

# CASH BOX

October 21, 1978

NEWSPAPER

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## Country Music Special

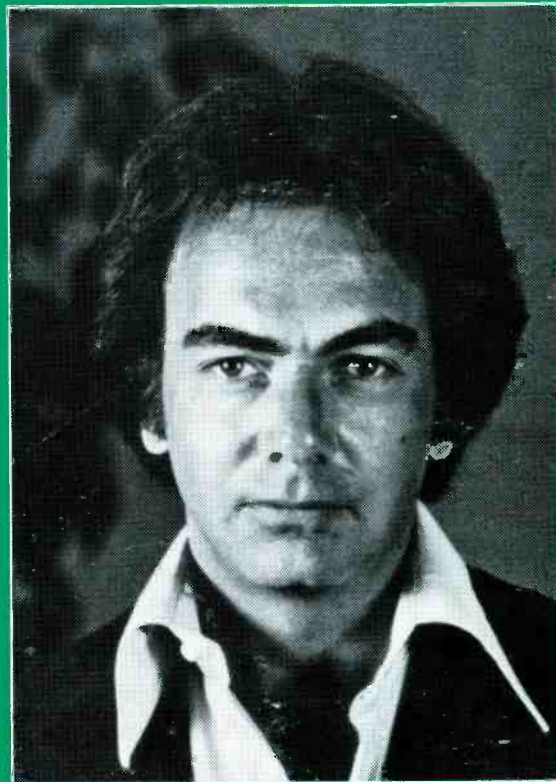
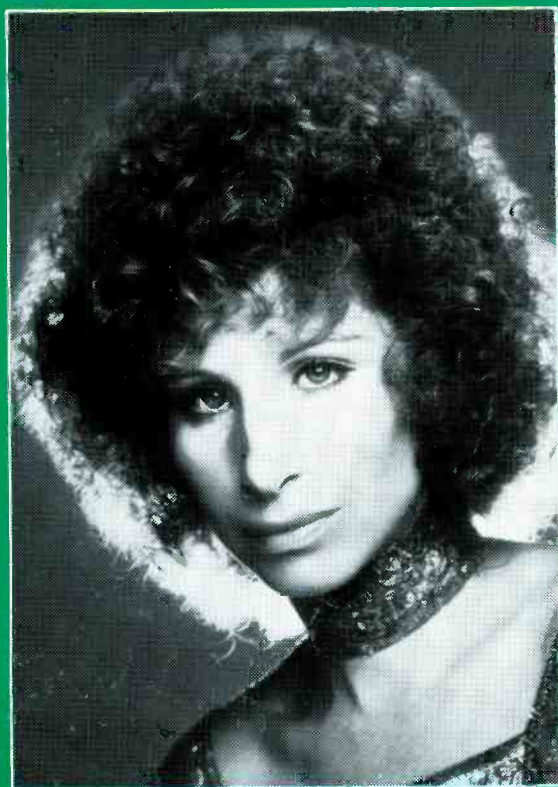
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Nashville - Grand Ole Opry Birthday Celebration - CMA Convention

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## EDITORIAL

### Country Music '78: International Crossover

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

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

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

huge market.

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

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

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

## NEWS HIGHLIGHTS

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

### TOP POP DEBUTS

**SINGLES**

43

**ALIVE AGAIN** — Chicago — Columbia

**ALBUMS**

47

**COMES A TIME** — Neil Young — Reprise

**POP SINGLE**

**HOT CHILD IN THE CITY**  
Nick Gilder — Chrysalis

**R&B SINGLE**

**ONE NATION UNDER A GROOVE**  
Funkadelic — WB

**COUNTRY SINGLE**

**TEAR TIME**  
Dave & Sugar — RCA

**JAZZ**

**CHILDREN OF SANCHEZ**  
Chuck Mangione — A&M

**NUMBER**

**ONES**



Nick Gilder

**POP ALBUM**

**GREASE**  
Various Artists — RSO

**R&B ALBUM**

**ONE NATION UNDER A GROOVE**  
Funkadelic — WB

**COUNTRY ALBUM**

**I'VE ALWAYS BEEN CRAZY**  
Waylon Jennings  
RCA

**CLASSICAL**

**RACHMANINOFF PIANO CONCERTO NO. 3**  
Horowitz: New York  
Philharmonic — RCA

# CASH BOX TOP 100 SINGLES

October 21, 1978

Weeks On Chart	10/14 Chart	Song	Label
2	13	<b>1 HOT CHILD IN THE CITY</b>	NICK GILDER (Chrysalis CHS 2226)
1	16	<b>2 KISS YOU ALL OVER</b>	EXILE (Warner/Curb WBS 8589)
3	14	<b>3 REMINISCING</b>	LITTLE RIVER BAND (Harvest P-4605)
4	16	<b>4 YOU NEEDED ME</b>	ANNE MURRAY (Capitol 4574)
6	13	<b>5 WHENEVER I CALL YOU "FRIEND"</b>	KENNY LOGGINS (Columbia 3-10794)
4	18	<b>6 BOOGIE OOGIE OOGIE</b>	TASTE OF HONEY (Capitol 4565)
11	7	<b>7 MAC ARTHUR PARK</b>	DONNA SUMMER (Casablanca NB 939)
9	11	<b>8 RIGHT DOWN THE LINE</b>	GERRY RAFFERTY (United Artists X-1233-Y)
10	9	<b>9 WHO ARE YOU</b>	WHO (MCA 40948)
14	7	<b>10 BEAST OF BURDEN</b>	ROLLING STONES (RS 19309)
12	10	<b>11 BACK IN THE U.S.A.</b>	LINDA RONSTADT (Asylum E-45519-A)
15	13	<b>12 YOU NEVER DONE IT LIKE THAT</b>	CAPTAIN & TENNILLE (A&M 2063)
13	15	<b>13 LOVE IS IN THE AIR</b>	JOHN PAUL YOUNG (Scotti Bros./Atlantic SB 402)
18	7	<b>14 HOW MUCH I FEEL</b>	AMBROSIA (Warner Bros. WBS 8640)
25	9	<b>15 DOUBLE VISION</b>	FOREIGNER (Atlantic 3514)
7	10	<b>16 DON'T LOOK BACK</b>	BOSTON (Epic 8-50590)
23	7	<b>17 READY TO TAKE A CHANCE AGAIN</b>	BARRY MANILOW (Arista AS 0357)
19	12	<b>18 SHE'S ALWAYS A WOMAN</b>	BILLY JOEL (Columbia 3-10788)
21	22	<b>19 TALKING IN YOUR SLEEP</b>	CRYSTAL GAYLE (United Artists UA-X1214-Y)
20	13	<b>20 GET OFF</b>	FOXY (Dash/TK 5046)
22	9	<b>21 JOSIE</b>	STEELY DAN (ABC AB 12404)
24	17	<b>22 I LOVE THE NIGHT LIFE (DISCO ROUND)</b>	ALICIA BRIDGES (Polydor PD 14483)
28	7	<b>23 I JUST WANNA STOP</b>	GINO VANNELLI (A&M 2072)
26	9	<b>24 IT'S A LAUGH</b>	DARYL HALL & JOHN OATES (RCA PB 11371)
8	12	<b>25 SUMMER NIGHTS</b>	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN (RSO 906)
16	16	<b>26 HOPELESSLY DEVOTED TO YOU</b>	OLIVIA NEWTON-JOHN (RSO RS 903)
30	11	<b>27 SWEET LIFE</b>	PAUL DAVIS (Bang B-738)
33	6	<b>28 SHARING THE NIGHT TOGETHER</b>	DR. HOOK (Capitol P-4621)
17	11	<b>29 HOLLYWOOD NIGHTS</b>	BOB SEGER (Capitol P-4618)
31	9	<b>30 TOOK THE LAST TRAIN</b>	DAVID GATES (Elektra 45500)
34	13	<b>31 I WILL STILL LOVE YOU</b>	STONEBOLT (Parachute RR 512)
36	7	<b>32 BLUE COLLAR MAN (LONG NIGHTS)</b>	STYX (A&M 2087)
37	7	<b>33 PRISONER OF YOUR LOVE</b>	PLAYER (RSO 908)

