COUNTRY MUSIC SPECIAL 1980
Saluting Nashville • CMA Convention • Grand Ole Opry Birthday Celebration
Bruce Cockburn has arrived! His first Millennium album, "Dancing In The Dragon's Jaws," was a resounding musical and commercial success and included the stunning hit single, "Wondering Where The Lions Are."

Now, his new album, "Humans"...a gutsy personal statement and accurate reflection of our times.

Bruce Cockburn's "Humans" truly involves you!

Includes the new single "Rumours Of Glory" YB-11795

Produced by Gene Martynece for True North Productions

Manufactured and Distributed by RCA Records
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EDITORIAL

Are You Ready For The Country?

This year's annual Country Music Week celebration in Nashville comes at a time when this uniquely American musical form finds itself on the threshold of its greatest popularity in history. Sparked by a flood of movies and television shows, a snowballing trend in radio to switch to the Country Music format and the proliferation of "cowboy" clubs and bars, the music that once found the bulk of its audience comprised of truckers, Southerners and inhabitants of rural areas has crossed over to mass appeal.

Country Music's appeal doesn't even stop at our borders. Multi-million dollar booking deals have seen Country Music artists perform at such prestigious international venues and festivals as Wembley in London and the Montreux Jazz in Switzerland, and overseas tours are becoming the rule rather than the exception.

The explosive growth of popularity of Country Music has not only spawned a new generation of stars, it has revived interest in the old-timers — those who helped make the Grand Ole Opry the institution it is today. Country Music's roots are deep in the American Heritage, and it is good that those artists who struggled under less favorable conditions years ago are finally receiving the full credit and recognition they worked for.

Cash Box is proud to honor Country Music with a special tribute this week. In a time of worldwide political and economic turmoil, the simple virtues and traditions of Country Music are providing a haven in an overly complex world. This year's Country Music Week celebration couldn't have come at a better time.

NEWS HIGHLIGHTS

- Stigwood and Polygram are cited in a $75 million Bee Gees suit (page 5).
- NRBA Convention focuses on federal and technological issues (page 5).
- Video disc race intensifies with more involvement from Pioneer and Magnavox (page 5).
- RIAA may back off on its mechanical royalty position (page 5).
- "Solar Galaxy Of Stars Live" and "Twenynine With Lenny White" are the top Cash Box Album Picks (page 18).
- Randy Meisner's "Deep Inside My Heart" and "One In A Million" by Johnny Lee are the top Cash Box Singles Picks (page 20).
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<th>Chart</th>
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SMTP-1 (AXE) 100

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

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Publisher/Record Label</th>
<th>Week</th>
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<tbody>
<tr>
<td>Aaliyah</td>
<td>Change Your Mind</td>
<td>Star</td>
<td>22</td>
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<tr>
<td>Alanis Morissette</td>
<td>You Oughta Know</td>
<td>Reprise</td>
<td>16</td>
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<td>Alice Cooper</td>
<td>No More Mr. Nice Guy</td>
<td>Epic</td>
<td>18</td>
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<td>Alice &amp; Chains</td>
<td>What You Don’t Know</td>
<td>Epic</td>
<td>19</td>
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<td>The Alan Parsons Project</td>
<td>Eye In The Sky</td>
<td>逐层娱乐 (Columbia / EMI)</td>
<td>20</td>
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<td>Alanis Morissette</td>
<td>Hand In My Pocket</td>
<td>Reprise</td>
<td>21</td>
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<tr>
<td>Alanis Morissette</td>
<td>Head Above Water</td>
<td>Reprise</td>
<td>22</td>
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<tr>
<td>Alanis Morissette</td>
<td>Happy</td>
<td>Reprise</td>
<td>23</td>
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<tr>
<td>Alanis Morissette</td>
<td>Here's To Us</td>
<td>Reprise</td>
<td>24</td>
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<tr>
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<td>Ironic</td>
<td>Reprise</td>
<td>25</td>
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<tr>
<td>Alanis Morissette</td>
<td>Just A Girl</td>
<td>Reprise</td>
<td>26</td>
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<td>Alanis Morissette</td>
<td>Keep Breathing</td>
<td>Reprise</td>
<td>27</td>
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<tr>
<td>Alanis Morissette</td>
<td>Losing Hand</td>
<td>Reprise</td>
<td>28</td>
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<tr>
<td>Alanis Morissette</td>
<td>You Oughta Know</td>
<td>Reprise</td>
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**October 18, 1980**

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SMTP-1 (AXE) 100
NRBA Convention Focuses On Federal, Technological Issues
by Mark Albert

LOS ANGELES — Federal deregulation of radio, advancements in technology and a general economies-oriented atmosphere highlighted the seventh annual National Radio Broadcasters Assn. (NRBA) convention held here at the Bonaventure Hotel Oct. 5-8.

Beginning with a keynote address by Kari Eiler, former head of Combined Communications and more recently Charter Media, radio's preoccupation of these issues was apparent throughout the four-day gathering, as, once again, issues relevant to the record industry and music programming were kept in the background.

Setting the tone, Eiler's keynote address entitled, "A Collision of Conflicts," outlined and analyzed the Federal Communications Commission (FCC) proposals regarding radio deregulation and the FCC's underlying philosophy that "market pressures will force broadcasters to operate in a responsible and responsive manner so that government regulation will be unnecessary."

Eiler then singled out certain questions or conflicts, which, still unanswered, faced broadcasters in the '80s.

One of the issues that has many broadcasters concerned is the FCC's push for nine kHz spacing on the AM dial, which would add a few hundred more stations to what Eller felt was an already crowded marketplace. It also appears to be an issue that deregulation of radio will be contingent upon.

Eiler urged broadcasters to fight the Performance Royalty Bill, which, if enacted, "will mandate that all radio stations pay a royalty fee for every record played."

Eiler then blasted the FCC when it came to discussing technological advancement and its subsequent restrictions. "One of the conflicts which we face," he said, "is the collision between the good which can rise out of the technological advances and the constraints which may be put upon those advances by the legions of bureaucrats in Washington."

"As technology improves and finds new applications, the artists' rights organization will be unchained in its ability to communicate with people, those people's right to know, and their freedom to choose is under attack. What good will the introduction of all these exciting technological additions to our communications tools be if our use of them is prohibited?"

"Cockeyed Optimist"
Eiler's speech, however, was one of optimism. As he put it, "I am a cockeyed optimist about the future of our industry and I believe that the FCC is more interested in deregulation than in regulating."

RIAA May Back Off On Mechanical Royalty Position
by Earl B. Abrams

WASHINGTON — Prospect of movement in months-long hearings by the Copyright Royalty Tribunal (CRT) on mechanical royalty fees loomed last week when lawyers for the Recording Industry Assn. of America (RIAA) told the CRT it would be submitting a new proposal this week.

Up to now, RIAA had adamantly opposed any change in the present compulsory mechanical royalty rate — 2.75 cents per song. Songwriters and music publishers have asked that the mechanical rate be boosted to six percent of the suggested retail price of the album or tape.

Neither Stanley Gorlitz, president of RIAA, nor James Fitzpatrick, Washington lawyer for the recording industry, would comment further on the forthcoming RIAA proposal, except to add that details relating to being worked out and that a statement would be available early this week.

Speculation here is that RIAA is prepared to announce that it will accept some change in the present mechanical royalty rate.

The CRT must make its decision by or before Dec. 30, so the mechanical royalty fee will be known at the beginning of 1981. This rate will be in effect for a decade, since the Copyright Law of 1976 orders the CRT to review rates every 10 years. The CRT has told the parties that conclusions of law and findings of fact must be submitted by Dec. 1.

Stigwood, Polygram Cited In $75 Million Bee Gees Suit
by Michael Martinez and Richard Gold

LOS ANGELES — The Bee Gees last week fired manager Robert Stigwood and are demanding $75 million in damages in a suit charging fraud, conflict of interest and unfair enrichment at their expense.

The suit says that Stigwood, who has managed the group since 1965, never tried to broach the artists' product to any other record company but that the Bee Gees are allegedly due more than $1 million in unpaid royalties.

The suit further said that when Stigwood sold part of his conglomerate to Polydor in 1979, he had shared with the Bee Gees since the pact was obtained based on the Bee Gees contracts with him.

Following the massive success of the Saturday Night Fever soundtrack and film, which propelled the disco idiom into the mass appeal limelight, the Bee Gees scored big with the title track from the Grease soundtrack, and later with their "Spirits Having Flown" and "Bee Gees' Greatest" LPs.

In addition to firing Stigwood as manager, a move the group hopes to achieve through the legal efforts of attorney John Eastman, the Gibb brothers are also seeking to terminate their agreement with RSO Records, according to the complaint.

Robert Stigwood Group executives expressed shock over the Bee Gees suit, maintaining that the trio had been dealt with fairly and that they may not have done better on another label.

"When Stigwood and I put the company together in 1979," explained Al Coury, president of RSO Records, "the Bee Gees had success but only small success."

"Since then, not only have they had one of the most successful careers in the music industry, but they have earned in excess of $56 million." Coury added that RSO's profits during the same period were over $100 million.
Free Black Playlists Spur Rise Of Reverse Crossovers
by Leo Sacks

NEW YORK — The widespread airplay which the new Queen single, “Another One Bites The Dust,” has received at black-formatted radio stations is the latest instance of black radio’s growing support of key pop product. This pattern of “reverse crossover” can be expected to continue, according to a recent Cash Box survey, due to the increasingly important buying stability at the black consumer. It also comes at a time when black programmers are liberalizing their playlists to reach a broader audience.

Other examples of this trend are the appearance of “Real Love” by the Doobie Brothers and “Ladies” by Kenny Rogers on the R&B singles chart. Other acts that experienced crossover success in recent months were Devo (“Whip It”), Boz Scaggs (“Jo Jo”), Dave Mason (“Save Me”), Ambrosia (“You’re The Biggest Part Of Me”), Bobby Caldwell (“Coming Down From Love”), Dr. Hook (“Sexy Eyes”), Teri DeSario and K.C. (“Yes, I’m Ready”), the Yellow Magic Orchestra (“Computer Games”), Chuck Mangione (“Give It All You Got”) and Kenny Loggins (“This Is It”).

Because of the trend, several R&B program directors noted that RCA Records is trying to break the Hall & Oates single, “You Lost That Lovin’ Feeling,” on black radio. They also pointed to Warner Bros.’ attempt to cross the Paul Simon single, “Late In The Evening.”

Cassettes Will Surpass Discs, Says Summer
by Richard Gold

NEW YORK — Pointing to the worldwide decline of the eight-track tape format, Robert Summer, president of RCA Records International, said “positive” in the aggressive marketing of pre-recorded cassettes can offset industry losses from home taping and automobile cassette past the vinyl disc as “the number one configuration in world record sales.”

Speaking at the Music and Performing Arts Lodge of the B’nai Brith on the subject of “American Music and the International Marketplace,” Summer said a “study of trends in world markets” had “revealing” implications for American record executives. He said that an examination of unit sales and revenue trends in the United States, United Kingdom, Germany, France and Japan for the year 1977 projected through the end of this year showed declines or limited growth in all markets except Japan. However, Summer noted, “in every market under study, disc sales are declining while tape sales are increasing.”

Summer acknowledged that the eight-track format has been underestimating in importance those who seek to pinpoint the cause of industry-wide profit downturns. Summer said the decline of the eight-track forced manufacturers to retool factories to produce the phasing-out of the eight-track and the marked increase in pre-recorded cassette sales, in major markets. Summer noted that the rising popularity of pre-recorded cassettes had been responsible for a significant increase in the German and Japanese markets share of tapes for the period under study.

Summer said that the “complex factors” that are involved in RCA Records International from discussions that in the market place that “positive” profits from pre-recorded cassette sales “have been offset” by the “complex factors” involved in “winning-down a major format.”

Stressing “consequent potential for cutout,” Summer stated, “the eight-track decline affects the income statement of all companies. Your return on sales is measurably impacted, and you begin to retreat. It is a very difficult stance to re-elect.”

Citing a research report recently released by CBS Records in which home taping is expected to reach $700-800 million annually (Cash Box, Oct. 4), Summer said these losses and additional factors such as lower retail prices have engendered a sense of “an industry at sea.”

AFM Will Picket Despite Agreement On Interim Pacts
by Michael Martinez

LOS ANGELES — in the face of suspended production, following tentative settlement of the artists’ strike that began July 21, members of the American Federation of Musicians (AFM) have sought legal remedies and have spread their picketing to seven studio locations.

In other developments, the total of TV and film strikes protesting the agreement signing interim work agreements with the AFM has reached 38.

According to the AFM last week obtained a temporary restraining order (TRO) from Los Angeles Superior Court Judge Jerry Pachy against several studios, blocking plans to have a preliminary hearing for a new episode of the NBC-TV show "Happy Days." Melvin Cohon, co-chairman of the AFM strike committee, said Wednesday that the TRO doesn’t impact some forms of TV production resuming, following ten-week strike against ABC.

Citing a research report recently released in the Los Angeles Times, the AFM contends that the decline of the eight-track tape format, with all returns credited accordingly. The stability of the black buying public can’t be overlooked, either.

Reasons For Crossover
There are a number of reasons why black-formatted stations are making crossover records happen. Of course, the top songs goes on and on.

(continued on page 16)

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(continued on page 16)
THE SEQUEL IS BEGINNING

We are pleased to announce that The Boardwalk Entertainment Company will open its corporate headquarters at 9884 Santa Monica Boulevard Beverly Hills, California 90210 (213) 550-6363
Jo Jo Zep and The Falcons

Pub crawlers in the land Down Under, better known as Australia, witnessed the emergence of 1975 of a rare breed of bar band, one that combined the best elements of rock, reggae, and R&B with a flair for the British music hall setup (as evidenced in the song “(I Want To Be Like) Billy Baxter.”)

The band? Why, Jo Jo Zep and The Falcons, of course. You never heard of the lads? Well, the six-member combo has racked up at least three hit singles in its homeland and the U.K., namely, “Hit And Run,” “So Young,” and “Shape I’m In” off the Pete Solley produced “Screaming Targets” LP, which sold on both grass roots critical acceptance domestically.

However, according to bandbrainchild Jo Camilleri, the saga of Jo Jo Zep and The Falcons began when Jo, a master saxophonist, singer, and all-around nice bloke, started playing in a rockabilly/theater club called the Pelaco Brothers with Steve Cummings, now front man with another Aussie band made good, The Sports. “By sheer accident,” Camilleri explained, “we ended up with Ross Wilson, chin of the late, lamented Daddy Cool, who asked Jo and a series of other Melbourne musicians, including Gary Young and Wayne Burt, to play on a recording of Chuck Berry’s “Run Rudolph Run,” which he didn’t of course,” said Camilleri. Ironically, that one Christmas 45 was the genesis of the Falcons, bringing together former Alvin Stardust guitarist Tony Wilde, another axe man by the name of Jeff Burstin and blues bassist John Power with Young, Burt and Camilleri. “But the trouble is, Jo didn’t actually assume a position of leadership in the group, working or writing the songs, until Burt departed the band.”

“Steve Cummings was supposed to join us on the sax, but he couldn’t,” recalls Camilleri. “But we work well together.”

Instead, aussie sax man Wilbur White enlisted for the duration and was talked into picking up the keyboards, as well as horns. Although the line-up was then complete, Jo Jo Zep and The Falcons, according to Camilleri, was by no means an overnight sensation in its native country. Their following grew slowly but surely on the pub circuit and a seven-track EP containing the cut “So Young” helped, despite the fact that radio there was initially resistant to play it.

I five-track live LP, “Loud And Clear,” solidified the band’s reputation as one of Oz’s most exciting stage acts, and after the EPs began selling as imports in England, artists such as Elvis Costello and Graham Parker asked the group to support them on their Australian tours. In January 1976, the sextet split from its British label and joined the solely-owned Australian record company, Mushroom, headed by Michael Gudinski.

The band and Camilleri plan to remain active on the home front prior to releasing a long-awaited follow-up to the successful “Screaming Targets” LP, which is scheduled for January 1981, which promises more surprises. Jo himself is very much in a glass of wine and recording what he refers to as ethnic reggae under the name Joey Vincent for his own Mighty Records label.

Sailor

“...this is a new beginning for a Sailor...” says Henry Marsh, who founded the English pop group that released several acclaimed albums during the mid-1970’s. The band has now resurfaced with a new line-up and a new sound on its debut Caribou LP, “Dressed For Drowning,” which includes the single “Runaway.”

“...there is no context in which to compare the new record with our past work, since we were talking about two completely different Sailors in terms of sound and makeup,” says Marsh. The original group, he notes, featured the music of George Kajanus, who formed Sailor in London in 1974. Kajanus left Sailor three years ago, and last year, Marsh and Phil Pickett reformed the band with vocalists Gavin David and Virginia David, his sister.

“The change amazes me,” Marsh continues. “With George, we had a distinctly European sound and played strange instruments like the nickelodea and the synthesizer bass. Americans weren’t always able to connect with it. But now that we’ve got Gavin and Virginia, not to mention Jim, we just might make more of a splash.”

Jim is James William Guercio, who produced “Dressed For Drowning.” “We knew we were never going to have a hit record in England,” Marsh says. He allowed our arrangements to come across in the best possible way, which is one of the reasons why the feedback on the album has been so good.

Illuminating the group’s past history, Marsh says, “Our performances were always very theatrical in that we used backdrops, props and familiar floor stage and required a special, moderately priced adapter that can easily be attached to existing stereo systems.

From Hank Medress I developed the instinct to spot a good song and learned how to work with songwriters. I was introduced to the music business, approached by producer Sandy Linzer (who was being managed by Tommy Motolla of Champion Entertainment) to assist in creating another hand-picked “hit” band. “It took one-and-a-half years to put the group together and they were never heard from. But the experience of trying to combine the right elements gave me a better understanding of what to look for in artists.”

Passick says that working with Motolla and Linzer also gave him increased “visibility in the music business. In 1975, John Scher asked Passick to come to work on TV and other projects.”

CBS Develops Noise Reduction Process

NEW YORK — CBS Records, through the CBS Technology Center, has developed a noise reduction process, which, when applied to either digital or analog masters, completely eliminates all surface noise and greatly enhances dynamic range. The process is introduced at the mastering stage and requires a special, moderately priced adapter that can easily be attached to existing stereo systems.

CBS has pointed out that, in the future, the special adapter used in this process will be built into many monograph systems. The company has emphasized that the new process, which will be officially introduced in the near future, will supply recordings with sound quality that is about equal to that of a high grade analog or a digital master tape. The company also noted that even if the stereo system lacks an adapter, the new disc will produce the same sonic quality as that of today’s conventional recordings.

This compatibility is therefore very significant in that the new development will not obsolesce the millions of stereo systems that are now in use.

Walter Yetsnikoff, president of the CBS Records Group, has stated that “This is a significant step in the recording technology, and I am convinced that consumers will view this as a significant forward step in the enjoyment of recorded music.”

The CBS Technology Center, which is located in Stamford, Conn. is currently developing new process to hardware manufacturers and other record companies.

Cash Box/October 18, 1980
SO YOU THINK YOU KNOW HARRY CHAPIN

You've heard "Taxi." You probably can sing along with "Cat's In The Cradle." So maybe you think you've got Harry Chapin figured out... maybe you should think again.

Harry Chapin's newest album, "Sequel" A collection of songs that'll make you think twice. Featuring a new chapter in the story of "Taxi."

"Sequel" FW 38872
Presented by The Boardwalk Entertainment Company

Produced by Howard Albert & Ron Albert for Fat Albert Productions Inc.
Japanese Firm Enters U.S. Market With Alfa Label

LOS ANGELES — With the formation of Alfa Records, U.S., the Yanase Corp. became the first wholly-owned Japanese firm to enter the American record industry. Kunihiko Murai, president of Alfa & Assoc. in Tokyo, has announced that former RCA division vice president Michael Fead will head the American arm of the label.

Murai, who also functions as the record division chairman in the Yanase Group, said the firm will become an importer and exporter of automobiles and plastics industry raw materials, announced the formation of its American office in West Hollywood, Calif., and has already begun to press records at the Beverly Hills Hotel on Oct. 7. Murai added that he and Fead were currently pursuing negotiations with U.S. distributors, with talks expected to be completed by the end of October.

Murai said the label, which is the fifth largest record company in Japan with $50 million in sales, will focus on the U.S. market as its initial priority, increasing its domestic sales. Profits for the Records

NEW YORK — Revenues of the CBS Records Group rose six percent in the third quarter, due primarily to increased domestic sales. Profits for the Group also increased over the previous year's figures.

CBS Inc. reported third quarter revenues of $95.1 million, an eight percent increase from the $88.7 million posted in 1979. Net income jumped five percent to $55.8 million from $53.1 million last year.

For the first nine months of the year, CBS Inc. increased its revenues 10% to $289.9 million from the $263.6 million reported in the same period last year. Net income, however, decreased 10% to $123.4 million from $136.7 million in the first nine months of 1979. The profits decline from 1979 was attributed to unfavorable earnings in the first and second quarters.

BMA Forms Women's Steering Committee

NEW YORK — The Black Music Assn. (BMA) is currently developing a Women's Steering Committee to examine the key factors and problems facing women in the music industry. The committee will attempt to identify dilemmas confronting women on all management levels and recommend ways to handle these career obstacles.

The committee will conduct pilot Career Seminars on the East and West Coasts to help women in the music industry evaluate and build their management skills. Key issues will be power and competition, developing effective business rapport with men, and resolving problems which are perceived to exist between Blacks and Whites. Weekend seminars will be held at New York's Sheraton Center Hotel from Oct. 31-Nov. 1, and at the Los Angeles Bonaventure Hotel from Nov. 7. Registration fee is $25, and should be sent to Glenda Gracia at BMA, 1500 Locust St., Suite 1905, Philadelphia, Pa. 19102.

Prior to coming to Management III, Stainze was a senior vice president of A&M Records. He will head the West Coast A&R director for the label.

Stainze To Head A&R At Phonogram/Mercury

NEW YORK — John Stainze, most recently West Coast A&R Director for Phonogram, Inc./Mercury Records, has been promoted to the position of vice president, A&R, for the label.

Stainze, who is based in Los Angeles, joined Phonogram, Inc./Mercury Records U.S.A. in 1975. In addition to signing Virginia, Kurtis Blow to the Mercury label, Stainze produced the debut album by the Nighthawks.

Before joining the U.S. arm, he was the A&R manager for Phonogram, Inc., U.K., where he signed Dire Straits to the label.

Farriss Opens F
c

NASHVILLE — Farriss International Talent has opened at 50 Music Square West, Suite 309 here. Owned by Allan Farriss and Tommy Graham, the Nashville-based company will be run by corporate president Jerry West, a songwriter who made a name for himself in the early ‘70s with "Rockin’ Road." In addition to a limited roster of acts, the company also administers two publishing companies, Ivan Stang Publishing Group and Top Songs (BMI) and WAM Music (ASCAP).

Chappell Music Sights Virgin For Publishing

NEW YORK — Chappell Music has agreed to administer the publishing catalogs of Virgin Records in the United States. The arrangement covers all compositions controlled by Virgin Music and its United States publishing firm, Virgin Music Publishing. The publishing firms involved are Devo, The Records, XTC and Mike Oldfield.

Glitzer Moves Offices

LOS ANGELES — Glitzer Management Corp., a division of Glitzer, Inc., has relocated its offices to 7220 Sunset Blvd., L. A. 90046. The new telephone number is (213) 651-9115.

EXECUTIVES ON THE MOVE

Washburn Meck

Evans Nick

Hartsong Corp. Names Washburn — The Hartsong Corporation has announced the appointment of Glen Washburn to executive vice president/general manager of Spirit Records. He comes to the company after serving as president of Sonny Bono's Sonny Bono Productions where he continues to be a president, concomitant with his new post at Spirit.

Meckon Appointed At Columbia — Columbia Records has announced the appointment of Julian Meckon as associate director of the Epic/CBS Records Group. He began with CBS Records in 1976 as Epic Records' album promotion manager for the western region. Prior to that he worked in radio for nine years.

Evans And Nicks Named At Modern — Modern Records has announced the appointment of Chris Evans as general manager, a&rs, and of Chris Nicks as promotion coordinator. Evans is the former publisher and editor of Musicians Classified and was manager of the rock group Mink DeVille. Nicks formerly did lighting for Fleetwood Mac and also did talent acquisition for Screen Gems Music, Inc.

Galliani Named At E/A — Lou Galliani has been appointed national secondary and adult contemporary promotion manager for Elektra/Asylum Records. Before joining E/A, he co-headed Galliani Bros. Promotion, based in San Francisco, for two years. Prior to that he was regional promotion manager for Warner Bros. Records.

Kaufman Named At Nonesuch — Jill Kaufman has been appointed public relations director for Nonesuch Records. She was formerly director of press and artist relations for Deutsche Grammophon. Prior to that post, she served as assistant to the vice president and general manager.

Gold Promoted — Bruce Gold has been promoted to senior attorney for Chappell Music and Intersong Music. Prior to Chappell Music, he worked atASCAP in New York for seven years holding several positions, the most recent of which was coordinator of writer and publisher administration.

Candilora Named — SESAC has announced the election of Vincent Candilora as president of the licensing firm. He joined SESAC in September, 1968 as a member of the station relations department. In 1974, he was moved to the affiliation department, where he later assumed the title of executive director of affiliations, a post he continues to hold.

Kragen Promotes Converse — Blaine Converse has been promoted to assistant to Ken Kragen, president of A&M Records. Previously she handled contracts and tour coordination for various company artists.

Sciarra Named At AEM — American Entertainment Management has announced the appointment of Dean Sciarra to talent management coordinator. He was music/radio editor of the aor to sheet Warsaw's until January, 1980.

McDougall Named At Famous — Famous Music Corporation has announced the appointment of Allan McDougall to creative director. He comes to Famous Music from three years as the general and professional manager of Island/Ackee Music. Prior to that he held a post in a&rs and A&M Records.

Roberts Promoted At Top Billing — Top Billing, Inc. has announced the appointment of Susan Roberts as the new director of administrative services. She was formerly involved in the creative services division of Top Billing, in charge of tour publicity. She has been with Top Billing for two years, before which she was employed by MCA Records, Nashville, for five years.

W&R Names Conk — Wolf and Rissmiller Concerts, Inc. has named John Conk to production director. He most recently served as stage manager for Ted Nugent and Aerosmith, and has also road managed such acts as The James Montgomery and the James Cotton Blues Band.

McKay Into Entertainment Management — Business manager Gregory McKay has expanded his activities into the entertainment area of personal management. McKay's services, geared toward the performing artist, will cover the entire spectrum of the entertainment industry including live performances, concert touring, record production, music publishing, television and film projects.

(Continued on page 41)

CBS, RCA Sell $500 Million in LP's by Mail

Before 1955 there were no record clubs. Today RCA and CBS alone sell over $1,000,000 in mail orders and direct mail a year direct to consumers. Tomorrow they're looking to double that figure in video cassettes.

Non-store marketing of LP's, books, ready-to-wear, sporting goods, insurance, food and many other goods today is growing fifty percent faster than retail.

To keep up with that, top marketers are doing, what they will be doing for the future: improving lists, reviewing, party plans, discs and telephone, subscribe to Non-Store Marketing, a leading industry publication.

Compiled every two weeks by the leading industry consulting firm Non-Store Marketing Report is available only by private subscription and includes news on list building, direct mail, profiles of leading non-store companies, close-ups and trend reports on mail order and cataloging.

Send $35 for trial three month offering 20% savings off annual subscription rate. Money-back guarantee.

Maxwell Storge Company, Inc.
400-500 W. 30th Street, Dept. H108
New York, N.Y. 10008
(212) 266-4400

CASH BOX/OCTOBER 18, 1980 10
Tyrone's sleek vocal style has radio stations racing to play his version of the standard "How Sweet It Is (To Be Loved By You)."

It's featured on his new album, "I Just Can't Keep On Going," —a record that shifts in mood from fast numbers to the elegant ballads that are T.D.'s trademark.

You won't find another one like it!

"I Just Can't Keep On Going."

The new Tyrone Davis album includes "How Sweet It Is (To Be Loved By You)." On Columbia Records and Tapes.

Sweet success!

The single is already 37* Billboard, 46* Cash Box and 32* Record World.

BMI Student Composer Awards Set
LOS ANGELES — The Broadcast Music, Inc. (BMI) 29th annual BMI Awards to Student Composers will make $15,000 in cash prizes available to young student composers in the western hemisphere, the performing rights licensing group announced recently.

Since 1951, in conjunction with music composers and educators, the BMI Awards project has given cash prizes ranging from $500-$2,500 to student composers in an effort to encourage creative concert music from young composers.

To be eligible, student composers must be citizens or permanent residents of the western hemisphere and enrolled in an accredited secondary school, college or conservatory or engaged in private study with a recognized, established teacher anywhere in the world. Entrants must be under 26 years of age on Dec. 31, 1980. BMI awards have been presented to 254 students ranging in ages from eight-to-25.


RIAA Sets Bar Code Guidelines For Tapes
NEW YORK — With the acceptance of LP bar coding by a growing number of record companies (Cash Box, Aug. 9), the Recording Industry Assn. of America (RIAA) has moved toward recommending guidelines for placement of the UPC bar code symbol on prerecorded cassette and eight-track tapes.

RIAA has specifically recommended that the UPC symbol on eight-tracks appear on the flat, back side, with the vertical axis of the symbol parallel to the vertical axis of the package, in the lower third of the area. For cassettes, recommendations were less specific, suggesting only that the symbol appear on the flat side.

The formation of a subcommittee to make recommendations for the coding of pre-recorded videotapes and videodiscs has also been announced. One topic for this subcommittee will be to determine whether to recommend the adoption of a system that will dovetail with the current topic for this subcommittee will be to determine whether to recommend the adoption of a system that will dovetail with the current topic for this subcommittee will be to deter-

Broadcast Capital Fund To Aid Minority Groups
LOS ANGELES — A Broadcast Capital Fund established by the National Assn. of Broadcasters (NAB) in 1978 to aid minority owned groups to purchase radio and TV stations, was formally inaugurated at a State Department reception Oct. 2.

To date, the fund has collected more than $10 million, primarily through donations from the three major networks and sizable contributions from Westinghouse, the debtor, was formally inaugurated at a State Department reception Oct. 2.

The Small Business Administration (SBA), which is expected to issue a minority business license, has promised to match sizable contributions from Westinghouse, the debtor, was formally inaugurated at a State Department reception Oct. 2.

For rules and entry forms, write to James G. Roy, Jr., director, BMI Awards to Student Composers, Broadcast Music, Inc., 320 W. 7th St., New York, N.Y., 10019.

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Kool & the Gang's "Celebrate!"
Destined to be one of the most celebrated albums of the 80's.

Featuring "Celebration" – destined to be one of the most celebrated singles of the year.

If you thought Kool & the Gang's platinum album, "Ladies Night," was a celebrated accomplishment, prepare yourself for an even bigger celebration. "Celebrate!" An energetic step forward from one of the premier forces in the music world – Kool & the Gang.

"Celebrate!" The album. "Celebration!" The single.

Produced By Deodato

THE COMMODORES GRAB FOR THE GUSTO IN MILWAUKEE

remarked. like the record business," Passamono said. the unique, sophisticated nature of this new technology. and MCA wants to build a videodisc distribution. MCA Distribution is allowing him to carry hardware, while Father's & Sun's supplies the video buyer for Father's & Sun's, an important sub-distributor based in Indianapolis, said his company will be the first non-hardware dealer to enter the videodisc business. According to Crockett, Father's & Sun's have made arrangements with Hi-Fi Buys, an audio - sound chain, to open record stores in six Hi-Fi Buys Outlets in Louisville, Nashville and Indianapolis. The arrangement calls for Hi-Fi Buys to sell videodiscs and to carry hardware, while Father's & Sun's supplies the software. Crockett, who added that MCA Distribution is allowing him to carry videodiscs in two of his company's Karma retail record outlets in Indianapolis, defended MCA's "cautious handling" of videodisc distribution. "MCA doesn't want videodiscs to be treated like records, and I don't blame them for that," Crockett remarked. "This is a brand new product line based on brand new technology, and MCA wants to build a clean, well - run operation. I don't think there are a lot of record business people prepared to handle videodiscs. We wanted them because we want to be in the vanguard of the video business." Crockett noted, however, that his one - stop would not handle the Commodores' videodiscs in the foreseeable future.

GUESTS OF GEST — Noted publicly firm David Gest & Assoc. recently threw a gala party to celebrate the firm's sixth anniversary. A highlight of the all - star celebrity fete was (l - r): actress June Lockhart, Blonde ambition singer/songwriter Carol Bayer Sager and songster Burt Bacharach.

At MCA Distributing, Sam Passamono, Sr., executive vice president, was sympathetic to the retailers' viewpoint, but said the absence of co - op ad funding makes a dealership agreement economically prohibitive for Stark/Camelot purposes made a dealership agreement economical prohibitive for Stark/Camelot purposes made a dealership agreement.
Cool evening breezes and hot blazing winds exemplify the sounds of SEAWIND...Their new album "SEAWIND" was produced by master musician George Duke who has taken SEAWIND on their most adventurous musical journey yet...

"SEAWIND"  
SP 4824

Includes the single "WHAT CHA DOIN'."  
AM 2274

Produced by George Duke for George Duke Enterprises.

ON A&M RECORDS & TAPES
AFM Picketing Continues

(continued from page 5)

Claiming to do no work — "people will be hurt." The statement further said by choos-
ing to return to the set, "in our opinion will
cause the $41 million to be lost.

Response To Return

Responding to the written statement that was sent to the AFM strike committee, Michael Fenton, national executive vice presi-
dent of our efforts as we prepare our strike fundraiser," he added.

Back to strike continues with pickets at Walt Disney, 20th Century-Fox, CBS, MGM, Universal, Paramount and Warner Bros., although several production com-
panies have made temporary arrange-
ments with the AFM pending formal industry-wide adoption of a royalty formula for musicians who perform on their services on TV and theatrical film product.

The interim pacts for theatrical music in-
clude Audio Effects, Frank LaLoggia, Motown Prod., G.L. Prod., Bad Dream, Inc., Gaylord Prod., Arctic Range Prod., Can-
on 70 Prod., All Productions Prod., Mickey Mar and Bee Movies, Inc.

Television film production companies that have signed the temporary pacts in-
clude Edgar Sheriff Prod., Ten-Four Prod., Three's Company, Lee Mendelson, and "The Many Sides of Roy Head," "Damn Those Kids" by Hudson and "Twennynine

Nations Stalled

Despite the AFM's gain in obtaining the temporary pacts with prominent prod-
cution firms, major studios, represented by the Assn. of Motion Picture and Television Producers (AMPTP) have not refused further negotiation on the issue of re-use fees for musicians on the premise that it would further substantial expenses.

