs with more pressings to come. Time 6:33
ELTON JOHN - Victim Of Love - MCA-MCA-5104 - LP
On Elton's first excursion into disco, the British rocker/badeeer comes up a winner with a near paradigm for the pop-disco fusion phenomenon. Unlike too many other disco offerings, the title track is discriminately arranged so that Elton's husky voice gets a chance to take centerstage in front of subdued instruments. As reworked by Elton, the Chuck Berry classic, "Johnny B. Goode," proves just how adaptable even quintessential rock tunes are to the new fusion movement.

DIANE MCCAIN - I Have A Destiny - Butterfly FLY 3106 - LP
A lot of hot tracks here from a charter member of Butterfly's "Hottest Disco In Town" road show. The versatile McCain wrote the lioness' share of the songs on the album, including the get tough title cut. "Falling In Love Again" is an ingenious, almost unrecognizable retooling of the Beechmenn's hit song from The Blue Angel Lovestruck nicey with McCain's calculated vamp image. "Falling" deserves to break away as a 12"
One-Stops Expect Business Rise With Changed Policies

(continued from page 9)

sought from other accounts to buy direct from the manufacturer. For example, Ron Edmonds, owner of the four-store Carousel chain located in central Florida, said that he has opened the door for wholesalers to buy as much as 40¢ per unit over one-stop prices on $7.98 list merchandise. "I'm not too pleased about that," he said, "because it means we need us anymore," said Norm Cooper, a one-stop operator based in Philadelphia. "I sell a lot of my inventory to the two and three-store operator now has the leverage to pick and choose who he wants to buy his LPs from. The smaller retailer is still better off lumping his dollars at the one-stop because the manufacturers have said that they don't want their business anymore. But as soon as he strengthens his backup, there's no reason he can't go elsewhere."

Can't Buy Direct

One retailer who has switched part of his buying to a local one-stop is Bob Allgoof, manager of Records and Fresh Vegetables in Yellow Springs, Ohio. "Last month, CBS told us that because we weren't doing 5,000 worth of business with them, they wouldn't carry our orders," he said. "Even though we were right around that figure, the company told us that we were too small. It's a fact that we've been told by CBS that he still bought direct from DEA and Capitol and rationalized the CBS decisions by saying that he served a recessionary area when you don't want to run the risk of overbuying. That's why the one-stop stands to increase his business, because he's not interested in jamsing product down your throat. During the summer, CBS had about 35,000 worth of inventory in your area and he feels that the smaller retailers have to wait for the hotter-selling releases and catalog from a one-stop as our way of protesting.

"Sometimes you just have to take a stand and take control of your buying in the event that the manufacturer isn't pleased with your business. We've shown them that we can buy 2,000 of each Kiss solo album when our initial order was for 100 each," Cohen said that the company was so enraged that "we seriously thought of buying it from a one-stop instead. It's a way of proving a point."

"There's a feeling of retribution in the fact," said Bob Krug, sales manager for Western Merchandisers Denver branch. "We're starting to take orders from accounts that would rather give our one-stop the business than a given manufacturer, and this is in direct retaliation for the screws the labels are turning. But it's not a natural course of events. As the retailer's ordering gets tighter, especially with the returns and credit situation it way they stand, the one-stop has a big chance of selling more than the one-stop cases because the dealer used to buy from him."

Functions As One-Stop

The typical one-stop J&R outlet in lower Manhattan is an example of a company whose catalog depth has enabled it to compete successfully with mom and pop stores in the metropolitan area, even though it is not formally in the one-stop business. "Having talked it over with the small retailer anymore," commented Henry Lerszewski, manager of the Phoenix, expects an increase in the seven "They're going to sell the same amount of records anyway. But the new policies have made it difficult for the small stores, especially when the labels are of more new release and catalog orders get pushed back. That's where we are filling a gap."

Secondary Sources

One of the reasons Angela Singer, one-stop manager for Associated Distributors in Phoenix, expects an increase in his business particularly from mom and pop stores in the Arizona, Nevada, and New Mexico area is that returns ceilings will force them to weigh the specific advantages of ordering direct. By Christmas, she said, "some of the smaller dealers in our area will have fully understood the full implications of the policies. And once those new invoices come in from the companies, I know we're going to see a turnaround."

Asher Is Deputy President Of The CBS Records Group

(continued from page 8)

become president of the CBS Records International.

Allen Davis came to CBS in 1974 from EMI and Capitol Records, U.K. He served as senior director of CBS Records U.K. and was later appointed the division's marketing director of European operations in Paris before becoming vice president of CBS Records Europe and CBS International in New York. He was later named vice president of the division and named as controller of CBS Grammofoon in Holland.

New Responsibilities

Yentoff told the Cash Box that despite his additional duties in connection with New Ventures, he will continue to be primarily concerned with CBS Records U.S. Even with Asher installed as deputy president, he added, "there's still plenty of work to be done with CBS Records U.S." Yentoff also said that the diversification of the CBS Records Group is related to the recent stomp in the record business. "Not only do we have to deal with the fact that this [new technologies] is the future. Almost every entertainment company thinks that way, and it's time to do something about it."