Weeks On Chart	10/14 Chart	Song	Label
40	6	<b>34 ONE NATION UNDER A GROOVE</b>	FUNKADELIC (Warner Bros. WBS 8618)
38	8	<b>35 THEMES FROM THE WIZARD OF OZ</b>	MECO (Millennium MN 620)
27	18	<b>36 THREE TIMES A LADY</b>	COMMODORES (Motown M-1433-F)
39	11	<b>37 ALMOST LIKE BEING IN LOVE</b>	MICHAEL JOHNSON (EMI 8004)
44	5	<b>38 DON'T WANT TO LIVE WITHOUT IT</b>	PABLO CRUISE (A&M 2076)
47	6	<b>39 STRAIGHT ON</b>	HEART (Portrait 6-70020)
42	8	<b>40 EASE ON DOWN THE ROAD</b>	DIANA ROSS/MICHAEL JACKSON (MCA 40947)
45	6	<b>41 EVERYBODY NEEDS LOVE</b>	STEPHEN BISHOP (ABC AB 12406)
43	7	<b>42 LONDON TOWN</b>	WINGS (Capitol P-4625)
—	1	<b>43 ALIVE AGAIN</b>	CHICAGO (Columbia 3-10845)
50	6	<b>44 CHANGE OF HEART</b>	ERIC CARMEN (Arista AS 0354)
35	17	<b>45 YOU AND I</b>	RICK JAMES (Gordy G-7156-G)
59	4	<b>46 TIME PASSAGES</b>	AL STEWART (Arista AS 0362)
55	9	<b>47 DANCE (DISCO HEAT)</b>	SYLVESTER (Fantasy 827)
29	17	<b>48 HOT BLOODED</b>	FOREIGNER (Atlantic 3488)
32	11	<b>49 COME TOGETHER</b>	AEROSMITH (Columbia 3-10802)
63	4	<b>50 STRANGE WAY</b>	FIREFALL (Atlantic 3518)
58	5	<b>51 RAINING IN MY HEART</b>	LEO SAYER (Warner Bros. 8682)
52	15	<b>52 5.7.0.5</b>	CITY BOY (Mercury/Phonogram 73999)
61	4	<b>53 "LIKE A SUNDAY IN SALEM" (THE AMOS &amp; ANDY SONG)</b>	GENE COTTON (Ariola 7723)
56	9	<b>54 HOLDING ON (WHEN LOVE IS GONE)</b>	L.T.D. (A&M 2057)
64	5	<b>55 SEARCHING FOR A THRILL</b>	STARBUCK (United Artists UA-X1245-Y)
57	8	<b>56 SUBSTITUTE</b>	CLOUT (Epic 8-50591)
66	4	<b>57 GREASED LIGHTNIN'</b>	JOHN TRAVOLTA (RSO 909)
60	6	<b>58 GOT TO HAVE LOVING</b>	DON RAY (Polydor 14489)
49	22	<b>59 SHAME</b>	EVELYN "CHAMPAGNE" KING (RCA PB 11122)
67	4	<b>60 FLYING HIGH</b>	THE COMMODORES (Motown 1452-F)
70	4	<b>61 DREADLOCK HOLIDAY</b>	10cc (Polydor PD 14511)
41	13	<b>62 AN EVERLASTING LOVE</b>	ANDY GIBB (RSO RS 904)
71	5	<b>63 FOREVER AUTUMN</b>	JUSTIN HAYWARD (Columbia 3-10799)
82	2	<b>64 (OUR LOVE) DON'T THROW IT ALL AWAY</b>	ANDY GIBB (RSO RS 911)
46	22	<b>65 GREASE</b>	FRANKIE VALLI (RSO 897)
69	4	<b>66 CHAMPAGNE JAM</b>	ATLANTIC RHYTHM SECTION (Polydor PD 14504)