All shows to be produced on T.

Tandem are currently in rehearsal except for the shows for the The Jeffersons which will begin Friday.

Warner-TV's first set for rehearsals is for Alice, with the series Flo, The Duke of Hazzard and Enos starting production sometime around Oct. 13. The show will begin production at Warner-Tur-

Oct. 20 or 23.

MTM's WKRP in Cincinnati went back to picketing last week when a "Dr. Johnny Fever," he said that he would not cross the AFM picket lines. Other notable shows for the new season include Lou Grant, Hill Street Blues, Shadow and Hill Street Blues series have not been scheduled at preemt time for re-use.

Barney Miller, produced by Four D, has already begun work at the Sunset Gower Studios. Witt-Thomas began work last week on It's A Living, the Witt-Thomas- Harris show But I'm A Big Girl Now also began work last week; two other Witt-

Thomas-Harris shows, Soup and Benson, were scheduled to begin work this week. At Lorimar, Knoll's Landing went into produc-
tion this last week, while The Ropers, Dallas, Eight Is Enough and Midland Heights were scheduled to begin this week.

Tandem continues, putting the actors in the position that they have to cross a picket to return to work," Melvoin said. "We're making a choice today to continue the strike so they can come back to work, but it's our strike now," he added.

Reed, Flusberg Join Boutwell's Media Magic

LOS ANGELES — Bruce Reed and Howard Flusberg have joined Boutwell's Media Magic, a full-service promotional products firm for the creation and manufacture of specialty products. The company is a division of Ron Boutwell Ent-

prises and is located at 6525 Sunset Blvd., Suite 302, Hollywood, Calif. 90028. The phone is (213) 462-2513.

Stigwood, Polygram Cited In $75 Million Bee Gees Suit

(continued from page 5)

The label didn't label that much," he said. "We went on to stress that in his estimation, the Bee Gees probably received higher royalties than any other artists in the industry, including the Beatles and Paul McCartney, with whom Coury worked while at Capitol Records.

"Coury maintained that additional de-
mands for more royalty payments by the Bee Gees could possibly "put the company out of business.

"As it stands now, we make pennies on Bee Gees LPs. It takes an enormous amount of time, energy and money to sustain the impact behind the Bee Gees' music," Coury commented.

"We have given them what they asked for when negotiations for Saturday Night Fever were going on," Coury added, "we would have liked to have seen more on each album. They did get a percentage of the movie." He also said that the Bee Gees received a percentage from the film Grease, for which they wrote the title track, although the song was performed by Frankie Valli. They also received royalties from the film Top Gun.

"What then the lawsuit?" it's a publicity stunt to try and em-
barrass us and put us in a compromising

October Album Releases Set For E/A/Nonesuch

LOS ANGELES — New albums by Charlie Rich, Grover Washington, Jr., and Billy Thorpe, as well as greatest hits packages by Linda Ronstadt and The Doors, highlight the October release schedule for Elektra/Asylum/Nonesuch Records.

Rich's "Once A Drifter," Dee Dee Bridgewater's self-titled album, Roy Head's "The Many Sides Of Roy Head," "Damn Those Kids" by Hudson and "Twyennine With Lenny White" were released Oct. 3, and "The Doors Greatest Hits" and Billy Thorpe's "1st Century Man" were shipped Oct. 10 on Elektra/Asylum.

Four Nonesuch albums released Oct. 10 including "Blues, Ballads and Rags," per-
formed by pianist Paul Jacobs; "Boccherini Quintets In D Major," performed by The Seguia String Quartet with Allan Vogel, Oboe; "Mozart Sonatas for Piano," per-
formed by Malcolm Bilson; and "Schönberg, Five Pieces For Orchestra," performed by the Los Angeles Chamber Orchestra with Gerard Schwarz conducting.

Elektra/Asylum's releases scheduled for Oct. 17 include "Hot Spot" by Steve Good-
man; "Explorer Suite" by New England; "The Album Of Love" and "Greatest Hills Volume II II" by Linda Ronstadt.


position," offered Frederic B. Gershon, president of the Stigwood group.

"The claims are spurious, false," he con-
tinued. "They've taken the court system and they've abused it to extract a deal from us which they think they'll get more quickly, easily or generously with litigation pending.

Gershon denied reports that the Bee Gees have delivered six albums under their 1975 contract, which he said calls for eight albums.

"Only three original albums have been delivered on that agreement," Gershon ad-

ded.

In answering the charges advanced by the suit, Gershon either maintained that Stigwood acted in a matter appropriate for a personal manager or that the charges were unfounded. He consistently said that Stigwood had done nothing to hinder or undermine the Bee Gees' career.

Gershon said, "All the charges are un-

founded, I've never been for a court to dig in and get to the truth.

"Considering that the Bee Gees in 1975 were a relatively unviable and un-

marketable commodity, the gifts and goodies they've walked away with have been the most amount of money in the history of our business," he added.

Attorney Eastman was in England at presstime and remained unavailable for comment.

FES To Produce Music Shows For Bars, Clubs

LOS ANGELES — Force Environmental Systems (FES) has been formed by the Total Entertainment Corp. (TEC) to produce and manage the taping of TEC's audio environmental packages for bars, clubs and restaurants.

FES replaces TEC's Discomotion service and has a variety of available formats including black contemporary, pop, adult contemporary, dance music and rock.

Force plans to have country and jazz for-

Originals available for release in coming months.

Real World Records Releases Second Single

LOS ANGELES — Paul Drew's Real World Records label, distributed and marketed through Atlantic Records, released its second single last week.

The single, "Back Tracking," is by Sterli-
ging Harrison. The song was written and produced by Brian and Edward Holland and Lamont Dozier.

Harrison's release comes two weeks af-

ter Real World's premier release which was a single called "Falling For You" by Sammy Johns.

WMT SIGNS SMITH — Franklin Smith, recently signed with WMT Records, which just released its first single "Double Dutch Bus," a single by Smith. Pictured at the signing are (l-
r: Robert Changor, WMT; Alan Rubens, president, WMT; Smith; Bill Bloom, co-writer of the single; Steve Bernstein, president of WMT Music Publishing; and Al Williams, WMT.
When Kurtis Blow raps, people listen. "The Breaks" topped the R&B charts and was one of the two 12" singles ever to be certified gold. And now, his new single, "Throughout Your Years" is RAPP-edly bulleting up the charts. "Kurtis Blow" is a whole album of the songs his fans love best including, "The Breaks," "Rappin' Blow" and his newest smash, "Throughout Your Years." Put on Kurtis Blow. He wants to rap to you.


The Solar Galaxy Of Stars tour, reminiscent of the Motown traveling caravans of the ’50s, was one of the highlights of the year. The label had its coming out party in 1980, and the celebration continues on this dynamic live package as Solar’s finest take their straight-ahead R&B sound to the stage. Hit songs by the ballad-oriented Whispers, Brothers of End and Shalamar and partytime funkateers Lakeside are rendered with emotion and spirit. Recorded in Concord, Calif., this double record set is a must for B/C list.

**SEQUEL** — Harry Chapin — Boardwalk FW 35872 — Producers: Howard Albert and Ron Albert — List: 8.98 — Bar Coded

Neil Bogart has set the tone for his Boardwalk label with this first release by story-teller/songwriter Harry Chapin. Chapin’s songs have always had heavy plots that could have been summarized themselves to the video of movie screen, so “Sequel” is the perfect debut for the multimedia-minded Boardwalk. Chapin’s adult contemporary folk songs are more visual than ever on “Sequel.” Chapin fans will delight in the continued adventures of the man in the “Taxi,” and songs such as “Remember When The Music,” and “Salt And Pepper.”


Blow came up with one of the two rap records that ever achieved gold status in “The Breaks,” and his upcoming release carrying some more folksy advice, will probably follow suit. Blow has the perfect rapper’s voice, part preacher, part con artist, and his whole debut album has a party time feel to it. This will no doubt be a hit for that album that people will be reciting for months to come. The album’s premier rap, however, is “Hard Times,” which should keep him on the charts for a while.

**MORE SPECIALS — The Specials — Chrysalis CHR 1303 — Producers: Jerry Dammers and Dave Jordan — List: 7.98 — Bar Coded

High flying skia pilots The Specials return with their second effort featuring a new wave/reggae sound that has become a little more soulful and streamlined. The R&B influence creeps into songs like “Hey Little Rich Girl” and “Sock It To Em J.B.” but that irresistible skipping reggae-rock rhythm predominates. The Coventry-based nine-piece proves it’s still as quirky and lovable as ever with such looney tunes as “Spookytoes” and “International Jet Set.” For AOR and dance lists.

**THE PSYCHEDELIC FURS — Columbia NZC 36791 — Producers: Various — List: 7.98 — Bar Coded

The Furs do have a coy name, but they’ve already got the British rock ‘n’ roll Seal of Approval. Now it’s America’s turn to get past the name (remember “Beetlejuice” was a joke too) and discover the brilliant texture of the Furs. Using pre-“Love Is The Drug” Roxy Music and The Clash’s battery acid harmonies as forced musical reference points, the Furs forge ahead with a fresh, original and talented modern music urgency that sounds far out loud.

**STONE JAM — Sleeve — Cotillion SD 5224 — Producers: Jimmy Douglass and Steve Washington — List: 7.98

Anchored by sledgehammer drums and hard-thumping bass, this funk pop band delivers its most commercial set with “Stone Jam.” The band, an assemblage of hot session players, still gets it on with the instrumental jam, but Starlesana Young’s vocals and tighter, more cohesive arrangements make this a strong contender for pop crossover. The album’s operating system makes for a well-crafted funkathon of an LP are the Top 40-sounding “Let’s Spend Some Time” and the spirited title track.

**STAR, BABY — D.C. LaRue — Casablanca NBLP 7247 — Producers: Aram Schefrin and D.C. LaRue — List: 8.98

New York-based LaRue was one of the true leaders of the disco movement, but this quirky, inventive individual has taken a 360 and delivered a gem of a techno-rock dance album. Sounding a lot like The Cars gone disco LaRue proves he has his finger firmly implanted on the pulse of modern music. Space-themed songs such as “Into The Ozone,” “Reactor #2” and the title track should get plenty of play in the dance clubs, and irresistible pop tunes like “Boys Can’t Fake It” and “Juke Box” are perfect for Top 40.

**GOSPEL NIGHTS — Maria Muldaur — Takoma TAK 7084 — Producer: Unknown — List: 7.98 — Bar Coded

The lady who took us off to the Oasis at midnight a few years back and proved that she was a woman (WOMAN), checked into McCabe’s Guitar Shop in Santa Monica each week and showed her gitty gospel sound. The result of that gig is “Gospel Nights,” and with friends such as The Persuasions and The Burns Sisters, it is a classic exercise in live.

**ARETHA FRANKLIN — Aretha Franklin — Arista AL 9538 — Producers: Arif Mardin and Chuck Jackson — List: 7.98 — Bar Coded

Aretha’s voice is back and sounding more inspired than she has in years on “Aretha.” She has always had more conviction and vocal power than just about any female R&B singer. And while she has selected a few pop standards and last year’s “The Power of Love,” she has not forgotten her roots. Check out Otis Redding’s old classic “Can’t Turn You Loose” or “Love Me Forever” for classic Franklin.

**TWENTYNINE WITH LENNY WHITE — Elektra 6E-304 — Producers: Larry Dunn and Lubin White — List: 8.98

White continues to spread the slick progressive funk sound that he hit upon with last year’s “Peanut Butter.” The former Return To Forever stick man proves he is a master of R&B/pop crossover style with his latest, as both B/C and Top 40 should find this effort to their liking. Tanya Willoughby and John “Skip” Anderson fuel the funk with engagingly commercial vocals. “Just Right For Me,” “Kid Stuff” and the album’s title track are gems.

**ONE MORE Song — Randy Meisner — Epic NZE 36749 — Producers: Various — List: 8.98 — Bar Coded

This lost Eagle comes back in a big way with “One More Song,” as his second solo LP is a marked improvement over last year’s “Stand Tall.” Meisner’s high flying vocals were an integral part of the Eagles sound up through “Hotel California,” and the voice of “Take It To The Limit” takes the Southern California folk rock sound to new levels of pop commerciality with songs like “Hearts On Fire” and a Kim Carnes duet called “Dance Inside My Heart.” Fans should check the Eagles reunion on the title track as well for pop.

**ROCK ‘N’ ROLL OUTLAW — Rose Tattoo — Mirage WTG 19280 — Producers: Vanda and Young — List: 8.98

Look out AC/DC and move over Angel City, Australia has produced a major contender for the raunch and roll crown. Rose Tattoo led by gravel throated Angry Anderson have come up with a classic exercise in frantic heavy metal with “Rock ‘n Roll Outlaw.” The band whips through a 10 song set that has the angry and rebellious feel of the best head bang rock ‘n roll. “The Butcher And Fast Eddy,” “Remedy” and “One Of The Best” have the fire and finesse to catch on. Set on brains, long on energy and brute force, this is a true rock尽管knell of rock.

**SEX AND SOCIETY — Citizen — Ovation OV1759 — Producers: Various — List: 7.98

This future-oriented linesome from Chicago delivers one of the hottest sets to come out of the Windy City since Cheap Trick’s “In Color” album with its debut LP, “Sex And Society.” Early Bowie and Ocasse influences can be felt on this arresting first effort, but the band proves they’ve got enough individual identity. Witty lyrics, inventive musical and vocal arrangements and a listenable, straight-ahead rock style make the band a candidate for rookie of the year. A must for AOR.

**IN SEARCH OF THE RAINBOW SEEKERS — Mtume — Epic JE 36017 — List: 7.98 — Bar Coded

Perfessionist extraordinaire Mtume is the latest in another of the R&B/pop jazzy jazz gen Pop. On “In Search Of The Rainbow Seekers,” the New York session great blasts out the funk with such style and force that only genuine master George Clinton could give him a run for his money. Mtume and Tawatha handle the vocals with flair and are responsible for giving the album its house party mood. Top tracks are “Give It On Up and Dance Around My Navel.”

**ROCK & ROLL — Rock Gallagher — Chrysalis CHR 1280 — Producers: Rory Gallagher — List: 7.98 — Bar Coded

With the release of this, his third live album, Rory Gallagher and the other two blues who make up this dashing trio remain immune to the drugged rock ‘n roll not to worry. Despite the overwhelming intimidating nature of current pop music, they still have their hand in on tight, stripped-down and fast blues-rock. Gallagher firmly re-establishes his supremacy on the electric guitar and vocal mike.

**BITTERSWEET — Maxine Nightingale — RCA AFL-13528 — Producer: Denny DeMille — List: 7.98

Maxine has scored before with such hits like “Right Back Where We Started From” and “Lead Me On,” and the Wembley, England-born singer is on target once again with “Bittersweet.” The album has a light R&B jazz flavor, making it a candidate for pop crossover. Songs such as “Never Enough” and “Tight Spot” pulsate to an infectious dance beat, while “I’m Givin It All” and “Billy” both follow the R&B/pop piano lady style with a fine take of live music and vocals.

**REVIEWS**

**ALBUM Reviews**

**Cash Box/October 18, 1980**
NEW BILLY & SYREETA

Please Stay

The Second Single From Syreeta's New Solo Album, SYREETA
ON MOTOWN RECORDS & TAPES
A hard, insistent drum-keyboard, one-two punch kicks form first Eagsmeile Meisner's first single from the new "One More Love" LP into fast forward, and the tempo never lets up. Assisted by the passionate vocals of Kim Carnes on duet and harmony, Meisner and his plaintive vocals are in good company on this sterling pop/rock.

Bruce Cockburn (Millennium YB-11795), Rumours Of Glory (3:34) (Golden Mountain Music Corp. — P.R.O. Canada) (Cockburn)
Canadian Cockburn, best known perhaps as an insightful folk/rocker, welds his rich images of nature and human emotion to a plaint reggae rhythm on the title track from his new "Rumours Of Glory" LP. Laced with folk-styled lead and back-up vocals, in addition to acoustic guitar, fiddle and horns, this harmonious cut is beautiful for pop, A/C.

Rob Hegel (RCA PB-12106), We're Lovers After All (3:43) (Don Kirshner Music/Blackwood Music Publishing/Betfair Music — BMI) (R. Hegel, A. George)
Hegel's quivering tenor floats above a soft 'n' simple piano on this melodic ballad from the "Heger" LP, slowly climbing and cresting above a multi-tracked choir of voices and breaking into a preseodo of guitar, horns and echoed kick drum. Pop and A/C programmers in particular are urged to give this a listen.

Billy Burnette (Columbia 1-11360), Don't Say No (3:02) (Dorsey Music Co. — BMI) (Burnette)
Billy Burnette calls upon the musical spirit of Buddy Holly as much as that of his father Dorsey and uncle Johnny on the whip cracking first single from his self-titled debut package. Jangling guitars, spitting out notes like a Gatling gun, play out in front of the tumbling Texas rhythm and the 27 year old's voice reaches out with urgent immediacy. An authentically rockin' delight.

Five Special (Elektra E-47023), De Something Special (For Your Lady) (3:56) (New Beginnings Music/Baby Dump Music — ASCAP) (J.O. Jones, R. Banks)
Five Special took it to the streets last summer with the B/C hit "Jam," a pounding funkier. Now, the versatile quintet has pulled out into a mid-tempo groove with a special one for the ladies, and this may be the type of record that a few fellows may be finding under their pillows one morning.

Kurtis Blow (Mercury 76083), Throughout Your Years (Part I) (4:20) (Original JB Music/Neutral Gray Music — ASCAP) (W. Waring, J.B. Moore, K. Blow)
Blow scored one of the bestselling 12-inch singles ever with the gold grabbing "The Breaks," and while this hard rapping follow-up may not be as big as that tune or even "Rapper's Delight," it does expand what was thought to be solely a one-shot novelty.

Ever soulful vocal group Platinum Hook, formerly known as The Dukes and The Soul Dukes, put on an expert display of soft harmony on this single from the "Eccstasy Paradise" LP. Muted electric piano and finger snaps back this sleek vocal exercise in the EW&F mold.
CONFERENCE NOTES — There was mixed reaction to the National Radio Broadcasters Assn. (NRBA) 7th annual convention held here in Los Angeles Oct. 5-8. Many participants were of the opinion that the workshops in general offered nothing new and many of the sessions seemed disjointed. The NRBA also held two conventions during the same period, expected to attend both conventions during the same period.

Several of the convention participants cited an example of an optimistic reaction to the convention.

One example of an optimistic reaction to the convention was the reaction of one participant who attended both conventions. This participant noted that the workshops on various topics were well-organized and informative, with a good balance of practical and theoretical content. However, another participant found the workshops to be dull and uninteresting, with little practical application.

Another area that black programmers found to be lacking was the lack of diversity among the panelists and speakers. The panelists and speakers were predominantly white, which led to discussions that were not representative of the diverse listening audience.

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In addition, some black programmers felt that the convention was too focused on the needs and interests of the white audience, and not enough attention was given to the needs and interests of the black audience.

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13 AC/DC - BACK IN BLACK • ATLANTIC
ADDS: None. HOTS: WBAB, KNX, KROQ, WCCQ, WOOZ, WOR, WJW, WBZ, WSHE, WAFM, WMMS, KOME, KREM, WBAB, KMGN, WGRQ, KZOK, WBLM. MEDIUMS: KME, KSHE, WAAL. WKDQ. PREFERRED TRACKS: Shook Me, Hells Bells. Title. SALES: Moderate in all regions.

66 THE ALLMAN BROTHERS BAND • REACH FOR THE SKY • ARISTA
ADDS: None. HOTS: WOOZ, WOR, WJW, WBZ, WBAB. KMGN. KNX, WGRQ, WZOK. KZOK, WBLM. MEDIUMS: KME, KSHE, WAAL. WKDQ. PREFERRED TRACKS: Angelina. Sales: Fair in all regions.

9 THE CARS • PANORAMA • ELECTRA
ADDS: None. HOTS: KNAC, KFWT, KRES, KBPI, WGRQ, WORJ, WJW, WSHE, WAFM, WMMS, KOME, KREM, WBAB, KMGN. WGRQ, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Touch. Up. And Down. Black. Title. SALES: Good in all regions.

177 ANGEL CITY • DARKROOM • EPIC
THE B-52's • WILD PLANET • WARNER BROS.
SALES: Up And Down. Slack. Title. SALES: Moderate in all regions:

8 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS
ADDS: None. HOTS: WOOZ, WOR, WJW, WBZ, WSHE, WAFM, WMMS, KOME, KREM, WBAB, WGRQ. KZOK, WBLM. WKS, WHS. MEDIUMS: WGRQ, WOOZ, WOR, WJW, WSHE, WAFM, WMMS, KOME, KREM, WBAB, WGRQ. WBLM. PREFERRED TRACKS: Private Idaho. SALES: Good in East and West; moderate in others.

27 THE CHARLIE DANIELS BAND • FULL MOON • EPIC
ADDS: None. HOTS: WBAB, WGRQ. WOOZ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Swamp. America. SALES: Moderate in all regions: weakest in West.

29 DAVE DAVIES • LADY LOVERS • BLUE SKY/CBS
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: I'm Alright, For All Time. SALES: Moderate in West and East; fair in other regions.

51 DARYL HALL • JOHN OATES • VOICES • RCA
SALES: Weak in all regions.

61 PETER GABRIEL • MERCURY • CHRYSALIS
ADDS: None. HOTS: WOOZ, WGRQ. WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Switchin To Glick. SALES: Weak in all regions.

78 JERRY GARCIA • NEPHEW • A & M

131 JACK GREEN • HUMANESQUE • RCA
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: This Is How I Feel. Lovin' Feeling. Perfect. SALES: Weak in South; fair in all others.

140 DONNIE IRIS • BACK ON THE STREETS • MIDWEST
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Open. SALES: Weak in Midwest; fair in all others.

150 JETHRO TULL • "A" • CHRYSALIS
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Switchin To Glick. SALES: Fair in a good number. Peak in Midwest.

160 THE KINKS • ONE FOR THE ROAD • ARISTA
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Hold On. Curtain Call. SALES: Moderate in South and Midwest; fair in others.

163 BARRY GOUDEAU • PORTRAIT • RCA

166 KANSAS • AUDIO-VISIONS • KISHERN/CBS
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Hold On. Curtain Call. SALES: Moderate in South and Midwest; fair in others.

167 KENNY LOGGINS • ALIVE • COLUMBIA
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Low Budget. SALES: Fair in all regions, weakest in South.

177 STEVE FORBERT • LITTLE STEVIE ORBIT • NEPHEW/CBS
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Real Love. Step Groover. Train. Dedicated. SALES: Good in all regions.

178 BARRY GOUDEAU • PORTRAIT • CBS
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Dreams. Saturnia. How Does It Feel. Feelin' Feeling. Perfect. SALES: Weak in South; fair in all others.

179 BARRY GOUDEAU • PORTRAIT • RCA
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Dreams. Saturnia. How Does It Feel. Feelin' Feeling. Perfect. SALES: Weak in South; fair in all others.

180 MOLLY HATCHET • BEATIN' THE ODDS • EPIC
ADDS: None. HOTS: WOOZ, WGRQ, WOR, KZOK, WBLM. MEDIUMS: None. PREFERRED TRACKS: Few, Dead Title. SALES: Moderate in all regions.
Supertramp • Paris • A&M
ADDS: None. HOTS: KSTW, KSJN, WSDK, WKKG, KNNI, WLMN, KZOK. PREFERRED TRACKS: Dreamer, Now On, Overture, Crime, School. SALES: Good in all regions.

#4 Most Active

Queen • The Game • Elektra
ADDS: None. HOTS: KSTW, KSLH, WSBX, KNKN, KZOK. SALES: Fair in all regions, weakest in all others.

Kate Sydney • I'M NOT STRANGE I'M JUST LIKE YOU • Backstreet/MCA
ADDS: None. HOTS: KDRC, WHFS, WKTW, WZUN, WBLM, KDRC, WMCN, KMGN. MEDIUMS: WIBZ, KZAM, HBIZ, WIBZ. SALES: Just shipped.

#3 Most Active

The Rolling Stones • Emotional Rescue • Rolling Stones/Atlantic
ADDS: None. HOTS: KSTW, KSLH, WSBX, KNKN, KZOK. SALES: Fair in all regions: strongest in West.

Robbie Robertson • Deface the Music • Bearsville
ADDS: None. HOTS: WSBX, KMGN, KSHE, WIBZ, KZOK, WLMN. MEDIUMS: WIBZ, KZAM, KSHE, WIBZ. SALES: Weak in all regions.

#1 Most Added

The Police • Zephyr Project • A&M
ADDS: None. HOTS: KWWV, WSDK, WKKG, KNCD, WLMN, KMGN, WGRQ, WIBZ. SALES: Breakouts in all regions; strongest in South.

Joe Cocker • All in Everything • Capitol
ADDS: None. HOTS: WKKG, WIBZ, KNCD, WLMN, KMGN, WGRQ, WIBZ. SALES: Weak in all regions.

#2 Most Added

Aztec Camera • Dreaming • Virgin
ADDS: None. HOTS: WKKG, WIBZ, KNCD, WLMN, KMGN. SALES: Just shipped.

Suzi Quatro • Rock Hard • Dreamland/FSO
ADDS: None. HOTS: KSHE, KNKN, WIBZ, KZOK, WLMN. SALES: Fair in all regions; weakest in all others.

Jean-Luc Ponty • Civilized Evil • Atlantic
ADDS: None. HOTS: WWUS, WSDK, WKKG, KNCD, WLMN, KMGN, WGRQ, WIBZ. SALES: Breakouts in all regions; strongest in South.
### Top 100 Singles

**OCTOBER 18, 1980**

<table>
<thead>
<tr>
<th>Week</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>1</td>
<td>Another One Bites The Dust</td>
<td>Queen</td>
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<td>Woman In Love</td>
<td>Barbra Streisand</td>
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<td>EMI America Records, Inc.</td>
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<td>1980 She's So Cold</td>
<td>Rolling Stones</td>
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### PRIME MOVER

**31. THE LEGEND OF WOOLLY SWAMP**

The Charlie Daniels Band

**32. OUT HERE ON MY OWN**

Irene Cara

**33. ALL OVER THE WORLD**

Electric Light Orchestra

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### HIT BOUND

**34. HIT ME WITH YOUR LOVE**

James Ingram

**35. I'M NOT THE ONE**

Winona Ryder

**36. CRY LIKE A BABY**

Kim Carnes

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### HIT BOUND

**37. HOT ROD HEARTS**

Robbie Dupree

**38. YOU'LL BE A MAN**

Bob Seger

---

### HIT BOUND

**39. NEVER BE THE SAME**

Christopher Cross

**40. TOUCH AND GO**

The Cars

---

### HIT BOUND

**41. NO NIGHT SO LONG**

Dianne Warwick

**42. EMOTIONAL RESCUE**

Rolling Stones

---

### HIT BOUND

**43. I'M ALRIGHT (THEME FROM "CADDYSHACK")**

Kenny Loggins

**44. ALL OUT OF LOVE**

Air Supply

**45. LOOKIN' FOR LOVE**

Olivia Newton-John

---

### HIT BOUND

**46. YELENT WALK**

Earth, Wind & Fire

**47. HARD IN THE NIGHT**

The Rolling Stones

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### HIT BOUND

**48.chantment**

Christopher Cross

**49. WALK THIS WAY**

Run-DMC

---

### HIT BOUND
48 WALK AWAY
DONNA SUMMER
6
49 ONE IN A MILLION YOU
LARRY GRAHAM
17
50 DON'T ASK ME WHY
BILLY JOEL
12
51 SAILING
CHRISTOPHER CROSS
20
52 HEROES
COMMODORES
5
JUMPS: WRFC 19 To 15, KCJP 9 To 40.
SALES: Moderate in all regions.

53 COULD I HAVE
ANNIE MURRAY
7
SAILING
ANNE MURRAY
5
JUMP: WRFC 20 To 16, WSGN 29 To 24.
SALES: Fair in the West.

55 HOLD ON
COOLIO
16
DON'T ASK ME WHY
BILLY JOEL
12
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest and South.

56 TURNING JAPANESE
VOLK
33
COULD I HAVE
ANNIE MURRAY
7
JUMP: WRFC 20 To 16, WSGN 29 To 24.
SALES: Moderate in the West.

58 ONE IN A MILLION YOU
LARRY GRAHAM
17
DON'T ASK ME WHY
BILLY JOEL
12
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest and South.

61 I'M HAPPY THAT LOVE
HAS FOUND YOU
JIMMY MALL
2
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

62 CRV LIKE A BABY
KIM CARNES
3
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

63 THIS TIME
JOHN COUGAR
4
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

64 THERE'S A PLACE
GEOFFREY ROXANNA
2
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

65 THERE'S A FEELIN'
GEOFFREY ROXANNA
2
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

66 DEEP INSIDE MY HEART
RANDY MEISNER
1
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

67 808 HIGHER
OSCAR
1
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

68 I'M NOT MADE FOR LOVING YOU
GEOFFREY ROXANNA
2
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

69 I SHOULD BELIEVE
GEOFFREY ROXANNA
2
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.

70 I DON'T WANT TO BE THIS WAY
GEOFFREY ROXANNA
2
JUMP: WSGA 27 To 23, WSPT 26 To 23.
SALES: Moderate in the Midwest.
Summer Projects
Cassettes Topping Discs In Future
(continued from page 6)

"This industry cannot wait for a more buoyant economy to meet the industry's needs—that would be a passive tactic. We need an aggressive approach," he remarked.

Smith said his remarks were not meant to suggest that the conventional vinyl disc is becoming obsolete. "The disc was declining, but will stabilize and always be an important factor," he said.

Smith also noted in his talk that the percentage of charting albums by local artists had increased in all of the markets under study.

Prior to becoming president of RCA Records in 1978, Summer was divisional vice president of RCA Records, U.S.A. Previously, he was divisional vice president of marketing for the label.

NRBA Convention
(TM's multimedia extravaganza, "Tomorrow Media," was the most impressive. ABC Radio's Marketing Services had continual showings of its wares in the exhibit area and NBC's The Source had a video in the NBC hospitality suite highlighting its many services.

But the most captivating in terms of going back for more was the video theater which was set up next to the meeting rooms. It was there where radio's creativity and promotional sense could best be appreciated as some of radio's best TV spots could be viewed at different times during the four day confab.

One highlight of the Monday luncheon was the presentation of the Golden Radio Award to Gene Autry, owner and chairman of the board of Golden West Broadcasters. Other highlights included WPLJ/Chicago DJ Steve Dahl's "Breakfast Club" live broadcast to three stations in the Midwest and two very well-received concerts by Paul Simon on Monday night and by Barbara Mandrell at the Tuesday luncheon.

CBS Announces Bid Label—CBS has announced that BID (Believe In A Dream) records has joined CBS as an associated label. The label's first LP will be "The Awakening" by The Reddings, a group consisting of Frank and a nephew of the late Otis Redding. The Reddings' first single, "Remote Control," has already been released, with the LP shipping in late October. Pictured at CBS records' New York offices standing are (l-r): Tony Martell, vice president and general manager of CBS records; Olis Redding; T. C. Thompsons, director of RCA's music promotion; E/P/A, Dexter Redding and Mark Locket of the group; Don Dempsey, senior vice president and general manager. E/P/A, Otto Redding; III; Bruce Leavelle, divisional vice president of CBS records division and Scott Folks, production manager. E/P/A, Pictured seated are (l-r): Paris Eley, vice president of black music promotion for CBS records; and Russell Timmons, president of BID records.
ASCAP.
Best in the country.
THE HIT SINGLE,
"YOU ALMOST SLIPPED MY MIND"
CECCA Productions
PB - 12100
RCA
ENTERTAINER OF THE YEAR

MALE
Kenny Rogers

FEMALE
Crystal Gayle

CASH BOX COUNTRY AWARD WINNERS

NOVELTY/COMEDY ENTERTAINER OF THE YEAR
1. Ray Stevens (RCA)
2. Jerry Clower (MCA)

SUSTAINING ARTIST
1. Slim Whitman (UA/Epic)
2. Brenda Lee (MCA)
3. George Jones/Tammy Wynette (Epic)

MANAGER
1. Ken Kragen
2. Jim Halsey
3. Tandy Rice
4. Don Reeves

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2. Bob McDill
3. Bob Morrison
4. Curly Putman
5. Dennis Morgan/Kye Fleming

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1. MDJ
2. Orlando
3. Sunbird
4. Fireline

PRODUCER
1. Larry Butler
2. Richie Albright
3. Tom Collins
4. Allen Reynolds
5. Ron Chancey

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2. Pi-Gem/Chess
3. Combine/Music City
4. Hall-Clement/Vogue
5. Chappell/Intersong

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3. Waylon Jennings
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1. Kenny Rogers (UA)
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3. Mickey Gilley (Epic)
4. Mac Davis (Casablanca)
5. Johnny Lee (Asylum/Full Moon)

GROUP/DUO
1. Charlie Daniels Band (Epic)
2. Emmylou Harris/Roy Orbison (Warner Bros.)

FEMALE
1. Crystal Gayle (UA/Columbia)
2. Dolly Parton (RCA)
3. Dottie West (UA)

CASH BOX
COUNTRY AWARD WINNERS

MALE
1. Kenny Rogers (UA)
2. Waylon Jennings (RCA)
3. Eddie Rabbitt (Elektra)
4. Don Williams (MCA)
5. Larry Gatlin (Columbia)

GROUP
1. Charlie Daniels Band (Epic)
2. Oak Ridge Boys (MCA)
3. Statler Brothers (Mercury)
4. Alabama (RCA)

FEMALE
1. Emmylou Harris (Warner Bros.)
2. Crystal Gayle (UA/Columbia)
3. Dolly Parton (RCA)

DUO
1. Willie Nelson/Ray Price (Columbia)
2. Willie Nelson/Danny Davis (Columbia)
COUNTRY PROGRAMMERS AND LISTENERS, THANK YOU FOR ANOTHER GREAT YEAR

Kind regards, Anne Murray
CASH BOX
COUNTRY SINGLE AWARDS

MALE VOCALIST
1. Ronnie Milsap (RCA)
2. Kenny Rogers (UA)
3. Charley Pride (RCA)
4. Eddie Rabbitt (Elektra)
5. Conway Twitty (MCA)
6. Willie Nelson (Columbia)
7. Waylon Jennings (RCA)
8. Don Williams (MCA)
9. Merle Haggard (MCA)
10. T.G. Sheppard (Warner Bros.)