Asher Is Deputy President Of The CBS Records Group

(continued from page 9)

club commented that honor by throwing a lavish press party which also celebrated the disco's sixth anniversary. In L.A. this week to meet area DJs and label reps, Duane made stops at Studio One, Circus Disco and Probe. He also dropped by the Cash Box office to discuss the future of disco, among other things. Says the circumstance young spinner who eventually hopes to get into remaking records. "I feel disco may never be the #1 musical genre, but it will never die. Disco will be around for a very long time." Duane had high praise for Todd's management, which he feels, "backs me up 100 percent. They really listen to the deal I have about building the club up." The owner's confidence is reflected in the fact that they financed Brady's excursion to Los Angeles, "so I could see what the L.A. disco scene was like," he explains. Duane started out spinning at private parties, gradually working his way up to Studio 54 (the Detroit disco) and Chessmat, before taking up disk jockeying at Todd's. The spinner's top pick this week at Todd's are "When You Touch Me," by Teana Gardner; "Music" from the just released Al Hudson album; and France Jolli's "Playboy," which was "out of the blue."
SOLO — Egberto Gismonti — ECM ECM-1-1136 — Producer: Manfred Eicher — List: 8.98
A remarkable recording, akin in spirit to a Keith Jarrett solo effort. Gismonti displays equal virtuosity with the acoustic guitar and the piano. The Latin-influenced, classical-sounding solo guitar on "Selva Amazonica/Pau Roló" is mesmerizing. The piano work on "Ando Zero," "Frevo," and "Girandola Nordestina" is inspired. The guitar on "Salvador" brings Jarrett’s piano to mind. That covers all the cuts on this album.

DAYS LIKE THESE — Jay Hoggard — Arista GRP 5004 — Producers: Dave Grusin & Larry Rosen — List: 7.98
This is a top notch debut effort by the latest young jazzman to join the Grusin-Rosen stable. Hoggard is a vibraphonist who lives up to the rich tradition of this instrument going back to the days of Lionel Hampton. Hoggard plays with a style and intensity worthy of much more experienced artists. His versatility is admirable, as can be seen on the swinging "Samba Pa Ngara," the mellow "Katima’s Garden Song," and the smooth title cut.

UNICORN DREAM — Noah Young — Laughing Angel Records
LAR 33 — Producer: Noah Young — List: 7.98
Noah Young believed in his music so much that when he couldn’t get a label deal, he took the risk of cutting and releasing the record on his own. This is the result and it was worth it. At the head of a fine group of sidemen, Young’s string bass cooks. With a predominately acoustic sound, the band has an inspired groove on the clean-sounding "Lake Teco," the cacophonous "Open Secret," and "The Wizard," featuring the clarinet of Perry Robinson.

FOR THE RECORD — New Music Week, a brainstorm of Manhattan Borough President Adam Stein and the New Music Task Force headed by Allan Schwartz, proved to be mostly of its subject. That was the work of the New Music Week is a sad story. If you're especially jazz today, there are a few high points including the David Matthews Big Band, Marion McPartland, Polish pianist Adam Markowicz, and some others, mostly outdoors in the Sunken Plaza of the Chippor Center. A lively pairing of Ellie Blake and John Lai, and Ronnie Downs of the Ray Topp and Ronnie Downs, was also excellent. There were some people who did not allow subway riders their right of way on Lexington Avenue or East 53rd Street. But the real jazz happenings were for the gang club hopper. Visiting us from Los Angeles last week, for example, was vibraphonist Terry Gibbs. Backed by a cracking rhythm section featuring pianist Walter Bishop Jr., Gibbs admitted we often look to overlook this "other" bebop vibraphonist. Although we tend to think in terms of Milt Jackson in that department. Gibbs is proving his facility is still intact.

Meanwhile, a rare visit was paid to us by legendary tenor saxophonist Nick Nicholas, who was at the Tim Palace with a powerful rhythm section featuring pianist John Hicks, Bill Hardman and Junior Cook. Guitar Joe Pass, dressed up in Fat Tuesday. Although a recent visit was paid to us by legendary tenor saxophonist Nick Nicholas, whose Lee with a powerful rhythm section featuring pianist John Hicks, Bill Hardman and Junior Cook. Guitar Joe Pass, dressed up in Fat Tuesday.
Polygram Canada Launches TV-Video Marketing Branch
by Kirk LaPointe

TORONTO — With the advent of video as part and parcel of marketing product, both as television and in-store material, and the success of such TV-only advertising components as K-Tel, Tee Vee and AHED Music in Canada, Polygram is jumping into the video sweepstakes.

The firm has launched Polystar Ltd., a direct subsidiary, headed by David Ball, a former assistant to Dieter Radecki, marketing vice president for Polygram, Inc. Canada.

Polystar Releases

Although the three releases under an initial campaign — product by the Statler Brothers, James Last and the Fischer Choir — may not indicate the ultimate trend of the TV slant to marketing, Ball hints there may be compilation projects resulting from the Polystar efforts.

While the aforementioned TV-oriented firms do not earn chart rankings officially in this country (as they do in Britain and other countries), at any time during a TV campaign for an album, some estimate as many as five of the Top 10 discs nationwide are issued by the likes of K-Tel, Tee Vee and AHED.

"The TV campaigns are expensive," Ball says, "but as K-Tel has proven, they are cost-efficient." Ball estimates the Fischer Choir, whose album release has already been hyped by a three-week commercial run and earned a gold album here, will see its sales figures double as a result.

Meanwhile, other firms are stepping up efforts to use video as part of promotion and marketing, particularly in-store.

But with the debut of national and syndicated programs, plus an increase in cable television programs, video may prove to be as lucrative here in launching a new artist as it is in Britain, where "Top Of The Pops" and "The Old Grey Whistle Test" have been instrumental in breaking an artist.

CITY-TV's syndicated simulcasts, being run in Toronto in conjunction with its sister radio operation, CHUM-FM, called "Inside The New Music" and "The New Music," have proven of immediate success.

Knowing writer/publisher/manager Ed Bicknell for the group's self-titled debut LP, becoming the top-rated show on the UHF station.

The CPRA-organized CBC show, "Hot Pops," is also slated for a January.

Phonogram's Int'l Sales Seen As Key To Success

LOS ANGELES — An attitude that the company will outlast any sales slumps in the world market was expressed clearly at Phonogram's "Facts '80 — Perspectives '80" conference held recently in the city of Travemunde, West Germany.