Weeks On Chart	10/14 Chart	Song	Label
76	3	<b>67 I'M EVERY WOMAN</b>	CHAKA KHAN (Tattoo/WBS 8683)
79	3	<b>68 THE POWER OF GOLD</b>	DAN FOGELBERG/TIM WEISBERG (Epic 8-50606)
77	3	<b>69 ON THE SHELF</b>	D&M (Polydor PD 14510)
72	5	<b>70 WAVELENGTH</b>	VAN MORRISON (Warner Bros. 8661)
78	4	<b>71 RUN FOR HOME</b>	LINDISFARNE (Atco 7093)
81	3	<b>72 HOLD THE LINE</b>	TOTO (Columbia 3-10830)
74	5	<b>73 CRAZY FEELING</b>	JEFFERSON STARSHIP (RCA JB 11374)
75	3	<b>74 THIS IS LOVE</b>	PAUL ANKA (RCA JH 11395)
88	2	<b>75 PROMISES</b>	ERIC CLAPTON (RSO 910)
86	2	<b>76 HOT SUMMER NIGHTS</b>	WALTER EGAN (Columbia 3-10824)
85	2	<b>77 NEW YORK GROOVE</b>	ACE FREHLEY (Casablanca NB 941)
87	2	<b>78 INSTANT REPLAY</b>	DAN HARTMAN (Blue Sky/CBS ZS8 2772)
73	5	<b>79 LISTEN TO HER HEART</b>	TOM PETTY & THE HEARTBREAKERS (Shelby/ABC SR 62011)
89	2	<b>80 FUN TIME</b>	JOE COCKER (Asylum E-45540)
62	22	<b>81 MISS YOU</b>	ROLLING STONES (RS 19307)
54	23	<b>82 MAGNET AND STEEL</b>	WALTER EGAN (Columbia 3-10719)
68	11	<b>83 OH! DARLING</b>	ROBIN GIBB (RSO 907)
—	1	<b>84 HOW YOU GONNA SEE ME NOW</b>	ALICE COOPER (Warner Bros. WBS 8695)
—	1	<b>85 CAN YOU FOOL</b>	GLEN CAMPBELL (Capitol P 4638)
—	1	<b>86 CUZ IT'S YOU</b>	JAMES WALSH GYPSY BAND (RCA JH-11403)
—	1	<b>87 I WILL BE IN LOVE WITH YOU</b>	LIVINGSTON TAYLOR (Epic 8-50604)
—	1	<b>88 Y.M.C.A.</b>	VILLAGE PEOPLE (Casablanca NB 945)
91	3	<b>89 MARTHA (YOUR LOVERS COME AND GO)</b>	GABRIEL (Epic 8-50594)
—	1	<b>90 SO YOUNG, SO BAD</b>	STARZ (Capitol P-4637)
93	3	<b>91 THERE'LL NEVER BE</b>	SWITCH (Gordy 7G-159-F)
92	3	<b>92 LOUIE, LOUIE</b>	JOHN BELUSHI (MCA 40950)
95	3	<b>93 NEW YORK CITY</b>	ZWOL (EMI P-8005)
94	3	<b>94 WHEN YOU FEEL LOVE</b>	BOB MCGILPIN (Butterfly CM 1211)
96	2	<b>95 IN THE BUSH</b>	MUSIQUE (Prelude PRL 71110)
51	13	<b>96 GOT TO GET YOU INTO MY LIFE</b>	EARTH, WIND & FIRE (Columbia 23-10796)
99	2	<b>97 THE DREAM NEVER DIES</b>	THE COOPER BROS. (Capricorn CPS 0308)
100	2	<b>98 ALL I WANNA DO</b>	DOUCETTE (Mushroom 7036)
—	1	<b>99 SOFT AND WET</b>	PRINCE (Warner Bros. WBS 8619)
90	4	<b>100 HOT SHOT</b>	KAREN YOUNG (West End WSS 1211)

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

Alive Again (Make Me Smile — ASCAP)	43	Got To Get (Mackay/Lennon/MacCartney — BMI)	96	Like A (United Artist — ASCAP)	53	She's Always (Joel Songs — BMI)	18
All I Wanna (Andorra — ASCAP)	98	Got To Have (MTB — SESAC)	58	Listen To (Skyhill — BMI)	79	Soft (Princess — ASCAP)	99
Almost Like (United Artists — ASCAP)	37	Grease (Stigwood/Unichappell — BMI)	65	London Town (ATV — BMI)	42	So Young (Maximum Warp/Rock Steady — ASCAP)	90
An Everlasting (Unichappell Music — BMI)	62	Greased (Edwin H. Morris — ASCAP)	57	Louie, Louie (Flip — BMI)	92	Straight On (Wilsons/Know — ASCAP)	39
Back In The (Arc — BMI)	11	Hold The Line (Hudmar — ASCAP)	72	Love Is In (Edward B. Marks — BMI)	13	Strange (Steven Stills/Warner Tamberlane/El Suero — BMI)	50
Beast Of (Colgems/EMI — ASCAP)	10	Holding On (Almo/McRouscod — ASCAP)	54	MacArthur Park (Canopy — ASCAP)	7	Substitute (Touch Of Gold — BMI)	56
Blue Collar (Almo/Siyglan — ASCAP)	32	Hollywood (Gear — ASCAP)	29	Magnet & Steel (Melody Deluxe/Swell Sounds/Sedak — ASCAP)	82	Summer Nights (Edwin H. Morris — ASCAP)	25
Boogie Oogie (Conducive/On Time — BMI)	6	Hopelessly (Unichappell/John Farrar/Ensign — BMI)	26	Martha (Bema/Terry Lauber — ASCAP)	89	Sweet Life (Web IV — BMI)	27
Can You (Royal Oak/Windstar — ASCAP)	85	Hot Blooded (Somerset/Evansongs/WB — ASCAP)	48	Miss You (Colgems-EMI — ASCAP)	81	Talking In (Roger Cook/Chriswood — BMI)	19
Champagne (Low-Sal — BMI)	66	Hot Child (Beechwood — BMI)	1	New York City (Mother Tongue — ASCAP)	93	Themes From The (Leo Feist — ASCAP)	35
Change Of Heart (Camex — BMI)	44	Hot Shot (Scully — ASCAP)	100	New York Groove (Russell Ballard/April — ASCAP)	77	The Dream (Obba Babatundun/Tamiami/Amin — BMI)	50
Come Together (Macien — BMI)	49	Hot Summer (Melody Deluxe/Swell Sounds/Sedak — ASCAP)	76	Oh! Darling (Macien — BMI)	83	The Power Of (Hickory Grove — ASCAP)	68
Crazy Feeling (Bright Moments/Diamondback — BMI)	73	How Much I (Rubicon — BMI)	14	On The Shelf (ATV — BMI)	69	There'll Never (Jobete — ASCAP)	91
Cuz It's (Gypsy Family — BMI)	86	How You Gonna (Ezra/Jodrell — ASCAP/Candlewood Mountain — BMI)	84	One Nation (Malbiz — BMI)	34	This Is Love (Camerica — ASCAP)	74
Dance (Disco Heat) (Jobete — ASCAP)	47	I Just (Ross Vannelli)	23	(Our Love) Don't Throw It All (Stigwood/Unichappell — BMI)	64	Three Times A Lady (Jobete/Commodores — ASCAP)	36
Don't Look (Pure Songs — ASCAP)	16	I Love The (Lowery — BMI)	22	Prisoner Of (Touch Of Gold/Crowbeck/Stigwood — BMI)	33	Time (DJM/Frabjous/Approxmate)	46
Don't Look (Irving/Pablo Cruise — BMI)	38	I Will Be (Morgan Creek/Songs Of Bander-Koppelman — ASCAP)	87	Raining In (House Of Bryant — BMI)	75	Took The Last (Kippa Hula — ASCAP)	30
Double Vision (Somerset/Evansongs/WB — ASCAP)	15	I'm Every Woman (Nick-O-Val — ASCAP)	67	Ready To (Ensign/Kamikazi — BMI)	17	Wavelength (Essential — BMI)	70
Dreadlock (Man-Ken — BMI)	61	Instant Replay (Silver Steed — BMI)	78	Reminiscing (Screen Gems-EMI — BMI)	3	When You (Rateo — BMI)	94
Ease On Down (Fox Fanfare — BMI)	40	In The Bush (Division/Leeds/Phylmar — ASCAP)	95	Right Down (Hudson Zay — BMI)	8	Whenever I Call (Milk Money — ASCAP/Rumanian Pickleworks — BMI)	5
Everybody Needs (Stephen Bishop — BMI)	41	It's A Laugh (Hot-Cha & Six Continents — BMI)	24	Run For (Crazy/Chappell — ASCAP)	71	Who Are You (Tower Tunes — BMI)	9
5.7.0.5. (Zomba/City Boy/Chappell — ASCAP)	52	I Will Still Love You (W.B. — ASCAP)	31	Searching For (Brother Bill's — ASCAP)	55	Y.M.C.A. (Greenlight — ASCAP)	88
Flying (Jobete/Commodores — ASCAP)	60	Jossie (ABC/Dunhill — BMI)	21	Shame (Dunbar/Mill & Mills — BMI)	59	You And I (Stone Diamond — BMI)	45
Fun Time (Marsaint — BMI)	80	Kiss You (Chimichap/Careers — BMI)	2	Sharing (Music Mill/Alan Cartee — ASCAP/BMI)	28	You Needed (Chappell/Ironsides — BMI)	4
Get Off (Sherilyn/Lindseyanne — BMI)	20					You Never (Kiddio Music/Don Kirshner — BMI)	12