FEMALE VOCALIST
1. Crystal Gayle (UA/Columbia)
2. Barbara Mandrell (MCA)
3. Anne Murray (Cptiol)
4. Emmylou Harris (Warner Bros.)
5. Dolly Parton (RCA)
6. Dottie West (UA)
7. Jeannie Pruett (I.B.C.)
8. Brenda Lee (MCA)
9. Cristy Lane (UA)
10. Loretta Lynn (MCA)

NEW MALE VOCALIST
1. Johnny Lee (Asylum/Full Moon)
2. Ed Bruce (MCA)
3. Sonny Curtis (Elektra)
4. Tom Grant (Republic)
5. George Burns (Mercury)

NEW FEMALE VOCALIST
1. Rosanne Cash (Columbia)
2. Stephanie Winslow (Warner Bros.)
3. Lacy J. Dalton (Columbia)
4. Sylvia (RCA)
5. Carol Chase (Casablanca)

NEW MALE VOCALIST
1. Ronnie Milsap (RCA)
2. Kenny Rogers (UA)
3. Charley Pride (RCA)
4. Eddie Rabbitt (Elektra)
5. Conway Twitty (MCA)
6. Willie Nelson (Columbia)
7. Waylon Jennings (RCA)
8. Don Williams (MCA)
9. Merle Haggard (MCA)
10. T.G. Sheppard (Warner Bros.)

NEW FEMALE VOCALIST
1. Crystal Gayle (UA/Columbia)
2. Barbara Mandrell (MCA)
3. Anne Murray (Cptiol)
4. Emmylou Harris (Warner Bros.)
5. Dolly Parton (RCA)
6. Dottie West (UA)
7. Jeannie Pruett (I.B.C.)
8. Brenda Lee (MCA)
9. Cristy Lane (UA)
10. Loretta Lynn (MCA)

NEW VOCAL GROUP
1. Alabane (RCA)
2. Capitols (Ridgetop)

VOCAL DUET
1. Bellamy Brothers (Warner Bros.)
2. Jim Ed Brown/Helen Cornelius (RCA)
3. Mel Bandy/Joe Stampley (Columbia)
4. Conway Twitty/Loretta Lynn (MCA)
5. Kendalls (Ovation)

NEW VOCAL Duet
1. Kenny Rogers/Kim Carnes (UA)
2. Merle Haggard/Clint Eastwood (Elektra)
3. Roy Orbison/Emmylou Harris (Warner Bros.)
4. Jim Reeves/Deborah Allen (RCA)
5. Rosanne Cash/Bobby Bare (Columbia)

VOCAL GROUP
1. Oak Ridge Boys (MCA)
2. Statler Brothers (Mercury)
3. Alabama (RCA)
4. Dave Rowland & Sugar (RCA)
5. Charlie Daniels Band (Epic)

NEW VOCAL GROUP
1. Alabane (RCA)
2. Capitols (Ridgetop)

VOCAL DUET
1. Bellamy Brothers (Warner Bros.)
2. Jim Ed Brown/Helen Cornelius (RCA)
3. Mel Bandy/Joe Stampley (Columbia)
4. Conway Twitty/Loretta Lynn (MCA)
5. Kendalls (Ovation)

NEW VOCAL Duet
1. Kenny Rogers/Kim Carnes (UA)
2. Merle Haggard/Clint Eastwood (Elektra)
3. Roy Orbison/Emmylou Harris (Warner Bros.)
4. Jim Reeves/Deborah Allen (RCA)
5. Rosanne Cash/Bobby Bare (Columbia)

VOCAL GROUP
1. Oak Ridge Boys (MCA)
2. Statler Brothers (Mercury)
3. Alabama (RCA)
4. Dave Rowland & Sugar (RCA)
5. Charlie Daniels Band (Epic)
VOTED
MALE
VOCALIST
OF THE
YEAR
(SINGLES)

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MOUNTAIN RAIN"

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GREATEST HITS

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MALE VOCALIST
1. Waylon Jennings (RCA)
2. Kenny Rogers (UA)
3. Willie Nelson (Columbia)
4. Hank Williams, Jr. (Elektra)
5. Eddie Rabbitt (Elektra)
6. Charley Pride (RCA)
7. Ronnie Milsap (RCA)
8. Ray Stevens (RCA)
9. Mac Davis (Casablanca)
10. Larry Gatlin (Columbia)

FEMALE VOCALIST
1. Crystal Gayle (UA/Columbia)
2. Anne Murray (Capitol)
3. Emmylou Harris (Warner Bros.)
4. Dolly Parton (RCA)
5. Barbara Mandrell (MCA)

NEW MALE VOCALIST
1. Ed Bruce (MCA)
2. Sonny Curtis (Elektra)
3. Orion (Sun)
4. Rodney Crowell (Warner Bros.)

NEW FEMALE VOCALIST
1. Lacy J. Dalton (Columbia)
2. Rosanne Cash (Columbia)
3. Stephanie Winslows (Warner Bros.)
4. Juice Newton (Capitol)

NEW VOCAL GROUP
1. Alabama (RCA)

NEW VOCAL DUET
1. Willie Nelson/Ray Price (Columbia)
2. Moe Bandy/Joe Stampley (Columbia)

VOCAL DUET
1. Kendalls (Ovation)
2. Bellamy Brothers (Warner/Curb)

INSTRUMENTALIST
1. Floyd Cramer (RCA)
2. Roy Clark (MCA)
3. Danny Davis (RCA)
4. Chet Atkins (RCA)

MOTION PICTURE SOUNDTRACK
1. Coal Miner's Daughter (MCA)
2. Urban Cowboy (Elektra)
3. Electric Horseman (Columbia)
4. Bronco Billy (Elektra)
5. Honeysuckle Rose (Columbia)

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<td>1.</td>
<td>Coward Of The County • Kenny Rogers • United Artists</td>
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<td>2.</td>
<td>Don't Fall In Love With A Dreamer • Kenny Rogers/Kim Carnes • United Artists</td>
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<td>3.</td>
<td>Come With Me • Waylon • RCA</td>
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<td>My Heart/Silent Night • Ronnie Milsap • RCA</td>
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<td>5.</td>
<td>My Heroes Have Always Been Cowboys • Willie Nelson • Columbia</td>
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<td>6.</td>
<td>Gone Too Far • Eddie Rabbit • Elektra</td>
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<td>7.</td>
<td>Half The Way • Crystal Gayle • Columbia</td>
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<td>Should I Come Home • Gene Watson • Capitol</td>
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<td>Why Don't You Spend The Night • Ronnie Milsap • RCA</td>
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<td>He Stopped Loving Her Today • George Jones • Epic</td>
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<td>I'd Love To Lay You Down • Conway Twitty • RCA</td>
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<td>Sugar Daddy • Bellamy Brothers • Warner/Curb</td>
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<td>The Way I Am • Merle Haggard • RCA</td>
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<td>Starting Over Again • Dolly Parton • RCA</td>
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<td>Beneath Still Waters • Emmylou Harris • Warner Bros.</td>
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<td>Love Me Over Again • Don Williams • RCA</td>
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<td>All The Gold In California • Larry Gatlin • Columbia</td>
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<td>Good Ole Boys Like Me • Don Williams • RCA</td>
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<td>I Ain't Living Long Like This • Waylon • RCA</td>
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<td>Whiskey Bent And Hell Bound • Hank Williams, Jr. • Elektra/Curb</td>
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<td>21.</td>
<td>Stand By Me • Mickey Gilley • Full Moon/Asylum</td>
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<td>22.</td>
<td>Years • Barbara Mandrell • MCA</td>
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<td>23.</td>
<td>Dancin' Cowboy • Bellamy Brothers • Warner/Curb</td>
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<td>24.</td>
<td>Leaving Louisiana In The Broad Daylight • Oak Ridge Boys • MCA</td>
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<td>25.</td>
<td>Pour Me Another Tequila • Eddie Rabbitt • Elektra</td>
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<td>26.</td>
<td>You Decorated My Life • Kenny Rogers • United Artists</td>
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<td>27.</td>
<td>True Love Ways • Mickey Gilley • Epic</td>
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<td>Two Story House • George Jones/Tammy Wynette • Epic</td>
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<td>29.</td>
<td>Nothing Sure Looks Good On You • Gene Watson • Capitol</td>
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<td>30.</td>
<td>Tennessee River • Alabama • RCA</td>
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<td>31.</td>
<td>Bar Room Buddies • Merle Haggard/Clint Eastwood • Elektra</td>
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<td>32.</td>
<td>A Lesson In Leavin' • T.G. Sheppard • Warner Bros.</td>
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<td>33.</td>
<td>Help Me Make It Through The Night • Willie Nelson • Columbia</td>
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<td>34.</td>
<td>Dream On • Oak Ridge Boys • MCA</td>
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<td>35.</td>
<td>Your Body Is An Outlaw • Mel Tillis • Elektra</td>
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<td>36.</td>
<td>One Day At A Time • Grisly Lane • United Artists</td>
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<td>37.</td>
<td>Your Body Is An Outlaw • Mel Tillis • Elektra</td>
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<td>38.</td>
<td>Missin' You/Heartbreak Mountain • Charley Pride • RCA</td>
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I would like to thank:

My artists for their faith
The pickers (musicians) for their soul
Billy Sherill and Harold Lee for making me sound good
Wendy Suits and the gang for their outstanding background vocals
Sound Emportum Studio and Glenn Meadows at Masterphonics for a great place to work
Bill Justis for his beautiful pen
The writers and publishers for giving me the proper tools to work with
Nancy and my entire staff for making me want to work
And God . . .
For all of the above,

Larry Butler
1. Greatest Hits • Waylon • RCA
2. Kenny • Kenny Rogers • United Artists
3. What Goes Around Comes Around • Waylon • RCA
4. Gideon • Kenny Rogers • United Artists
5. Miss The Mississippi • Crystal Gayle • Columbia
6. Willie Nelson Sings Kris Kristofferson • Willie Nelson • Columbia
7. Coal Miner's Daughter • Soundtrack • MCA
8. Urban Cowboy • Soundtrack • Full Moon/Epic
9. I'll Always Love You • Anne Murray • Capitol
10. Million Mile Reflections • Charlie Daniels Band • Epic
11. Roses In The Snow • Emmylou Harris • Warner Bros.
12. The Gambler • Kenny Rogers • United Artists
13. There's A Little Bit Of Hank In Me • Charley Pride • RCA
14. Music Man • Waylon • RCA
15. Shriners Convention • Ray Stevens • RCA
16. Milsap Magic • Ronnie Milsap • RCA
17. It's Hard To Be Humble • Mac Davis • Casablanca
18. Straight Ahead • Larry Gatlin • Columbia
19. Electric Horseman • Soundtrack • Columbia
20. The Best Of Rides Again • The Statler Brothers • Mercury
21. Family Tradition • Hank Williams, Jr. • Elektra/Curb
22. Classic Crystal • Crystal Gayle • United Artists
23. Together • The Oak Ridge Boys • MCA
24. San Antonio Rose • Willie Nelson/Ray Price • Columbia
25. The Best Of Eddie Rabbitt • Eddie Rabbitt • Elektra
26. Horizon • Eddie Rabbitt • Elektra
27. My Home's In Alabama • Alabama • RCA
28. 1/4 Lonely • T.G. Sheppard • Warner/Curb
29. Habits Old And New • Hank Williams, Jr. • Elektra/Curb
30. Great Balls Of Fire • Dolly Parton • RCA
31. Just For The Record • Barbara Mandrell • MCA
32. Bronco Billy • Soundtrack • Elektra
33. Whiskey Bent And Hell Bound • Hank Williams, Jr. • Elektra/Curb
34. One For The Road • Willie Nelson/Leon Russell • Columbia
35. Heart & Soul • Conway Twitty • MCA
36. Dolly, Dolly, Dolly • Dolly Parton • RCA
37. Images • Ronnie Milsap • RCA
38. Portrait • Don Williams • MCA
39. Full Moon • Charlie Daniels Band • Epic
40. The Legend And The Legacy Vol. I • Ernest Tubb • Cachet
41. Volcano • Jimmy Buffett • MCA
42. The Best Of Don Williams Vol. II • Don Williams • MCA
43. Lovelime • Eddie Rabbitt • Elektra
44. Mr. Entertainer • Mel Tillis • MCA
45. Somebody's Waiting • Anne Murray • Capitol
46. That's All That Matters To Me • Mickey Gilley • Epic
47. Our Memories Of Elvis Vol. II • Elvis Presley • RCA
48. Forever • John Conlee • MCA
49. Just Good Ole' Boys • Moe Bandy/Joe Stampley • Columbia
50. Honeysuckle Rose • Soundtrack • Columbia
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1980 Country Music Boom Sets Stage For Further Growth

by Jennifer Bohler

Last year Dr. Roger O. Blackwell, professor of marketing at Ohio State University, predicted Country Music would be the music of the '80s. If Dr. Blackwell was a chemist or biologist he might have predicted the same thing with a Nobel Prize for outstanding accuracy in a scientific hypothesis. Country Music has indeed become one of the most marketable and popular music genres this year, so much so, that a recent study by the National Association of Record Merchandisers (NARM) revealed that Country Music has surpassed pop music and seized second place in terms of sales, topped only by rock. According to NARM figures, the total record industry gross in 1979 (at retail list price) was $3,676,100,000. Country Music accounted for $437,453,900, or nearly 12% of these total monies.

This sudden popularity, or the Country Music Syndrome as it is being called, is not just restricted to the airwaves. Major motion pictures have made their contributions to the growing phenomenon. In the past year, 19 movies featuring a Country theme, artists and music have been released or are in production stages. Titles include Urban Cowboy, Coal Miner's Daughter, Electric Horseman, Smokey And The Bandit II, Honeyuckle Rose and Brince Billy, among others. Such Hollywood stalwarts as Clint Eastwood, Burt Reynolds, Robert Redford and John Travolta have tackled with relative ease the major character roles in some of these films.

Television, too, has certainly been no stranger to Country Music this year, particularly in light of the recent survey undertaken by the Country Music Assn. (CMA). Of the 135 television stations that responded to the survey, 72% reported carrying some form of Country Music programming — either syndicated or locally produced. The programs represented include 23 syndicated and 19 local. The most frequently programmed show was The Nashville Nashville running a close second, according to the survey. Pop Goes The Country and Nashville On The Road are third and fourth.

Country Music has also held its own in the television special category, with such top-rated shows as Daily And Carol In Nashville five Country Christmas specials, two Kenny Rogers specials, a Crystal Gayle special, Country Superstars of the '70s and two Country Music Awards shows included in the ever expanding list.

Perhaps one of the healthiest indications of growth and acceptance of the genre has been the inclusion of its artists in venues once reserved for rock acts, such as the chain of Agoras and New York's Bottom Line and the ability of today's sophisticated performer to pack multi-thousand seat houses. Evidence of this fact can be found in a recent Kenny Rogers tour which grossed over $150,000 at each concert to promote concert CK Spurlock. And that's not just Country acts. Rogers outgrossed every act on the road.

Concert Attendance Soaring

Shattered attendance records have been nothing new to the concert promoter this year. At a Louisville, Ky. performance, the Statler Brothers and Barbara Mandrell broke every attendance record every set for any show in that city, and when they appeared at the Iowa State Fair last year, they again broke all attendance records for any event ever held in the entire state.

Benefit performances have also opened wide and are becommg to Country artists with a favor to second none. For example, Monaco's Princess Caroline selected Country acts to appear at Monte Carlo for a special "Year of The Child" benefit performance. Additionally, Country artists were asked to perform at the benefit performance for the revitalization of Ford's Theatre in Washington, D.C. In fact, Country was the format of the program, which aired as a prime time television special. Additionally, any number of Country Music artists devote their time and pledge their names to a variety of charities and benefits.

From concerts statewide to concerts on an international scale, one couldn't ask for more — Country Music is only just beginning to realize the potential on the international market. Country Music was featured in a cultural exchange program exhibit put together by the U.S. Government, which toured Eastern Europe, where Country Music is quite popular. Earlier this year, Chai Zemin, Ambassador to the United States from People's Republic of China visited Nashville to learn more about Country Music and expressed an interest in the possibility of a cultural exchange program that would take Country performers on a tour of China. As further proof to the viability of Country Music, Top Billing, a Nashville management/publicly booking agency, has noted a 1,000% increase in international bookings.

But the international market is not the only aspect of Country territory noting a definite growth pattern. Nashville, the undisputed queen of Country Music cities, has noted a marked increase in music activity. The Nashville Area Chamber of Commerce estimates that approximately 4,000 persons in this city now have jobs related to the Country Music industry.

During 1979, there were 36,500 recording and demo sessions in Nashville. More than 90 record labels, 350 music publishers, 90 booking agents and 50 recording studios carried on the business of Country Music. Nashville boasts approximately 3,000 union musicians and over 1,000 members of the American Federation of Television and Radio Artists (AFTRA), who last year earned over $6.2 million in TV and radio performances.

Over $3.6 million was spent on recording and demo sessions in 1979. Union musicians were paid one million dollars by network television, $760,000 for radio and TV jingles, $654,521 for performing on syndicated videotape, $263,843 for TV film, and $236,124 for symphony performances. Additionally, Nashville's record pressing plants are able to manufacture over 150,000 discs per day.

Tree International

Having as many as 21 songs in the charts at one time, Tree International has again been chosen the Cash Box Publisher of the Year. The company's 40 giant K-LOT Los Angeles, former jazz station WRVR-FM/New York, former easy-listener KLZ/Atlanta, and former AOR KRST-FM/Albuquerque. In fact, the number of radio stations programming Country Music has increased dramatically since 1961, when a mere 81 stations were feeding the airwaves with the sounds of steel guitar and fiddle.

The executive staff of Tree includes twenty key people and Curly Putman and performed by the Oak Ridge Boys; and "Do You Wanna Go To Heaven" by Curly Putman and Bucky Jones and performed by Sheppard.

Fifteen new writers were signed to Tree

International this year. They include, Ken Beal, Jessica Boucher, Rick and Janis Barnes, Cliff Cochran, Dorothy S. DeLeonibus, Larry Ham, Bonnie Keen, Pat Killough, Neal Matthews, Jr., Randy Moon, Mark Paden, Jenny Seely, Gary Yocca and J.R. Cochran. Also assigned were Red Lane and Throckmorton.

In a year where most publishing companies were suffering tremendous losses, Tree International was able to stay in the profit column.

The #1 songs were as follows:

"Friday Night Blues," written by Sonny Throckmorton and Rayre Van Hoy, sold 14,000 copies by John Conlee; "Heartbreak Hotel," written by Elvis Presley, Mae Axton and Throckmorton and performed by the Oak Ridge Boys; and "Do You Wanna Go To Heaven" by Curly Putman and Bucky Jones and performed by Sheppard.

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Curly Putman

Sonny Throckmorton

Bobby Braddock

Under its production arm, Tree International Prod., Buddy Killen produced such hit artists as T.G. Sheppard, Ronnie McDowell, B.J. Thomas, Louise Mandrell and H.C. Bannon Don Gant, senior vice president of Tree, produced Rate Van Houze, Jerry Lee Lewis and Bobby Wright and Bobby Braddock through the production arm. Also, Terry Cade produced Del Reeves.

The executive staff of Tree includes chairman and chief executive officer Jack Stapa; president Buddy Killen; Sr., vice president Gant and vice president Donna Hiley. The professional staff is comprised of Don Wilson, Terry Cade; David Womack, and Chris Dodson. Engineers are Tom Knox and Byrd Burton.

Tree also has had a good deal of success with its songs being in current Country movies, including cuts from Electric Horseman, Urban Cowboy and Honeysuckle Rose.

All in all, Tree International has had another banner year. And from the way it looks now, 1982 will be even bigger.
'80s Movie Soundtracks Spawn Numerous Country Hits

by Angela Ball

It is possible that 1980 will be remembered as the year country music and soundtracks, with the release of seven major motion pictures featuring a country-flavored soundtrack, turned the genre into an industry the likes of which had never been seen before. The soundtracks and motion pictures that were released the first half of the year would culminate in a plethora of top-selling soundtracks, which in turn yielded an impressive number of top chart singles, which further enhanced and promoted the status of country artists and their music.

Singles from the seven pictures — Electric Horseman, Urban Cowboy, Bronco Billy, Coal Miner's Daughter, Honeysuckle Rose, Roadie and Smokey and the Bandit II, have dominated the country singles chart for most of the year. At one point, there were nine singles on the charts from four different soundtracks, with three of those four albums in the Cash Box Country Album Chart. Soundtracks have also made a mark on the Cash Box Top 200 Album Chart, with 14 motion picture soundtracks gracing the chart during the year.

Each of the seven motion pictures, released in the fall of 1978, started the trend of country-oriented soundtracks, with an Eddie Rabbit cut, Steve Wax, Roadie, producer which attributes the success to actor Clint Eastwood. "Eastwood opened the door with the release of 'Coal Miner's Daughter,' and when everyone saw the success of that movie they wanted to use country music," said Electric Horseman, starring Robert Redford and Jane Fonda, that primary success with the release of two Willie Nelson singles from the soundtrack. "My Heroes Have Always Been Cowboys" and "Jamon Don't Let Your Babies Grow Up to be Cowboys" both attained #1 status on the Cash Box Country Singles Chart. The soundtrack did equally well, peaking on the chart at #1.

Coal Miner's Daughter was a box office smash, as was the soundtrack featuring a Sissy Spacek release of the title cut. The film was unique in that both Sissy Spacek, who portrayed Loretta Lynn, and Beverly D'Angelo, who portrayed Patsy Cline, did their own singing. "The director felt that it would be more convincing that way, and the performances by Sissy and Beverly made it more realistic," according to Owen Bradley, producer of the soundtrack. Bradley felt that the success was a result of changing the trend of the soundtracks. "We over and over and I guess they've just worn out other formulas. I enjoyed it," said Bradley of his first soundtrack success, "It was easy because we did things that we'd done before — records from the past 20 or 25 years, it was a lot of fun re-creating them. Recording techniques have changed considerably since they were first released and the hardest part was getting them to sound like the originals."

Summer Boom

Urban Cowboy, starring John Travolta, started the summer boom of country movies, which were well-received at the box office as well as at record stores. The opportunities for the celebrities who appeared in the film, the celebrities who appeared in both the pop and country charts, "teach [us] a status on country and Top Five pop," said Travolta. "The success was also felt by Anne Murray and Kenny Rogers on single releases from the movie. Murray's "Could I Have This Dance," which has been released on a greatest hits collection and is breaking towards the Top 10 on the country charts.

Roadie, basically a rock 'n' roll film, incorporated country music into the film through setting — the primary character nails a small town in Texas Eddie Rabbitt's "Drivin My Life Away," written exclusively for the film. "We wrote the movie. It's country music is definitely going to be a part of the future and you'll see it more in films."

Suffet, Garrett, producer of Every Which Way But Loose, Smokey and the Bandit and Bronco Billy, agrees. "The movies have been very successful and country music is big. I don't see why it shouldn't continue as long as they make movies."

Garrett has written several songs for films, adapting them to a script. "We write what we think are hits songs, then we try to get them into the script and work from there. We work in conjunction with the producer and director as to what they want in the picture. We have an outline very early, and we work from that," said Garrett. "There's a song in Smokey II that's doing well for Tanya (Tucker) called 'Pecos Promenade.' I got the idea driving through Pecos, Texas and decided to use it in the film. It's a kind of a take-off on 'San Antonio Stroll,' which we did with Tanya a few years ago."

And there are several other singles from Smokey II that are doing quite well. "Charlotte's Web" by the Statler Brothers is long overdue. "Superficial," was also a feature of the film. "It's a take-off on the 'San Antonio Stroll,'" which we did with Tanya a few years ago."

Music's artists were not limited to singing or talking before the television cameras. Ed Bruce titled a major acting role in the CBS mini-series The Chalhoub's last spring. Bill Anderson has been given a continuing role in the daytime soap opera One Life To Live. Barbara Mandrell has been asked by NBC to host a comedy/variety series this fall. Tanya Tucker received a starring role in the CBS movie Georgia Peaches which airs this fall. The list goes on and on.

Motion picture cameras also demanded a great deal of time from MCA artists. While Coal Miner's Daughter told the story of Loretta Lynn's life without actually appearing in the film, the promotional impact of the movie did increase her record sales and concert attendance, as well as benefit other areas of her career. MCA's artists were not limited to singing or talking before the television cameras. Ed Bruce titled a major acting role in the CBS mini-series The Chalhoub's last spring. Bill Anderson has been given a continuing role in the daytime soap opera One Life To Live. Barbara Mandrell has been asked by NBC to host a comedy/variety series this fall. Tanya Tucker received a starring role in the CBS movie Georgia Peaches which airs this fall. The list goes on and on.

Diverse Talent

The diversity of talent in our artist roster clearly is one of our greatest assets," said MCA/Nashville president Jim Foglesong. "We are very proud of those artists on our roster. We feel we have a wide variety of talent in our country music. Conway Twitty, for example, has had more number one singles than anyone else in country music, while Merle Haggard is right behind. Merle and Loretta Lynn have had more CMA award nominations than anybody else in the business. Loretta has more CMA awards than anybody. Brenda Lee has sold an estimated 10 million records in her career alone. During the last three decades, Faron Young has recorded more than 75 top ten records. And we're especially proud that one of the greatest actors of our time, Jon Voight, has decided to join our roster."

Foglesong added, "We're just as proud of the accomplishments of our developing artists."

MCA Records

MCA Records' Nashville Division enjoyed a banner year despite the recessionary climate of the last 12 months, with many artists seeing not only increased record sales, but markedly wider exposure through the mass media.

The label received gold certification on the Oak Ridge Boys' You Can Cross The Bar album, the Loretta Lynn "Coal Miner's Daughter" album during the period. In addition, the "Coal Miner's Daughter" movie soundtrack and the Oak Ridge Boys Have Arrived album are awaiting gold certification.

From October 1979 through September 1980, MCA released 29 singles and songs through the Nashville Division. Of these, 33% charted and 45% reached the top 10 on the country charts.

MCA artists contributed to nominations in very category of the Country Music Assn. (CMA) Awards this fall, with MCA having double nominations in the "fahle vocalist" and "female vocalist" categories.

Film/Video

Cross-marketing has become the name of the game with many of MCA's artists, who have found success in both the field of music and in the field of acting. "The diversity of talent in our artist roster clearly is one of our greatest assets," said MCA/Nashville president Jim Foglesong. "We are very proud of those artists on our roster. We feel we have a wide variety of talent in our country music. Conway Twitty, for example, has had more number one singles than anyone else in country music, while Merle Haggard is right behind. Merle and Loretta Lynn have had more CMA award nominations than anybody else in the business. Loretta has more CMA awards than anybody. Brenda Lee has sold an estimated 10 million records in her career alone. During the last three decades, Faron Young has recorded more than 75 top ten records. And we're especially proud that one of the greatest actors of our time, Jon Voight, has decided to join our roster."

Foglesong added, "We're just as proud of the accomplishments of our developing artists."
BMI
Always Number One
by a Country Mile.
We at MCA Records
Extend Our Deepest Thanks
And Appreciation to Our Fine
Roster of Country Artists.

You Made 1980 Our Best
Year Ever.

You Are Choice!
And We Congratulate Our
#1 Award Winners.

The Oak Ridge Boys
#1 Group or Duo of the Year (singles and albums combined) - Billboard
#1 Singles Duo or Group of the Year - Billboard
#1 Singles Vocal Group - Record World
#1 Album Vocal Group - Record World

Jerry Clower
#1 Comedy Artist - Billboard
#1 Comedy Artist - Record World

Jimmy Buffett
#1 Progressive Vocalist - Record World

Ed Bruce
#1 New Male Vocalist - Cashbox

Coal Miner's Daughter
#1 Motion Picture Soundtrack - Cashbox

Barbara Mandrell
Bill Williams Memorial Award - Billboard

MCA Records
#1 Country Singles Label - Cashbox
In the midst of another successful year, Pi-Gem and Chess Music, Inc. have had five #1 songs, with two of them each holding onto the top spot for three consecutive weeks, six others that reached the charts and five brand new songs that all have the potential for being at the top of the charts soon.

Pi-Gem writer/artist Dean Dillon, who composed his last single, "What Good Is A Heart," as well as his current single, "Nobodys In Right Mind Would Have Let Her," is the first of three singles to go into the Top 30 on the Cash Box Country Charts, and the new one looks at this point like it will do even better. Dillon teamed up with Chess writers Charlie Quillen and David Wills to compose Wills' last United Artists single, "She's Hangin' In There (I'm Hangin' Out)." Quillen also combined talents with Wills to compose "They Never Lost You," which is currently a big hit for Warner Bros. artist Brian Con Hunley; and with Pi-Gem's Don Pfrimmer on "My Heart," one of the Ronnie Milsap releases as the #1 spot on the Cash Box Country Chart. John Schwers of Chess shared the chart with the other side of the hit single, "Silent Night (After The Fight)."

Kye Fleming and Dennis M. Morgan of Pi-Gem hope to follow that three week stay at #1 with Milsap's newest single, "Smoky Mountain Rain." Fleming and Morgan have had success with two hits in a row with Barbara Mandrell singing "Years" and "Crackers." "Years" was also released as a single by Kye Fleming, Gary Harrison, and Jan Pate of Pi-Gem Music. She followed that single with "Tumblieved" composed by Pi-Gem writers Kye Fleming and Dennis Morgan, and it appears as her next single release.

Kent Robbins, who has seen his song "You're My Jamaica" hit the number one spot with Charley Pride on the United States country charts, now has the same song as the title cut on the latest album by Germany's hottest male artist, Rex Gildo. He also composed "She Just Started Liking Cheatin' Songs" which climbed rapidly up the charts for Warner Brothers artist John Anderson.

Newest Addition

Blake Mevis, the newest addition to the writing staff at Chess Music, Inc. is also producer for MCA recording artist Connie Cato. He teamed up with Pi-Gem's Don Pfrimmer to compose Cato's next single "Sweet Love Power."

The staff at Pi-Gem/Chess Music, Inc. includes: Charlie Pride, chairman of the board; Tom Collins, president; David Conway, general manager; Gary Harrison, professional manager, Carolyn Honea, administrative assistant; Mary Del Frank, copyright and royalties administrator; Lisa Patterson, receptionist/secretary; and Mike Hollandsworth, the first staff intern of the company.

Exclusive staff writers of Pi-Gem include: Kye Fleming, Gary Harrison, Geoffrey Morgan, Kent Robbins, Dennis Morgan, Don Pfrimmer, Naomi Martin, and Dean Dillon writer/artist.


The postal Nashville based group represented on both the pop and Country charts, with tunes by Don Williams, Kenny Rogers, Moe Bandy, Joe Stampley, Gene Watson, Mac Davis, Debby Boone, Jerry Reed, Dynasty and the Whispers recently showcasing action.

Under the new ownership of Larry Butler and Roy Clark, Sound Emporium recently purchased the old Studios building on 17th Avenue South. The facility will open in November as Sound Emporium III. The studio's rural atmosphere, luxury accommodations and recreational facilities make it unique among Nashville studios, "We wanted to offer the artists of an environmental studio setting, yet still be near a music center where we could utilize the talents of area musicians," replied Sanborn Productions' Bruce Sugar when asked the question that chose the 28-acre site. Bull Run, one of very few area studios to offer both mobile and in-house recording, recorded syndicated radio shows for Don Williams, Merle Haggard, Mel Tillis and Hank Williams, Jr. during the year.

New Equipment

 Artists recently using Creative Workshop include Tanya Tucker, Glenn Campbell, Larry Gatlin, John Conlee, Dickie Lee, Freddy Weller, Dottie West, Michael English, and another old studio fixture, Ernie Ford, The Imperials and Freddy Hart. Creative's sound studio, CIW II, will open in January, and will feature a Sphere "C" console and a newly designed control room and studio by George Auguster of Perceptions, Inc., of Los Angeles.

Firestone Studios saw chart action this year with the Porter and Dolly duet album, Jerry Lee Lewis' recording of "Over The Rainbow" and Joe Simon's R&B song, "No Relief In Sight." Improvements during the year include installation of a new set of UREI time aligned speakers.

Pete Drake's Studio expanded its operations both nationally and internationally during the year. Much of the studio's activity centered around the international Ernest Tubb and his classic album, "Ernest Tubb: The Legend And The Legacy." Drake also scored with another country giant, Slim  }

(continued on page C-36)
THANKS TO OUR HIT SONGWRITERS

DEAN DILLON
KYE FLEMING
GARY HARRISON
ARCHIE JORDAN
NAOMI MARTIN
BLAKE MEVIS
GENE MILLER

DENNIS MORGAN
GEOF MORGAN
DON PFRIEMER
CHARLES QUILLEN
KENT ROBBINS
JOHN SCHWEERS
DAVID WILLS

"THE PIGGYS" TOM, HOWIE, RONNIE

WE ARE REALLY MOVING!

Pi-Gem
CHESS MUSIC
25 MUSIC SQUARE EAST
NASHVILLE, TN. 37203
Country Radio Format Booming With Popularity Of Music

by Dale Turner

The use has been and continues to be an in-credible year for Country Radio and Country Music. As each week goes by, we learn of more AM radio stations turning to a country format in one form or another. The most recent major market standouts in making the move include KUH in Los Angeles, WRVR-FM in New York, WNDE-FM in New Orleans and WKJJ-AM in Louisville. Even beyond these stations are dozens of small and medium market radio stations switching their musical directions to Country and enjoying success.

The cowboy has come out of the closet in 1980. . .much to the delight of Country Radio programmers. It has been a suc-cesful task to market their stations. The masses have been made aware of Country Music through the recent cowboy craze via movies, television, fashions and other fac-tors. Space does not allow me to list all the Country Music-related motion pictures and TV executives. Country Radio has become the adult radio format of the '80s. And as Willie Nelson was quoted, "When all the mechanical horses are forgotten, and the bluejeans and hats get uncomfort-able, I think the music (Country) will stick around." Country Radio stations that have packaged themselves correctly to reflect this 1980 life-style have been successful. I'm very proud of my association with Country Music. I was there 10 years ago when it was not fashionable — before there was ever any talk of a Country Radio becoming the MOR/mass appeal format of the future. In 1972, I thought the best place to be playing Country radio was San Antonio, Texas. The Southwest seemed to accept Country music better at that point in time. Perhaps even before we were out doing FM Country in 1972.

Not long after that, I found myself in Nashville Country Radio, was educated in marketing Country radio as it relates to Country Radio, and many times I felt that I was too close to it all. I often wondered if and when Country music became as hot as it has become later, would the music industry be ready to handle it. Well, since coming to Cincinnati, I have observed the recording business folks in Nashville coming through with flying colors. I saw it developing during my stay in Nashville from 1976 to 1979.

For example, RCA's Joe Galante was effi-ciently marketing the RCA Country acts to the point where they were supporting their entire label over any other division. I also noticed Rick Blackburn at CBS initiating an artist development program. He seemed to have the foresight to realize that when Country took hold, the artists would need a polished stage presence in order to handle major touring performances. Also, Country artists would have to be well-versed in television (talk shows) and radio (interviews) for good exposure in the public im-age. Over at Warner Bros. I saw a building process of young, fresh talent. That had to be a tempered, patient time from the mid-'70s to now. But, it has seemed to have paid off with the careers of T.G. Sheppard, John Anderson, Margo Smith and Con Hunley.