Addressing the gathering of executives from throughout the company and its branches, Phonogram president Roland Kommieretti acknowledged that the worldwide economic crunch has indeed caused problems in the record industry, but added that in light of label's international involvement, the company will persevere.

Worldwide Importance

Kommieretti emphasized the worldwide importance of records as a source of entertainment, but also cautioned that international success on a large scale can cause problems of its own. He cited the massive success of the "Saturday Night Fever" and "Grease" albums of 1978, which, he said, had made the last six months seem stagnated by comparison.

In addition, Kommieretti leveled criticism at home taping and piracy, which he acknowledged as an international problem of great magnitude — especially with the use of blank cassettes.

Another highlight of the conference was the presentation of product and two hours of live entertainment by "in-house" talent. Done in a cabaret motif, the live show was emceed by Jurgen von der Lippe and featured Anita Skogran from Norway, Alexander Reuter and Ricky Shane from Germany, the group 2+1 from Poland, Babe from The Netherlands and Moulin Rouge from the USA.

Topping the show was the presentation of a gold record to Dave Strate's manager Ed Bicknell for the group's self-titled debut LP.

APOP MUSIC INKS IMPERIAL WIZARD SONGS — April Music, a CBS publishing company, recently announced the signing of Imperial Wizard Songs, David Essex' publishing repertoire. The singer has just completed a feature film, "Silver Dream Racer," in which he not only starred, but also wrote the score. Pictured standing are (l-r) Derek Bowman; Essex' personal manager; Gary Casson, business affairs, April Music; Mel Bush; Essex' manager; Paul Bestell, professional manager, April Music; Len Beadle, managing director, April Music; and seated is Essex.

Ertegun Calls For Global Anti-Piracy Stand At Rio Meet

by Miguel Smirnoff

RIO DE JANEIRO — Anti-piracy action on the governmental level was the theme of the press conference following the meeting of the International Federation of Phonographic Producers (IFPI) board and the Latin American Federation of Phonographic Producers (FLAPF), held recently in Rio (Cash Box, Oct. 6).

"It is important to make the people understand that this problem affects not only record companies," said WEA's international president Neshut Ertegun, who also serves as IFPI president, "but also the artist, composers and even the governments, since pirates pay no taxes."

"If the industry loses about $6 million per day because of pirates," Ertegun continued, "it governments don't cooperate in the future, there will be very hard times for the industry.

"Pirating is a very dangerous job. But Ertegun went on to say that the lack of any meaningful legal programs certainly has a detrimental effect in places such as Singapore and Mexico — in the former, more than 10 million pirated cassettes were exported during 1978, while in the latter, 50% of cassette sales and 90% of 8-track sales are by pirates.

Giuseppe Onnato, IFPI director and head of RCA Italy, emphasized the point by adding that consistent changes in the national and local governments had to a 50% piracy level on cassette sales in Italy, too.

However, Ertegun added, positive action is possible in those areas where cooperation of the local authorities is obtained. As an example, Ertegun cited Hong Kong, where 43 police officers working full-time on the problem have cut the piracy rate from 85% to 5%.

In addition, Ertegun also named certain types of radio stations as contributors to piracy.

"In my opinion," Ertegun stated, "radio stations that suggest that their audiences home tape their programs are doing something immoral."

The IFPI stand on this issue was expressed by executive secretary Dr. Miguel Angel Emery, who reported that the organization supported the efforts of CISAC (an international federation of rights collecting societies) in instructing its associates in every country to act against radio stations that encourage home taping.

WEA, K-Tel Join In Special Joint Marketing Pact

LONDON — WEA Records and K-Tel Records have formulated a unique marketing tie-up for all future material by folk rock artist Clifford T. Ward. Under the terms of the arrangement, WEA will handle Ward's singles product, while K-Tel will manage his album releases.

Designed to provide a new avenue for introducing new artists to a mass audience, the deal also stipulates that K-Tel will automatically TV test the LP releases if the tests prove successful. Full national TV campaigns will follow.

The deal has been negotiated for the UK, Europe, South America and Australia/New Zealand. In all other territories, WEA will retain the rights for both singles and LPs.

All publishing rights are with WEA Publishing, which in turn is sub-published by interfering.

Commenting on the agreement, Richard Robinson, WEA deputy managing director stated, "We believe that by harnessing the marketing power of K-Tel with WEA's well known qualities, we may have discovered a totally new way to break a high quality artist more quickly to a large public. If this proves to be the case, this could well be the first in a series of similar deals. We therefore regard this as an important innovation."

Viewing the deal from K-Tel's point of view, managing director Colin Asbury added, "In collaborating with WEA in the way this deal is structured, I feel that there are many new ways K-Tel can work along side the majors. This arrangement with WEA is a key to the future strengths and directions still to be found in the business."

BMI HONORS ABB¥ — Broadcast Music, Inc. (BMI) recently presented Citations of Achievement to ABB¥ members Bjorn Ulvaeus and Benny Anderson and ABB¥ writer/publisher/manager Stig Anderson for their parts in writing and publishing the songs "Knowing Me, Knowing You," "1 Do, I Do, I Do, I Do," "Name Of The Game" and "Dancing Queen." Pictured are (l-r) Anderson, Ulvaeus, Hans Nordmark, director of the Swedish Performing Rights Society, and Anderson.
INTERNATIONAL DATELINE

Argentina

BUENOS AIRES - CBS hosted a cocktail party recently for the Trio Los Panchos, a veteran group that has always done well in this area. Some of their waxings have sold very well in the Latin American market, with one album, recorded with Eddie Gorme, reaching the 250,000 mark in this country alone. The group is very popular in many cities in the interior, and at least once every year they come to Argentina for personal appearances in Cordoba, Rosario and Buenos Aires.