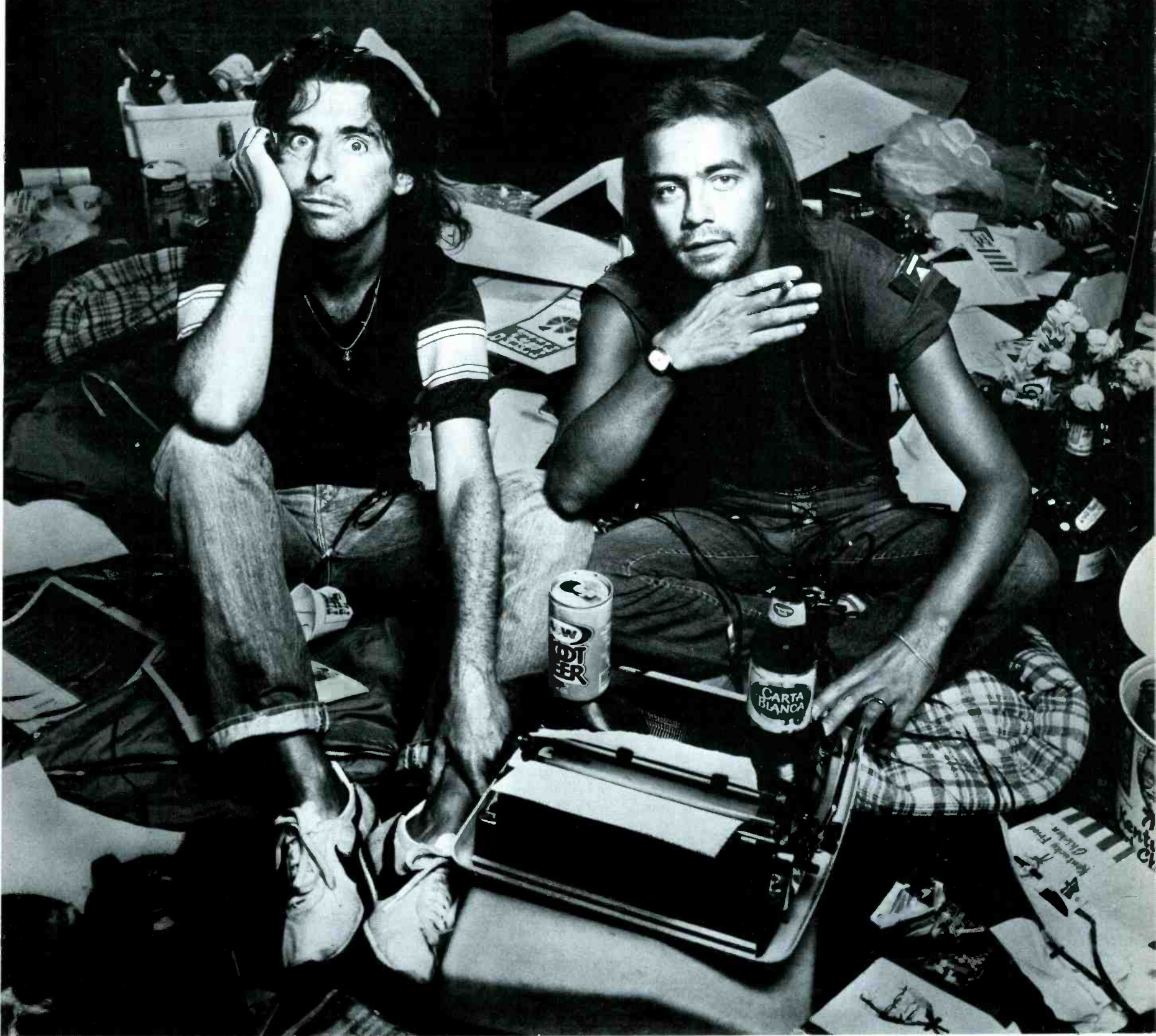


Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

# It's Done!



## ALICE COOPER FROM THE INSIDE

**Alice Cooper's brand new single  
"How You Gonna See Me Now"**  
(WBS 8695)

**From the forthcoming album "From The Inside"**  
(BSK 3263)

**Produced by David Foster**

**Original concept, lyrics and direction by Alice Cooper and Bernie Taupin**

*Shipped Insane on Warner Bros. Records & Tapes* 

Management: *ALIVE* ALIVE ENTERPRISES, INC. 8600 Melrose Ave., L.A., CA 90069

**TWO SIDES TO THEIR  
ROCK'N ROLL STORY**

1974 marked the genesis of a group destined to stamp an indelible imprint on rock music. The group was *Rush*, three talented young men from Canada. Their debut album was characterized by a direct, thundering energy which was never to abandon them.