The most exciting aspect of this past year's Country Radio explosion is to me the fact that the music did not have to lose its identity. The people came to the music more than the music has gone to the peo-ple. For instance, a new audience would come into a Country Music night club after viewing "Urban Cowboy", having been ex-posed to Charlie Daniels, Mickey Gilley, Eagles, etc., and then find that they also en-joyed "Rocky Top" and Country Music was the beneficiary. I really believe Country Radio will continue to be successful after the cowboy craze burns out.

In markets like Memphis, Jacksonville, Indianapolis and Houston, Country Radio was dominant before 1980, and this year's boom certainly hasn't hurt a bit. However, FM penetration has become an interesting challenge to AM radio in the past year or two. I hope it will only serve to increase the overall quality of Country Radio — AM vs. FM.

Country Music 1980:

RCA Records

RCA Records entered 1980 dedicated to solidifying, and enlarging the standing of Nashville music through a series of programs united under the banner "Country Music: A Sound." Tabbed the top country music record label in 1979 for the sixth consecutive year, RCA Records began the 1980 campaign with a marketing force that had already reached its stride, starting the year with number one singles and albums on the national trade charts. It was the beginning of a chart year that found RCA artists dominating the top Cash Box singles, placing 11 times between Sept. 1, 1979, and Aug. 31, 1980, while capturing the top LP position 12 times. On a percentage basis, RCA releases tallied 21% of Cash Box number one singles placings. Charley Pride led the RCA charge, with four top 45s, while Ronnie Milsap had three, Waylon had two and newcomers Alabama had one. Waylon's "I Ain't Living Long Like I Used To" held number one for two consecutive weeks, continuing a string of hits which saw "Amanda" top Cash Box's list of the Top 50 singles of 1979. Ronnie Milsap was named Cash Box's Male Vocalist Of The Year for singles, while his "Miss Me" went gold placed 13 releases on Cash Box's list of the Top 50 Albums Of The Year; five of them in the Top 10. Continued strong chart placings by Eddy Arnold, Glen Campbell, John Denver, Jimmy Ed Brown & Helen Cornelius, Floyd Cramer, Danny Davis & The Nashville Brass, Dave & Sugar, Tom T. Hall, Zetra Lehr, Jerry Reed, Jim Reeves, Gary Stewart, Sings Snow, Porter Wagoner and Steve Wariner, backed by six new signings with charted releases by Michael Johnson, J.D. Sumner & The Stamps and Petula Clark, saw a near-long average share of Cash Box's singles chart at 14%. The yearly high of 16% was al-ternated seven times, as RCA never had less than 12 singles on the Cash Box chart. Among the highlights was the strong push by veteran Eddy Arnold with two Top Five singles in a renewed recording push. RCA's marketing department was named Out-standing Marketing Team. Lending addi-tional credence to RCA's Cash Box ranking was the mid-summer disc Jockey Music Awards in which over 450 major and market radio stations tapped RCA as Coun-try Label of The Year.

Country Marketing Push

Early in the year, RCA launched its "Kickin' Country" merchandising push, centered over 25 LPs, and offering sales in-centives, special display packages, strong advertising support and a cross-merchandising tie with Durango Boots.

Among the albums in the program Waylon's "Music Man," containing the "Dukes Of Hazzard" TV theme, became his fourth platinum and double-platinum LPs. Though "Greatest Hits" dominated much of the chart in 1979, it continued to place highly this year, reaching the number one position on three different occasions for a total of seven weeks. Waylon's "Music Man" held the top spot for two weeks, and newly signed Ray Stevens burned Kenny Rogers' platinum "Hokey Pokey" album from Cash Box's number one album position and held the top spot for three weeks.

Daily Paper, Dave & Sugar, Rayza Bailey, Jerry Reed, Jim Ed Brown & Helen Cornelius and Tom T. Hall also placed highly with regularity, while the newly signed Alabama pushed number three with their first RCA album effort. In all, RCA controlled 23% of Cash Box's number one album placings, and averaged 22% of the Top 20 album spots for the year and 30% of the Top 10 album positions, while placing 15 LPs on Cash Box's list of the Top 50 albums of the year, as announced in Oc-tober, 1979.

While supporting and expanding the ef-forts of its established roster in 1980, RCA concentrated heavily on developing recent signings. Groundwork laid last year on Razz Bailey produced consistent Top 5 records in Cash Box selection as Cash Box magazine's Best Male Vocalist and nomination for that honor by the Academy of Country Music. Solid television ex-posure, overseas tours and a number one record in New Zealand with "If Love Had A Face," also highlighted Razz's year, while his latest single "Lovin' Up A Storm" attained the number one position.

Results were quick in coming win new signings Alabama and Ray Stevens. Alabama, buoyed by an extensive cross-country promotion tour, produced a number one Cash Box single with "Tennessee River," its first RCA release. "My Home's in Alabama," the group's first album, zoomed to number three, and Alabama was recognized by the Country Music Assn with nominations for 1980 Vocal Group Of The Year and Instrumental Group Of The Year. Major television exposure like Austin City Limits and American Bandstand, as well as numerous syndicated country shows, has paced the group's activities.

Ray Stevens served up a single and album both titled "Shirleen's Convention," and quickly raced to the number two position with his first RCA single outing and the album to number one. Ray's second single for RCA "Night Games," has just been released, with a new album also in the works.

Through a series of programs designed to effect maximum contact between newly-signed artists and radio, sales and press personnel, RCA produced high initial chart placings with new artists Dean Dillon, Darrell McCall, Sylvia and Danny Wood. On
There are very few places left where our country music hasn’t reached yet.

The Elektra/Asylum Nashville Family of Artists.
Country Music 1980

Nashville Recording Studio Business Up In Midst Of Boom

(continued from page C-24)

Whitman, whose single "When" is riding high in the country singles chart. On the international horizon, Drake struck in Canada with Ronnie Prophet's "Phantom Of The Opyr.

Jack's Tracks hit the #1 Country chart position this year with Crystal Gayle's recording, "It's Like We Never Said Good-bye." Owned and operated by producer Allen Reynolds, the studio does not rent to outside clients. It recently added several pieces of major equipment — a Quad-8 Coronado 36-24 Discoteque, an MCI 24-track tape machine, and two Studer B-67 two-track tape machines.

LSI Studios' Kathy Pynor described this year's business as "down slightly from last year, but still strong. In light of the present economic conditions, we're doing fine." Recent purchases include a Lexicon 224 digital reverb, a Technics 1506 quarter track recorder, and a Trident stereo comp-limiter. The studio hit the top of the Country charts this year with Crissy Lane's "One Day At A Time." Also in 10 record were The Kendalls, Alabama, Mickey Gilley, Leon Everette, Bobby Bare, Del Reeves, Ronnie Prophet and the Allman Brothers.

DebDave/Briarpatch Music

With the completion of a new 24-track studio, an expanded writing staff, several pop awards and releases high on the country, pop and A/C charts in all trade publications, DebDave Music, Inc. and Briarpatch Music are bringing 1980 to a most successful end.

An addition to the firm's new headquarters is "The Garage," a 24-track studio for in house production. Newly signed Thom Schuyler and Spadey Stevens supplement a writing staff which includes Eddie Rabbitt, Even Stevens, David Malloy and Jim Malloy.

These ample writing talents were much in evidence at the recent BMI Pop Awards held in New York, where DebDave/Briarpatch walked away with citations in recognition of their national popularity, as measured by broadcast performances, for three of their songs. The first, a Dr. Hook number, written by Even Stevens, "When You're In Love With A Beautiful Woman," second, a song by Eddie Rabbitt, "Suspicion," written by Rabbitt, Stevens, Malloy and McCormick; and third, "I Just Want To Love You," another Rabbitt release, written by Rabbitt, Stevens and Malloy.

"Drivin' My Life Away," the latest single release by Eddie Rabbitt, written by Rabbitt, Stevens and Malloy, has already peaked at number one Country in all trades and is making it's way to top ten status on all Pop and A/C charts. Written for the movie, Roadie, "Drivin' My Life Away" is the first single taken from the chart busing "Horizon" album, Rabbitt's seventh album for Elektra Records. "Horizon" has reached the number one spot on the Country charts, and is Top 50 on the Pop Album charts. All songs on the "Horizon" LP were penned by DebDave/Briarpatch writers, as have been all of his thirteen number one country singles. Although "Drivin' is the first movie song to come from the companies' catalogue, several more are in the works and movie music will be a definite priority in the future.

The writing talents of Even Stevens, Eddie Rabbitt and David Malloy will once again start rolling on the new Eddie Rabbitt album to begin around November. The writing talents of Even Stevens, Eddie Rabbitt and David Malloy are on the books.

In addition to all this domestic activity, foreign hits are high on the DebDave/Briarpatch list. Even Stevens has had 25 cover versions in Europe on his song, "When You're In Love With A Beautiful Woman," an around the world gold-status hit by Dr. Hook last year. Currently, "In Over My Head," written by Stevens, Rabbitt and David Tyler, and performed by Dr. Hook, is heading up the German Pop charts.

Deb Dave

T.G. Sheppard

John Anderson

Eddie Rabbitt

Cash Box/October 18, 1980
The People Who Make Our Country Great
ASCAP Reaps Numerous Song Awards For Country In '80

The enormous energy on the Nashville music scene is reflected in the growth of the American Society of Composers, Authors, and Publishers (ASCAP) membership in Nashville.

ASCAP is, along with such stalwarts in the field as Rory Bourke, Steve Gibb, Foster and Rice, Bob Morrison, Archie Jordan, Billy Edd Wheeler, Buzz Carson, Johnny Mac Rae, Don Cook and Randy Goodrum, complemented by more recent members such as Sonny Throckmorton, Don Schlitz, Don Williams, Debbie Hupp, Waylon Holyfield, Charlie Black, Mickey Newbury and so many others.

This year, the Society's members accounted for 24 #1 Country songs on the charts. From the four awards given at ASCAP's first Country Music Awards presentation in 1963, the Society's list of award winners in 1980 reached 108.

Phonogram/Mercury Records

Major factors in the continued success of the country division of Phonogram, Inc., Mercury Records this year were the ever-broadening appeal of The Statler Brothers, strong gains in the development of Jacyk Ward and Reba McEntire, and the emergence of George Burns as a legitimate country artist, according to Lou Simon, vice president, product development, for the firm.

Jerry Kennedy, vice president, A&R, Country for Phonogram, who, as in years past, has produced many of the albums and singles released under this banner this year, states, "We're very pleased with the way things have gone this past year. I think we've seen a real effort by the entire marketing staff — promotion, sales, merchandising, publicity — to deliver increased visibility and sales of our artists, both within the industry and to the record buying public. And I think we've had some great success in this area.

"But as a producer, I see another significant element in our accomplishments this year:" he continued. "Quite simply, we've had some great songs to work with. Whether you're talking about an artist like George Burns, where the right song from a Nashville writer was a key factor in our success, or the Statler Brothers, who write the bulk of their own material and continue to come up with better songs every time we go into the studio, the song remains the first step, and perhaps the most important step, to our success.

One of the high points for the Statler Brothers this year was a virtual sweep of the fan-voted Music City News Country Song Society awards. The Statler Brothers, who co-hosted the awards, won top honors for Vocal Group, Album, and Comedy Act of the Year. Earlier in the year, the Statlers made their third official appearance at The White House, performing for President Carter and Egyptian President Anwar Sadat.

The Statler Brothers also participated in the making of Smokey and the Bandit II — made for the Warner Brothers film — and contributed two songs to the movie's soundtrack. One of those songs, "Charlotte's Web," is their most recent hit single, as well as the first song released from their latest LP, "10th Anniversary," an album that marks their 10 year association with Mercury Records.

Follow-up Success

Earlier in the year the Statlers released a follow up album to their nearly doubles platinum "Best of the Statler Brothers" LP with their "Statler Brothers Again, Vol. II." Included on this second successful compilation LP was the previously unreleased single, "I'll Even Love You Better Than I Did Then," which was another

Reba McEntire

The Statler Brothers

Famous Music

Hit country singles, cuts on top albums and heavy play in the movies and on television series are but a few of the major happenings at Famous Music this year, according to Judi Gottier, Nashville director of Famous Music.

The Bellamy Brothers — Howard and David — have scored big as songwriters and performers, with such hits as "Dancin' Cowboys" and "Sugar Daddy" to their credit. Additionally, singer Johnny Duncan has had a cover version of his song, "I Said You Had A Beautiful Body Would You Hold It Against Me." The Bellamys also are much in demand as performers in foreign ports.

Other staff writers include Daniel Moore (who has penned tunes for such artists as Waylon Jennings, Kenny Rogers, Joe Cocker, Bonnie Raitt, Jim Carnes, Jennifer Warnes and Thelma Houston), Doug Frampton, Jeanne Napoli, Donny Hathaway, Harvey Mason, and many Nashville songwriters were presented with plaques for their Top 10 achievements.

The Nashville office has also continued its extensive involvement in Gospel Music this year by honoring its writers and publishers during Gospel Music Week at a special luncheon held at Opryland Hotel in March.

Bellamy Brothers

movie Shogun.

Additionally, RCA artist Floyd Cramer included "Anghala," the theme from the television series Taxi on his latest album, while Billy Crash Craddock, Dave Rowland and Sugar, Jerry Lee Lewis, Slim Whitman, Tommy Overstreet and Con Hunley each recorded songs from the Famous files.
WE'RE DOING OUR PART TO MAKE CMA WEEK A SUCCESS.

MERCURY COUNTRY ARTISTS ARE HOT! ON MERCURY RECORDS & TAPES.

- "Feel The Fire" by Reba McEntire, featuring "(You Lift Me) Up To Heaven" and "I Can See Forever In Your Eyes"
- "Again" by Dickey Lee, featuring "Workin' My Way To Your Heart"
- "10th Anniversary" by The Statler Brothers, featuring "Charlotte's Web"
BMI Solidifies Its Commitment To Country Acts On All Labels

The deep involvement of Broadcast Music, Inc. (BMI) with Country music is a matter of history. Over the past year, BMI Nashville has further solidified its commitment to Country, while defining and redefining relationships on local, national and international levels.

On the international level, BMI Nashville president Preston has been instrumental in setting up a reception for Chinese Ambassador to the United States, Zemin, in Nashville. Zemin, a music lover, has expressed genuine interest in both Country and pop music and is instrumental in setting up a reception for BMI staff. He is also vice president of the Music Industry Board of Governors of the Music Industry Assn. of Memphis and the Music Shoals (AZA) Music Assn.: Moscheo is widely active in Nashville until this is held, BMI Music City operation, travels widely, and participates in projects that forward the cause of music...and BMI.

Nashville Staff

Other BMI Nashville executives include Del Bryant, director of performing rights; Jerry Smith, assistant director of writer relations; Joe Moscheo, director of affiliate relations; Patsy Bradley, director of writer relations; Joe Moscheo, director of publisher administration, and Phil Graham, performing rights administration.

Bryant’s involvement includes serving on the Nashville Songwriters Executive Committee, among others. Smith is on the Board of Governors of the Music Industry Assn. of Memphis and the Music Shoals (AZA) Music Assn. Moscheo is widely active, particularly in Gospel music, having produced major shows, including one at the White House. He also serves as a BMI Staff Liaison to the Nashville chapter of NARAS. His special interest and efforts have remained with the label and Chase.

Casablanca Records

Casablanca Records’ initial entry into the Country market came with the establishment of the Shutt Garrett-headed Casablanca West label in October 1979, and although the company itself was phased out on Jan. 1, 1980, Casablanca itself has not only retained its commitment to Country but has broadened it. Casablanca West’s first two signings, singers Carol Chase and Tony Joe White, have remained with the label and Chase, and the label’s new strength in the country market has not been limited to pure Country acts (a rarity nowadays) either. While Tony Joe White has crossed to the pop airwaves, country rock outfit Pure Prairie League has also amassed quite a bit of country airplay on its debut LP for the label, "Finn Up." But a recent signing coup for the label, veteran country chart-front man Dr. Hook, will surely increase Casablanca’s presence in the country and pop fields.

Commitment to the Nashville community, and to the synergy of Country, pop and rock music, is perhaps most clearly embodied in Casablanca’s most recent signing, the group Nashville. While Nashville is labeled as a country rock band, its roots are in country music as well and the Norbert Putnam produced debut LP by the band also promises to see multi-format airplay.

Wade Conklin, head of Casablanca’s Nashville office, notes that it is the label’s philosophy, and the Nashville office’s duty, to seek out and promote product which has appeal both to the country and pop listener. In breaking artists such as Carol Chase, the label has done just that and is committed to breaking new artists with broad appeal in the future.

Brady’s interests are equally diverse, including work as a member of the American Women in Radio and Television. Graham is also a member of the Board of the Atlanta Songwriters Assn.

The presence of the BMI Nashville staff at conferences, concerts, and record shows, as well as all key music activities within the Nashville community is certainly to be noted. Also a key aspect of the staff’s day-to-day functioning is their existing concern for the needs of writers and publishers. They always keep an attentive ear inclined in the direction of all who want help.

Because of the high regard in which BMI is held by writers for its efforts in the cause of music — notably Country — many major, award-winning writers have renewed their BMI affiliations. These include others, Willie Nelson, Waylon Jennings, Merle Haggard, Hank Williams, Jr., Mel Tillis, Lary Gatlin, Greg Allman, Fess W. King, Jimmie Davis, Ray Stevens, Tammy Wynette, Bob McDill, The Statler Brothers, Highway 101, Delbert McClinton, Moe Bandy, Bunk Black, Even Stevens, Curly Putman, Charlie Daniels, Cindy Walker, Ben Peters, Merle Travis, Joe South, Orby Oronond and David Allen Coe.

In the future, BMI involvement and activity, locally, regionally, nationally and internationally will continue at an escalated level, according to Preston. It is her feeling that the future of BMI, in Nashville, and the entire music industry as well depends on involvement and interaction with all facets of music and its related businesses.

Carrol Chase

Don Gibson

Growing Up To Be Babies." featuring a guest appearance by Waylon Jennings on both vocals and guitar, should also cause interest among pop and Country radio programmers.

But perhaps the greatest measure of success for Casablanca thus far in the realm of Country music was achieved by veteran singer/actor Mac Davis. Davis scored back to back Top 7 Country singles with "It’s Hard To Be Humble," the title track from his first album for Casablanca, and the follow-up single, "Let’s Keep It That Way." Bulleting in its third week on the Cash Box Top 100 Country singles chart is a title track from his recently released LP, "Texas In My Rear View Mirror."

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Acuff-Rose

With three #1 records under its belt, Charley Pride’s tribute album to Hank Williams, who was an Acuff-Rose writer, Roy Orbison and Emmylou Harris’ duet, “That Loving You Feeling Again,” and songs in a number of movies, including Coal Miner’s Daughter, Honeysuckle Rose and Roadie, Acuff-Rose Publications, Inc. is boasting a highly successful 1980.

Roy Acuff, who celebrated his 77th birthday this year, still does an average of four-five Opry shows a week, and has released an album on Elektra, “Roy Acuff Sings Hank Williams (For The First Time).” He also appeared at the Embly Song Festival in and in Germany and Holland.

Wesley Rose continues to serve as co-chairman of the Music City Tennis Tournament, and as co-sponsor of the Acuff-Rose Golf Tournament, which this year attracted more than 250 participants.

Other activity at Acuff-Rose this year includes sponsoring the Nashville Symphony with guest conductor Mitch Miller, and the addition of an automated MCI console to its studio; the signing of a sub-published agreement with Boxcar Willie’s publishing companies to handle its material outside the United States and Canada; the activity of foreign affiliates noting a 25% increase this year; and the signing of a number of new writers, including Connie Hays and Marcia Beverly.

Writer activity has also been notable, with Mike Lawler and Johnny Cobb releasing a debut LP on Elektra, as well as a number of foreign companies to handle its material outside the United States and Canada; the activity of foreign affiliates noting a 25% increase this year; and the signing of a number of new writers, including Connie Hays and Marcia Beverly.

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Thanks, C.M.C.! I'm proud to be a part of the family!

Mac Davis
7th YEAR IN A ROW
RECORD LABEL OF THE YEAR

ALBUM LABEL OF THE YEAR

RAY STEVENS
NOVELTY ENTERTAINER
OF THE YEAR

RONNIE MILSAP
MALE VOCALIST OF
THE YEAR

WAYLON JENNINGS
MALE VOCALIST
OF THE YEAR ALBUM

FLOYD CRAMER
TOP
INSTRUMENTALIST
ARTIST

ALABAMA
NEW VOCAL GROUP
ALBUM/SINGLES
Jerry Reed
A FANTASTIC ENTERTAINER IN ALL FIELDS!
PAST WINNER CMA INSTRUMENTALIST OF THE YEAR
AWARD GRAMMY AWARD FOR THE HIT "WHEN YOU'RE
HOT YOU'RE HOT" FILMS "W W AND THE DIXIE DANCE
KINGS" "GATOR" "SMOKEY AND THE BANDIT" "HOT
STUFF" WATCH FOR JERRY IN THE NEW "SMOKEY AND THE
BANDIT (PART TWO)"

Texas Bound
and Flyin'
Jerry Reed

THANKS
P.W.'s

Includes the Hits:

"Texas Bound and Flyin"
(Ang from the Motion Picture "Sm Percy and The Bandit II"

"East Bound And Down"

"Caffeine, Nicotine, Benzedrine (And Wish Me Luck)"

"Sugar Foot Rag"

"Texas Bound and Flyin'"

RCA

JERRY REED ENTERPRISES
HARRY WARNER
1107 18th Ave. So, Nashville, Tenn. 37212
Phone: (615) 327-3818

PB-12083
NSAI Looks Ahead To A Full Slate Of Projects, Activities

The Nashville Songwriters Assn. International (NSAI) is enjoying an excellent year, according to long-time executive director, Maggie Cavender. Cavender said that the leadership of a very active board of directors and officers has been instrumental in this banner year.

Primarily, the membership has grown in this one-of-a-kind organization at an exceptional rate; and since NSAI does no advertising, it is not a pressure group (it works for all songwriters, regardless of membership). Cavender said that the membership has grown in all areas of the world, as well as recommendation of the organization by many industry people, brings songwriters into the organization. The NSAI office staff is constantly busy speaking with songwriters, passing information to those already established, as well as lesser known songwriters, on the status of the copyright law; the action of the copyright royalty tribunal, which has been holding hearings on various aspects of the law this year; and answering widely ranging questions on the industry as it affects the songwriter. No one is ever turned away from the busy office in the heart of Nashville's Music Row at 25 Music Square West.

The year started with a bang when the

House Of Gold Music

During the first three quarters of 1980, House Of Gold Music has surpassed its 1979 total of songs that were recorded and charted on the Cash Box charts. Included in this total are six Top 10 records. Additionally, five of the House Of Gold staff writers have secured recording contracts of their own.

The 17 writers of House Of Gold have provided a large portion of the music that hits the airwaves of America and the world, including songs by such artists as Kenny Rogers, Charlie Rich, Crystal Gayle, Dr Hook, George Jones and Tammy Wynette, Gladys Knight, Tanya Tucker, Glen Campbell, Dolly Parton, Bobby Bare, Barbara Streisand, Lynda "Wonder Woman" Carter, Millie Jackson, and Tom Jones.

Bob Montgomery, executive vice president of House Of Gold, one of the largest publishng operations in Nashville, credits the creative atmosphere of the firm for its continuing yearly successes. "We just opened a second building that we call our writers annex, which should more than double our activity."
ALABAMA

JEFF COOK • RANDY OWEN • MARK HERNDON • TEDDY GENTRY

"THANKS Y'ALL, WE LOVE YOU"

CASH BOX AWARDS
* #1 NEW VOCAL
  GROUP SINGLES
* #1 NEW VOCAL
  GROUP ALBUMS

BILLBOARD AWARDS
* BEST NEW ALBUM
  GROUP OF THE YEAR

RECORD WORLD AWARDS
* BEST NEW VOCAL
  GROUP • SINGLES
* BEST NEW VOCAL
  GROUP • ALBUMS

CURRENT SINGLE:

"WHY LADY WHY"
(PB-12091)

ALABAMA IS AN RCA PRODUCTION
601 Preston Tower, Dallas, Texas 75225

RCA RECORDS
NASHVILLE
CMA Lists Impressive String Of Achievements, Future Plans

The Country Music Assn. (CMA) was established over 20 years ago to represent the "combined voices of the entire country music industry, who together would have the strength to be effective but alone would be impossible." This year the CMA has done more than ever to fulfill this original goal with the following achievements:

• CMA hosted a visit to Nashville by Chinese ambassador Chai Zemin and the group accompanying him. He had expressed an interest in learning more about country music, and the possibility of a later "cultural exchange" between the U.S. and China.

• CMA greeted a group of 12 outstanding international journalists of the World Press Institute, visiting Nashville in January, and seeking information about and exposure to country music. Besides arranging the group's itinerary and providing them with interviews and important contacts, CMA also invited them to dine with record company representatives and special guests Chet Atkins, Charlie Daniels and Ray Stevens.

• At the request of music business employers, CMA began an industry-wide employment service for individuals seeking employment within the music field.

• A videotape presentation, "Music For The Times," was produced by CMA promoting country music and inviting them to join CMA. Charlie Daniels was CMA's guest speaker for the event, which also included an informal presentation about our organization.

• CMA was represented at country music festivals in England, Australia, New Zealand and Scotland during 1980. Executive director Jo Walker was asked to open the Scottish festival last month, and participated in the presentation of the Austral-asian Country Music Awards earlier this year.

• Along with the Grand Ole Opry, CMA sponsored Fan Fair 1980, which attracted more registrants than ever before, a total of over 15,000. During the week-long event, CMA's executive director Jo Walker was presented the Tex Ritter Award from IFOD.

• As is traditional every year, CMA hosted a group of approximately 200 country music performers and veterans at the annual Family Reunion during Fan Fair.

• Each year CMA invites leading country music artists from around the world to participate in the Fan Fair International Show. The artists, while visiting Nashville, are booked to perform at various clubs around the city and on several TV shows.

• CMA helped the U.S. International Communication Agency put together the country music portion of a travelling exhibit on American arts, which was presented throughout Eastern Europe during the past year.

• To determine more information about country music fans, relative to their listening, record buying and concert attending habits, CMA undertook a survey of Fan Fair registrants and received an outstanding response. Survey results were tallied by a Nashville computer firm, and will be released.

• CMA aided several book publishers in locating photos and information for forthcoming books, including Bantam Books, Quality Books, David Godine Publishers, Grosset & Dunlap, and others.

• During the organization's Washington board meeting in April, CMA and Senate Majority Leader Robert Byrd hosted a country music reception on Capitol Hill for members of Congress.

• For its organizational meetings, CMA compiled a much expanded, updated Broadcast Handbook, currently in its printing stage.

• CMA undertook its annual Country Radio Convention this year.

CBS Records

The nationwide surge of popularity country music has experienced in the past year is only an indication of the potential underlying in Nashville's rich music vein, and CBS Records has continually reflected that expansion with a team of professionals tuned for the '80s.

"I'm convinced that country music is the music of the '80s," said Rick Blackburn, vice president and general manager, CBS Records Nashville. "I see that reflected in radio stations that were very successful with rock formats in the 1960s and '70s have, for whatever reasons, found ratings slipping, and the alternative, most of the time, has been to turn to country formats, which stations have done, for the most part, with relative success."

"It's also reflected in clubs that not too long ago, were venues for disco. More and more of these types of venues are now turning to the country music format and experiencing lines of people waiting just to gain entry," he continued. "And it's reflected in Hollywood, which has played an important role in helping to push country music to the forefront and bring it out of the closet. Now it's fashionable to wear cowboy hats, drink beer and wear jeans."

But it's not just the discos that have turned. The disco fad didn't marry, necessarily, into a lifestyle, but more into a fantasy situation. Country music is the opposite. It marries into a lifestyle that is typified by country music's approach: relaxed, casual and unhassled.

"I don't see country music being short-lived. It will last longer and become indelible to some degree in this decade."

Staff Appointments

Aligning itself with this surge, CBS Records Nashville strengthened its stance on the front with major personnel appointments within the year.

In March, Blackburn, vice president of marketing, was appointed to vice president and general manager of the company to oversee the administration and finance of both the marketing and A&R operations.

Subsequently, in September, Roy Wunsch, director of marketing, whose responsibilities included the overseeing of the publicity, artist development and product management operations, was appointed to vice president of marketing, thus adding to his responsibilities the promotion and creative services operations.

Simultaneously with Blackburn's appointment, Billy Sherrill was upped from vice president, A&R, to vice president and executive producer, at which time Sherrill launched an exclusive, long-term production deal with CBS that afforded him the opportunity to sign and produce new artists for the company under his own production logo, Sherrill Records, which has already seen its first artist, Lacy J. Dalton.

Further changes resulted in the A&R division in August with the appointment of Bonnie Garner to director of A&R. This move was in conjunction with overall expansion moves geared to respond to the industry's changing creative role toward independent production. Asst. GM are Emily Mitchell, manager, A&R administration; and Margie Ulrich and Carol Whaler, A&R administrative assistants.

In June, the company's creative services division witnessed new appointments and expansions related to its newly-acquired centralized control of all graphic production. Virginia Team, art director, was upped to senior art director; while Bill Johnson, assistant art director, was appointed to art director. Assisting Team and Johnson are Cheryl Schmidt, production coordinator, and Jeff Morris, a Nashville-based mechanical artist, who has been enlisted for album project work. Established as a first on the Nashville scene, the creative services division has obtained the expertise of renowned photographers for more than 50 album projects alone this year. Among these are Norman Seeff, Beverly Parker and Dick Zimmerman of Los Angeles, Frank LaFitte and Brian Hagwara of New York, and Larry Dixon and Clarke Thomas of Nashville.

As an addition to alignments, CBS celebrated the re-signing of Johnny Cash and Tammy Wynette and, in association with Cleveland International, secured the signing of international country-western recording legend Slim Whitman.

Artist Development

"We have the benefit of top personnel here," said Blackburn, "and we're a team, a team of professionals. The accent has been placed on personnel development, because as the people grow, so does the division. To me, that's the whole key behind a successful company.

"CBS has made a rather sizable investment in Nashville, and it has paid off. Now, we're looking ahead. Nashville is ready to take its place as a free standing recording center, and we're ready to help make it happen."

Within its stronghold, CBS Records' caliber of songwriter/performers has contributed greatly to its impact in the last year. More than half of the roster, inclusive of both Columbia and Epic, is noted for self-penned and/or co-written contributions in album compilations of their own product packages as well as other CBS family members packages. This year is no exception.

Leading the array of songwriter/performers this year are Willie Nelson, Charlie Daniels and Larry Gatlin, who all attended the CMA's annual Country Music Convention in Nashville during March, CMA hosted a luncheon for seminar participants, thanking them for their continued support of country music and inviting them to join CMA. Charlie Daniels was CMA's guest speaker for the event, which also included an informal presentation about our organization.

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A TRADITION IN COUNTRY MUSIC
Elektra/Asylum Records

During the past two years, Elektra/Asylum Records has become a power to be reckoned with in Nashville. With major successes by Eddie Rabbitt, Hank Williams Jr., Mel Tillis and Jerry Lee Lewis, plus original soundtracks from the films Every Which Way But Loose, Urban Cowboy and Bronco Billy, the label has increased its national profile enormously.

The label has bolstered its success with signings by Charlie Rich, Johnny Lee, Sonny Curtis, Roy Head, Red Steagall, Tommy Overstreet, Hank Cochran, Jim Stafford, Bobby Braddock and Fourtire. Additionally, Nashville-based artists such as Rock Kilough, Billy Earl McClelland and Peeble Daniel have joined the label, signed by the Nashville division, and appear on the pop roster.

"We are a full fledged label," stated division vice president Jimmy Bowen. "While most of our music is country, we are able to discover and develop all forms of music." Bowen joined Elektra/Asylum in January 1979 and is responsible for turning E/A into the Nashville division rather than E/A's 'country office.' Assisting Bowen are Ewll Roussell, general manager; Nick Hunter, director of marketing, Martha Sharp, director of A&R; and Bruce Adelman, national promotion coordinator, Nashville division. According to Roussell, "Our division has increased steadily over the last two years. In 1979, our business was up more than 200 percent from the previous year, and by the end of this year, we will double 1979's totals."

Elektra/Asylum has charted 13 singles in the top ten so far this year, with five of those going to number one. Included in the list of number one records are two by Eddie Rabbitt - "Gone Too Far!" and "Drivin' My Life Away" (his "Pour Me Another Tequila" was a top five record) - Mickey Gilley's "Stand By Me," which was urban cowboy; Johnny Lee's "Lookin' For Love," also from Country Cowboy, and "Bar Room Biddies" by Merle Haggard and Clint Eastwood from the soundtrack Bronco Billy.

The label scored three top ten successes by both Mel Tillis and Hank Williams Jr., plus one top ten hit by Jerry Lee Lewis. Album product released this year includes titles by Mel Tillis, Hank Williams Jr., Eddie Rabbitt, Jerry Lee Lewis, Bobby Braddock, Sonny Curtis, Tommy Overstreet, Roy Acuff, Roy Head, as well as the soundtracks Urban Cowboy and Bronco Billy. Debut releases for the label this year include titles by Charlie Rich, Johnny Lee and Hank Cochran.

National Profile

In an effort to support and promote its artists and A&R; and Bruce Adelman, national promotion coordinator, Nashville division. According to Roussell, "Our division has out to record retailers throughout the year."

- To learn more about country music on local television, CMA mailed a survey questionnaire to approximately 750 TV stations across the nation. Results have been compiled and are available from CMA.

- CMA is planning the annual Large Promoters Seminar for October.

- In cooperation with the Grand Ole Opry, CMA is this year embarking on a major promotional campaign for increasing attendance and press coverage of October convention week activities.

- During the last year, CMA has compiled a comprehensive Press Information Kit which has been sent to key members of various media requesting information about country music. CMA is also embarking upon a more aggressive membership program. It will be concentrating on increasing membership in specific categories. And as it increases the number of members, it also intends to better educate current members about the goals and benefits of CMA membership.

Using the 1980 board meetings in Atlanta and Chicago for special presentations to advertising executives and radio reps to emphasize the growing impact of country music, CMA will also continue its promotional efforts on behalf of the entire country music industry to international media. It has already had a hospitality suite at the National Music Retailers convention in New York City, and plans to see more.