Leo Bentivoglio of Phonogram informs that Susana Rinaldi’s new album, which was recorded in France and released there on the Barclay label, although Barclay is represented by RCA, Rinaldi’s contract had reserved the Latin American rights on the LP, and her manager, Maria Hermenia Avellaneda, then negotiated the current arrangement with Phonogram for this market.

The DEA division of EMI held a party for Brasilian songstress Motta, who visited Buenos Aires for the second time in recent months. Following her first visit a couple of years ago, the company released her latest Brazilian album in this market.

Mictrón Argentina is celebrating its 20th anniversary this month, although no special festivities have been planned. The discy, headed by Marlo and Norbert Kambis, has decided to earn its money in an aggressive promotional campaign on behalf of recently acquired English language Motown and Ariola product aimed at the teen market.

RCA is revamping its tango music series with several titles from its huge catalogue. Argentina, immediately a good country to target, is a speaker for Image Records. Fabio’s distributor, says it’s still selling at the rate of about 10,000 per day. As a result of the single’s success, composer, Mike Brady, has been approached by English soccer interests to compose a song based on a legendary soccer player, and Fabio’s Ron Tudor is negotiating with Brady and his partner Peter Sullivan, who together compose the Two Man Band, to record a follow-up single.

The recent item in this column regarding the signing of Australian band Skystorms to the Mercury label was a bit premature. The information came from Attic Records of Canada, who had signed the band for their territory, but Michael Gurski, managing director for Mushroom, the band’s local label, has informed Cash Box that he never made these negotiations for the USA release. The group’s “Guilty Until Proven Innocent” LP aren’t quite complete... Also, in a recent column, the producer of Richard’s LP, “Don’t Talk To Strangers,” was wrongly identified as Terry Britten. According to Richard’s office, the producer was Bruce Welch. Sorry.

More news from Mushroom includes the announcement that Eddie Leonelli will release Melbourne’s Jo Jo Zep and the Falcons Skystorms album, and the finalizing of international contracts for The Sports, a five-man band that supported Graham Parker on his Australian tour last year. The band has signed with Arista for Japan, USA, Europe and Canada, and with Sire Records in England, all with “amicably resolving” their contract with Still Records. The group’s hit single, “Who Listens To The Radio,” was released in the USA on Sept. 22 on Arista LP. "Don’t Throw Stones," hit the stories Oct. 3. The band will tour the USA in November, playing 15 dates along the east coast.

Led Zeppelin’s ‘In Through The Out Door’ sold 45,000 LPs in the first two weeks and made it the top of the national LP charts in the second week. The Knack left Australia with bagpipes banging from the disc record awards received for local sales. EMI, their local distributor, presented the group with gold and platinum discs for their debut LP, ‘Get The Knack.’ The sales figures were achieved in the first 11 days of release here!

After three albums with EMI, Meat Loaf split from the company ‘by mutual disagreement’ and signed with Mushroom, which still owns the group’s back catalog, has also made a licensing agreement with Rockburgh’s the UK to handle the band’s odd material in England, the USA, Japan and Europe. Rockburgh also plans to release a ‘Best Of’ LP and the single ‘So Young.’ Meanwhile, Mushroom is negotiating for a national release of the group’s new LP and future product.

Guitarist Kevin Borich and his band are currently in Europe doing 30 concerts in the UK, the Netherlands and West Germany. The tour was organized following good reaction to the artist’s recent LP ‘No Turning Back’ recorded in Los Angeles. Two

WEA Germany’s Loch Optimistic About Future At Annual Convention

by Harold Tauenbehrreuth

LOS ANGELES — While acknowledging the difficulties encountered this year with the worldwide economic fluctuations and the continuing menace of piracy, president Siegfried Loch expressed an optimistic outlook for the future at the recent WEA Germany conference held in Bavaria near St. Engimar.

Noting that the overall German music industry had experienced a 10% drop over the past year, Loch told the gathered executives that WEA Germany’s business had actually increased 5% during the same period.

Nevertheless, Loch also outlined the company’s plans to deal with the soft market, listing many of the obstacles to be overcome.

Citing consumer apathy, Loch felt that a more aggressive pursuit of the “leisure time” dollar would be needed. On the extreme level, Loch blamed mismanagement as one of the causes of the record industry’s sales slump, explaining that, in his opinion, the industry had gotten carried away with ‘superstars’ and the subsequent astronomical studio costs for massive disenchanted with the industry. Loch bemoaned the “A&R politics” that demanded big groups over outlets regardless of the cost or the prospects of making the money back. A much more prudent approach. Loch said, would be to develop new talent on the subject of piracy. Loch spoke strongly anti-home taping, stating that blank tape sales over the last few years had nearly ruined Germany’s music business. Pointing out that blank tape sales exceeded album sales this year by some 135-150 million units. Loch condemned piracy and home taping as problems that need to be alleviated as soon as possible.

Further conference highlights included presentations of upcoming product and tours. A video presentations featuring AC/DC, Rickie Lee Jones, The Cars, Foreigner, Led Zeppelin, The Eagles and Fleetwood Mac was well-received, as was the introduction of Peter Haucke’s Rock projects. Einstein, Beut Katzuv and Bamboo.

From WEA Austria, a presentation on the group Supermax also drew applause. Finally, at the conclusion of the conference, WEA Germany’s new sophisticated computer was unveiled.