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

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

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

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

And there is an irony in all this, to boot. That the balance of Mind and Heart espoused by Cygnus is the very same balance one hears in the work of Rush. Like their albums, one side (or hemisphere) is devoted to the intellectual (without abandoning the emotional) and the other side (or hemisphere), vice-versa. And their new album, *Hemispheres*, doubtlessly represents the deepest and most satisfying expression of that balance.

Reason  
Mind  
Discipline  
Sensibility  
Love of  
Truth  
Wisdom  
Cerebrum

Emotion  
Heart  
Freedom  
Sense  
The Truth  
of Love  
Feelings  
Viscera

The two  
hemispheres of Rush  
come into perfect balance.

**RUSH  
HEMISPHERES**



Ray Danniels/Vic Wilson  
Rush appears on Anthem Records In Canada.

SRM-1-3743



Produced by Rush and Terry Brown.



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# CASH BOX NEWS



**U.K. IN U.S.** — Polydor recording artists U.K. recently performed at New York's Palladium Theatre. Shown backstage after the concert are (l-r): Allan Holdsworth of U.K.; Bob Sarlin, national director of publicity for Polydor; Fred Haayen, president of Polydor; Jim Collins, national singles promotion director for the label; John Wetton of U.K.; Udo von Stein, senior counsel, legal, for Polydor International; Bill Brutof of U.K.; Mark Fenwick of E.G. Records, England; Dick Kline, executive vice president of Polydor; unidentified person; Jerry Jaffe, national promotion director for Polydor; Ekke Schnabel, senior vice president of business affairs for the label; Eddie Jobson of U.K.; Randy Roberts, national singles manager for Polydor (above); and Rick Stevens, vice president of A&R for Polydor.

## Bergamo Named To Head Up MCA Distributing Company

LOS ANGELES — Al Bergamo has been named president of MCA Distributing Corp. which will distribute MCA Records, Infinity Records and any future MCA, Inc.-owned labels. The announcement was made by Sidney Sheinberg, president and chief operating officer of MCA, Inc.

Bergamo comes to MCA from CBS Records, where he most recently served as vice president of merchandising, west coast for Epic/Portrait/Associated Labels. Prior to that he was CBS Records' Seattle branch manager.

The new MCA distribution arm will utilize the 29 branches currently handling distribution for MCA Records. MCA announced the formation of a separate distribution company when Ron Alexenburg left his position at E/P/A to start a new MCA-backed label, Infinity Records (Cash Box, April 22).

Previously, MCA's distribution fell under the MCA Records umbrella. MCA Distributing Corp., however, is set up as a separate entity, along the lines of the Warner Communications-WEA Corp.



**Al Bergamo**

relationship, where the distributing company is headed by an executive of presidential status who reports to corporate level, rather than the record division.

Bergamo will be headquartered in Universal City as of Oct. 23 and will receive "special assistance" from Gene Froelich, MCA Inc.'s assistant treasurer, Sheinberg said.

## Siner Appointed Executive VP Of MCA Records

LOS ANGELES — Bob Siner, formerly senior marketing vice president of MCA Records, was named executive vice president last week by J.K. Maitland, president of the record company. In his new capacity, Siner will report directly to Maitland.

Maitland stated that Siner's development as a major executive in the record industry since joining the company in 1971 is most gratifying; he is completely dedicated and his knowledge and experience are outstanding.

Sid Sheinberg, president of MCA Inc., commenting on the appointment, said that Bob Siner will bring creativity, judgment and leadership to his new position and that he wishes him the greatest success.



**Bob Siner**

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

by Randy Lewis

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

But with few exceptions, the nation's top record dealers say the unprecedented quantities of product shipped is not creating a significant return problem.

The most consistently voiced complaint concerns the cost of shipping returns back to manufacturers' return centers, which often are in different states than the local branch from which the product was shipped.

Other problems cited were defectives, which some said are significantly higher this year than normal, and pressure from the labels to take larger amounts of product and keep that product for longer periods before returning it.

King Karol's Ben Karol said while returns for his operation are within the usual 8-10 percent range, the cost of returning product continues to increase.

"Transportation costs have skyrocketed in the last couple of years," Karol said, "and almost every large company now has one

## CBS Moves To \$8.98 LP List On 6 New 'Superstar' Titles

by Alan Sutton

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

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

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

Currently there are six LPs with the new prefix. These include Boston's "Don't Look Back" (Epic), Heart's "Dog And Butterfly" (Portrait), Chicago's "Hot Streets" (Columbia), Billy Joel's "52nd Street" (Columbia), Santana's "Inner Secrets" (Columbia) and Ted Nugent's "Weekend Warrior" (Epic).

In addition, it is understood that upcoming albums from Barbra Streisand, (Columbia), Neil Diamond (Columbia) and Earth, Wind and Fire (ARC/Columbia) will list for \$8.98.

Accounts were informed of a buy-in program under which they are allocated a limited quantity per title that they can purchase and be billed at \$7.98 for orders placed by Oct. 20.

It was less than two years ago that the industry began its move toward a \$7.98 suggested list with the Dec. 27, 1976 release

of Queen's "A Day At The Races" on Elektra. At that time, unlike the approach CBS is currently taking, major manufacturers applied the \$7.98 list to only one LP in the beginning.

Following the increase to \$7.98, most of the majors restructured their pricing policies and wholesale costs to dealers went up as a result. For the most part, the restructuring consisted of redefining the various types of accounts and corresponding discounts, as well as the elimination of the term "subdistributor."

### Retailer Comments

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

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

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

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

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

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

(continued on page 62)

central location in the United States that accepts returns. In our case, being in New York, we have to send records to Indianapolis, Chicago, Pennsylvania, etc. and the costs are astronomical.

"So it behooves us to be very, very

careful about overbuying," Karol said.

### 'Black Into The Red'

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

(continued on page 60)



**LISTENING TO 'LEGEND'** — ABC Records recently held a pre-release listening party for the new Poco album, "Legend," the band's first studio LP in two years which is scheduled to ship this month. Pictured standing (l-r) are: Arnie Orleans, vice president of sales and merchandising; Richard Green, vice president of business affairs; John Hartmann, Poco's manager and Rusty Young of Poco. Shown seated (l-r) are: Steve Chapman of Poco; Steve Diener, president of ABC Records and Rusty Young's fiancée, Anne Emory.



**HOT DUO** — Atlantic recording artist Bette Midler was honored with a lavish party following her opening night performance recently at the London Palladium. Pictured at the party are (l-r): Midler and Ahmet Ertegun, chairman of Atlantic Records.