This year, CMA has been represented at major foreign country music festivals and events which will undoubtedly continue during the coming year. Also, CMA continues to develop new ways to build the international audience for country music, as well as inviting international country acts to appear in the U.S. The organization is also involved with the international TV and radio markets for country-oriented programs.

One of CMA's upcoming projects is the revitalizing of its Speakers Bureau, to include key country contacts (and speakers) in major markets throughout the U.S. and world, an extensive information file with CMA to date material to be used by speakers; a concentrated effort to promote the bureau on college campuses and business conventions.

CMA will also continue to gather data relating to current music industry trends, and to build an information base for the country music industry.

According to Anne Murray, Pat Dolly Parton's version of the classic "Sweet Summer Lovin'" b/w "Great Balls Of Fire" and the Gene Cotton/Kim Carnes version of her song "You're A Part Of Me." The 1978-80 period saw several major events, including country and western music, CMA will also continue to gather data relating to current music industry trends, and to build an information base for the country music industry.

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WE OFFER OUR CONGRATULATIONS TO THOSE WHO HAVE SCALD THE LOFTY HEIGHTS OF SUCCESS.

Our CMA Awards Final Nominations:

Entertainer of the Year
WILLIE NELSON
CHARLIE DANIELS BAND
LARRY GATLIN & THE GATLIN BROTHERS BAND

Single of the Year
ALL THE GOLD IN CALIFORNIA
Larry Gatlin & The Gatlin Brothers Band
IN AMERICA
Charlie Daniels Band
HE STOPPED LOVING HER TODAY
George Jones

Album of the Year
'TIS THE GOOD OL' BOYS
Moe Bandy & Joe Stampley

Song of the Year
IN AMERICA
HE STOPPED LOVING HER TODAY

Female Vocalist of the Year
CRYSTAL GAYLE

Male Vocalist of the Year
GEORGE JONES
WILLIE NELSON

Vocal Group of the Year
CHARLIE DANIELS BAND
LARRY GATLIN & THE GATLIN BROTHERS BAND

Vocal Duo of the Year
GEORGE JONES & TAMMY WANE
JOHNNY DUNCAN & JANE BRICKER
MOE BANDY & JOE STAMPLEY

Instrumental Group of the Year
CHARLIE DANIELS BAND
LARRY GATLIN & THE GATLIN BROTHERS BAND

Hall of Fame
JOHNNY CASH

AND WE PLEDGE OUR SUPPORT AND ENCOURAGEMENT TO THOSE ON THE WAY UP.

THE CBS RECORDS FAMILY OF MUSIC.
TO: All staff personnel, CBS Records, Nashville

EE: The Second Annual Family Portrait photo session!

Due to the poor attendance in 1979 of the First Annual Family Portrait photo session, we have decided to have a combination photo session and gala to encourage your participation in this important event. There will be food, drinks, and, of course, entertainment, featuring the world famous Juggling Bear from Wala Wala, The Pratt City Stridettes, and an exotic dancer from Chicago.

The date is October 3, at 3:00 p.m., at our Nashville headquarters. This is the one time during the year we have the opportunity to get together with all of the talented artists on Columbia Records, Epic Records, and our associated labels.

Once again, no exceptions, other than staff involved in major promotion breakthroughs, priority tour activities, critical press developments, or record release deadlines. All artists have assured me of their attendance with the exception of those with television commitments, key radio and press interviews, or major market tours.

Please be prompt. We're going to have a great time.

Regards,

[Signature]

Fledged NMA

The Nashville Music Assn. (NMA), a non-profit corporation designed to aid in the development of Nashville as a comprehensive music community, was formed earlier this year by a group of music industry leaders. An organizing board of directors who will serve a one-year term includes Jimmy Bowen of Elektra/Asylum Records as chairman; Joe Sullivan, Sound Seventy Corp., secretary-treasurer; Bob Beckham, Combine Music Group; Bonnie Garner, CBS Records; Kyle Lehning, independent producer; Don Light, Don Light Talent; Bob Montgomery, House Of Gold Music; Robert Putnam, independent producer; and Jim Rushing, songwriter/recording artist.

"Our purpose is to present Nashville music—R&B, pop, rock, country, classical, jazz, gospel and everything in between—to the world," said Bowen. "We will place particular emphasis on those forms of music which presently do not have organized support, and our aim is to do the same kind of fantastic job as the pioneering and internationally renowned Country Music Assn. (CMA).

The NMA is divided into associate and general memberships. General memberships include categories for composer, record company, music publisher, artist/musician, artist manager/agent, media, record producer/engineer and affiliate.

Spurred on by Kenny Rogers’ hat trick, "The Gambler," "Kenny" and "Gioceno" all reaching the #1 plateau on the Country LP chart, and Top 10 LPS from Anne Murray and Crystal Gayle, Capitol/EMI America/Liberty has registered another successful year in the country music field.

Other top charting artists for Capitol/EMI/Liberty this year include Dottie West, Cristy Lane and Gene Watson, 8 of whom delivered Top 10 singles. West’s "Lesson In Leavin'" rose to the #1 spot on the Country Singles chart, with Lane’s "One Day At A Time" and Watson’s "Should I Come Home" following suit.

The careers of Watson and Lane have taken on increasing importance in the Capitol/EMI/Liberty fold as up and coming acts whose become major players in the music business. Commenting on Capitol/EMI/Liberty’s heightened artist development profile, national country promotions director Jerry Seabolt said, "In the process of country artist development with artists such as Kenny Dale, Mel McDaniel, Susie Allanson, Richard Leigh, Cristy Lane, Deborah Allen and David Williams, with our established acts such as Dottie West, Anne Murray, Kenny Rogers and Billy Joe Spears, we are following tried and true methods of promotional marketing, as well as new and innovative new ideas. For example, we are developing dance contests in stations around the country in conjunction with Susie Allanson’s upcoming release, ‘Dance The Twostep.’ We support the new and younger acts on the road, as well as the established acts, and coordinate these efforts with our Los Angeles offices with both labels.

However, Capitol/EMI/Liberty’s bread and butter has, for the most part, been its A/C country crossover superstars Kenny Rogers and Anne Murray. Murray delivered two #1 singles with "Broken Hearted Me" and "Daydream Believer," and Rogers checked in with his chart topping #5, "You Decorated My Life" and "If I Could Only Be With You Again.

Rogers and Murray also recently had greatest hits LPS released, and "The Gambler" is currently enjoying success with the first single from the "best of" package as "She’s Jumped Into the Top 20 on the Cash Box Pop singles chart.

Rogers’ "Greatest Hits" is also special in that it was the first piece of product to bear the reactivated Liberty Records name and logo, as EMIA dropped the United Artists heading. The revival of the historic Liberty Records label is the company’s attempt to seek a unified image, while at the same time minimizing the confusion that arose as a result of its prior association with United Artists Corp. and United Artists Publishing.

The NMA is divided into associate and general memberships. General memberships include categories for composer, record company, music publisher, artist/musician, artist manager/agent, media, record producer/engineer and affiliate.

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RAZZY BAILEY

Featuring The Hit Single
"LOVING UP A STORM"

Thanks
D.J.'s

RCA
Under the leadership of president Don Butler, executive director Francine Anderson and the chapter board of governors, the Nashville chapter has set some exciting goals for the next year and during the process of defining these goals, is taking advantage of every opportunity to educate, promote and create new visibility for NARAS and its purpose.

The seven NARAS chapters are self-supporting, being a non-profit organization, fund raising activities are necessary. The Nashville chapter has been most fortunate to have the many record label artists that are under the helm of ATV and other important companies in Nashville.

ATV Music

In 1973, ATV Music Group, comprised of ATV Music Corp. (ASCAP), ATV Music Corp. (BMI) and Welbeck Music Corp. (ASCAP), first opened its offices in Nashville.

Since then, ATV has experienced outstanding growth. Much of that growth has happened during the past three years under the hand of Larry Teller, vice president and general manager of ATV Music's Nashville office. Some major accomplishments during the last three years include the purchase of the Brougham Hall catalogs, which contain countless major copyrights such as "Lucille" and "Blanket On The Ground," and, most importantly, the services and works of Roger Bowling. Also, in October 1978, ATV purchased the building that currently houses its offices at 1217 16th Avenue South.

The past year at ATV has witnessed the installation of an eight-track studio to accommodate the staff writers. The studio is not only a daily workshop for the writers, but serves as a learning facility for audio engineering interns from Middle Tennessee State University.

A major co-publishing agreement was signed this year with Ronnie Milsap's Ron Jo/Mad Lad Music, headed by Bob Johnson, who penned two songs on the new Neil Young album on Bang Records.

Producer-writer Brent Maher also joined ATV, writing and producing with Randy Goodrum, six songs on Dottie West's "Special Delivery" album on United Artists. The album contains the recent hits "You Pick Me Up," "Leave It For Unbelievers" and "A Lesson in Leaving," all penned by Maher and "Gold An' Goldam," which was written and produced by Maher and Goodrum are four cuts by Bill Medley, and five cuts on the soon-to-be-released Dottie West album on UA.

ATV Music's Nashville office has also contributed to the films with songs in three major fall releases, including Avco-Omberry's "The Exterminator," Paramount's "Hearts," and Embassy's "The Exterminator." The album contains two songs from the ATV Music Group's "Heal It," written by Byron Hill and Mike Mether and "Friday Night Fool," written by Roger Bowling. Both songs were performed by Roger Bowling. Also scheduled for fall release is "Coast To Coast," which features a song written by Byron Hill called "Pickin' Up Strangers." The song will be performed by Johnny Lee, who is currently hot on the country charts with "Lookin' For Love." "Rodeo Girl" will air on CBS the evening of Sept. 17 and will feature two songs written by Reid. The songs will be performed by Juice Newton and are entitled "Rodeo Girl" and "How Many Tears." Other films are in the works.

The University of Tennessee head football coach Johnny Majors recently wrote a song for the University of Tennessee with ATV's Byron Hill, entitled "My Blood Runs Red In Tennessee." ATV Music's current writing staff in- cludes writer John L. Teller, who penned bowling songs, such hits as "Lucille," "Coward Of The County," "Blanket On The Ground," "T 7 Chimes" and his current hit single, "Long Arm Of The Law." Also on staff at ATV is Dennis Knudson, who has songs recorded by Conway Twitty, Billy Crash Craddock, Mel McDaniel, Larry G. Hudson and is the guest speaker.

Future plans for the Nashville chapter of NARAS include the continuation of its series of educational luncheons, seminars, the NARAS Forum, the scholarship fund, the series of showcases and roasts, a roller skating party, a run-a-thon and many more exciting activities not yet scheduled. The next educational luncheon has definitely been scheduled for Tuesday, Oct. 21 at Radisson Plaza Hotel, with guest speaker Patricia Ledford, the recently appointed director of film and television production office for the State of Tennessee.

The chapter's national trustees include Don Butler, Glenn Teddy, Bill Denney and Buzz Cason. The trustees are elected by the board of governors to represent the chapter on a national level. This year's national vice president is Bill Ivy.

Nashville NARAS Looks Ahead To Exciting New Activities

April/Blackwood Music

"Aggressive and progressive hard work is the key to our successful third year," says April/Blackwood Music's chief Charlie Monk. "Every publisher is in the song business, but Judy Harris, Ed Thomas and Bob Mather are also accomplished song-sellers." With over 25 chart singles in as many chart albums this year, April/Blackwood also received a Gospel Music Assn. Dove Award nomination for Chris Waters "The Haphest Praise," and a gold record for the worldwide smash single by Dolly Parton, "It's All Over," was co-written by Eroy Kahanie.

April/Blackwood's aggressive, progressive approach to new signings has netted CBS artist Jimmy Hall, Sunbird's Earl Conley and Billy Larkin, and writers Stewart Harris, Holly Dunn and Nelson Larkin. Harris and Stegall wrote "Lonely Eyes," written by Waters, Bob Mather and Keith Stegall. Stegall, a Capitol artist, has gained five chart singles as a solo artist, including "It's All Over," was co-written with Eroy Kahanie.

April/Blackwood's current pop singles include "Real Love," by the Doobie Brothers, "How Do I Survive," by Amy Holland, "Rookie Duppée's "Hot Rod Hearts," Kandu by ELO and Olivia Newton-John, and "It's Still Rock and Roll" and "Don't Ask Me Why" by Billy Joel.

The CBS publishing company represents the songs of Dan Fogelberg, Kansas, Walter Egan, Dave Mason, Stephen Geyer and Patrick Henderson.

Elektra/Asylum Records

(continued from page C-34)

albums, the Nashville division plugs into the Elektra/Asylum national office. In addition to the marketing and merchandising aids utilized with the label's soundtrack albums, the company also customizes campaigns on behalf of each album to incorporate a variety of posters and other in-store aids, radio time-buys and trade and consumer ads. Additionally, each Elektra/Asylum artist is immediately plugged into the label's artist development, publicity, promotion, video and advertising departments.

"We tend to take care of our artists," said Bowen. "In addition to making great records, the most important function of a label is to become involved heavily in an artist's career. We all try to be very much in touch with each of our artists, and believe they realize that. Also, this philosophy is carried over into our New York and Los Angeles offices — Nashville artists are no longer strangers in Los Angeles — we provide total company support for all of our artists."

"The rapport between Los Angeles and Nashville is excellent," added Roussell. "We all function as a major label with constant communication between offices."

"The growth rate of Elektra/Asylum Records is more spectacular than any other label in the city," said Bowen. "We plan to keep growing — increasing our sales yet retaining our personal contact with our artists and managers."

Cash Box/October 18, 1980
MAC DAVIS
The New Album
“Texas In My Rear View Mirror”
Produced by Rick Hall
1980: Year Of Growth For SESAC And Country Music

"We are small but we are mighty and we are getting lots of things done," That, in one sentence is the way C. Dianne Petty, director of Country Music wraps up 1980 for SESAC. In 1979 SESAC instituted a five-year growth plan. 1980 is the first full year of the plan and SESAC is pleased with its accomplishments to date.

Under the guidance of Vincent Can- didia, executive director of affiliations, SESAC has signed many new writers and publisher affiliates. In Los Angeles, Rick Weiser signed several new writers and publishers including comic book artist John Williams of TV's Mork and Mindy fame. In New York, Don Love, director of black music opened many new doors in the black music genre including the signing of gospel great Shirley Caesar. Jiff Black, director of the gospel division experienced a banner year seeing five of the top ten nominated Gospel Music Association Dove Award songs coming from SESAC publishers and writers. C. Dianne Petty, Director of the

country division is totally involved in the music community. She brought to SESAC a network of many years as a publisher and promoter with the ABC Music and Television Shoppe. Ms. Petty is a member of the board of the Nashville Songwriters' Association, International (NSAI), and works with the organization of American Women in Radio and Television (AWRT), the Country Music Association (CMA), the Federation of International Country Air Personalities (FICAP) and the new Nashville Music Association (NMA), among others. The entire staff of SESAC has contributed to make 1980 a banner year for SESAC country and SESAC around the world.

SESAC copyrights have appeared consistently on the charts in 1980 by established artists and newcomers to the recording scene. The Kendalls' hit "Heaven's Just A Sin Away" went gold for SESAC, and was by far the best known of the year's "Crystal Chandeliers," as performed by Charley Pride and written by Ted Harris. He was voted the all time favorite country record in Great Britain. The hit motion picture "The Big Chill" and the ABC television special "The Moving Image" both utilized SESAC hit will be on network TV for the first time this fall. Shirl Milette co-wrote the Justin Tubb hit "On The Long Road Down." In 1980, long time SESAC writer Peggy Forman signed an artist with Dimension Records and her first three records have charted. Kay T. Oslin has signed with Elektra Records. The Shoppe has joined Rainbow Records and their first two singles have hit the charts. Rick Everette, SESAC writer Jerry Gillespie early in 1980, and the new Nashville Music Association (NMA) will be saluting New York and Nashville with country and city food and entertainment by New York/Las Vegas comedian, Freddie Roman and country/pop group, The Shoppe.

1980 has been referred to as a year of growth at SESAC, but in reality the seeds that have been planted are just beginning to sprout. SESAC is a company of personal relationships, it believes in one-on-one relationships, not just statistics. On the horizon of 1981 SESAC plans to continue its growth in branching out into all phases of music around the world.

Ovation Records

Growth through planned artist development has been the byword for Ovation Records over the past year. And a lucrative period it's been — not only did the Kendalls score a new hit with "Away" but the band's homeland and abroad in Europe, where Ovation has begun to zero in on television and personal appearances for its country artists, as radio airplay, press, marketing and personal appearances for its country artists. Ovation has been zero in on television as a means of mass exposure for its artists. The Kendalls, Joe Sun, Sheila Andrews and the Cates have appeared on TV in the homeland and abroad in Europe, where Ovation's distinctive artists are immensely popular.

Growing Market

"As the momentum builds for country artists due to the crossover of country-oriented soundtracks, we've seen that country has matured to the point where extreme care must be taken in the career planning of an artist," says Schory. "A few years ago, it was common to put out a stream of singles, then come with an LP with a single hits. We don't get involved in an artist's career unless we're convinced they're worth the effort in terms of recognition and total career development, which covers all media.

"Our company philosophy is to find artists that have a unique and recognizable style and sound all their own, well-illustrated by the Kendalls, Joe Sun, Sheila Andrews and our other artists."

RCA Records

(continued from page C-26)

The strength of her first release, Sylvia was nominated Best New Female Vocalist by the Academy of Country Music, toured with Charley Pride, and was invited to Germany for an appearance on network television there.

In mid-July, RCA kicked off a cross-country, chartered-airliner tour structured to showcase the abilities of its developing acts. Featuring performances by Alabama, Razzy Bailey, Dean Dillon, Steve Wariner and Gary Stewart, the tour touched such cities as Wheeling, W. Va., Wichita, Kan.; Denver; Phoenix; Los Angeles; Atlanta and Cincinnati, and helped to boost Alabama into the number one single position the concluding week of the tour, with Razzy Bailey's "Lovin' Up A Storm" close on its heels. Later in the summer RCA recorded the signings of Janis Carnes and Leon Everette.

In past years, RCA artists have been active on many levels outside the recording studio, with movies heading the list. Dolly Parton Comfort and Daydream of Mine To Make (scheduled for November release) with Jane Fonda and Lily Tomlin, and signed to star in Best Little Whorehouse In Texas with Burt Reynolds. Jerry Reed wrapped up two movies, Hot Stuff and Smokey And The Bandit II, and the tour touched such cities as Charleston, W. Va., Wichita, Kan.; Denver; Phoenix; Los Angeles; Atlanta and Cincinnati, and helped to boost Alabama into the number one single position the concluding week of the tour, with Razzy Bailey's "Lovin' Up A Storm" close on its heels. Later in the summer RCA recorded the signings of Janis Carnes and Leon Everette.

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Movie Soundtracks Released In 1980
Spawn Numerous Country Single Hits

(continued from page C-20)

influence and country singers becoming actors (Dolly Parton, Willie Nelson) and I think it will eventually level off, but remain at a higher level of importance than before this revolution happened. Like any innovation of any new swing in Hollywood, you get saturated with it the first year or so and then it levels off, where we’ll see less of it, but more than before the saturation.

The country trend seems to be continuing with the October release of Coast To Coast, starring Robert Blake and Dyan Cannon. The film will feature a title cut by T.G. Sheppard as well as a Johnny Lee single, “Pickin Up Strangers,” which has already been shipped. The Warner Brothers soundtrack utilizes a diverse range of artists such as Jimmy Buffett, Kathy Walker, Johnny Rivers, Bonnie Raitt, Rita Coolidge, Ambrosia and J.D. Souther. "Nine To Five," the Dolly Parton/Lane Fondal/Lilly Tomlin saga of the secretary, will be released in December. Parton was signed to write and perform the title cut, which will be released as a single on RCA in advance of the Christmas release of the film. There won’t be a "Nine To Five" soundtrack, rather a Parton album which will contain the title cut. The album, entitled "Nine To Five and Other Odd Jobs," is scheduled for release in December and will contain various songs about working people, their dreams and their problems. Parton is already working on a second film, Best Little Whorehouse In Texas.

Welk Music Group

(continued from page C-32)

number of large catalog acquisitions in 1980, paced by the publisher’s purchase of the entire Gold Dust Music catalog, which includes 152 songs by writers Bob McDill, Dickey Lee, Allen Reynolds and Paul Craft, highlighted by McDill’s "Amanda" and "Come Early Mornin." A 50% interest in Chips Moman and Toni Wine’s Baby Chick Music was also acquired by Welk this year and includes such well-known country compositions as "Luckenback, Texas," "Wurlitzer Prize," "Everybody Loves A Rain Song" and "Help Me Make It To My Rocking Chair" as well as several Billy Burnette songs.

House Of Gold Music

seven singles for RCA, which were all Top 10 hits and House Of Gold songs. Bobby Goldsboro’s forthcoming album for CBS/Curb, produced by Larry Butler, contains five House Of Gold compositions. Levon Helm recorded two of the company’s compositions, as did Donna Fargo.

Other artists looking to House Of Gold for material are Kenny Rogers (two on his next studio album), Conway Twitty, Loretta Lynn, Johnny Paycheck, Alabama, John Wesley Ryles, Crystal Gayle, Eddy Arnold, Dave & Sugar, Kenny Dale and Jim Chesnut.

"With the year not yet over, we are 20% ahead of last year," says Bob Montgomery. "Additionally, it looks like the fourth quarter of 1980 will be our most successful in the history of the company.

New Additions

The success of any publishing company totally depends on the creativity of its writers. There have been three new additions to the writing staff this year — Wood Newton, Tim DuBois and Quentin Powers. Montgomery also serves as record producer for Bailey, Eddy Arnold, Kenny Dale, Jim Chesnut, Keith, Hurt and Lobo. Bailey’s track record includes seven Top 10 records out of seven releases. "We cut a total of 29 sides on Razzy," he says. Montgomery, "with seven out of seven reaching the Top 10. The only problem we have with Razzy is deciding what the ‘B’ side will be."

With the expansion of the writers facilities, recording pacts for several of the writers, and Montgomery’s expanded production credits, 1981 should be more than a banner year for House Of Gold.
Gatlin and the Gatlin Brothers Band "Straight Ahead" LP

Other impressive songwriter/performer stalwarts and relative newcomers include David Allan Coe, George Jones, Marty Robbins, Tammy Wynette, Johnny Cash, Johnny Paycheck, Joe Stampley, Johnny Rodriguez, Lacy J. Dalton, Freddy Weller, Ronnie McDowell, Rosanne Cash, Don King and R.C. Bannon.

Country music's impact over the past year has been felt at both radio and retail levels, as well as CBS's impact in this surge, as reflected in the company's chart successes and 10% increase in market share with both singles and albums. And it all can be attributed to the artistic diversity and consistency, and the resulting quality of product that is only a natural for Nashville and CBS.

"What is happening with country music is definitely attributable to better product emanating from Nashville," noted Joe Casey, CBS Records/Nashville director of promotions. "And the resulting factors can be witnessed in the broader demographic appeal, greater impact by country radio in general and in the marketplace, and an influence to a degree at pop radio."

Gold and platinum certification this year for CBS artists serves to illustrate the mass popularity of country music. Willie Nelson has enjoyed an incredibly successful year with gold certification for "Honeysuckle Rose," double platinum for the release, "Stardust;" platinum for "Willie Sings Kristofferson" and the "Electric Horseman."

The Charlie Daniels Band attained platinum certification for 1979's "Million Mile Reflections," and gold certification for this year's release, "Full Moon." Crystal Gayle, a new signee in 1979, garnered gold certification for her debut Columbia LP, "Miss The Mississippi," which is now approaching platinum status. Larry Gatlin and the Gatlin Brothers Band, another new signee in 1979, surpassed gold certification for the first time with their premier Columbia album, "Straight Ahead."

Duet packages also proved to be a hot item for CBS this year, with Moe Bandy and Joe Stampley, Willie Nelson and Ray Price, George Jones and Johnny Paycheck, R.C. Bannon and Louise Mandrell, and George Jones and Tammy Wynette teaming.

Marketing Strength

CBS Records' sophisticated marketing and merchandising techniques earmark the label's stance as an increasingly innovative and vital force in providing the foresight to expound upon country music's "coming of age" and its boundless growth in the future of the 1980s.

Kicking off the new decade, CBS unveiled its 1980 marketing campaign, "The People's Choice," and targeted its efforts initially upon product that had been shipped just prior to and also during the first quarter of 1980.

"The criteria for our campaign theme was obvious," said Roy Wunsch, director of Nashville's marketing division. "We wanted..."
At the Shelby Singleton Corp., the Sun is shining and the harvest from the Plantation has been a good one. While 1980 may not be remembered fondly by the music industry as a whole, the Nashville-based recording company that includes the Sun, Plantation and SSS International labels can look back on unprecedented success and growth in all phases of the organization.

Each and every artist currently signed to the company's labels can say that the past year has been the best that they have ever had in terms of both record sales and personal appearances. The company has had unprecedented success and growth in national labels can look back on unceremoniously by the music industry as a whole, the company's staff has grown over 30%. The company's vice president of promotion, Col. Jim Wilson, who took over as the company's vice president of promotion in April, has stayed in constant touch with distributors, rack jobbers and individual retail drives moving down the roads at night. The company's staff has grown over 30%.

**New Directions**

"A large percentage of our recent success can be attributed to new directions we have taken in both marketing and promotion," said Shelby Singleton, president of the company.

The company sells product from a catalog that contains over 70 major artists, including releases by the persons who first made the Sun label famous — Johnny Cash, Jerry Lee Lewis, Carl Perkins and Charlie Rich, as well as current artists including Orion, Dave Dudley, Rita Remington, Rodney Lay and the Wild West, Charlie Rich, as well as current artists in including Orion, Dave Dudley, Rita Remington, Rodney Lay and the Wild West, as well as current artists throughout Europe. Singleton said. "A majority of our record sales are coming as a result of the country music boom around the world."

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John A. Singleton, Vice-President

Sidney Singleton, Professional Manager

3106 Belmont Boulevard / Nashville, Tennessee 37212

Call TOLL FREE 800-251-2052 (Except Tennessee Call 615-385-1960)
Jeremiah Records

Jeremiah Records, Inc., formed in March 1979, was named for the bullfrog in one of the majority stockholder's (Hoyt Axton) biggest hits, "Joy To The World." The label made its record debut with the Axton LP "Rusty Old Halo," which remained on the charts from April 1979 until the middle of 1980. This album spawned four hit songs, "Della and the Dealer," "Rusty Old Halo," "Wild Bull Rider," and "Evangelina." The second Hoyt Axton album, "Where Did The Money Go?" has been in the charts for weeks and his single, the title track is now gracing the charts with an upward climb. Kelli Warren has had two releases on Jeremiah, the first a duet number "Don't Touch Me" b/w "Never Been To Spain" and the second, a solo, "Aimin' On Livin' Some" b/w "Statue Of A Fool." Both singles had heavy regional chart action, and "Don't Touch Me" made the national charts.

Deanna, Jeremiah's gospel singer, is out with her first release on the young label, an EP including a song written by her sister Annette Jemsek, "Free," and one by actor/writer/singer Dennis Weaver entitled "Work Through My Hands Lord." Dennis Weaver, who has one of the most sincere and devoted love affairs with country music, has a current release on his Just Good Records, being distributed and promoted by the Jeremiah label. It is entitled "The World Needs Country Music" b/w "I Am Content With Your Love." Jeremiah Records is still in its infancy, but last year won two Cash Box awards, one as the Best New Record Label, as well as Hoyt Axton winning an award for his artistic achievement in the industry through his production, writing, and vocals for Jeremiah. 1980 proves the continued success of the company with an ASCAP Production/Vocal Award for "Rusty Old Halo."

The company is a family-owned corporation with the exception of one outside investor, Dr. Donald Whitaker of Oklahoma. Hoyt Axton, as chairman of the board, guides the ship of state, so to speak. His publicist mother has recently been named president of Jeremiah Records, and his only brother, Attorney John B., a vice president of the organization, works as a consultant, with Nashville's Mike Milom as company attorney. Cathey Green has served as executive assistant from the early beginnings. Other staff members are Cathy Gaughan, Mike Shelton and Louise Harrell.

Koala Records

Though Koala Records is not yet one year old, the growing label already boasts a music complex recently completed and opened in Hendersonville, Tenn., a list of impressive record masters it has purchased, as well as its own roster of artists. The music complex, which opened in July, houses a recording studio, the Better Music Corporation (an 8-track and cassette tape manufacturer affiliated with Koala), a large inventory warehouse and of course the maze of Koala offices. The young label is headed by Wesley E. Sanborn, president of the company and an avid collector of record masters. Through the years, Sanborn has purchased masters covering a plethora of entertainers, including Paul Anka, Little Anthony, Fred Astaire, Pat Boone, the Beach Boys, Dorsey Burnette, the Climax Blues Band, Sam Cooke, Bing Crosby, Fats Domino, Aretha Franklin, Buddy Greco, Bill Haley and the Comets, Jefferson Airplane, Waylon Jennings, Billie Holiday, Carl Perkins, Gene Pitney, Kitty Wells and Sarah Vaughn. The complete list contains over 461 albums. Additionally, the label boasts an artist roster including Liz Lyndell and Del Reeves. The company is also involved with record distribution and publishing. Koala is licensed with or has license agreements with more than 650 publishers. Besides Sanborn, Koala's staff includes J.R. Williams, facilities, promotion and publishing manager; Rita Sanders, administrative assistant; Julia Abrams, office manager; Linda Turner, accounting manager; Hugh Yates, shipping clerk; Mary Lynn Wolfe, receptionist; Joe Gibbs, manufacturing manager, 8-track and cassettes; Autry Inman, technical advisor; and Lynn Inman.
Country Music Boom Sets Stage For Further Expansion

Without a doubt, the popularity of Country Music cannot be attributed to one factor or group. Credit can be distributed among those who have worked diligently and managers; the yearly influx of talent joining the ranks of Country Music songwriters and performers, and the Country Music artist whose career has spanned 15-25 years. The Country Music disc jockey who played the music even before it was the "in" thing to do deserves a pat on the back, as does the CMA, which has been laboring more than 20 years to help Country Music take its rightful place among the world's top musical genres. Everyone involved in Country Music's illustrious past, distant and recent, has had a hand in shaping this healthy existence it is experiencing today.

CBS Records

To capture the spirit of the election year and utilize it as a format, So, while the politicians were offering the people a choice, we too were offering a choice of great American music for the 80's: "In essence, the goal is to present the artist visually with the same impact projected on vinyl, and to be maximally visible in the marketplace in timing with new product availability," said McCready. Directly related to CBS Records' sale successes has been the ongoing education of artists and their respective management and agency awareness to the key elements of exposure. To achieve these ends, the artist development department, spearheaded by Mary Ann McReady, director, is responsible for the design of recommended action plans specifically tailored to the strengths and needs of the individual artist. With the ultimate goal to break the artist into higher sales levels in conjunction with new product releases.

Jeremiah Records

With Alan Young, Gene Hughes, Hoyt's dad John T., and Frank Mull handling promotion, Georgean Galante also works in promotion, and does marketing research. Records are pressed and shipped from Nashville, and artist Herb Burnett has joined the operation.

1980 has seen Jeremiah Records become a viable and successful part of the recording industry. Jeremiah's image has been further enhanced throughout the world via a number of television appearances by Hoyt Axton on such shows as the Tonight Show, the John Davidson Show, the Johnnie Taylor Show, the Tony Tenille Show, England's Top of the Pops and the Grand Ole Opry.

Dollar-for-dollar, Shure replacement styli make good sense—and high profits!

HIGH PROFITS:

- Shure replacement styli are a high volume sales generator because Shure has been the top-selling cartridge for over 21 years—and that means a ready-made replacement market and assured sales for you.
- More turntables are equipped with Shure cartridges and styli than the next three manufacturers.
- They're seldom discounted!
- They require little space and only a modest investment.
- Shure replacement styli encourage repeat business.

Backed by world-respected Shure name and reputation: As the acknowledged industry leader in setting and holding the highest standards possible, you can sell with the confidence that a Shure replacement stylus will bring your customer's cartridge back to its original specifications. The improved listening pleasure and added record protection this affords are valuable sales points that will be understood and appreciated by your customer.

The most extensive advertising program in the industry: Over 16 million exposures in national print advertising—in leading magazines like Rolling Stone, High Fidelity, Stereo Review, and dozens of others.

Sales aids to insure sell-through: Shure's new Stylus Selection Guide, Counter Mat, and Styli Sales Brochure simplify stylus identification, explain the products, and show how easy stylies are to replace. Plus, they encourage upgrade sales—higher profits for you!

Sizes are manufactured in the U.S.A.: No foreign imitations! No cost-cutting shortcuts of the quality! What's more, you have assured availability since Shure stylies are made right here in the U.S.A.

One-year product warranty: Insures customer satisfaction and is backed by our over 50-year reputation for excellence.

We build our styli better and promote them better...so you can sell them better!
MDJ Records

MDJ Records and Production is celebrating its first birthday in October. Under the direct and personalized leadership of Larry McBride, the small independent record label has, in the one year, blossomed into a music industry complex. The label, the production company, the distributing company, in-house and wide independent promotion, the publishing wing, the management division and the recording facility have all been put together in one well-tied package by McBride.

The success of Alabama, the first act to be signed, has been phenomenal. Charting in the middle with its first record, "I Wanna Come Over," moving to the teens with "My Home's In Alabama" and #1 across the board in trade charts with the MDJ production of "Tennessee River," which was the first release by the group after McBride had negotiated a pact for the group with RCA Records. Even more exciting is the nomination of Alabama in two categories for the prestigious CMA Award. But, McBride has in no way rested on this laurel. The MDJ Records roster includes Kenny Seratt and Stephany Samone. It is a most notable fact that every single record released by MDJ since its inception has charted, and most recently the label has signed "Super Picker", keyboard personality "Little Willie" Rainsford and David Smith, a young, but experienced musician and singer.

McBride says that he wishes to give talent that is good a chance to "make it." His compassion for the artists on the label is unsurpassed and his attention to detail in the career planning of each of them is scrutinized and analyzed by McBride and his staff minutely.

In this respect McBride and MDJ have procured West Coast representation for its roster through a cooperative effort with the Williams-Hart Agency of Los Angeles; has pacted Dale Morris' international House Of Talent in Nashville for concert bookings; acquired unlimited studio time for his artists in an agreement with the Music Mill in Nashville; and has enlisted the services of fine publicity and public relations persons, printers, photographers and costuming. Every aspect is totally covered, and with total regard for the artist foremost in mind. The innovative and daring McBride is responsible for the first country mini-album single when he released "My Home's In Alabama" with Alabama in a six-and-one-half minute version; and two additional singles on the flip side which met with considerable success. Thursday during country music week McBride and company will celebrate with a hush bash at Nashville's Cajun Wharf. Ironically, or maybe not, on the CMA Awards Show Oct. 13 Alabama will be seated in the nominee boxes at the show televised to millions of people. Oct. 13 one year ago Alabama performed for the MDJ party, and it was the first time Larry McBride had laid eyes on the group. This tells what a year it has been for McBride, Alabama and all of the folks who have associated themselves with MDJ.