GOLD MEAT LOAF — CBS Records international recording artist Meat Loaf was recently presented with a gold certification for his LP, “Bat Out Of Hell,” in recognition of sales in excess of 300,000 units in West Germany. Pictured are (l-r): Rudolf Wolfert, CBS Germany managing director, and Meat Loaf.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. Patacons — Franco Simone - Mictrón
2. Chiquitita — ABBA - RCA
3. Ritmo Caliente — Donna Summer - CBS
4. Roque — Los Amigos - RCA
5. Da Ya Think I’m Sexy — Rod Stewart — WEA/EMI
7. El Pinguino — Los Fabulosos - RCA
8. Born To Be Alive — Patrick & Sue Trelm — Muisc Hall
9. Barilla — Geni Socio - WEA/EMI
10. Cuco Chita Azul — Pepito Fernandez — CBS

TOP TEN LPs
1. El Exos Del Invierno — Soundtrack - Microtron
2. Los Sin Nombre — Plastichead — Phillips
3. Voz De Peso — ABBA - RCA
4. Meat Loaf — Various artists - Phonogram
5. Emociones — Julio Iglesias - CBS
6. Uri Lavi — Los Babacas - Philips
7. Superman, vol. 2 — Various artists - RCA
10. El Chiringuito — Various artists - CBS

Australia

TOP TEN 45s
1. Pauline — Julio Iglesias - Mictrón
2. Chiquitita — ABBA - RCA
3. Ritmo Caliente — Donna Summer - CBS
4. Roque — Los Amigos - RCA
5. Da Ya Think I’m Sexy — Rod Stewart — WEA/EMI
7. El Pinguino — Los Fabulosos - RCA
8. Born To Be Alive — Patrick & Sue Trelm — Muisc Hall
9. Barilla — Geni Socio - WEA/EMI
10. Cuco Chita Azul — Pepito Fernandez — CBS

TOP TEN LPs
1. Get The Knack — Collip — Polydor
2. Discovery — ELO — Polydor
3. Slow Train Coming — Bob Dylan — CBS
4. In Through The Out Door — Led Zeppelin — Swan song
5. Dynasty — Kiss — CBS
6. The J.J. Cale Anthology — CBS
7. First Under The Wire — Little River Band — Capitol
8. English Hits — Mercury
9. Breakfast In America — Supertramp — A&M
10. The Very Best Of Lee Searley — Chrysalis

TOP TEN 45s
1. My Sharona — The Knack — Capitol
2. I Was Made For Loving You — Kiss — CBS
3. Up There — The Band — Fabre
4. Some Girls — Rolling Stones — RCA
5. Gold — ELO — Polydor
6. You Can’t Change That — Raydio — Arista
7. Hot Summers Night — Night — Planet
8. Ring My Bell — The Spinners — Arista
9. Reunited — Peaches & Herb — Polydor/MVP
10. Don’t Bring Down — ELO — Polydor

TOP TEN LPs
1. The Get The Knack — Collip — Polydor
2. Discovery — ELO — Polydor
3. Slow Train Coming — Bob Dylan — CBS
4. In Through The Out Door — Led Zeppelin — Swan song
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6. The J.J. Cale Anthology — CBS
7. First Under The Wire — Little River Band — Capitol
8. English Hits — Mercury
9. Breakfast In America — Supertramp — A&M
10. The Very Best Of Lee Searley — Chrysalis

TOP TEN 45s
1. Kampfungeen — Masashi Sada — Free Flight
2. Sexual Viole No. 1 — Masahiro Kuwano — RCA
3. Omride Zeka — Sachiko Koyechay — Warner/Pioneer
4. Glingestus 999 — Goddigo — Nippon Columbia
5. Viscity — Mideki Saiga — RCA
6. Hoshimi No Kousou — George Yagami & Ranvy Wood — Tokuma
7. Shindai Madaikama — EMI
8. American Feeling — Circo — A-label
9. Shishayuaka Ufuwe — Momoe Yamaguchi — CBS/Sony

Japan

GOLD MEAT LOAF — CBS Records international recording artist Meat Loaf was recently presented with a gold certification for his LP, “Bat Out Of Hell,” in recognition of sales in excess of 300,000 units in West Germany. Pictured are (l-r): Rudolf Wolfert, CBS Germany managing director, and Meat Loaf.

TOP TEN LPs
1. New Harust — Circo — A-label
2. 10 Numbers Carat — Southern All Stars — Victor
3. American Future — Superhit — A-label
4. Koyechay — Goddigo — Nippon Columbia
5. Glingestus 999 — Goddigo — Nippon Columbia
6. Get The Knack — Toshio ER
7. In Through The Out Door — Led Zeppelin — Warner/Pioneer
8. Oliver — Tomi Matsuura — Sony
9. Murumityo — Masashi Sada — Free Flight
10. Voulez-Vous — ABBA — RCA

Cash Box/October 13 1979

www.americanradiohistory.com
LOS ANGELES — The appointments of Ken East to the post of president and chief operating officer for EMI Music, Europe & International, and Hugh Lawton and Fred Willms to EMI Music’s worldwide management board headed a list of promotions announced in Europe.

East, formerly the joint managing director for EMI Music, will be based in London and will be responsible for international operations and music publishing for all territories outside of North America and Japan.

East will be assisted by Leslie Hill and Tony Todman, promoted to the posts of managing director, Europe and finance director, Europe & International, respectively. They will head a six-man staff in London.

Fitzgerald, Lawton and Willms join Bhaskar Menon, EMI chairman and chief executive; East; Don Zimmerman, president and chief operating officer, Capitol/EMI America (North America); Hill and Todman on the worldwide management board.

Fitzgerald, who will continue as chief financial officer, North America; Lawton as president, technical resources & manufacturing operations, North America; and Willms as chairman to the board.

First American Inks Distrikt Pact For Ibérica

LOS ANGELES — The First American Record Group of Seattle has announced the signing of a three-year contract with Ediga S.A. for Spain and Portugal. David Hulbert, director of international relations for First American, announced the deal and noted that the first product to be released by Ediga will include LPs by The Brothers Four, Ian Whitcomb and Pete Fountain.