## 'Alive Again,' #43 Bullet, Ties Boston As Highest Debut

LOS ANGELES — "Alive Again," the first single from Chicago's new album "Hot Streets," debuts this week on the Top 100 Singles chart at #43 bullet. "Alive Again" ties Boston's "Don't Look Back" single as the highest debuting singles of the year to date. However, "Don't Look Back" achieved its position out-of-the-box following its Aug. 1 release whereas "Alive Again" benefited from more than a week of play as an album cut prior to the release of the single.

### LP Debut

"Hot Streets" debuted on the Top 200 (continued on page 62)

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

by Leo Sacks

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

The success of such companies as Columbia, Capitol, RCA, and MCA with mid-line albums can be measured by the fact that many of these items — issued between five and 25 years ago — would have normally been cut out of the catalog. Instead, the labels found that there were alternatives to simply deleting all these titles.

### Affordable Price

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

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

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

Karol also stressed the fact that, because mid-lines are not defaced in any way, the consumer knows that he is buying "a first-class piece of merchandise. It may not be a current record, necessarily, but it's certainly a new record."

### Selective Buying

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

# Disco Has Ability To Cross Racial Barriers, But Label Execs Still See Airplay Problem

by Aaron Fuchs

NEW YORK — Disco is perhaps the most magnetic and attractive, yet controversial area in the music industry today. While almost all executives agree that disco is a force to be reckoned with, and that it has yet to peak, there is disagreement over the extent to which companies should commit themselves to the music. There is also agreement that disco is the industry's most democratic music, open to any artist of any level of popularity, and that it is especially susceptible to crossing racial boundaries. Still, there is an underlying awareness that disco success is limited without airplay, and that pop radio still has a degree of resistance to disco records, especially by black artists.

"Disco has given the industry a whole new marketplace in which to expose product," noted Ray Harris, director of black music marketing for RCA Records. "The growth of the disco market is one of the healthiest things that has happened in the industry in the past few years. Especially since radio has gotten so much tighter on both a pop and black-oriented level. In this business, our highest priority is to get the consumer to hear the record, and when people go to a disco, that's exactly what's happening."

Another prevailing attitude is that a broad range of artists can benefit by cutting

list prices at \$4.98.

"A big distinction between the two is that mid-lines offer a much better selection," he said. "Cutouts are generally sold across the board, so that you're purchasing the good with the bad. But mid-lines give you the option of buying exactly what you want."

Like MCA's series, Columbia's mid-lines are weighted heavily toward the country repertoire. A number of MOR artists such as Jerry Vale and Percy Faith are also featured in the catalog, as are some well-known rock names like the Byrds. The label first introduced its program about four years ago, when, according to McGuinness, "the bulk of the sale on the \$4.98 catalog had declined to a point where we felt that we could generate greater sales if we priced them more attractively to the retailer. So we dropped the cost to our accounts, they bought more of it, and records that might

(continued on page 24)



**GEILS LP PREVIEWED** — Execs from EMI-America Records flew to New York's Record Plant Studio recently to hear some of the new Geils album in the works. A single, "One Last Kiss," will be released Nov. 6 with the album following on Nov. 13. Pictured (l-r) in the back row are Jim Mazza, EMI-America Records president; J. Geils; band member Peter Wolf and Don Grierson, vice president of A&R for EMI-America. Shown (l-r) in front are: Seth Justman, band member, and producer Joe Wissert.

records with the big, danceable, disco beat. Sonny Taylor, program director for the black-oriented WWRL in New York, pointed out that "disco has been opening things up both for people who have never had exposure, and for people who thought their time was up. Disco gave Linda Clifford and Evelyn 'Champagne' King their starts, and who would have thought that Arthur Prysock would ever have a hit again?"

"Disco is also leading to the acceptance of jazz fusion artists," Taylor added. "We're on a record called 'Rhapsody' by Roland Bautista, a jazz artist, and if you listen to it, it's got a beat in the background that could enable it to be passed off as a disco record."

### Great Diversity

This spectacular diversity is given further credibility by the release of disco-oriented records by country artists, like Bill Anderson's "I Can't Wait," and by gospel artists like the Gospelaire, who have just

## Kessler & Grass Form New Label, Inphasion Records

by Peter Hartz

LOS ANGELES — The management team of Danny Kessler and Clancy Grass has established "Inphasion Records," a new label which is set for domestic and Canadian distribution through T.K. with international distribution through Polydor pending. The five-year deal calls for Inphasion to deliver in its first year a minimum of four albums and eight singles.

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

Although Kessler/Grass has built its reputation on handling black acts such as Johnny "Guitar" Watson, the new label will have a "white and black" appeal, according to Kessler.

"Our reputation has been developed on R&B," says Kessler, "but it is important to note that our first two releases will be by white artists."

### First Releases

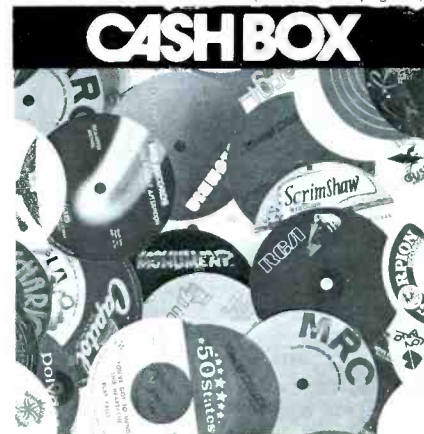
The first single due Nov. 1 will be "Eddie The Grease," by Rick Rydell. "Ordurvs" by Lu Janis is slated to be the first album

(continued on page 40)

released Savoy's first disco-disc.

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

(continued on page 40)



The cover of this week's **Cash Box** special edition salutes country music's recording artists who are currently celebrating the birthday of The Grand Ole Opry during the 12th Annual DJ Week in Nashville. And this year there is indeed cause for celebration in Music City as 1978 has been the most successful in the history of country music with a growing number of country artists crossing over into the pop market and broadening the base of country's appeal.

Festivities were kicked off this year Oct. 9 when the annual Country Music Association's Awards Show was broadcast live for the first time from the Opry House with Dolly Parton taking the entertainer of the year award and Grandpa Jones being inducted into the Country Music Hall of Fame.

This week's events will include BMI's awards ceremonies (Tuesday), ASCAP and SESAC's awards presentations (Wednesday), the Grand Ole Opry birthday celebration concert and dinner (Wednesday), the CMA annual membership meeting (Thursday), label showcases (Thursday) and artist/DJ tape sessions (Friday and Saturday).