Coal Miners Music

Coal Miners Music, Inc. is feeling the rewards of being a versatile publishing group with more and more chart activity both in the United States and on the international scene. Due to this increased activity, Meredith Stewart, general manager, has announced a new addition to the staff, Mitch Johnson, who will serve as assistant manager. Johnson had been based in Los Angeles as a staff writer with MCA Music and has a good publishing background.

The staff writers for the companies are Theresa Beaty, Tom Dampfier, Bobby Harden, Jean Henderson, Vince Poole and Hank Riddle.

The foreign sub-publishers for Coal Miners Music, Inc. are currently located in Canada, England, France, Germany, Holland, Japan and Sweden, and new representation is being finalized in South Africa and South America. Due to the foreign channels, Coal Miners just had a #1 record in Canada by RCA recording artist Carroll Baker, "Hollywood Love," and also have her new single "Still Falling In Love," which will also be released in the States. Both songs were penned by James Ross. Across the globe in Germany, Coal Miners has a single by Rex Geidt, "God Bless The Children," a Dallas Cody tune.

Songs topping the country charts this past year were "Nothing Sure Looked Good On You," sung by Gene Watson and penned by Jim Rushing; "I've Got A Picture Of Us On My Mind," released by Loretta Lynn and written by Bobby Harden; "I Can't Feel You Anymore," also released by Loretta Lynn and penned by Theresa Beaty and Meredith Stewart. Other tunes with chart activity included "While The Choir Sang The Hymn (I Thought Of Her)," released by Johnny Russell and written by Lola Jean Dillon and Bobby Harden, and "The Room At The Top Of The Stairs," written by Lola Jean Dillon and released by Cal Smith.
United Artists Music

This year United Artists Music emphasized more than ever the importance of their Nashville publishing operations and the vitality of the Nashville Song product. UA Music Publishing, by holding its global convention in Nashville. The company's April convention, which was themed "A World Of Music Publishing In Action," brought UA Music reps and licensees from France, Germany, Italy, Japan, and the Netherlands to Nashville. According to the convention host Jimmy Gilmer, who now heads UA Music's Nashville operations, the April gathering set in motion "a creative hotline for faster response and more active exposure of Nashville-oriented songs in all of our publishing territories.

Behind this fast-developing pattern of worldwide action for Nashville's music product is a phenomenon that all publishers agree has indeed happened. "The Nashville song and sound base has expanded tremendously," Gilmer notes. "As a result, Nashville publishers are enjoying a new credibility on every format level in virtually every place."

Gilmer expects to keep that lively creative flow and the accompanying worldwide action going for UA Music through the unique cadre of staff writers and associated songwriters now working out of his Nashville office. In the lead position of the UA Music lineup is Richard Leigh, whose recent Liberty debut album as a recording artist attracted considerable acclaim from all of the music trade reviewers. Leigh, of course, is also the writer of such Nashville-originated hits as "I'll Get Over You," "Don't Make My Brown Eyes Blue," "Your Old Cold Shoulder" and "Heart Mender," among others. UA Music recently renewed its long term relationship with Leigh via a co-publishing pact with Richard's own firm, Lion Hearted Music.

Other successes are forecast for UA's staff writers, including Allan Chapman, Milton Blackford, Hank Martin, Jeff Tweel, Jimmy Pritchett, Mike Hanna, John Paul Walters and Shawna Harrington. In Jimmy Gilmer's view, this creative group has a particular edge over other publisher's songwriting teams because they have already proven themselves in related music areas.

Both Milton Blackford and Hank Martin are the successful writers of a long list of national brand music commercials. While Blackford is also establishing himself as a record producer, Martin is heard more and more as a featured vocalist on well-known television and radio jingles. Martin has also stepped out as the co-writer of "That's Easy For You To Say," the song that is in the final judging of the American Song Festival. Allan Chapman is an acknowledged virtuoso of some six instruments and has already established his credibility as a support writer. Chapman has earned co-writing credits with an amazing roster of other songwriters and is now moving on with a growing list of record credits. Allan along with Shawna Harrington recently scored as a winner in the Easy Listening/Professional category of the American Song Festival. "Goin' Thru The Motions," the Chapman-Harrington ballad will now move into the finals of this major song festival in November.

Elektra/Asylum Music

Elektra/Asylum Music, formed earlier this year as the publishing arm of Elektra/Asylum Records, under the direction of general manager Dixie Gamble-Bowen, has scored with nine cuts in its very brief existence. Additionally, the firm has acquired the talents of four exclusive writers, and is currently negotiating administration deals with two major writer-artists.

Signed to the company as exclusive writers are Sterling Whipple, Tricia Johns, Alan Shapiro and Jerry Metcalf. "In addition to our exclusive writers, we are also working with several non-exclusive writers including Bob Millsap," noted Gamble-Bowen. "We have discovered many good songs, and we are constantly uncovering gems in this manner."

The firm has already scored with Whipple's "Don't You Want To Be A Lover Tonight," recorded by Tanya Tucker, and "Prisoner Of Hope," which will be on Johnny Lee's forthcoming album. Bob Millsap has penned "Romantic Fool," which was cut by Marty Robbins, and "Interesting Fire," recorded by Johnny Duncan. Other E/A Music cuts are by Foxfire, Johns and Whipple. Both Johns and Whipple record for Elektra Records.

E/A Music is currently in the process of demoing the Nashville-based rock group Silver Tongue, and serious negotiations are in progress.

"I believe Silver Tongue is very close to being ready to compete in the world's rock market," says Gamble-Bowen. "They are excellent writers and definitely a one of a kind act. We are most anxious to break a rock group out of Nashville and feel Silver Tongue will meet the criteria to do this."

Gamble-Bowen and assistant Aubrey Hornsby are presently negotiating with two of country music's top writer-artists to administer their catalogs of old and new material.

Having begun less than a year ago, Elektra/Asylum Music's initial response has been quite positive. "We are working hard to make writers feel welcome to play their songs for us," says Gamble-Bowen, "but best of all, we're really having fun."
COUNTRY MUSIC 1980

MCA Music

Throughout the past musical year, MCA Music has been well represented on the country charts. With a steady flow of singles dancing up and down the lists, MCA Music has averaged about twenty albums a week on the charts. Most of the LPs include songs from one of several MCA catalogs, such as Duchess Music, Leeds Music, Champion Music, etc.

With a 16-track studio as a very integral part of the daily process at MCA Music, there is that all important advantage of getting into the studio immediately, thereby being able to have the song in the hands of a producer or artist before the sun goes down. MCA writers, like Dave Loggins, Jan Crutchfield, and Deborah Allen, have maintained a constant presence in the charts with cuts by Dave Rowland and Sugar, John Conlee, The Oak Ridge Boys, Crystal Gayle, T.G. Sheppard, Loretta Lynn, Conway Twitty and Anne Murray, among others.

MCA Music in Nashville is headed up by Jerry Crutchfield, vice president and director of operations. Ted Barton and Pat Higham, directors of creative services, work very closely with the writers in addition to maintaining close contact with record producers and artists as well. Additionally, Pat Higdon, with assistance from Larry Steward, operates the studio production chores. Crutchfield continues to blitz the charts with his productions, the most recent being hit product by Tanya Tucker and Glen Campbell.

Crutchfield maintains that a tremendous advantage afforded any writer with MCA Music comes from the fact that there are extremely successful MCA Music offices both in New York and Los Angeles as well as in Nashville. With the overwhelming trend toward "crossover product," a writer in Nashville gets full time representation in all markets with MCA Music. "This is absolutely a necessity in today's business," he continues. MCA writer Deborah Allen, who has her first Capitol album out, has a very bright and successful future on the horizon as an artist as well as hit songwriter. Her success as part of the recent Jim Reeves hits has helped to establish her as a top prospective individual artist.

Dave Loggins, who has had numerous smash hits as a writer as well as his own record success, such as "Please Come To Boston," is in the process of signing a new record agreement and will no doubt, be back in the charts again soon. Jan Crutchfield has had his share of number one hits and continues this pattern with many great new songs being recorded with an exciting frequency.

MCA Music continues its search for new talent and is working with immeasurable success on the development of material from a group of up and coming writers. With an eye toward the future, MCA's open door policy of looking for and developing new talent will surely contribute to the ongoing success of this outstanding "House of Hits."

Sabal Music and Sawgrass Music

Sabal Music (ASCAP) and Sawgrass Music (BMI), the publishing branches of the Mel Tillis Companies, have recently begun to receive significant chart activity on material from their catalogs. Cuts by Tillis, John Anderson, Mundo Earwood, Loretta Lynn, The Oak Ridge Boys, Don Williams, Hank Williams Jr., and David Wills are currently listed or have been listed in both single and album country charts within the second and third quarters of this year. Tillis' last single, "Your Body Is An Outlaw," written by Buzz Rabin (Sawgrass) was a Top Five record and received a notable "Midnight Special" television airing as one of their weekly country picks. His current two-sided single "Steppin' Out/Whiskey Chasin'" has moved into the Top 20 in only six weeks. "Whiskey Chasin'," written by Buddy Cannon (Sabal), was recently designated the B-side of the record but has received substantial airplay Anderson's "If There Were No Memories" (written by Ronal McCown (Sawgrass), Earwood "Can't Keep My Mind Off Of Her" by Raleigh Squires (Sabal), and David Wills' "The Light Of My Life" by Buzz Rabin (Sawgrass), are also currently moving up the singles chart.

Current album action includes "Dinosaur," written by Bob Corbin and Hank Jr. in Hank's "Habits, Old And New" LP; "Beautiful You" by Dave Hannor (Sabal) in the Oaks' "Together" album; "Woman You Should Be In Movies" by Buddy Cannon in Don Williams' "Portait" album; and "I Am Here" by Ronal McCown in the "John Anderson" LP.

Other recent action includes four other Top 5 singles from Tillis' "Bind In Love" (Bob Corbin), "Lynn Time Again" (Chance Walker — Sawgrass), "Rain On My Parade" (Ken McDuffie — Sawgrass), and "Blackjack Waterback" penned by Rabin; and Loretta Lynn's previous single "Naked In The Rain" written by Cannon and Kenny Starr.

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C-56

Cash Box/October 18, 1980
COUNTRY MUSIC 1980

Cedarwood Music

Staff and writer additions, new song activity in the U.S. and abroad, and increased jingle and studio activity highlighted recent months at Cedarwood Publishing Co. Cedarwood is entering its 28th year as a leading music publisher with a catalog of over 5,000 songs, earning 67 BMI awards and two Grammys.

Domestic cuts this year include recordings by Moe Bandy, Dave & Sugar, Mel Tillis, Dolly Parton, Carl Perkins, Juice Newton, Joe Stampley, Joe Sun and others. Foreign releases include covers of "Ruby, Don't Take Your Love to Town," "Are You Sincere" and "Detroit City."

Cedarwood's "Teddy Bear" is the subject of a feature film now in production, as is "Detroit City.

Major re-issues increased further exploitation of the older songs in the catalog. "Ruby, Don't Take Your Love to Town" will be included in the new Kenny Rogers greatest hits album, "Think It Over" by Buddy Holly, and releases by Faron Young, Kitty Wells, Webb Pierce and Loretta Lynn helped generate activity. Cedarwood has been concentrating effort into the development of writers as artists with the production of material on Zach Van Arsdale and Dewayne Orender and has added Rusty Summerville and John Moffat to the staff of exclusive writers.

Production of an album celebrating the first 200 years of Nashville has been completed using a collection of Mitch Torok and Ramona Redd material produced by Michael P. Heeney. The Cedarwood staff includes Bill Denny, president; John Denny, vice president; Mary Claire Rhodes, administrative assistant; Dolly Denny, secretary; Curley Rhodes, promotion director; Michael P. Heeney, director of creative services; Larry Lee, professional manager, Jim Haynor, professional manager and Clark Schleicher, studio manager.

Cedarwood will be releasing its 1980 Music City Quick Look Phone Numbers directory within the next few weeks. The booklet has been made available for the last 12 years, giving concise listings of virtually all music related attractions, services and contacts within the music community.

House Of Bryant

Boudleaux and Felice Bryant, the sole staff writers with House of Bryant Publications, have enjoyed a highly successful year, the highlight of which was the release of their first album, "A Touch Of Bryant," featuring four standards and eight new songs written and performed by the legendary couple.

A variety of artists have drawn on the wealth of material stored in the Bryant

WARNER BROS. MUSIC


In addition, four staff writers have records of their own on the charts. David Allan Coe, R.C. Bannon, Chuck Howard, and Arti Portilla (of "The Capitals.") Also staff writers Karen Brooks, Michael Clark and Lee Fry all had songs that have been chart records over the past year.

Said General Manager Tim Wipperman, "It's nice when 100% of your staff writers have had chart singles over a given year's period. Next year I want 100% to have #1 records."

The diversification aspect of Warner Bros. growth has been spearheaded by the movie Take This Job & Shove It with the soundtrack being produced by Billy Sherrill, and the music being written by Billy Sherrill, David Allan Coe, Academy Award winners Al Kasha & Joel Hirshorne, and Steve and Brenda Davis.

In addition to the Coe composition, "Take This Job & Shove It," Warner Bros. Music has had #1 chart singles released from the Everly Brothers, "Every Which Way But Loose," and "Bronco Billy" soundtrack.

A further example of this, is the current top ten single written and sung by Waylon Jennings, the theme from the TV show The Dukes Of Hazard. Wipperman said that Warner Bros. would "continue to use any and all visual medias to expand the avenues for our writers to work. We are presently involved in several other TV and movie projects that we all hope work out as well as the previous ones have I think we all enjoy working for a company that encourages new creative ideas."

The Warner Bros. Nashville executive staff consists of Becky Jones, administrative assistant; Johnny Wright, professional manager; and Tim Wipperman, general manager.

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signings including that of writer/artist Rafe VanHoy. VanHoy is currently represented by the pop and A/C hit “Late At Night,” recording his self-titled debut album. The while VanHoy’s other songs include such #1 records as “Sail Away,” “Lady Lay Down,” “Golden Ring,” “Friday Night Blues” and such songs as “Let’s Keep It That Way.” Also signed was writer/artist Tim Daniels who, in moving from Canada to Nashville, also changed his affiliation from Chappell-Canada to Chappell-Nashville. A well-known Canadian, Daniels was host of his own Canadian television show and will be recording for the Mercury label in the near future. The latest signings include those of Layng Martin, writer of such hits as “Rub It In,” recorded by Billy “Crash” Craddock and Elvis Presley’s “Way Down” and writer Suzy Storm. Chappell writer/producer Charlie Black, last year’s SESAC Writer of the Year, also signed a new deal. This brings to twenty-four the total Black co-writer of such #1 songs as Jennifer Warnes’ “I Know A Heartache When I See One” and Tommy Overstreet’s “I Don’t Know You Anymore” and such Top-Five singles as Anne Murray’s “Shadows In The Box,” “You Pick Me Up And Put Me Down” and “Leavin’s For Unbelievers.” — Continued from p. C-361

Nationwide Sound Distributors Nationwide Sound Distributors (NSD) is gearing up for a country music growth period in the eighties that will rival the upsurge of country product in the early fifties, according to a company spokesman. Two reasons cited for the anticipated growth are additional exposure for country product in movies like Urban Cowboy and some changes in programming philosophy by country radio.

Veteran music man Joe Gibson, who has spent the last 20 years as an artist and radio consultant, says more and more radio stations moving back to playing music for people instead of playing music for record companies. I believe the people and the music will benefit from such a move.

Tackling itself as “Country Music Headquarters, USA,” the nation’s first custom country music distribution company is an example of how far this movement has come. For more information, call 870-742-3100.

The NSD sales and promotion team, headed by Bette Gibson, Debbie Gibson, Jerry Duncan, has also utilized the services of various music PR, and sales people to make 1980 its biggest volume year to date.

Some of the more successful singles for NSD during the year were “My Home’s In Alabama,” by Alabama, “A Message To Khomeini” by Roger Hallmark, “Science On The Line” by Henson Cargill, “J.R.,” by J.R. Wright, “Friday Night Footloose” by Roger Bowling, “No Way To Draw A Memory” by Billy Joe Royal and “The Last Farewell” by Miki Mio.

Other artists with successful singles included Steve Douglas on Demon Records; Billy Edd Wheeler on Radio Cinema; Ann J. Morton on Prairie Dust; Doug Mcguire on PolyGram; Larry Gatlin; and Barry Grant on CSI, and Cooler Daniel on Connection label.

NSD’s biggest growth factor for the year was in international trade, with product being released in seven countries.

Little Giant Records

The Little Giant Record Company enters its second year with expanded product and personnel. The label, with executive offices at 1014 16th Ave. S., in Nashville, was formed in April 1979 by the BMI Sound partnership of Roy Sinkovich, president, and Mick Lloyd, vice president and general manager. Heading up promotions is Dee Yagma, national promotion director. New additions to the staff include John King, public relations director/media contact, and Denise Miles, promotion.

The label has been active with this year evidenced by the charting of “I’m As Much Of A Woman” by De De Upchurch, “For A Slow Dance With You,” and “Fallin’ For You,” both by Jerri Kelly, and the Grand Prize winning song in the 1979 Music City Song Festival, “No Ordinary Woman,” as well as several singles from De De Upchurch.

Little Giant’s present artist roster consists of Jerri Kelly, De De Upchurch, Byron Gallimore, Kelly & Lloyd, and recently signed Arleen Hareen. The basic premise of operations for the company says Mick Lloyd, is to maintain in-house control of all product, sales, and promotional activities, while still effecting substantial growth.

Upcoming Little Giant products include 45 and LP releases on Arleen Harden, De De Upchurch, Jerri Kelly, and Byron Gallimore, and 45 release on the Kelly and Lloyd duo. Internationally, Jerri Kelly’s LP has been well received in Germany and France as has De De Upchurch’s 45 and LP in Germany.

and the theme song “Me And You And You” recorded by Tommy Overstreet for a forthcoming MGM film Why Would You Lie, starring Treat Williams. As always, Rory Bourke, two-time winner of ASCAP’s Country Music Composer of the Year Award, had numerous chart hits including the current hit “It’s Too Late” by Jeanne Pruett, co-written with Gene Dobkins and Johnny Wilson. Anne Murray’s “Lucky Me,” written with Charlie Black, and other chart records such as “Moonlight And Magnolia,” recorded by Buck Owens. Proving the universality of Nashville division songs, writer/artists Barbra Streisand and B.J. Thomas are currently on the airdate.


Mercury Records

“Top five single for the quarter.

The label has been active with product during the year, and that remains a priority for us, is to intensify our commitment to artist development,” states Frank Leflet, national country promotion manager for Phonogram/Mercury.

One of Mercury’s biggest successes this year was the signing of George Burns, a project coordinated by Charlie Hoke of ATV Music. Burns pitched his first song to MCA and was turned down. His current single, “That’s The Way A Cowboy Rocks And Rolls,” looks another winner for Ward. Both songs appear on his just released “More Jacky Ward” LP.

Dickey Lee’s second Mercury LP, “Dixie Lee Again,” released in August, has spawned his most successful single to date, “Workin’ My Way To Your Heart.” And new artist, Larry G. Hudson, has seen good chart action with his first two Mercury singles, “I Can’t Cheat” and “I’m Still In Love With You.”

House Of Bryant

The label has an extensive catalog, including Gail Davies with “Like Strangers,” Hank Snow and Kelly Foxton with “The Pain Didn’t Show;” Boudleaux and The Jordanaires with “The Russian Bear;” the Osborne Brothers with “I Can Hear Kentucky Calling Me;” “Bogalusa,” “River’s Goin’ Down,” and “River’s Goin’ Down,” recorded by The Osborne Brothers with “I Can Hear Kentucky Calling Me” — Continued from p. C-57
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The above artists have personally contributed to the success of WHN as guest DJ's, in live concert broadcasts and by lending their image to WHN advertising.
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McClain, Epic And Top Billing Ready Major Concert Tour Of West Coast

NASHVILLE — Epic Records and Top Billing, Inc. have announced a major market effort in support of Epic recording artist Charly McClain’s upcoming album release, “Who’s Cheatin’ Who.” Geared around a major market West Coast tour, the “Who’s Cheatin’ Who” push will involve radio interviews and promotions, a special album and ticket giveaway, with national TV and press coverage in New York and Los Angeles.

Rich Schwan, national promotion manager with Epic Nashville, is overseeing coverage in New York and Los Angeles. “What we’re trying to accomplish,” explained Schwan, “is to get Charly on every country radio station in as many markets as possible.”

Mary Ann McCready, director of artist development, CBS Nashville, explained the tour as a regional development campaign for McClain in the West Coast area. “This is Charly’s first West Coast tour, and she’ll be reaching key western markets heretofore untargeted.”

“The tour represents new territory for Charly, and our main objective has been to make sure she’s there at the right time and under the right conditions.”

OPRY BIRTHDAY CELEBRATION SCHEDULE

October 12 — Sunday:
8:30 p.m. — Nashville Songwriters Assn. Awards — Hyatt Regency

October 13 — Monday:
3:30 p.m. — CMA Awards Show — Opry House
10:00 p.m. — CMA Post Awards Party — Opry House
10:00 p.m. — Post Awards Radio Broadcast
Midnight-2:00 a.m. — Casablanca Records Reception — Mac Davis — Opryland Hotel

October 14 — Tuesday:
10:00 a.m.-12:00 Noon — United Artists Music Publ. Open House
2:00 p.m.-5:00 p.m. — Early Bird Bluescrae 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. — Opry Spectacular — Opry House
7:00 p.m. — BMI Awards Dinner — BMI
8:00 p.m. — Mickey Gilley and Johnny Lee — Exit Inn (two shows)

October 15 — Wednesday:
10:00 a.m.-12:00 Noon — RCA Showcase — Opry House
12:00 Noon-1:30 p.m. — Lunch — Opryland Plaza
1:30 p.m.-4:30 p.m. — Capitol/EMI America Liberty Showcase — Opry House
5:00 p.m.-6:30 p.m. — Dinner — Opryland Plaza
6:00 p.m. — ASCAP Awards Dinner — Maxwell House
6:30 p.m.-9:00 p.m. — CBS Showcase — Opry House
9:00 p.m. — CBS Cocktail Reception — Opryland Hotel
8:15 p.m. — Ridgetop Riverboat Ramble — Belle Carol Riverboat Landing — On board
The Captain Anne
8:00 p.m. — Bellamy Brothers & John Anderson Showcase — Exit Inn (two shows)

October 16 — Thursday:
9:30 a.m.-10:30 a.m. — CMA Membership Meeting — Opryland Hotel
10:30 a.m.-12:00 Noon — FICAP Seminar — Roy Acuff Theater
10:00 a.m. — Jan Reeves Marketing Reception — Opryland Hotel
11:00 a.m.-12:00 Noon — RCA Showcase — Opry House
12:00 Noon-1:30 p.m. — Lunch — Opryland Plaza
1:30 p.m.-4:30 p.m. — Capitol/EMI America Liberty Showcase — Opry House
4:30 p.m.-6:30 p.m. — MCA Dinner — Opryland Plaza
2:00 p.m.-4:00 p.m. — Mercury Reception — Opryland Hotel
5:00 p.m.-9:00 p.m. — MCA Party — Cajun’s Wharf
6:30 p.m.-8:00 p.m. — Dimension Showcase — Opry House
8:00 p.m.-10:00 p.m. — SESAC Awards Dinner — Woodmont Country Club
8:30 p.m.-10:30 p.m. — Sho-Bud/Baldwin/Gretsch Birthday Seminar and Show — Opry House

October 17 — Friday:
9:00 a.m.-12:00 Noon — Artist/DJ Tape Session — Opryland Hotel
10:00 a.m.-12:00 Noon — CMA/DJ Lunch — Opryland Hotel
2:00 p.m.-4:00 p.m. — MCA Showcase — Opry House
6:00 p.m.-10:00 p.m. — FICAP Banquet and Show — Hyatt Regency
7:00 p.m. — Dinner — Opryland Plaza
10:00 p.m.-1:00 a.m. — Atlas Artists Bureau Show and Dance — Opryland Gaslight Theatre

October 18 — Saturday:
10:00 a.m.-7:00 p.m. — Visit Opryland Entertainment Park
9:30 p.m.-Midnight — Grand Ole Opry 55th Birthday Celebration Show — Opry House

E/A-Nashville Holds Meetings

NASHVILLE — Elektra/Asylum Records recently held two days of meetings here, discussing a plethora of wide-ranging topics, including budgets, A&R, the artist roster, new artists, business affairs, administration, production, international, artist development, creative services, sales, marketing and publicity. The meetings were coordinated by Roussell, Hunter and Adelman, respectively. The label has also retained the Nashville public relations firm, Network, Inc., to augment its Nashville publicity with the Los Angeles office, handling promotion for the entire label.

Another major topic of discussion during the course of the meetings was the label’s upcoming West Coast tour of each of its album releases. “There are three areas of development of plateaus for various stages of the life of an album,” reported Roussell. “We must focus on the release of each album over the total plan for each LP, and we are ready to plan in when it’s necessary. It works, because we’re never caught off guard, and it serves a basic function for us, but just as a guide.”

Martha Sharp, newly appointed director of A&R, discussed her plans to reorganize and revitalize the department. “All of us should be aware of the music of today,” said Sharp. “It’s important for total company involvement in A&R decisions and the image we plan to present to the music industry.”

Increased Contact

One of the major topics of discussion was the Nashville office function with the label’s home office in Los Angeles. “Our (Nashville) artists are no longer strangers in the label’s home office in Los Angeles. ‘Our (Nashville) artists are no longer strangers in the label’s home office in Los Angeles.”

The Nashville division utilizes all of the services of the Los Angeles office, plumbing into the international department; the expanding video department (headed by Sherry Goldsher); the art department, which makes frequent trips to Nashville; artist development; sales; marketing and promotion.

Sales, marketing and promotion are coordinated by Roussell, Hunter and Adelman, respectively. The label has also retained the Nashville public relations firm, Network, Inc., to augment its Nashville publicity with the Los Angeles office, handling promotion for the entire label.

GEORGE BURNS IN NASHVILLE — By now, it’s no secret that George Burns has an affinity for country music. It is only appropriate that his upcoming special, which will air Nov. 15 on NBC, was filmed at the Grand Ole Opry House in Nashville. His guests will include such well-known Opry stars as Loretta Lynn and Larry Gatlin and the Gatlin Brothers Band. The music/comedy hour will be a montage of “Burns in Nashville” type clips, from a press conference to an appearance on the Grand Ole Opry to the concert footage filmed at the Opry House. Pictured with Burns are (l-r): Steve, Larry and Rudy Gatlin.
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<tr>
<th>Track</th>
<th>Artist</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>Honeysuckle Rose</td>
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<td>2</td>
<td>I Believe In You</td>
<td>7</td>
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<td>3</td>
<td>Urban Cowboy</td>
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<td>4</td>
<td>Encore</td>
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<td>5</td>
<td>Full Moon</td>
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<td>6</td>
<td>San Antonio Rose</td>
<td>19</td>
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<tr>
<td>7</td>
<td>Smokey And The Bandit 2</td>
<td>8</td>
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<td>8</td>
<td>Music Man</td>
<td>22</td>
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<td>9</td>
<td>My Home's In Alabama</td>
<td>19</td>
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<td>10</td>
<td>Porter And Dolly</td>
<td>11</td>
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<td>11</td>
<td>These Days</td>
<td>17</td>
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<td>12</td>
<td>Greatest Hits</td>
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<td>13</td>
<td>Razzie</td>
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<td>14</td>
<td>That's All That Matters To Me</td>
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<td>15</td>
<td>10th Anniversary</td>
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<td>16</td>
<td>Love Is Fair</td>
<td>24</td>
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<td>17</td>
<td>Greatest Hits</td>
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<td>18</td>
<td>Roses In The Snow</td>
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<td>Stardust</td>
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<td>20</td>
<td>Willie And Family Live</td>
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<td>21</td>
<td>Am I What I Am</td>
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<td>22</td>
<td>Elvis Aron Presley</td>
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<td>Ed Bruce</td>
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<td>Where Did The Money Go?</td>
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<td>Habit Old And New</td>
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<td>Milsap Music</td>
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<td>Hard Times</td>
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<td>29</td>
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<td>31</td>
<td>Smooth Sailin'</td>
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<td>Ask Me To Dance</td>
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<td>33</td>
<td>The Best Of</td>
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<td>34</td>
<td>Bronco Billy</td>
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<td>35</td>
<td>Even Cowgirls Get The Blues</td>
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<td>36</td>
<td>Greatest Hits</td>
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<td>37</td>
<td>Friday Night Blues</td>
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**Albums:**

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<tr>
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<td>The Gambler</td>
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<tr>
<td>39</td>
<td>Together</td>
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<td>40</td>
<td>Texas Bound And Flyin'</td>
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<td>41</td>
<td>Killer Country</td>
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<tr>
<td>42</td>
<td>Family Bible</td>
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<td>43</td>
<td>Greatest Hits</td>
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<td>There's A Little Bit Of Hank In Me</td>
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<td>Whiskey Bent And Hellbound</td>
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<td>46</td>
<td>You've Lost That Lovin' Feelin'</td>
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<td>Rockabilly Blues</td>
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<td>48</td>
<td>Songs I Love To Sing</td>
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<td>How The Hell Do You Spell Rhythm?</td>
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<td>Coal Miner's Daughter</td>
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<td>Somebody's Waiting</td>
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<td>Texas In My Rear</td>
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<td>I Don't Want To Lose</td>
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<td>Double Trouble</td>
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<td>Encore</td>
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<td>57</td>
<td>The Way I Am</td>
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<tr>
<td>58</td>
<td>Again</td>
<td>69</td>
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<td>59</td>
<td>A Legend And His Lady</td>
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<td>The Best Of</td>
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<td>61</td>
<td>The Electric Horseman</td>
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<tr>
<td>62</td>
<td>Make A Little Magic</td>
<td>75</td>
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</tbody>
</table>

**Weekly Information:**

- **Cash Box/October 18, 1980**
- **TOP 75**
- **ALBUMS**
- **Chart Positions**

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**Believe Don Williams when he sings I Believe In You.**

- His biggest single to date is #1 on the country charts and crossing over fast.
- Congratulations Don, we believe in you.

**COMING TO YOU OCT. 17**

- The Oak Ridge Boys Greatest Hits
- Loreta Lynn Lookin' Good
- Merle Haggard Back To The Barrooms

**On MCA Records**

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**Prepared By: Dave Edmonds and Gary Feodow**
**Jerry Reed Appointed Chairman Of The Tennessee Film Commission**

NASHVILLE — Tennessee Gov. Lamar Alexander has appointed music and film star Jerry Reed as chairman of the Tennessee Film, Tape and Music Commission. Reed, working with the Tennessee Film & Television Production Office, will spearhead the 50-member advisory commission's efforts to attract film, television and music productions to the state.

"I appreciate Jerry Reed's willingness to serve as chairman of the Film, Tape and Music Commission," Alexander said. "His energy and enthusiasm will certainly contribute greatly to our efforts to bring production companies, which have a much-needed high economic impact, to Tennessee. Jerry is a professional. For more than a decade, he has been a successful and highly regarded artist, producer, writer, guitarist, and now, movie star. His reputation in the industry is one of excellence and hard work.

"Tennessee is at the jumping-off point now and has the potential to become a major film production center," Lamar said. "With Jerry Reed's direction and involvement, in conjunction with the efforts of office director Pat Ledford and the commission members, Tennessee should make tremendous strides toward that goal in the coming year."

I am looking forward to working closely with the Governor and Pat Ledford to help build Tennessee into a major film production location," Reed said. "There is no reason why other states should reap the economic revenues a film production brings in when Tennessee has more to offer. I am thrilled to be a part of this effort, and I'm going to work hard to bring production work into the state."

Last week Governor Alexander joined Reed in a news conference to announce the selection of Tennessee as the major location for a new CBS television series. Reed called the selection of Tennessee as the major location for "Concrete Cowboys. The initial production schedule for the series, which stars Reed and co-stars Jeffrey Scott, calls for six shows to be produced in and around Nashville. The budget for a television series usually runs around $13 million.

In addition, five major film projects, which have total budgets of $7.8 million, approaches $5.8 million of which will be spent in Tennessee, have already been scheduled for production in the state this year.

Reed's entrance into the movie production industry has already proven successful. In 1979, he won the "People's Choice" award for Best Supporting Actor for his role in Smokey and the Bandit. Its sequel, Smokey and the Bandit II, has broken all records for sequels to high-grossing movies.
NEW AND DEVELOPING ARTISTS

CHRIS WATERS (RCA R-1001)
My Lady Loves Me (Just As I Am) (2:59)
(Blackwood Music, Inc. — BMI) (Chris Waters — Keith Stegall)
Chris Waters debut single for RCA is an upbeat, syncopated affair with an infectious chorus and a catchy hook. The quality of this single should catapult Waters right onto the path of singles and immediate radio acceptance. Jukebox should pay special attention as well.

JANIS CARNES (RCA PB-12104)
Smoky Places (3:22) (Arc Music Corp./Wynyn Music — BMI) (Abner Spector)
A Latin-flavored beat and torchy vocals are the highlights of this notable debut for singer/songwriter Janis Carnes. The Jimmy Buffett-influenced sound makes this a prime contender for crossover to pop/rock formats.

TRICIA JOHNS (Elektra E-47057)
Did We Fall Out Of Love (4:03) (Refuge Music/Trixie Delight Music — ASCAP) (Tricia Johns)
A beautiful piano arrangement and subtle strings lay the groundwork for John's soft pop/country vocals. An emphatic guitar solo breaks through this tune, which is highlighted with just enough steel guitar to give it that country edge. Another contender for pop crossover.

MERYL HAGGARD (MCA 51014)
I Think I'll Just Stay Here And Drink (4:30) (Shade Tree Music, Inc. — BMI) (Meryl Haggard)

DEBBY BOONE (Warner/Curb WBS 49585)
Take It Like A Woman (3:20) (Al Gallico Music Corp./Turtle Music — BMI) (Norman Sallitt)

LORETTA LYNN (MCA MCA-5105)
Cheatin' On A Cheater (2:29) (Music City Music, Inc. — ASCAP) (Johnny Wilson-Woody Bama)

FEEL THE FIRE — Reba McEntire — Mercury 5SM-1-5229 —
Producer: Jerry Kennedy — List: 7.98
Reba McEntire is probably one of the most underrated new talents around, but that problem should be remedied with the release of this solid waxing. It seems everyone has finally realized McEntire here, with the material sounding as if it were written especially for her. Flawless is the least of the superlatives that could be lavished on this work. Though all cuts are excellent, "Suddenly There's A Valley" could turn even the heart of a loverback to jell-o.