WHERE IN THE WORLD

Capitol recording group Dr. Hook is currently on a two-week promotional tour of Europe that will include TV appearances in Amsterdam, Madrid, London, Munich and Venice. EMI America recording artist Robert John will embark on a tour of the UK and Europe on Oct. 10. The tour will include stops in the UK, The Netherlands, West Germany and France, and will conclude Oct. 20.

Columbia recording artists Gladys Knight & The Pips will embark on a tour of the UK on Oct. 10. Covering 11 cities in England and Scotland, the tour will conclude Oct. 30. The group will also be touring Europe.

EMI America recording artist Wilson Picket will make a promotional tour of the UK and Europe from Oct. 13-22. Picket will tape TV shows in the UK, Sweden, Italy, the Netherlands and France.

The group will play four dates in the UK and one each in Stockholm, Amsterdam, Hamburg and Paris.

The group recording group ABBAS will tour the UK and Europe from Oct. 19-Nov. 15. The group will travel outside Sweden, Denmark, France, the Netherlands, West Germany, Switzerland, Austria, Belgium, the UK and Eire.

International Lineup

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CASHBOX MEANS BUSINESS IN NASHVILLE!
Gremlin Employees Enjoying Family Work Atmosphere

SAN DIEGO — Maintaining a profit and striving to keep employees morale at a high point are two areas of thought that many corporate presidents are concerned with in today's inflationary times.

Fortunately, for Frank Fogelman, president of Gremlin Industries, and his staff of 300, this concern is not a problem. Successfully developing and distributing video games on a world-wide basis means the employees at Gremlin are constantly working together to keep their company moving at full force.

Since Gremlin's formation, Fogelman has sought to recognize those employees who remain loyal to the company. Despite certain economic difficulties Gremlin suffered in 1977, its growth in 1978 and 1979 is a fitting example of the hard work and determination these employees have demonstrated.

Fogelman and his staff have spent a lot of time creating various programs and events that are designed to make employees feel as if Gremlin were their second family.

One program recently initiated and open to all employees at Gremlin is the Service Award Program. Each individual, regardless of position or job title, has the opportunity of receiving company wide recognition after at least two years of service.

Pizza Time Taps Keenan To Fill President Post

LOS ANGELES — Joseph F. Keenan, former chairman of the board of Atari, Inc. has been named president of Pizza Time Theatre, Inc., Cupertino, according to Nolan K. Bushnell, founder of the chain of family entertainment centers featuring computer-animated characters, coin-operated games and a pizza restaurant.

Keenan became president of Atari in 1974 when Kee Games, Inc. of Santa Clara, which he founded, merged with Atari. He

NAMA President Says Banks Are Not Backing New Dollar

CHICAGO — The merchandise vending industry faces two major obstacles in its drive to promote widespread circulation of the new Susan B. Anthony dollar coin.

This is the assessment of Richard G. Schreiber, president of the National Automatic Merchandising Assn. (NAMA).

Schreiber, in a statement before the Subcommittee on Consumer Affairs of the House of Representatives Committee on Banking, Finance and Urban Affairs, said the number of Anthony dollars received in vending machines has "dropped off to a trickle" in recent weeks because (1) "the banking community has taken a passive...negative attitude toward the coin to date" and (2) "the public perceives the coin as too closely resembling the quarter."

Citing the findings of a recent survey of member companies in nine cities, Schreiber noted, "Almost 100% of the service companies we interviewed said the coin is difficult, if not impossible, to obtain from the banks. And the public — including many people who admit they have never seen or owned an Anthony dollar — believe the dollar and the quarter are difficult to tell apart."

Nevertheless, Schreiber said that NAMA supported the new, smaller coin early on and that it would continue to do so.

Reason For Support: "Our reason for doing so is obvious. The millions of consumers we serve every 24 hours need coins to avail themselves of our goods and services. The large coin was never a popular coin because of its bulky size and weight. Even the 50-cent piece, for which we built more than 100,000 vending machines and tens of thousands more changemakers, did not circulate widely, and the only reason for its failure to do so that we could perceive was its size and weight."

In the last 20 years, vending machines have been used increasing to provide food service in plants and factories, colleges and universities, and many other kinds of establishments. Sandwiches, salads and luncheon entrees obviously command higher prices than a candy bar or a soft drink. Hence our interest in a widely circulating dollar coin."

Schreiber estimates that currently between 50-60,000 vending machines are

Regulations Posted For Gaming Machine Exhibitors At AMOA Expo

CHICAGO — The 1979 AMOA convention will mark the second time coin-operated games exhibit floor will be held while the show. Exhibitors of this type of equipment, however, must adhere to various regulations and must register with the attorney general of the U.S.

AMOA advised that "exhibitors who want to display gaming equipment must get permission from the AMOA office in Chicago and must describe the equipment to be displayed." Upon applying for exhibit space, gaming machine firms will receive specific instructions from the association. Following are some of the regulations on coin-operated equipment by AMOA:

1) A special exhibit committee will monitor exhibits of gaming equipment in company with officials from the Federal Government.

2) Only coin-operated gaming equipment may be displayed.

3) Only tokens may be used to demonstrate equipment, and each gaming machine may vend only one (1) token to a visitor.

4) Gaming equipment must be carefully controlled by professional uniformed guard service to insure that persons 18 years and under do not have a chance to operate the machines. This guard service is to be provided by the exhibitor.

5) Gaming equipment must be confined to a segregated area within each exhibit space where such equipment is displayed.

6) The equipment will be used for demonstration only, with absolutely no aspect of gaming.

7) There will not be access to the equipment by the general public.

8) The AMOA will take whatever steps are necessary, at any time, to enforce compliance with these conditions and to protect the image of the industry.