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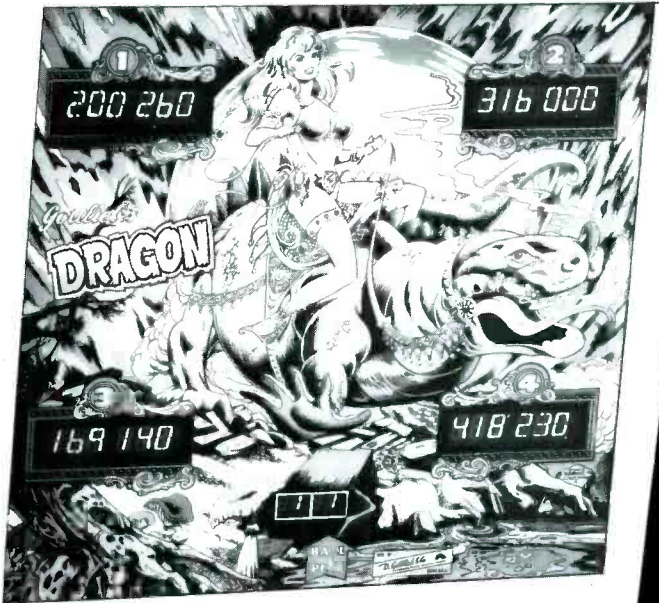
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## Greg Kihn Band

Greg Kihn's new album, "Next of Kihn," is his third LP for Beserkley Records. Though his first two albums were studded with sensitive, folk-oriented songs, "Next of Kihn" captures the energy of his live performances, making it his strongest album thus far. It is also his most successful to date, having ascended to #122 on the **Cash Box** Top 200 LP chart.

Kihn was first heard in 1976 on the "Beserkley Chartbusters, Volume One" LP, which united such artists as Earth Quake, the Rubinoos, and the Modern Lovers. Matthew King Kaufman, who founded the San Francisco Bay area label and dubbed it "Home of the Hits," peddled the sampler by mail order and during west coast appearances by Earth Quake. When it started to sell, Kihn's debut album was launched.

Raised about two blocks from Memorial Stadium in Baltimore, Kihn used to park cars and sell programs at night games. Memories of perennial all-stars like Brooks Robinson and Johnny Unitas lace his conversation, and their successes are chronicled in one of his earliest songs, entitled "The Kid From Louisville."

After high school, Kihn played on the east coast coffee house circuit before moving to the San Francisco Bay Area, where he put his present band together. The move seemed to change his perspective as a songwriter. "I wasn't writing about 'wet streets in the night' anymore," he comments. "Suddenly the streets were dry. They even had palm trees. People were so relaxed that my songs actually started getting longer. There was even time for the band to solo. My writing lost that frantic, desperate edge."

He notes that "the guys in my band have a classic California feel to their sound that you can only find in Berkeley. The shades of Creedence and the early psychedelic bands surface because the band grew up here. Dave has been playing in Berkeley rock bands since he was in high school, and Larry and Steve have been playing together locally for about ten years."

As Kihn prepares to record his fourth album next month, he is confident that his star is in the ascent. The group's performance last month at New York's Bottom Line in support of "Next of Kihn" certainly reflected their growing poise and self-assurance. A medley of "Mona," "Not Fade Away," and "Love's Made A Fool Of You" was incorporated into the set, as was Jonathan Richman's "Pablo Picasso" and Bruce Springsteen's "For You."

"We're really coming into our own now," Kihn says. "People are starting to pick up on us, so my plane isn't quite ready to go down yet."



## Devo

Devo is one of the most widely acclaimed bands to emerge from the "new wave." The group's self-produced singles, "Jocko Homo" and "Satisfaction," have sold extremely well with no promotion. Now Devo has its first LP out on Warner Bros. Records. "Q: Are We Not Men? A: We Are Devo," and the initial response to the album matches the box office enthusiasm wherever the quintet appears. So, who (or what) is Devo?

According to the group's self-penned bio, "The band devolved from a long line of brain-eating apes, some of which settled in N.E. Ohio around Akron where members of Devo eventually appeared years after the A-bomb ended World War II. By the process of natural selection they met and shared the habits of making electronic noise, watching TV and watching everybody else. They called what they saw around them de-evolution and they called their music Devo. It made the sound of things falling apart."

Translation: The core of the group came together seven years ago near Akron. Devo's current lineup has been together for the past couple of years, consisting of two sets of brothers — Jerry and Bob Casale and Mark and Bob Mothersbaugh — and Alan Myers. Mark handles keyboards and most of the vocals, Jerry plays bass, both Bobs play guitar and Alan is the drummer. All are in their twenties.

Devo is the antithesis of rebellion. It is complete submission to the coming cultural mainstream as they see it, which will reflect a genetic de-evolution mixing automation and primitivism.

"The cultural mainstream is about to bend," says Jerry. "We're setting the pace for the new mainstream. We take two steps backward for every one step forward. If we keep doing that we'll end up just where we want to be."

Devo now finds itself in the middle of a major Warner Bros. promotional effort, almost by accident. "We had to sign with them," recalls Mark, "they were bigger than us."

With Warner Bros. behind them, the members of Devo now see themselves as an alien presence on earth to serve the "spuds" (people) as reporters.

"We're reporters, passing on information to people about ourselves and the world around us," says Jerry. "People, spuds, are transmitters, robots — and that's not bad. We're just reporters using musical instruments. We don't have anything to say to people. If the spud fits, wear it."

The topics Devo reports about on its debut album include the state of mankind ("Jocko Homo"), youthful anxiety ("Uncontrollable Urge"), extraterrestrial pollution ("Space Junk") and genetic decay ("Mongoloid"). The LP is produced by Brian Eno. A few months back, rumors had David Bowie producing Devo's debut LP, but the collaboration never materialized.

"We had a good personal relationship with Bowie," reports Jerry, "but the business end of the relationship never came together."

Devo is currently in the midst of a two-month U.S. and European tour, taking the group to the "major devolved cities on two continents." But the band doesn't consider itself to be an urban band. "Actually, we're suburban, in the literal sense of the two words," notes Jerry.

# Waylon Jennings Talks About His Rocky Road To The Top

by Bob Campbell

NASHVILLE — Waylon Jennings describes himself as "an introvert in an extroverted business." Yet his demeanor suggests a man of strength and self-reliance, and he has been cussed and discussed from coast to coast as an "outlaw," a term which is offensive to him.

Jennings also happens to sell more records than anyone else in country music, with two platinum and nine gold albums to his credit. Released in 1976, his "The Outlaws" album was the first country album ever to be certified platinum, and his recent "I've Always Been Crazy" LP is the first country album ever to ship gold.

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

Although Jennings rarely gives interviews he recently spoke with **Cash Box** in the offices of RCA here, and candidly discussed country music, his misunderstanding with RCA Nashville, and his long friendship with Johnny Cash.