GREATEST HITS — Kenny Rogers — Liberty LOO-1072 —
Producers: Larry Butler and Lionel Richie, Jr. — List: 8.99
It would be difficult for any music fan to overlook a gem like this. Rogers is, undeniably, one of the hottest commodities on record or the road today. And this popularity did not begin with last year's super smash, "The Gambler." It was three years ago with "Ruby Don't Take Your Love To Town" and "Lucille." And it's still going strong with "Lady," not quite a greatest hit yet, but sure to enter that category. "Long Arm Of The Law," another new cut, is also included on this 12-song set.

TAKE ME BACK — Brenda Lee — MCA MCA-5143 —
Producer: Ron Chaney — List: 6.98
It was inevitable that a country artist would record "Take Me Back," a tune written by Elton John and Gary Osborne, and credibly performed by John on his "21 At 33" album. Lee turns in a fine performance on this number that's as close to country as honey lends on the package. That hefty voice in a little girl's frame hasn't lost one drop of the magic that catapulted her to fame when she was barely 12 years old. Particularly note "What Am I Gonna Do" and "Broken Trust," a wonderful duet with the Oak Ridge Boys.

WCJD Salutes Country Music Month
NASHVILLE — WCJD/Chicago is observing country music month with special programming that will feature daily and weekend program specials. The Country Music Assn. (CMA) Awards show on Oct. 13 will be the focal point of several specials — with one weekend featuring all of this year's award nominees, another weekend featuring award winners from past years, and this year's winners being spotlighted for three days following the Awards show Oct. 13. WCJD has planned other special programming, including "Double Superstar Days" that will spotlight two top country artists throughout the broadcast day. "Old Timers Weekend" will feature early country greats such as Hank Williams, Patsy Cline, Lefty Frizell, and Ernest Tubb.
LUNCHING WITH C.C. — In the midst of a hectic press tour that will include Los Angeles and New York, Warner Bros. artist Carlene Carter made a brief two-day stop in Nashville to meet the press, say hi to the folks (Cari Smith, June Carter Cash and Johnny Cash) and hit a few of the city's nightclubs like the Golden West and the Exit, hosting a small luncheon for about 10 members of the local press. Carter discussed life with Lowe (husband Nick), that is, her first encounter with singer Dan Fogelberg (in a local Nashville club), and most im- portantly, how she and Dave Edmunds came to record “Baby Ride Easy,” her current single. It seems that Carlene and Dave were in the habit of singing that song all the time, and when she says all the time, she means all the time.

“We'd be on the road and in some hotel room with the whole gang,” Carter said, “and Dave and I would start singing the song. Well everybody was really getting into it the first eight or nine times we'd sing it. But after the tenth or so time, we'd notice everyone would be leaving the room, until finally we were the only two left.”

Putting the song on record seemed the only recourse, so on it went, and it came as the first single from the “Musical Shapes” LP, Carter, who has to be one of the wild and crazy “guys” of the music business, will be bringing her band to the States next month (by the way, she says all the guys in her band are really cute — “I have to give the girls something to look at!”). Our apologies to you Irlene.

DO IT TIL IT'S RIGHT — And under that category this week we find the bit on Barbara Mandrell's television special that was mentioned in last week's column. Thanks to a typographical error, one of Mandrell's talented siblings' name was misspelled. Our apologies to you Irene.

The Statler Brothers will soon join the ever-increasing ranks of artists recording jingles for radio. The Brothers will soon be singing the praises of Kraft's Miracle Brand Whipped Margarine. "The Statler Brothers will soon join the ever-increasing ranks of artists recording jingles for radio. The Statler Brothers will soon be singing the praises of Kraft's Miracle Brand Whipped Margarine."

Our apologies to you Irene.

Tony Joe White was at the Exit a few weeks ago, where he performed his tongue-in-cheek tribute to that all-time classic country song “Mama's Don't Let Your Babies Grow Up To Be Cowboys.” Sir White's spoof is titled “Mama's Don't Let Your Cowboys Grow Up To Be Babies.” Sound advice, Steve Davis opened the show. In other parts of town, J. Austin's saw the likes of Rick Beresford and singer/songwriter Jake Brooks recently.

And this week, Nashville clubs are going to be packed to the rafters with some of the best talent in the world. People in town to celebrate Country Music Week expect something every night of the week — at the Opry House, the Exit/In, J. Austin's, the alley behind Elliston Place, wherever you want. See our agenda for the week for a complete rundown on what's happening.

Brenda Lee will begin an extended tour with the Statler Brothers Oct. 23, with the kick-off date in Syracuse, New York. And speaking of Lee, hats off to her for realizing the potential in the Etta-John- Gary Osborne tune, “Take Me Back,” which she recorded and put on her latest album, also titled “Take Me Back.” John, who in this writer's opinion, is the greatest singer/songwriter of our time, does an excellent job on the song himself, on his latest album, "21 At 33." One has to wonder if perhaps Brenda and Etta discussed the possibilities of the song during the Statler Brothers/Elton John tour last year, and had the opportunity to meet Lee. Who knows?

On Sept. 21, performer Ronnie Prophet walked away with two top honors — the Outstanding Performer Country Male Singer award and the Top Country Television Show award, the latter for his Grand Old Country program, which was this year renamed The Ronnie Prophet Show.

N.Y. Music Task Force To Sponsor Seminars

NEW YORK — The New York Music Task Force will sponsor three music business seminars at Uncle Luke's, 28 West 62 St. Here is the rundown on these fabulous seminars.

"Mama's Don't Let Your Babies Grow Up To Be Cowboys." The Casablanca single shipped a few weeks ago. Pictured with White (far right) are Jennings and Wade Conklin, Casablanca Records, Nashville.

The second seminar will be held on Nov. 17. Panelists for “Songwriting: Publishers' Perspectives” will include Irwin Schuster, creative vice president of Chappell and Vagabond Music; Alan Morey, co-founder of Sunac Music; Mark Samath of Sugar'n-Sow Music; and songwriter George David Weiss, the former Holzman trousers in turn. Passick points out in live performance, and that's where we are going to build his audience.

Touring, touring and more touring is Passick's basic management strategy for the A&M Records group 38 Special. Passick was asked to manage the group by Mark Spacior, the A&M man who was responsible for the group's first Top 40 hit, "Rockin' Into The Night," the title tune from their most recent LP, 38 Special built a following as an accessible artist in his own right. Passick plans a promotion of Verlaine that will include a road tour backing his debut album with a concert tour on the critical acclaim garnered by Television and Verlaine in recent years. "Warner Brothers is very committed to getting Tom out on the road. The true intensity of his music really comes out in live performance, and that's where we are going to build his audience."
A SWEET TASTE — In preparation of their nationwide tour, Capitol recording duo A Taste of Honey recently hosted label executives at a sneak preview of their stage show featuring much of the material from their latest LP. "Twice As Sweet." The Taste is scheduled to appear with artists such as Teddi King and labelmates Label Mate. Picture at a reception following the tour are (l-r): Don Mac, national R&B promotion manager; Janice Marie Johnson of the Taste, Forest Hamilton, the group's manager; Hazel Payne, Warner Bros. manager; and Phil Casey of the band's management.

THE RHYTHM SECTION

WONDER'S PASSION — It's actually unselfish diligence that has led to Motown/Tamla artist Stevie Wonder urging support of his efforts to help late social strategist Martin Luther King, Jr.'s birthday made a legal holiday. During a recent press conference in Los Angeles, Wonder asked those who believed in King's efforts to gain civil rights for all to join him in Washington D.C. on May 11, 1981, King's birthday, to force congressional focus on the cause. Wonder said he would strongly urge that "Congress take action so that Jan. 15, the birthday of Martin Luther King, Jr., be declared a national holiday — symbolizing this nation's commitment to peace with honor, universal brotherhood through love and freedom for all people." Wonder said persuading Congress to make King's birthday a national holiday was the best "way at this time" to reiterate the nation's commitment to the ideals he stood for. "I am calling for all freedom-loving people, of whatever race, color or culture, to join in this honorable quest, because Martin Luther King, Jr. belongs to all of the American people," Wonder said. And the multi-talented performer is not just trying to grandstand. His commitment to the ideals of peace and freedom were evidenced earlier during mid-summer in a $100 ticket benefit for "A Song to Celebrate" to raise money for the children of Eula Love, slain by Los Angeles Police, Jan. 3, 1979, and a group of Los Angeles ministers as The Gathering, which campaigned heavily for some restitution in the Love shooting. Wonder said he had thoroughly seasoned his work on "Songs in The Key Of Life," and on his upcoming LP "Hotter Than July," he includes a song titled "Happy Birthday," which is in honor of King. So for Wonder, peace is a passion. And a mission, why not for peace?

PROGRESSIVE PLANET — With Planet Records' recent announcement naming Trevor Lawrence to the post of director of black/progressive music, signs indicate the label may be moving toward expansion of its black artist roster. Says Lawrence, "We're not going into a heavy R&B bag, but we do want to strengthen our roster of black progressive music because it is very viable right now." The success of The Pointer Sisters' "Special Things" LP may have been the impetus for the move. "The Pointer Sisters are our flagship group, but we want to sign some acts that complement them," Lawrence said. He said there may be product soon from veteran sessionman/keyboards/assembly Grog, songstress Revva King and a solo LP by June Pointer. The United Way, along with the State Street Jay Cees, an inmate organization at the Oregon State Penitentiary in Salem, Ore., will host the Tower of Power in a benefit concert for inmates there. Explaining that the Tower of Power, which recently signed with Warner Bros. Records, had a tentative booking at the prison, Steve Stillings, president of the inmate group, said, "We have a United Way drive here in the prison, and the Tower of Power offered to help us kick it off right." Stillings said he was negotiating with two Oregon radio stations, KLCJ/Eugene and KBOD/Portland, for broadcast of the concert.

ON THE TELLY — PIR/CBS Records artist Teddy Pendergrass will be saturating the television airwaves with his husky-musky soul ballads on a variety of TV talk-entertainment programs including The Late Show (29th Oct, 17), The John Davidson Show (Oct, 23), Kids Are People Too (Oct. 26) and Mike Douglas Show (Dec. 1). Stephanie Mills, who has been touring with Pendergrass, will appear with the singer to perform the duet "Feel The Fire," which has garnered warm kudos throughout the tour. A special Soul Train episode of "The Oval" will be devoted to Pendergrass, including a tribute by the show's host, Don Cornelius, and four taped interview segments. Joining Pendergrass on the talk circuit are other upcoming recording artists Syreeta, Billy Preston and Roberta Flack. A special film appearance will appear on the Tomi Teneille Show Oct. 22 and Syreeta and Preston will appear on The John Davidson Show Oct. 20.

HINY VINYL CROSSOVER — Reverse crossover strikes again as Liberty recording artist Kenny Rogers', "Lady," written by the Commodores, topped the Cash Box Black Contemporary Singles chart #87 bullet . . As of last week, Queen's Elektra single, "Another One Bites The Dust," began to occupy the #1 spot on both the Cash Box Top 100 Singles and Black Contemporary Singles charts . . "Love X Love" (#88 bullet) by Warner Bros. artist George Benson was the top pop single crossover . . "Triumph" (#34 bullet) by Epic recording group The Jacksons was the top pop album crossover, "Celebrate" (#142 bullet) by De-Lite/Phonogram artists Kool & The Gang, Mercury artist Kurblows' self-titled LP (#149 bullet), "Victory" (#152) by Atlantic recording artist Narada Michael Walden and "Stone Jam" (#165 bullet) by Cotillion/Atlantic artist Al Green will be making a crossover play on the Cash Box Top 100 chart.

SHORT CUTS — MVP/Polydor songstress Gloria Gaynor, just returning from an international tour covering Italy, Poland, Romania and Greece, is set to do a new album with R&B stars. Gaynor had been scheduled to produce and co-engineer numerous of the songs. The recording date has yet to be set, but it will happen in New York. . On their upcoming LP, "All American Girls," which will be produced by the quite active Narada Michael Walden, Atlantic artist Bobbi Kristina will record a mix of rock and R&B songs. Word has it that the lovely ladies want to shed the disco sound, which propelled "We Are Family" to stellar heights, for a more new rock mixture, blended with some ballad material. The girl friends may also have solo product coming out in the near future.

miachametrez
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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Another One</td>
<td>Nile Rodgers (Kasabian)</td>
<td>ASCAP/BMI</td>
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<td>2</td>
<td>More Bounce to the Ounce</td>
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<td>Funkin' For Jamaica (N.Y.)</td>
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<td>Stax</td>
<td>VSP 506</td>
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<td>Where Did We Go Wrong?</td>
<td>艺人未知</td>
<td>1014 (A&amp;M)</td>
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<td>TCB/SBS 4790</td>
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<td>7</td>
<td>Master Blaster (Jammin')</td>
<td>動画に記載されたアーティスト</td>
<td>RDB 2304</td>
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<td>8</td>
<td>He's So Shy</td>
<td>Portable Flying</td>
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<td>I Just Want To Love You</td>
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<td>10</td>
<td>Love Is</td>
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<td>Never Knew Love</td>
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<td>20th Century-Fox/RCA TC-2460</td>
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<td>46001</td>
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<td>19</td>
<td>O Tell Me</td>
<td>EARTH &amp; FIRE</td>
<td>アルバムから</td>
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<td>20</td>
<td>Don't Worry If You Think You're Alone</td>
<td>COCO/MONDODORES (Motown M 1495F)</td>
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<td>21</td>
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<td>GEORGE BENSON (Warner Bros. WBS 49570)</td>
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<td>22</td>
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<td>MUD/CREST (Tina's Label)</td>
<td>AT 2015</td>
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<td>23</td>
<td>In A Million Years</td>
<td>艺人未知</td>
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<td>24</td>
<td>Just Can't Wait</td>
<td>TEDDY PENDERGRASS (Warner Bros. CBS 23970)</td>
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<td>25</td>
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<td>Polydor Physical</td>
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<td>Southern Girl</td>
<td>DELEKCO/Atlantic</td>
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<td>27</td>
<td>2 Night So Long</td>
<td>KATHLEEN GIBSON</td>
<td>(39,000)</td>
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<td>28</td>
<td>Push</td>
<td>BRICK (CBS/SBS 45193)</td>
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<td>29</td>
<td>Dance Turned Into A Romance</td>
<td>アーティストに記載</td>
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<td>30</td>
<td>Shake Your Pants</td>
<td>有名人</td>
<td>BMI</td>
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<td>31</td>
<td>Now That You're Mine Again</td>
<td>艺人未知</td>
<td>BMI</td>
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<tr>
<td>32</td>
<td>Freedom</td>
<td>JIMMY GIANTAN (Atlantic)</td>
<td>6311</td>
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**Alphabetical Top 100 (Including Publishers and Licenses)**

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<tr>
<td>Bad Bab</td>
<td>Home Fire/</td>
<td>Fire Rock/</td>
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<td>Love</td>
<td>有名人</td>
<td>BMI</td>
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</tbody>
</table>
1. **10TH PLACE: KEN ALLEN, MD**
   - WED - BIRMINGHAM - BILL GLOVER, MD
   - #1 - EWF
   - T. Davis, L. White.

2. **2ND PLACE: K. BROWNE, MD**
   - WED - MIAMI - GEORGE JONES, MD
   - #1 - S. MILLS
   - T. Davis, S. Wonder.

3. **3RD PLACE: J. DAVIS, MD**
   - WED - KSOL - SAN FRANCISCO - J.J. JEFFRIES, PD
   - #1 - S. WONDERS
   - T. Davis, S. Wonder.

4. **4TH PLACE: L. DAVIS, MD**
   - WED - WEDR - MIAMI - GEORGE JONES, MD
   - #1 - S. MILLS
   - T. Davis, S. Wonder.

5. **5TH PLACE: T. CLIFTON, MD**
   - WED - WEDR - MIAMI - GEORGE JONES, MD
   - #1 - S. MILLS
   - T. Davis, S. Wonder.

6. **6TH PLACE: T. MARIE, MD**
   - WED - KSOL - SAN FRANCISCO - J.J. JEFFRIES, PD
   - #1 - S. WONDERS
   - T. Davis, S. Wonder.

7. **7TH PLACE: J. MOORE, MD**
   - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
   - #1 - BRICK
   - T. Davis, S. Wonder.

8. **8TH PLACE: T. PENDERGRASS, MD**
   - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
   - #1 - BRICK
   - T. Davis, S. Wonder.

9. **9TH PLACE: T. WATSON, MD**
   - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
   - #1 - BRICK
   - T. Davis, S. Wonder.

10. **10TH PLACE: J. ADAMS, MD**
    - WED - KSOL - SAN FRANCISCO - J.J. JEFFRIES, PD
    - #1 - S. WONDERS
    - T. Davis, S. Wonder.

11. **11TH PLACE: L. ROYAL, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

12. **12TH PLACE: T. ROYAL, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

13. **13TH PLACE: J. RIVERS, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

14. **14TH PLACE: T. JAMES, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

15. **15TH PLACE: J. FOSTER, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

16. **16TH PLACE: T. MCCARTHY, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

17. **17TH PLACE: T. CLIFTON, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

18. **18TH PLACE: J. DAVIS, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

19. **19TH PLACE: T. ROYAL, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.

20. **20TH PLACE: T. CLIFTON, MD**
    - WED - KMJCI - HOUSTON - BILL TRAVIS, PD
    - #1 - BRICK
    - T. Davis, S. Wonder.
Spotlight On U.S. Home Video Software At Vidcom '80 Meet

CANNES — U.S. home video software programs, particularly current feature length motion pictures, were in very heavy demand at the recent Vidcom '80 international Videocommuncations market, held Sept. 29-Oct. 2 at the Palais des Festivals here. American producers, distributors, indie syndicators, film studio and network TV representatives were besieged by requests for more programming than, in many cases, they could supply despite the four-day parlery exhibition, which drew some 7,500 registrants from nearly 75 countries. The Vidcom organizers originally expected 5,000.

The event also drew 350 exhibitors. Close to 227 hardware suppliers were present, while 207 representatives of software suppliers attended.

Among the major announcements made here were that Magnetic Video, the Far-Fillings, Hills, Mich. supplier of home video software titles on videocassette and the Far-Film, San Diego, Calif. video software Fox subsidiary, would begin supplying software for the Philips Video 2000 videocassette player, which is currently being introduced in Europe and is expected to be manufactured and distributed in the U.S. through Magnavox in the near future.

According to Andre Blay, president of Magnetic Video, all 800 titles now in the firm's catalog will be available in the new format eventually and initial titles will include M*A*S*H, Fatton, Butch Cassidy and the Sundance Kid, The French Connection, Close to 227 hardware suppliers were present, while 207 representatives of software suppliers attended.

Magnetic Video is also expected to supply software for Philips laser-based optical videodisc player system, which is presently being marketed for introduction in the U.S. in a joint venture.

The French connection. Many of the titles will be dubbed in German for distribution in that country as well. With Magnetic Video's new plant and offices in London will handle all distribution and duplication duties.

Magnetic Video is also expected to supply software for Philips laser-based optical videodisc player system, which is presently being marketed for introduction in the U.S. in a joint venture.

Software Key To Disc Race, Says Kuhn

by Michael Glynn

LOS ANGELES — In a forecast of a first quarter 1981 market introduction of the "SelectaVision" Videodisc system, RCA Consumer Electronics Banking on the success of its extensive service and distribution network, player price and, perhaps most importantly, a comprehensive spread of disc software titles, RCA is staking its claim as the leader in the competitive videodisc race.

With licenses to more than 1,000 programs, the bulk of which are feature length motion pictures, RCA, according to Thomas W. Kuhn, senior vice president, West Coast for the videodisc division, is presently entering the "second phase" of its strategy to amass a well-rounded library of software titles; namely, investigating co-producing video content, including documentaries and mini-series, and music.

Good Balance

"We're keeping the categories pretty much the same, but you will see more emphasis on children's/educational, a 'best of the television' section, including documentaries and mini-series, and music," Kuhn said.

While RCA has obtained license to Elton John and Paul McCartney videos for the opening disc catalog, as well as announcing U.S. rights to Chrysalis recording group artists, "it is necessary that the program in association with Jo" as well as other software deals, Kuhn indicated the overall number of titles recorded by the company's software division and obtained rights for at this point is dismally small.

"It's not by choice that we have few music videos in our opening catalog, but because you don't quite know, outside of the features, what will sell and what won't," continued Kuhn.

In addition to RCA obtaining license to Elton John and Paul McCartney videos for the opening disc catalog, guest artists) as well as other video programs, Kuhn said "The larger music publishing houses have been very reluctant to deal with us because they don't know what sort of deals to make yet because the market isn't there."

In addition, RCA's home video record labels have exercised "blocking rights" in video clauses contained within certain acts contracts, he anticipated that would happen "less in the future, but in the future the artists and managers become more aware of the importance of visual exposure through the videodisc medium. He also said that most labels will not have a competition with the video by means of an enclosed showbook. It will retail for approximately $40.

VIDEO CLIPS — The Harold Friedmann Consortium of New York has finished a four minute video clip of its "My Name Is Sam," which will be shown at this year's Video SFX process on Warner Bros. recording artist Hilly Michaels. Under the direction and choreography of Gary Gutierrez, the promo clip utilizes a combination of photographic and animation, with the background Burt Bacharach's hit "All Girls," including the title track and "Shake It And Dance." The two videos were developed for multiple cable and broadcast TV use, as well as in dance night clubs, with video cassettes of Warner Bros. recording artists.

WARRNER BROS. JOINS THE VIDEO DANCE — Warner Bros., which already has become the first major label to begin a regular program of supplying dance clubs, including traditional discs as well as dance video, has also developed video cassettes of Warner Bros. recording artists. The label's Dance Music department, headed by Ray Caviano, is handling the program in association with Joe Bergman, Warner Bros' director of video services. Adam Somers, vice president of creative services and operations, and the Warrner Bros. artist development staff is responsible for selecting the artists for the series. The label has already started the initial phase of the operation by sending out questionnaires to clubs nationwide to ascertain the video needs and capabilities of these outlets. Among the artists who have already supplied tapes to clubs such as Manhattan's Hurrah on an experimental basis for a while, but this is the first time that the label will be supplying video material to clubs throughout the U.S. on an ongoing basis for use as an artist development and marketing tool. In addition to the management of the video series, the label has also is expected to continue to stick to the stringent returns policies they've established (what returns?), you probably won't hear another phase, "returned platinum," in the vid industry. But continue to be wary of any inflated predictions. In other Mag Video news, the company has raised the retail value of its cassettes by five dollars, which means a larger ad budget and co-op monies for retailers, according to the firm. The duplicating capacity of Mag's Michigan plant is expected to be increased by one million cassettes annually as well ... Time Life Video International has picked up Neil Young's "Rust Never Sleeps" for distribution outside the U.S. in addition to The Changing. It's a fair bet to say that Warners Home Video will have first option on "Rust," for home video distribution, and the company has recently finalized negotiations to acquire the company from Warners. Warners, which now has the right to plant a second video. Warners owns the software rights to the planned video. The video has been in the works for more than three years and is expected to be released in December. The acquisition would see North American Philips take over the video operations of the parent company, providing a faster,主管".
Pickwick — National
ROBERT PALMER
LIPPS, INC.
KENNY ROGERS
JACKSONS
Record Bar — St Louis
Pat Benatar
Chicago Cross
Jean-Luc Ponty
Peaches — Cleveland
SUPERTRAMP
KENNY ROGERS
Oingo Bongo
Elvis Costello
David Bowie
Peaches — Kansas City
Jefferson Starship
Elvis Costello
Ray Goodman & Brown
Wings
Peaches — Memphis
West Coast Pioneers
Elvis Costello
Supertramp
Peaches — Nashville
Elvis Costello
Supertramp

Singles Breakouts

Greatest Hits — Kenny Rogers — Liberty

Record Bar — National
BLUE LAGOON
Boomers — New Orleans
Pat Benatar
Barbara Mandrell
James Bond
Peaches — Pittsburgh
Elvis Costello
Barbara Mandrell
James Bond
Peaches — Portland
Elvis Costello
Barbara Mandrell
James Bond
Alta — Phoenix
Elvis Costello
Barbara Mandrell
James Bond

What’s In-Store

MCA Country Releases — Three country releases are planned for the latter part of October that are also featured in MCA’s Fall country music program. “Our Country’s Choice,” that highlights more than 80 selections. The three current albums are Merle Haggard’s “Back To The Barrooms,” Loretta Lynn’s “Lopink Good” and The Oak Ridge Boys “Greatest Hits”. Jointly, under “Our Country’s Choice,” the albums will be part of a campaign including 33”x44” posters, 12”x18” header/carders with pocket for consumer brochures, combination front boards featuring four catalog titles on each side, individual front boards, 12”x18” mobiles, 60-second radio spots and various national/local print in more than 50 major markets.

The Doctor’s Apothecary — Radio Doctor & Records/Milwaukee is pleased with the recent ‘Right Here’ debut for Ken Grant in the Doctor’s 80’s releases. The promotion of the Doctor’s releases included some of the contributing factors for the success of the promotion were live performances by the Sonny Williams Band, Black Earth Plus, Burt, Sweetbottom, Short Stuff and Yoleen, in-store by local radio stations WAFM (950), WYFM (980), WGY (970), WYLF (930). Support and cooperation from all the involved record companies and finally, the appearance of Steve “Do Ya Think I’m Disco” Dahl as emcee.

Regional Stores — Warner Bros. recording artist Al Jarreau stopped by Tracks on Oct. 7 to sign autographs and meet his fans... The Charlie Daniels Band is scheduled for an in-store appearance on Halloween Day.

PolyGram Records Merchandising Booklet — Polygram Records has just come out with what seems to be one of the most useful merchandising aids. It’s a monthly booklet that contains new releases, order forms and merchandising aids for Polydor, Casablanca and Phonogram/Mercury product. According to Jim Lewis, senior vice president of marketing for Polygram, “We needed concise materials that could be referred to since the consolidation of these labels.” This booklet is being sent to promotion people, the salies staff and some retailers. There are lists of all the merchandising aids for the retailers to really do some useful displays for the new product that is being released.

Doo Gar Employees Shift — Dog Ear Records, the Illinois-based chain, has shifted its personnel to various new locations. The new assignments are as follows: in the Wilmette store, Ry Johnston, manager, and Nick Tremulis, assistant manager... Glenview store, Dick Ramsdell, and Jamie Childs, co-managers... Northbrook store, Curt Deutcher, manager, and Bill Wismer, assistant manager... Highwood store, Mark Wilson, manager, and Kris, assistant manager... Vernon Hills store, Larry Deutcher of the Northbrook store for his Jeff Beck and Blue Oyster Cult displays.

Deal in Lineup Success — Polygram Records has just produced a booklet that contains new releases, order forms and merchandising aids for the Polygram releases. The booklet that contains new releases, order forms and merchandising aids for Polydor, Casablanca and Phonogram/Mercury product. According to Jim Lewis, senior vice president of marketing for Polygram, “We needed concise materials that could be referred to since the consolidation of these labels.” This booklet is being sent to promotion people, the sales staff and some retailers. There are lists of all the merchandising aids for the retailers to really do some useful displays for the new product that is being released.

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DINING IN VIENNA — It was “Lunch in Vienna” week in Los Angeles recently when at 27 Licorice Pizza stores in California played Chrysalis’ Ultravox LP, “Vienna.” During lunch, Ultravox is currently on a U.S. tour and stopped in at one of the chain’s outlets in West Hollywood. The in-store appearance was sponsored by Ultravox and the HiFi Chain, Mide Ure and Chris Cross of the group. Rodney Bingenehger, DJ at KQCO, Stan Layton, vice president of sales. Chrysalis. Billy Currie and Warren Carn of the group and Richard Zell, manager of the Licorice Pizza store.

Cash Box/October 18, 1980
ON JAZZ

SMALL LABEL ROUND-UP — As has been the case in the past, the small labels continue to make large contributions to the recording of jazz, specifically with less commercial and more edgier artists. New Music Distribution Service in New York reports new releases by saxophonists John Zorn and Vinnie Golla. Zorn’s release is entitled “Pool,” and appears on the Parachute label, while Golla’s “Solo” is with Nine Winds. Brooklyn based importer, wholesaler, and mail-order outfit Daybreak Express reports the release of John Fisher’s “S x 1; 10, Duos for a New Decade” on Reentry records. Fisher’s guests for duos include Lester Bowie, Arthur Blythe, Charles Tyler, Perry Robinson, and Mark Whitcage. Sweet Earth has released “Poems for Piano; the Piano Music of Marion Brown” by Amina Claudine Myers. Two new additions on the Phoenix label are “Rustic Rides Again,” by Rusty Bryant and “Introducing the Barry Katz Eyre Trio.” In the import department, Canadian-based Sackville has released “Ruby Braft” with the Ed Bickert trio, and “Brahma” by the Barry Altschul trio. The Finnish Label offers a big band disc by Frank Foster’s Living Color and a new one from trumpeter Tomas Stanko. A Dutch big band recording gives us a new one from the Willem Breuker Kollektief. Also scheduled for November release are two albums, featuring guitarist James “Blood” Ulmer. West German Moer’s Music will release “No Wave” by Music Revelation Ensemble, a group composed of Ulmer, David Murray, Ronald Shannon Jackson, and Amin Ali. Roger Trilling, manager for Ulmer, has strongly objected to the release of the Moer’s reissue, claiming the recording was not made under proper technical conditions, “with terrible tape.” Trilling further claims that Moer’s has acted with “complete cynicism, under false pretenses, and shouldn’t put the record out.” An album by Ulmer’s own group will be released on Rough Trade Records in England this month, with a single from the LP already released there. Ulmer will also bring his group into the Public Theater in New York Oct. 25 and 26. Milestone Records will release “Love At First Sight” by Bobby Rether in the next week. The LP features Rollets with Al Foster, Stanley Clarke, and George Duke. Also coming next week is the long awaited 12 record set of complete recordings by Miles Davis on Prestige. Entitled “Chronicle,” the set will list for $125.

Trumpeter Woody Shaw returns to New York Oct. 17 and 18 to introduce his re-shuffled group at the Bottom Line. Mulgrew Miller has replaced Larry Willis as the pianist, and Steve Turre on trombone shares the saxophone line with Shaw. In PASSING — Jazz reknowns Dizzy Gillespie (l) and Maynard Ferguson recently stopped for a chat in the Munich Airport on their way to perform at the Northern Music Revelation Ensemble, a group composed of Donald Byrd, Slide Hampton, Benny Bailey, Dizzy Reece, and “No Band” Stanley Clarke (Epic JF 35605) 15 19
17 SPLENDIDO HOTEL
AL DI MEOLA
(Columbia JC 36570)
17 43
18 TAKE IT TO THE LIMIT
SAMIN CONNORS (Anala AL 9364)
19 3
19 BEYOND
JOURNEY (A&M SP 3717)
18 13
20 ONE BAD HABIT
MICHAEL FRANKS
(Warner Bros. BS 3471)
20 24

JAZZ ALBUM PICKS


Crusader fans will enjoy this mixed bag collection of Felder’s material. The saxophonist/bassist gets a chance to stretch out a bit more than when he’s on Crusader projects, and the result is a relaxed, commercial product. The title track is a saxophone vehicle, with “Until The Morning Comes” operating in a Latin groove, and “Inspire” is the LP’s disco hook. Should score well with airplay.


Alto man Crawford teams up with brass-influenced guitarist Calvin Newborn on this smooth but funky album. Such noteworthy guests as Alex Foster, Warren Chisson, Janice Robinson and Howard Johnson add their own touches to the Newborn/Crawford-led session. Aside from the Harry Edison/Jon Hendricks-penned title track, the album features treatments of “Gee Baby, Ain’t I Good to You,” Slide Hampton’s “Frame for the Blues,” and “The George Benson Hit.” Aside from the production duties, Crawford also puts in appearances as arranger, conductor, and pianist.

FAMILY — Hubert Laws — Columbia JC 36396 — Producer: Hubert Laws — List: 7.98

Building around a solid back-up of drummer Leon “Nudging” Chandler, keyboardist Bobby Lyle, and bassist Nathan East. Has some of the most interesting playing on the album. Guest appearances by Chick Corea, Earl Klugh and sister Debra Laws don’t hurt, either. Laws turns in some of his finest playing to date on “Memory of Minnie (Riperton),” and offers nods to "10" with "Ravel’s Bolero" and to the Crusaders with the "Streetlife" title track "Family." Will appeal to fusion buyers.

Jazz top 40 albums

1 GIVE ME THE NIGHT
GEORGE BENSON (Quest/Warner Bros. HS 3453)
11 1
2 LOVE APPROACH
TOM SIZEMORE (GRP/Arista 5008)
2 14
3 THIS TIME
AL JAREAU
(Warner Bros. BS 3494)
3 18
4 RHAPSODY AND BLUES
THE CRUSADERS (MCA 5124)
4 16
5 MAGNIFICENT MADNESS
JOHN KLEMMER
(Cobra BE-284)
6 11
6 HARP
ROB JAMES
(Tappan Zee/Columbia JC 36423)
5 15
7 BADDEST
GROVER WASHINGTON, JR.
7 10
8 ROUTES
RAMSEY LEWIS
(Columbia JC 36423)
7 10
9 THE SWING OF DELIGHT
DEVARD CARLOS SANTANA (Columbia JC36550)
10 6
10 NIGHT CRUISER
DEDICATION
(Warner Bros. BS 3467)
11 8
11 STRIKES TWICE
LARRY CARLTON
(Warner Bros. BS 3380)
9 9
12 LAND OF THE THIRD EYE
DAVE VALENTINE
(Cobra BE-290)
16 4
13 HOW TO BEAT THE HIGH COST OF LIVING
ORIGINAL SOUNDTRACK performed by HUBERT LAWS and EARL ULMER
(Columbia JC 3647)
12 7
14 PARTY OF ONE
TIM WEISBERG (MCA 5125)
14 12
15 CATCHING THE SUN
SPYRD DIYA (MCA 1168)
13 31
16 ROCKS, PEBBLES AND STANLEY CLARK (Epic JE 3647)
15 19
17 SPLENDIDO HOTEL
AL DI MEOLA
(Columbia CJ 36370)
17 43
18 TAKE IT TO THE LIMIT
SAMIN CONNORS (Anala AL 9364)
19 3
19 BEYOND
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fred goodman
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If anyone offers you suspected counterfeit recordings, call us immediately at (800) 223-2328 (toll-free). Or if you can identify any manufacturer of pirate or counterfeit records or tapes...any retailer who sells them...or any printer of counterfeit graphics, let us know. Now.