In addition to the above, there are other stringent rules which must be followed and AMOA's executive vice president Fred Granger urges exhibitors to contact the association's Chicago office either by letter (35 E. Wacker Drive, Chicago 60601) or phone (312-726-2810) without delay, for full specifics.
Bally Releases New 4-Player 'Globetrotters' Pin

CHICAGO — Bally Manufacturing Corp.'s Pinball Division announced the release of its newest 4-player flipper, "The Harlem Globetrotters," which is geared to create worldwide pinball excitement, according to the factory.

The overall design of the machine, characterized of its namesake, is colorful and attention grabbing. Several of the Globetrotters' players are featured in the backglass and the cabinet illustrations, playfield art, et al, further contribute to the visual appeal of the new model.

The game contains "front-door programming," a much asked for operator feature. Bally noted, it also has four adjustable "free throw" in-line drop targets that multiply the bonus 2x, 3x and 5x and score points, as well as a "Top Basket Globe Saucer Feature" with memory and recall which spots the center playfield letters G-L-O-B-E for points and special's. Harlem Globetrotters features a free ball gate and an extra flipper for ball control over the many skill shots on the game and it has three spinners, one which value advances in conjunction with the in-line drop targets, and two center spinners for points and adjustable additional bonus value.

Harlem Globetrotters combines a stimulating theme with exciting play action and as Bally pointed out, the universal popularity of this team will provide instant player recognition in any location.

NAMA President Says Banks Are Not Backing New Dollar

"We expect that number will double during the next 12 months," he said.

According to Schreiber, most banks across the country are not actively marketing the new coin. They have adopted a "wait and see" attitude, he said, which makes it "practically impossible" for member banks to secure Anthony dollars.

In his testimony before Congress, at the time the coin was being considered, the representative of the American Bankers Assn. asked the Treasury and the Congress to set a target date for phasing out the dollar note, so that the banks and the business community and the public would not have to deal with two kinds of dollars. Until this is done, he added, it is doubtful that the American taxpayer realize the potential savings of the new coin.

AMOA Estimates

AMOA estimates that by the end of 1980 there will be approximately 425,000 music games and gaming units capable of accepting the Anthony dollar.

Gremlin Employees Enjoying Family Work Atmosphere

On Sept. 6, 1979 Gremlin's headquarters in San Diego, the first annual service awards took place. Honored this day were six five-year employees and twenty-six two-, three- and four-year employees. In a speech to all employees, Fogelman stated, "Our company's success and growth can be a source of genuine satisfaction to all of us. Each individual has played, and will continue to play, a key role in our progress. This program is intended to say thank you, and the emblem itself is a tangible recognition of this thank you."

To further enhance employee relations, two days later on Sept. 8, the annual Gremlin picnic was held at Big Oak Ranch, an amusement and park facility. Open to all employees and their families, the picnic offered softball and volleyball games, along with horse shoes, swimming and potato sack races. The picnic was paid for in part by the Employees Recreation Fund, a year round service organization that sponsors various fund raising projects.

Within the next month, there will be the World Series of video, coin-op and game manufacturers, as Gremlin plays against Cinematronics Inc. in a solid ball challenge game.

HANDICAPPED TOURNAMENT

The Rehabilitation Institute of Chicago and Stern Electronics recently co-sponsored the first pinball tournament for the handicapped, made possible by electronic modification of two Stern pinball machines. "Magic," and "Trident." More than 20 disabled patients participated in the tournament, which kicked off the introduction of pinball into the Institute's regular recreation program. Tournament play was supervised by Lou Carpeno, director of recreation, and Gary Stern, president of Stern Electronics Inc., Chicago. Pictured above is tournament winner Michael Davis (I) and runner-up David Streich.
Chicago Hosts Stereo Show

CHICAGO — Chicago's Pick Congress Hotel has been selected as the site for the Nov. 8-11 Hi Fidelity Stereo Music Show, marking the continuation of an industry tradition that is noted for introducing the latest technical advancements in the audio field over the past 25 years.

Launched in Washington, D.C. in 1954 by Mr. Robert and Teresa Rogers, two of the country's most prominent audio industry figures, the show has been marketed to major U.S. cities since 1962, under the direction of Teresa Rogers. Running her nationwide enterprise from a horse and cattle farm in the Shenandoah Valley of Virginia, Teresa anticipates that this first Chicago show will set a precedent for many more to come.

Over 80 exhibitors, including some of the top names in the industry, are expected to participate in the show and demonstrate their newest lines.

"Chicago is a very exciting city for us," enthused Teresa, who oversees the show and has previously described Chicago's city as "very exciting for us," in 1979.

Vectorbeam Delivers 'Warrior' Video

"Warrior"

"Warrior" Vectorbeam, the Union City, Calif. division of Cinematronics, has just released its new video action game, "Warrior."

"Warrior" is a two-player game that pits futuristic swordsmen against each other on a playfield complete with stairways and bottomless pits. A player scores points by touching his opponent with his sword or forcing him to tumble into one of the bottomless pits.

Sound Effects

In addition to exciting head-to-head competition, Warrior offers some unique sound effects. When players drop in their quarters they are greeted with a low pitch hum — a simulation of the energy that radiates from the laser swords. Touching an opponent or forcing him into the pits causes him to explode into dust and re-materialize at a starting point.

Other Warrior features include operator selectable playing time, the patented Vectorbeam monitor and breathtaking artwork by noted fantasy artist, Frank Brunner.
The C.A. Robinson Gang — C.A. Robinson has long been a pillar of California coin society, and the district’s Friday lunches are legend among L.A. area coin operators. Pictured in particularly candid moments are (l-r): Debbie Hernandez, receptionist; Al Bettelman, president; Ira Bettelman; Hank Tronic, sales manager; and Sandy Bettelman.

Chicago Chatter

Currently in production for export at Williams Electronics, Inc. is the factory’s “Time Warp” pinball machine. Marketing manager Ron Crouse told us the factory is now prototyping “Gorps” — its next “blockbuster.” He was rather secretive about this particular model, but modestly admitted it has “the best graphics, the best sound system, the best play features to date” over any other machine plus “something totally new” which is being introduced on this game. With regard to the latter feature, however, we’ll just have to wait until AMOA.

Among new equipment spotlighted in this week’s Cash Box are Bally’s latest 4-player “The Harlem Globetrotters” and the new “Phantom II” video game from Midway. See them at your nearest district showroom.

In the September 29 column we referred to Midway’s “Space Invaders” as approaching its 13th week of production when, in reality, this super machine is in its 13th month of production and sales on both the upright and cocktail table models are “still going at a record breaking pace,” according to the factory’s director of sales Larry Berke. In relating how well the factory’s 4-player bowling alley is doing, Larry mentioned that numerous inquiries have been coming in from bowling alley owners about this popular game and he’s been referring them to the respective distributors in their areas of the country. “Phantom II.” Midway’s newly debuted video game is in the process of being sampled to distributors. Collection reports on test models have been very good and sustaining,” Larry noted.

For the RECORD: Bally Mfg. Corp. received word that pinball champ Ben Oweis, of Mason City, Iowa, who set a new Guinness record for continuous play on a pinball machine (Cash Box Oct. 6), achieved the honor by playing 233 hours on a Bally ‘Eight Ball’ and not 224 hours as was previously reported to the factory. Thus, Owens actually broke the previous record of 216 hours by 17 hours.

Attention: Jukebox Ops: Infinity promo rep Walter Paas sees a lot of jukebox potential in the Rupert Holmes single “Escape, The Pinca Colada.” He calls it a natural for bar patrons. Incidentally, Walter is mightily proud of the fact that the Infinity LP “Pope John Paul,” which is “the only one authorized by the church,” received a full hour of programming on a recent segment of Roy Leonard’s popular WGN show.

There’s certainly plenty of activity for Empire Dist. these days with business on the upsizing and lots of good products in the spotlight, as noted by Jerry Marcus Musicwise, the Rock-Ola “Max” photograph is doing very nicely and in the games department Atari’s “Lunar Lander” is “a super piece.” Jerry said, adding that he’s also quite enthusiastic about the new Cinematronics “Sundance.” Need we add that Midway’s “Space Invaders” is still topping the best seller list and Jerry also mentioned three pins that are testing out just beautifully, namely, Bally’s “Harlem Globetrotters,” Gottlieb’s “Genie” and Stern’s “Meteor.”

Eastern Flashes

John Ard of the Rowe-Syracuse branch happily reports that he’s set to chalk up another banner year in Rowe photo sales. What’s more, the district’s been enjoying a new increase in sales of Rowe’s vending equipment. The BC-20 bill changer and the smaller BC-10 unit have both been quite successful. Next up in the series of regularly scheduled service schools at Rowe’s Little Red School House in Grand Rapids, Mich. is Oct. 25-Nov. 2 session. In order to attend ops and service personnel must pre-register through a factory distributor. In commenting on the recent $50,000 Tournament Soccer football tournament in Syracuse, John said it was “the biggest ever held in the state of New York and our most successful to date.” At present, the district’s moving out about 75% of its TS tables at 50 cent play pricing. Pool tables are also beginning to take hold at 50 cent pricing, according to John, and he attributes this to the fact that more ops are promoting it at the location level. Newly arrived and shaping up into the “best Gottlieb solid state pinball to date” is “Genie” — and another new arrival that’s testing out just beautifully is Atari’s “Lunar Lander.”

Among the Big Movers at Royal Dist.-Cincinnati are Midway’s “Space Invaders,” Bally’s “Paragon,” Gottlieb’s “Turtles,” the new Gottlieb wide body “Genie” and Exidy’s “Crash,” to name a few. With the fall season in full swing, Joe Westerhaus and the crew out there are mighty busy these days! Royal’s Claudia Redwine has been concentrating on the distib’s used equipment department which has a diversified assortment including boxers, shuffle alleys, etc. Right now they’re promoting the bowler and pinball backglasses. Royal is also currently running a special on Dynamo foosballs. On a sad note: Thorton Stitt, who was a serviceman at Royal since the company’s inception, died recently. He was 62 years old. Our condolences to the family.

California Clippings

The first Southern California Pizza Time Theater opened in Huntington Beach last weekend (Sept. 6-7), and C.A. Robinson supplied the new outlet with many of its games. IRA BETTELMAN AT C.A. Robinson recently commented on the upcoming AMOA show which, incidentally, is only three weeks away. “We’re excited about all the new products and know that many innovative video techniques will be demonstrated on the new machines,” said Bettelman. “We are also looking forward to new promotional tie-ins with many of the new pinball games. And this AMOA will represent a one year anniversary for ‘Space Invaders,’ which we are still selling aggressively and in a back order situation. PORTALE AUTOMATIC SALES is impatiently awaiting the arrival of a new shipment of ‘Turtles, and the distrub should have its first local ‘Genie’ by Oct. 15. ROWE INTERNATIONAL’S Jack Sutton told us that the distributor was still taking hot and heavy orders on ‘Genie.’ According to Sutton, ‘Space Invaders is still a strong game in San Francisco and ‘Lunar Lander’ has also caught the interest of operators in the city.
GROWING INTERNATIONAL COMMUNICATIONS FIRM seeks to acquire aggressive record industry executive with significant track record in existing distribution companies. Will relocate. Expected compensation: Over $500,000. Send resume to: Box 903 Cash Box 5863 Sunset Blvd., Los Angeles, CA 90028.

WALLACE LARVIE BMA - Larry Wallace, is no longer associated with BMA RECORDS and is no longer to be contacted with respect to matters of mailing. Contacting BMA RECORDS.

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AND
THE HEARTBREAKERS
ON
Bachstreet
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Paradise Bird

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