All reports will be kept in the strictest confidence, and callers who desire anonymity will be accommodated. Simply provide as much of the following as possible:

1. Time and date of offer.
2. Location.
3. Description of illicit seller or manufacturer.
4. Auto license and identification, if any.
5. Illicit recordings offered.

Dialing (800) 223-2328 reaches the RIAA Antipiracy Intelligence Bureau. Your call will speed the flow of essential information to the FBI or other appropriate law enforcement agencies.

Duplicating, buying or selling counterfeit or pirate recordings is a federal offense, punishable by fines and imprisonment. Your calls will help stop the crime and the losses.

Dial toll-free (800) 223-2328.

An Antipiracy Project of the Recording Industry Association of America (RIAA) and the National Association of Recording Merchandisers (NARM)

In New York State call (212) 765-4330
success of WKTU and WBLS in programming black music formats of black stations was a point of reverse crossovers. “Summer is the best way to go.”

RCA Certifies 13 LPs, 2 45s In Sept.

NEW YORK — The Recording Industry Assn. of America (RIAA) board of directors adopted a resolution last week proposed by Peter Burkevitz, president of the Audio Engineering Society and executive director, recording studios and audio engineering, Polygram Record Operations (Hannover, Germany) to formulate “mutually acceptable user requirements for recorded professional grade and mass media” for digital master tapes. The resolution noted that the “technical requirements” of such user requirements would have to be “unrestricted interchangeability” and “technical quality parameters within the confines of economical optimization.” According to Stephen Traxman, executive director, for the RIAA, the resolution was adopted by the executive committee because “the bottom line is that there won’t be a truly universal digital disc until there are mutually agreeable user requirements.” The RIAA will continue to work with its sister committee in Europe, the BRBIE, and audio engineering companies in the U.S. to work out a resolution forth by the resolution and its implementation will be discussed at the Nov. 3 meeting of the RIAA Engineering Committee in New York, to which members of other interested parties were invited.

dbx DECODINGS — Newton, Mass.-based dbx is set to release four half-speed mastered pop and rock albums from Direct-Disk Labs of Nashville as dbx Encoded Pop and Rock Series. The four titles will be “The Who,” and “Full Sail,” by Loggins & Messina. The new titles are part of an expansion program by dbx into the pop and rock area, which the company believes released generally classical and jazz recording in the dbx formats, expected to have ten titles on the market from the pop and rock fields.

’on black listeners anymore,” he said. “It’s a sign of the times. If they’re to survive, they’ll have to shift to the new black records that aren’t numbers by restricting your format.”

Jim Maddox, general manager of WBMI in Cincinnati, a station that must “protect” its ethnic base. “With so many pop and rock stations around, black artists will be left behind. The only alliances are bound to hear something they like. And all of sudden, it’s two and three recordings they’re listening for. So black stations just can’t afford to go down in programming-black is the best way to go.”

Black audiences used to be extremely loyal to the music stations. The fear of station fatigue is contributing to the proliferation of reverse crossovers. “Summer is the best way to go.”

Kline also said that black radio’s current state of flux is contributing to the proliferation of reverse crossovers. “Summer is the best way to go.”

“We’re coming out of an age now that for 20 years pop was dominated by hardcore black programmers,” he explained. “But many of them aren’t in control now. They’ve been replaced by programmers who are ruled by rock sales. Black radio is searching.”

The degree of black listener loyalty to the music stations of black stations was a point of Thompson. “Black stations can’t depend on black listeners anymore,” he said. “It’s a sign of the times. If they’re to survive, they’ll have to shift to the new black records that aren’t numbers by restricting your format.”

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ON THE BOARDWALK — CBS Records and Boardwalk Entertainment recently entered into an agreement by which CBS will exclusively market the new label's product in Latin America and Canada. Pictured standing at the signing ceremonies are (l-r): Allen Davis, president, CBS Records International (CRI); Peter Grossman, vice president, CBS Records Group; and Arthur Indursky, attorney. Pictured sitting are (l-r): Norman Stollman, vice president of general management; Dick Asher, president and chief operating officer, CBS Records Group; and Joe Senkiewicz, vice president of artist development and promotion, CRI.

INTERNATIONAL DATELINE

AUSTRALIA

MELBOURNE — The debut album of Melbourne band Australian Crawl, "The Boys Light Up," has now sold more than 80,000 units, putting it in the Top 10 charts. The LP, produced by LRB guitarist David Briggs, has provided three hit singles so far: "Beautiful People," the title track and "Deadhearted." Other tracks are receiving widespread airplay as album cuts, notably "limpidness" and "Hoochie Gucci Fooruci Mama." "Deadhearted" is to be released in the U.S. by Capitol Records, the same label that handles LRB state side.

The connection to the Australian Crawl is managed by the Wheatley Brothers organization and its publishing is handled by the Wheatleys' Tumbleweed Music.

Meanwhile, CBS record producer Peter Dawkins, whose credits include gold and platinum selling albums for Dragnet and Mi-Sex, among others, has left the company to start his own recording company, Giant Records. The label will be distributed by CBS. Dawkins, after a sojourn with CBS America, had been A&R director at CBS Australia since 1976. Before that, he spent seven years with EMI in New Zealand and Australia. He's announced no sign of his label as yet, but says the phone hasn't stopped ringing since he announced the move. Paradoxically, he intends to keep Giant Records small. Dawkins is also working himself as an independent producer, and his first job is a single for new Mushroom Records, since signing MEO Equities; and Joe Senkiewicz, vice president of artist development and promotion. CRI.

EASTERN EUROPE — Tagged "In Tune With The Eighties," the theme of the EMI international conference held here was the need for international cooperation and imagination to maximize the potential of a large roster of artists. The 40 delegates from the world over were addressed initially by Cliff Busby, managing director of EMI U.K.

"Our firmly held belief is that all acts should be able to command an international standpoint. All new acts signed to the company will be contracted for the world and every effort will be made to ensure their exposure at an international level," said Busby. "The input from whatever source is very important to us all in achieving international success.

Previously head of EMI's Finnish company and now general manager of EMI's international division, Richard Lyttleton strove to find a path away from the recession. "The U.K. industry has done such a wonderful job of advertising its products.

Japanese Firm Enters U.S. Disc Market Via Alfa

The globally respected Bushland label distributed by Festival. Both acts via independent label distribution.

WESSELS RESIGNS FROM MD POST AT RCA B.V. — Amsterdam — Cees Wessels resigned from his post as managing director of RCA B.V. here Sept. 30. Wessels cited the "right moment" as the reason for his decision to leave. His resignation will be effective Dec. 31.

Wessels has been with RCA B.V. since 1971, when he joined the company as manager of the sales department. In 1975, he was appointed general manager of RCA B.V., and in 1978, he was appointed chief executive officer. Wessels has been a member of the board of directors of RCA B.V. since 1979.

Wessels has been closely involved in the development of RCA B.V. as a major player in the European music industry. Under his leadership, RCA B.V. has expanded its operations in the Benelux countries, Germany, France, and Spain. In addition, Wessels has overseen the company's growth in the areas of Artists & Repertoire, Marketing, and Sales.

Wessels has been responsible for the successful launch of the Dutch label, Bushland Records, which has become a leading player in the Dutch market. Wessels has also been instrumental in the expansion of RCA B.V.'s market share in the German market, where the company has become one of the leading record companies.

Wessels' resignation comes as RCA B.V. faces a number of challenges, including increased competition from other major record companies and the need to adapt to changing market conditions. Wessels has been a key figure in the company's success over the past two decades, and his resignation marks the end of an era.

Wessels has been replaced by a new managing director, but it is unclear who has been appointed to the position. RCA B.V. has not yet announced the name of the new managing director.

Wessels has expressed his gratitude to RCA B.V. and its employees for their support during his tenure at the company. He has also expressed his appreciation for the opportunities and challenges that he faced during his time at RCA B.V.

Wessels has stated that he will continue to be involved in the music industry, and he hopes to pursue new opportunities in the future.

CEES WESSELS RESIGNS

The RCA B.V. board of directors has appointed a new managing director.

The new managing director is an experienced industry executive who has been with RCA B.V. for several years. The new managing director will be responsible for leading the company's strategic direction and overseeing all aspects of the company's operations.

The RCA B.V. board of directors has stated that the new managing director is well-positioned to take the company forward and build on its success.

The new managing director will begin his role immediately, and he will be responsible for guiding RCA B.V. through its next phase of growth.

The RCA B.V. board of directors has expressed its confidence in the new managing director's ability to lead the company to continued success.

Wessels has held a number of key positions at RCA B.V. over the years, including managing director and chief executive officer. He has been a key figure in the company's success and has played an important role in guiding the company through challenging times.

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INTERNATIONAL PROFILE:

Tomas Ledin: Following The Trail Of Countrymen ABBA To Stardom

SWEDEN — The “Midas Touch” that has followed international supergroup ABBA throughout its career appears to be rubbing off on yet another Polar Music artist and ABBA protégé, Tomas Ledin. After narrowly missing the top prize at the Eurovision Song Contest last year to Ted Gärdestad, Ledin came into his own in 1980 winning the Song Fest with “Just Nu” (“Right Now”) and touring to packed houses throughout Sweden, as well as garnering critical acclaim from one of Sweden’s largest dailies, Aftonbladet, which voted him top live performer of the year. Despite Ledin’s loss at Eurovision in 1979, the year was a pivotal one for the 28-year-old vocalist. Following his tour with ABBA throughout the 1979, the year was a pivotal one for the 28-year-old vocalist. Prior to his tour with ABBA throughout the U.S. and Europe, Ledin penned “Not Bad At All,” which he performed during the ensuing U.S. tour as his solo number. Well-received at virtually every stop on the tour and praised by the trade press, “Not Bad At All” not only charted number one in Sweden, but also on the music charts, which paved the way for its eventual release throughout Europe, as well as Japan, Australia and South America.

Marin Named MD At Polygram Of Portugal

HAMBURG — Rodrigo Marin has been appointed to the position of managing director for Polygram Discos S.A.R.L. Portugal, in his new position, Marin will head the label’s operations in the territory. Marin succeeds Claudia Conde, who has left the label to head the administration of the label.

Marin, who joined Polygram Discos S.A.R.L. Portugal in 1974, was most recently the head of administration for the label.

GOOMBAE RE-SIGNS — Peer-Southern Productions and CBS International, Germany, have signed a new agreement for future product of the Goombay Dance Band. Picture at the signing ceremony are Jorgen Larsen, managing director, CBS Records, Germany (I) and Michael Karnstedt, managing director, Peer-Southern Productions, Germany.

TOP TEN 45s

1. Coming Up — Paul McCartney — EMI
2. Esta Noche — Franco Simone — Microfon
3. Crazy Little Thing Called Love — Queen — EMI
5. Can’t Stop The Music — Village People — Microfon
6. Ayudala — Mari Trini — Music Hall
7. Amor De Esperanza — Vicente Muñoz — CBS
8. Metropoli — Kraftwerk — EMI
9. Funkytown — Inc — Phonogram
10. Aparito El Hecha — Iva Zanicchi — CBS

TOP TEN LPs

1. Momentos — various artists — interdisc/ATC
2. 17 Top Hits — various artists — Phonogram
3. Holograms — various artists — RCA
4. Paul, Peter, Ace & Gene — Kiss — Phonogram
5. Líneas Del Sol — soundtrack — Microfon
6. Vala Del Recuerdo — Richard Clayderman — CBS
7. The Game — Queen — EMI
8. Adam Y Eterno Toro — CBS
9. Sabido Festejo — various artists — Procora
10. Las Valses Del Strauss — Kurt Schroder — ATC

TOP TEN LPs

1. Upgraded — Diana Ross — Motown
2. More Than I Can Say — Leo Sayer — Chrysalis
3. Fama — Carlos Andrs — CBS
4. Ashes To Ashes — David Bowie — RCA
5. Babobushka — Kate Bush — EMI
6. Moscow — Ghenghis Khan — image
8. Echo Beach — Martha And The Muffins — Dindisc
9. Fallin’ In Love (Stevi Friends) — Stevie Wonder — CBS
10. What I Like About You — The Romantics — Epic

TOP TEN LPs

1. Scary Monsters — David Bowie — RCA
2. Xanadu — soundtrack — Jet
3. Back In Black — AC/DC — EMI
4. East — Chisel — WEA
5. Baby Come Back — Mud — CBS
6. The Boys Light Up — Australian Crawl — EMI
7. Give Me The Night — George Benson & Partners — CBS
8. Stardust — Willie Nelson — CBS
9. Glass Houses — Billy Joel — CBS
10. Emotional Rescue — The Rolling Stones — Rolling Stones

INTERNATIONAL DATELINE

Australia

Australias last outlaw, Ned Kelly, 1980 marks the centenary of Kelly’s hanging for crimes in Australia in 1880. An exhibition of Kelly’s actions, including Cold Chisel, Christie Allen, The Sports, The Dugites, Jo Jo Zep and The Falcons, Australian Crawl, Mental As Anything, Jon English and The Numbers. A highlight will be a free show featuring tour U.S. group The Romantics, whose single, “What I Like About You,” has been a national #1. Other Rocktober events include a rock film festival and listener participation giveaway.

Singer Darryl Cotton, along with Sydney group The Eyes, have been signed as support acts for the eagerly awaited tour in November by Kiss. The Eyes are signed to ARA Records, run by the Kiss tour promoter Kevin Jacobsen. Cotton is managed by the Wheatley Brothers.

On the road: Rita Coolidge, with Booker T. Jones, arrives this week for a concert tour. After his US tour, Veteran Roy Orbison is also doing the rounds of major centers, while the Romantics tour to a club circuit and front for Touring Co. 205 new signings: Melbourne groups MED and The Models for Mushroom Records; and controversial Adelaide folk band Redgum to CBS. Little River Band guitarist Daryl Brigger, after his success as producer with Australian Crawl, has now lent his ears to Russell Morris and The Rubes, producing the group’s second album for Mushroom. Ledin’s record, “Almost Frantic,” first single from the LP will be a re-recorded version of a song that was a #1 for Russell 1982, “Hush.” . . . Which leads us to ask what LRB has been up to lately. Apart from maintaining a very low profile locally, the band has been working on material for its next album, although there’s no set release date as yet. Apparently the group was scheduled to deliver a new LP to Capitol, but has been granted as much time as it needs to put its next offering together. The label is planning a five-year on a U.S. campus and college tour, and manager Glenn Wheatley is negotiating with producers for the next LP.

Recent releases include “My Life And My Music,” and will be a re-recorded version of a song that was a #1 for Russell 1982. “Hush.” . . . Which leads us to ask what LRB has been up to lately. Apart from maintaining a very low profile locally, the band has been working on material for its next album, although there’s no set release date as yet. Apparently the group was scheduled to deliver a new LP to Capitol, but has been granted as much time as it needs to put its next offering together. The label is planning a five-year on a U.S. campus and college tour, and manager Glenn Wheatley is negotiating with producers for the next LP.

 alright. do you have any other questions?
INTERNATIONAL DATELINE

suspended for Nov. 6. The festival will be held at the NHK Hall here and will be aired nationally on both TV and radio.

Wild Horses, a heavy metal group from Japan, will be performing at the end of the month for concerts in Tokyo, Osaka and Nagoya. Released here on Toshiba/EMI, Horses self-titled debut LP has sold well since its release May 5.

In addition, the Japanese Construction Co. has announced plans for building a factory in Michigan. The company's 25th anniversary celebration is expected to be completed by 1982.

The Sting. Saturday Night Fever. Grease and Jesus Christ Superstar. A yet-to-be-released, double album containing songs from the British musical "The Phantom of the Opera" will be promoted for the sales push.

10 Multi Prise - Yellow Magic Orchestra - Alfa
9 Aishu Date - Toshihiko Tawara - Canyon
8 Some Broken Hearts Never Mend - Telly Savalas - CBS
7 D.I.S.C.O. - Ottawan - CNR
6 Master Blaster (Jammin') - Stevie Wonder - EMI
5 Green Valleyes - BZN - Phonogram
4 One Trick Pony - Paul Simon - WEA
3 One Day I'll Fly Away - Randy Crawford - Warner Bros.
2 The Winner Takes It All - ABBA - Polydor
1 Xanadu - Olivia Newton-John - CBS

The initial release of titles on Nov. 20 comprises 25 box office hits including Jaws, The Sting, Saturday Night Fever, Grease and Jesus Christ Superstar. A yet-to-be-released double album containing songs from the British musical "The Phantom of the Opera" will be promoted for the sales push.

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TOKYO -- K.K. Seiko-do, a leading Japanese record and tape wholesaler, released more than a 12% jump in total sales for the fiscal year ended June 1980 over the same period the previous year.

According to K.K. Seiko-do, headed by Masanobu Yiyahira, sales during the 35th fiscal year (July 1979 to June 1980) amounted to 37.5 billion yen or $188 million, representing a 12.2% gain over the prior fiscal year.

Sales of records for the company totaled 26.3 billion yen, accounting for 70% of the total company sales, which represented a two percent improvement over the prior year, while pre-recorded tape sales leaped 46% to 9.4 billion yen. Stylus needle and related sales, however, showed a decline by 2.4% over the previous year to 1.9 billion yen.

The establishment of two new branches in Kiyushu and Kyotofu were significant.

12% Sales Jump Is Registered by K.K. Seiko-do

LOS ANGELES -- WEA International has announced plans to form a new Mexican affiliate, WEA Discos Mexico, to be headed by Rene Leon. Leon, an impresario known for booking major U.S. and international recording artists into Mexico City and other areas of the country, will serve as managing director of the new firm.

Official opening of WEA Discos Mexico has been scheduled for April 1, 1981. Until that time, WEA product will be handled by Gamma, WEA International's current licensee in Mexico.

Further details on the staffing, pressing and distribution procedures will be announced as the official opening date approaches.

With the addition of Mexico, WEA International will have affiliates in 20 countries. WEA Discos Mexico will be the second WEA International foreign affiliate opened since the beginning of the year, following the earlier establishment of a firm in Eire (Ireland).

WEA Intl. To Form Mexican Affiliate

Japan

TOP TEN 45s
1 One Day I'll Fly Away - Randy Crawford - WEA
2 The Winner Takes It All - ABBDA - Polydia
3 Upstairs at Ems - BZN - Phonogram
4 We Did It And We'll Do It Out - Odyssey - RCA
5 Anah - Freddy Aguilar - RCA
6 Master Blaster (Jammin') - Stevie Wonder - EMI
7 D.I.S.C.O. - Ottawa - C.N.P.
8 Some Brave Hearts Never Mend - Tellie Salsara - Ineco
9 Women In Love - Barbra Streisand - CBS
10 Rock Trolls - BZN - Phonogram

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COIN MACHINE

Gottlieb Marketing Group Holds Series Of Distrib Meet

CHICAGO — in early September a whirlwind series of regional Gottlieb distributor meetings were conducted by the company's executive and management group and held at airport hotels in Chicago, Philadelphia, Atlanta and San Francisco. Representing the pinball manufacturer at these sessions were Alvin Gottlieb, chairman; Bob Bloom, company president; George Simkowski, marketing vice president; Tom Herrick, vice president and Sandy Leight, marketing assistant.

The series of meetings, announced by George Simkowski in his program in August, were attended largely by Gottlieb U.S. and Canadian distributor management and marketing people. Their purpose was to introduce the new Gottlieb products, detail new marketing programs and to provide an on-the-spot dialogue between Gottlieb management and its distributors.

"We couldn't have been happier with the results, said Simkowski in commenting on the series. "Our distributors really took a much or more talking as we — and that was a major reason for the meetings. We called them Communications Seminars and that's exactly what they were. We got some flak, a lot of good suggestions, a lot of field information and even a few compliments — and our distributors loved it."

"Several new promotion programs were detailed including a concentrated advertising campaign directed at the college market," said company vice president Tom Herrick. "We also revealed our plans for the forthcoming 1980 model line up.

"Our distributors applauded the introduction of a new System 80 Emergency First Aid Repair Kit," he continued. "This package of small electronic components and spare parts will enable the operator to handle 90% of any game maintenance problems right at the location. The components are packed in a convenient carrying case that the service man can easily carry with him on his route. Also, the price represents a substantial savings in relation to the prices of the individual components."

Alvin Gottlieb, son of the company's founder and sole remaining family member, regaled the firm's distributors with reminiscences of the pinball industry and parallel historical situations relative to the current flipper business.

Bob Bloom, the company's president and C.E.O. commented that "the Regional Sales Meeting is probably the best communication format we've ever employed. We met all of our distributors in a matter of a few days. The two-way dialogue between principals and our factory traveling team produced a great number of solid ideas that will soon be reflected in our future products and merchandising programs. We expect that a great deal of what we discussed will be evident to operators later this month at AMOA."

As a member of the Stern family of companies, the Johnson firm will maintain its 31,000 square foot manufacturing facility in suburban Bensenville and will provide cabinets for Stern pinball and video games.

Stern Purchases Cabinet Maker

CHICAGO — August J. Johnson Co., a Bensenville, Ill.-based cabinet manufacturer, which has been purchased by Stern Industries, parent company of Stern Electronics, Inc., the manufacturer of coin operated amusement games.

As a member of the Stern family of companies, the Johnson firm will maintain its 31,000 square foot manufacturing facility in suburban Bensenville and will provide cabinets for Stern pinball and video games.

The acquisition, according to Stern officials, will facilitate delivery of Stern products to the marketplace.

Terms of the sale were not disclosed. Stern also recently acquired the major assets of Seeburg Corp., the Chicago manufacturer of phonographs.

GOTTLEIB MARKETING MEET — Gottlieb held a series of regional distributor meetings recently, conducted by the company's executive and management group. The sessions were held in Chicago, Philadelphia, Atlanta and San Francisco. The purpose of the meetings was to introduce new Gottlieb products and marketing programs. Pictures above are (l-r): marketing vice president George Simkowski addressing the distributor group; and Simkowski, president Bob Bloom and vice president Tom Herrick during one of the dialogue sessions with distributors. The meetings drew Gottlieb distribs from the U.S. and Canada.

Exciting New 'Skateball' Pinball Machine Being Introduced By Bally

CHICAGO — Seven-digit scoring with comas, a first for Bally Pinball Division, is being introduced on "Skateball," the factory's new four-player pinball machine. In addition, the new model contains a number of exceptional new features both for the player and the operator.

For example, there is the new lane control button which allows the right flipper button to rotate the top playfield 1-2-3 balls lanes lights for full player control. Also, the S-K-A-T-E drop targets and A-B roller, which combine to advance the saucer value. The first completion of the skate sequence lites the saucer for 50K, the skate targets for 10,000 points each, and one top rollover button for bonus. The second completion lites the saucer for 100 K and the other top button for bonus; the third lites the saucer for extra ball and the fourth lites the outline rollover special. Making A-B lites the spinner for 1,000 points and the saucer extra ball light after the first completion of skate.

Another feature that should have great appeal for pinball players is the center set of drop targets. Only the flashing light can be collected from these alternating between 10,000 and 20,000 points. The 100-000 point light comes on after the second set of 20,000 are completed and can only be collected by knocking down all three drop targets with the ball in play.

Operator Features

Among the numerous operator features incorporated into this machine are Bally's new lock-away fold down backbox; improved bookkeeping functions that calculate replay percentages automatically; adjustable balls from 2, 3, 4 and adjustable award combinations for points and specials. Bally has also included a new, four-quarter coin handling that will award the same bonus pricing as is given for one Susan B. Anthony dollar.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. REAL LOVE THE DOOBIE BROTHERS (Warner Bros WBS 49502)
2. DREAMING CLIFF RICHARD (EMI America P-8007)
3. THE WANDERER DONNA SUMMER (Geffen/W B.GE74926)
4. DREAMER SUPERTRAMP (A&M 2268)
5. MASTER BLASTER (JAMMIN') STEVIE WONDER (Tamla/Motown T543717F)
6. LADY KENNY ROGERS (Leroy USA-X-1385 Y)
7. LOVELY ONE THE JACKSONS (Epic-P 90038)
8. NEVER BE THE SAME CHRISTOPHER CROSS (Warner Bros. WBS 49060)
9. MORE THAN I CAN SAY LEO SAYER (Warner Bros. WBS 49566)
10. TURNING JAPANESE THE VAPORS (United Artists USA-X-1364 Y)

TOP NEW COUNTRY SINGLES

1. SWEET SEXY EYES CRISTY LANE (United Artists USA-K1389 Y)
2. THEME FROM THE DUKES OF HAZZARD WAYLON (RCA PB-12067)
3. STARTING OVER TAMMY WYNETTE (Epic E-5829)
4. I BELIEVE IN YOU DON WILLIAMS (MCA 41304)
5. I'M NOT READY YET GEORGE JONES (Epic B-50922)
6. WHY LADY WHY ALABAMA (RCA-1208)
7. IF YOU EVER CHANGE YOUR MIND CRYSTAL GAYLE (Columbia L-11359)
8. OVER THE RAINBOW JERRY LEE LEWIS (Epic E-47026)
9. BROKEN TRUST BRENDA LEE (MCA 41322)
10. THAT'S ALL THAT MATTERS MICKEY GILLEY (Epic B-10940)

TOP NEW R&B SINGLES

1. MORE BOUNCE TO THE OUNCE ZAPPP (Warner Bros. WBS 49534)
2. I NEED YOUR LOVE TEENA MARIE (Motown P7699)
3. NIGHTTIME LOVER LA JAYSON (Polydor PD02117)
4. FREEDOM GRANDMASTER FLASH (Sugar Hill SH-489)
5. METAL TALK EARTH, WIND & FIRE (ARC/Columbia L-11366)
6. UPTOWN PRINCE (Warner Bros. WBS 49509)
7. HOW SWEET IT IS TYRONE DAVIS (Columbia L-11344)
8. CELEBRATION KOOL & THE GANG (De-Lite DE-807)
9. LOVE THAT T.G. TEDDY PENDERGRASS (Philips INT CH 359 3118)
10. REMOTE CONTROL THE REDDINGS (B0068 259 9104)

TOP NEW DANCE SINGLES

1. CAN'T FAKE THE FEELING GERALDINE HUNT (from PBB-219)
2. IT'S NOT WHAT YOU GOT CARRIE LUCAS (B0068 RCA-PH 12083)
3. S.O.S. (DIT DIT DIT DASH DASH DASH DIT DIT) THE S.O.S. BAND (Epic E-10898)
4. THE REAL THING NARADA MICHAEL WALDEN (Atlantic 3764)
5. THROW DOWN THE GROOVE (PART 1) BOHANNON (Philips INT CBS 259 3118)

Cash Box/ October 18, 1980
Bally’s Carol Mart Porth Hits The Mark In Coin Industry

CHICAGO — Carol Mart Porth, a gourmet cook, an expert markswoman and a highly proficient member of the team at Bally Manufacturing Corp., is among the growing number of women establishing rank in the coin machine industry — and enjoying every minute of it. She likes her work, the industry, and the people with whom she comes in contact. Evidence of her creative talent is seen in Bally ads, brochures, promotion campaigns, at trade shows and major industry functions.

Carol has been with Bally for two years and currently serves as the firm’s manager of advertising and sales promotion. In this capacity her duties are challenging and all encompassing. She handles all of the advertising at Bally, corporate as well as Bally Pinball Division, from the stage of concept through each of the various phases to final completion, working closely with the in-house art department.

When viewing an attractive advertisement or brochure one is not always cognizant of how much preliminary effort is put into it. An idea is conceived and carried through to the stage of being written and designed. A wealth of research and a multitude of creative and detail work involving the photographer, engraver, printer, art department, lay-out and so on, which is all part of Carol’s responsibility. She has also produced films and slide shows for Bally and is currently working on a slide presentation relative to the factory’s SRS (security) system for equipment.

In addition, there are the various industry trade shows (such as AMOA and related functions in which Carol Porth is very much involved) as well as social events Bally has sponsored have become almost legendary. Carol’s first major project at Bally was the noted Playboy Promotion, which was launched in late 1978. She worked on it with Tom Nieman (now marketing vice president at Bally Pinball Division), who is known as the “Viking” pinball industry-wide for his expertise in this field — and for conceiving and nurturing the factory’s promotional profile. The Playboy campaign, which heralded the introduction of this Bally pinball machine, entailed mass media coverage on a national scale (with some international pick-up, according to Carol), tie-ins with the Playboy organization, bunnie logos, posters and brochures, along with personal appearances across the country. Through the efforts of Tom Nieman, Hugh Hefner made a visit to the Bally plant. The Playboy pin was used extensively in territorial tournaments and promotions.

Carol’s professional background seems to tie-in perfectly with her present position at Bally. She worked as an advertising account executive at the Playboy pinball company, where she was known for creating new promotions and strategies.

Carol Mart Porth

Midway Introduces ‘Space Zap’ In Arcade, Cocktail, ‘Mini-Myte’ Models

CHICAGO — This is the first game concept that is available in all three of our models — arcade, cocktail, and mini-Myte — according to Stan Jarocki, vice president of marketing for Midway Manufacturing Co., in announcing the release of “Space Zap,” the factory’s newest video game. “It’s a one or two player video game that challenges all comers to test their concentration and reaction.”

The Space Zap is made in a standard arcade model, a cocktail table model and the new Midway “Mini-Myte” cabinet size, which takes up very little space on location. The game has proven to be a real winner on test, according to Jarocki.

The exciting play action of Space Zap is focused on a Laser Base that is the target of Space Mines fired from alien Space Ships which attack at random from four directions — North, South, East and West. A successful hit by a Space Mine causes the loss of the Laser Base and at unexpected intervals, the aliens launch an Attack Satellite that orbits the Laser Base and strikes without warning from any direction.

The player’s objective is to defend the Laser Base with multi-directional fire power by pressing the Aim Buttons to direct the laser, and with the other hand, pressing the Fire Button to lean destruction on the attackers. Greater concentration and eye-hand coordination are called upon as the alien attack speeds up.

Various point values are scored for hits of alien space ships, space mines and at-tack satellites. Each player starts with three Laser Bases but is awarded a bonus Base at 75,000, 150,000 and 300,000 points. Space Zap features sonic sound effects, laser blasts, and flashing lights, to give extra excitement to the game challenge that demands dexterity, concentration and quick response action.

The Mini-Myte model measures 58 inches high, 19½ inches wide and 24 inches deep; the cocktail table is 29 inches high, 32 inches wide and 22 inches deep; and the standard arcade model is 73 inches high, 28½ inches wide and 34 inches deep.

Carol Mart Porth

Bally Readies New ‘Nine Ball’ Pin For Introduction At 1980 AMOA

CHICAGO — Stern Electronics, Inc., in addition to premiering a new video game, will also show its latest solid state pinball machine, “Nine Ball,” at the upcoming AMOA Exposition, slated for Oct. 31 - Nov. 2 at Chicago’s Conrad Hilton Hotel.

Designed by Steve Kirk, Nine Ball is programmed for quick playfield action and features a series of challenging new skill shots. Complementing the heated game is the polyester light score display and multi-value bonus spinner; turn around on the playfield.

The player’s objective is to defend the Laser Base with multi-directional fire power by pressing the Aim Buttons to direct the laser, and with the other hand, pressing the Fire Button to lean destruction on the attackers. Greater concentration and eye-hand coordination are called upon as the alien attack speeds up.

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Various point values are scored for hits of alien space ships, space mines and attack satellites. Each player starts with three Laser Bases but is awarded a bonus Base at 75,000, 150,000 and 300,000 points. Space Zap features sonic sound effects, laser blasts, and flashing lights, to give extra excitement to the game challenge that demands dexterity, concentration and quick response action.

The Mini-Myte model measures 58 inches high, 19½ inches wide and 24 inches deep; the cocktail table is 29 inches high, 32 inches wide and 22 inches deep; and the standard arcade model is 73 inches high, 28½ inches wide and 34 inches deep.

Carol Mart Porth
The AMOA convention is expected to go on record as the biggest ever. Cash Box spoke with executive vice president Fred Granger who advised that, while all three halls at the Conrad Hilton will be occupied to full capacity (and then some), there are still a few interested exhibitors who are very anxious to get some space but, at this point, there just isn’t anything available. Foreign attendance should reach an all time high this year, based on the increased number of foreign exhibitors and the fact that AMOA has been receiving inquiries since very early this year and they are still coming in. As a matter of fact, to further emphasize the show’s impact overseas, a group of about 150 have already reserved rooms through a European touring company, in Las Vegas for the 1982 convention.

GEORGE SIMKOWSKI, marketing vice president at D. Gottlieb & Co., reports that the factory’s recently held series of regional sales meetings in Chicago, Philadelphia, Atlanta and San Francisco were very successful. Distributor turnout was excellent and George, along with president Bob Bloom who was present at each of the meetings, are very gratified over the outcome.

TOM CAMPBELL, director of marketing at Stern Electronics, Inc., tells us the factory is gearing up for AMOA and plans to unveil its next video game (to follow-up Astro Invaders) at the convention. This promises to be an exceptional piece, as Tom tells us, and the factory is already planning for its next video game (to follow-up Astro Invaders) along with president Bob Bloom who was present at each of the meetings, are very gratified over the outcome.

ATTENTION PHONO OPS. Cary Baker of Ovation Records asked us to convey the label’s thanks to all of the operators across the country who contributed to the success of Cary’s debut album. He’s heading for Tokyo last week to attend the JAA convention. This promises to be an exceptional piece, as Tom tells us, and the fac-

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The Pinball
Licensed To Thrill.

Call your Gottlieb Distributor today!
Visit the Gottlieb Display at the AMOA Show,
Conrad Hilton Hotel, Booth No. C81-C86, Continental Room
Vid Disc Race Intensifies With Pioneer, Magnavox Debuts

(continued from page 26)

Vid Disc Racing is a sure sign that Pioneer and Magnavox are going to be serious players in the video disc market. The two companies have announced that they will be producing their own video discs, setting the stage for a major battle in the industry.

Pioneer has already announced its new video disc format, the Pioneer VHS, which will be available in the United States by mid-1984. The format will use 3.5-inch disks and will be compatible with the existing VHS format.

Magnavox, on the other hand, has chosen to use a 5-inch disk format, which it has named the Magnavox UHVD. The company has also announced that it will be producing a 3.5-inch disk version of its format, which will be compatible with the 5-inch version.

Both companies have announced that they will be producing a wide variety of video discs, ranging from movies to music to educational programs.

In addition, both companies have announced that they will be offering a wide range of accessories, such as video disc players, recorders, and accessories.

The battle between Pioneer and Magnavox is likely to be intense, as both companies have a strong presence in the market for consumer electronics.

However, it remains to be seen which company will emerge as the winner in this battle. Both companies have a strong history of innovation in the consumer electronics market, and it will be interesting to see how they adapt to the challenges of the video disc market.

Overall, the video disc market is expected to grow rapidly in the coming years, with both Pioneer and Magnavox playing a key role in shaping the future of the industry.