### Break With Tradition

Jennings first recorded for RCA in 1965. At that time and until recently, everyone in country music worked under the tried and true formula of using a select group of session pickers to record songs written by a select group of country writers. Traditionally, an artist would be assigned a staff producer, and the finished record would reflect very little of the artist's individuality. Either through instinct or experience, Waylon concluded he would have to be given artistic control over his records if he were to survive as a performer.

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

Albright (drummer and co-producer as well as a close friend) and Neil Reshen (manager) are responsible for his decision to stay in music.

### Planned To Quit

"Without Richie, I couldn't have made it," Jennings said. "He has been with me about 15 years. He had to get his health back one time, and he took almost a year off. But he came back and we gave it another shot. I was planning on quitting about six years ago. I was broke and about \$600,000 in debt. I was also sick (hepatitis). It just looked like it was all over. That is when Richie came to me. He said, 'I know you are fixing to quit. Don't do it. Let's give one more run at it. If it don't work, we will all go get a sitdown job. There is someone I want you to meet.' And that is when he brought Neil Reshen in.

"Neil is a genius," Jennings continued. "Me and Willie were through. We were up against a brick wall. Neil took us and fed us and loaned us money and didn't know if he was ever gonna get it back. He had faith in us when it was hard to find any place to put faith. That same day Ritchie brought Neil to me — on the way to the airport — we saw Willie. I told Neil about Willie, and I had already made a management deal with Neil. He saw and talked to Willie and made a deal with him the very same day. Neil is from New York and I am from the south (Littlefield, TX.), and that thing was there. But that fast-talking New York manager is one of the best people I have ever known. Between him and Jessi (Waylon's wife) and Richie, I have stayed together somehow.

Jennings says his lifestyle and an unwillingness to conform were responsible for his decision to quit performing professionally.

"I had already made up my mind to quit," he said. "You see, I never could conform. I

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# Black Sabbath Marks Tenth Anniversary With New Album

by Dale Kawashima

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

Having recently visited Los Angeles during his group's national tour in support of Sabbath's new Warner Bros. album, "Never Say Die," guitarist Tony Iommi dropped by the **Cash Box** office to discuss the album, the negative press the band has encountered throughout the years, and most importantly, Sabbath's longevity and productivity as a four-member unit.

"One of the keys to our stability and success is that the original members of this band have remained together, unlike other outfits such as Deep Purple or Uriah Heep," explained Iommi. "When a group goes through several personnel changes, it usually becomes difficult to sustain its popularity and musical stability. Fortunately, the four of us have managed to stay together and maintain artistic momentum as a unit."

### Constant Touring Band

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



## Black Sabbath

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

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

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

(continued on page 62)

# LENNY WHITE STREAMLINE

(GE-164)



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## Local Promo Representatives Appointed At Infinity Records

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

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

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

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

### Philly Promotion

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

dising areas for RCA Records for three years.

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

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

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

### Phelps Appointed

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

(continued on page 24)

## Blonstein Leaves Ode After 8 Years

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

"I have accomplished everything I set out to accomplish and much, much more," said Blonstein. "Being a part of the Ode phenomenon has been an incredible experience. Working with artists like Lou Adler, Carole King, Cheech & Chong, and projects like 'The Rocky Horror Picture Show,' and achieving the level of success we achieved is something I'll always be proud of. I feel it's time to move on to new challenges, and opportunities.

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

## Feuerstein Named To Ibis VP Post

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

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

Ibis, which is temporarily headquartered at 325 S. Elm Drive in Beverly Hills, will move Nov. 1 to 9701 Wilshire Blvd., Suite 1000, Beverly Hills.



Pictured (l-r) are: Alec Costandinos, president of Ibis Record Productions Inc.; Feuerstein; and Neil Bogart, president of Casablanca Record and Film Works.



Becker



Hall



Medley



Minoli

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

**Hall Appointed At Atlantic** — Willis Hall has been appointed national promotion director/special markets by Atlantic Records. He joined WEA as Detroit local promotion representative in summer '75, and served four months as Atlantic midwest regional promotion representative during 1977.

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

**Medley To Infinity** — Infinity Records Inc. has announced the appointment of Mary Beth Medley as director of artist development. She was most recently vice president of SIR Productions, working on tours by The Rolling Stones, The Who and Lynyrd Skynyrd.

**Minoli Appointed At CBS** — CBS Records has announced the appointment of Giselle Minoli to director, customer merchandising for CBS Records. She joined CBS Records in 1976 in the San Francisco branch. In 1977 she was named CBS Records' San Francisco field merchandiser.

**Arnold To RCA** — Lee Arnold has been appointed manager, national album promotion for RCA Records. Prior to joining RCA Records, he was program director for a number of radio stations, including WAAF in Worcester, Mass., 98 Rock in Tampa, Fla., WGVL in Gainesville, Fla. and WORJ in Orlando, Fla.

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



Arnold



Castagna



Cadorette



Hubbard

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

**Hubbard Appointed At E/P/A** — Epic/Portrait/Associated Labels has announced the appointment of Eliot Hubbard to associate director, publicity, east coast, Epic/Portrait/Associated Labels. He comes to E/P/A from Crawdaddy Magazine, where he has been director of publicity since January 1978. From 1976 through 1978 he was director of publicity for The Wartoke Concern.

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

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

**Hockemeyer Assumes New Role** — Larry Hockemeyer, national sales manager for Capitol Magnetics Products Division, Professional, has assumed responsibility for CMPD's Consumer Tape Sales as well. He joined CMPD in 1975 as national sales manager.

**Greene Upped At Polygram** — Polygram Distribution, Inc. has announced the promotion of Herb Greene to national singles supervisor. He has most recently served as Polygram Distribution's singles specialist in the Boston branch. Prior to joining Polygram Distribution, he handled independent promotion in the New England market for Castle Music Productions.

**Young Joins WEA** — David Young has joined WEA International's executive team. He was formerly the regional director of International Federation of Phonographic Industries (IFPI) for Asia and the Pacific. His first assignment for WEA International will be in Sydney with WEA Australia, to be followed by a stint in London with WEA U.K.



Dolinger



Sidoti



Greene



Werman

**Harlan Named** — First American Records has announced the appointment of R.A. Harlan as marketing manager. He was formerly an executive with ABC Records and Tape Sales.

**Werman Appointed At Epic** — Epic Records has announced the relocation of Tom Werman to Los Angeles as staff producer, Epic Records A&R. He was previously east coast staff producer. He joined Epic Records A&R in 1971 as assistant to the director, and in 1973 was named director of talent acquisition. In 1976 he was appointed staff producer.

**Lambert To TK** — TK Productions and Sherlyn Publishing Co., has announced the ap-

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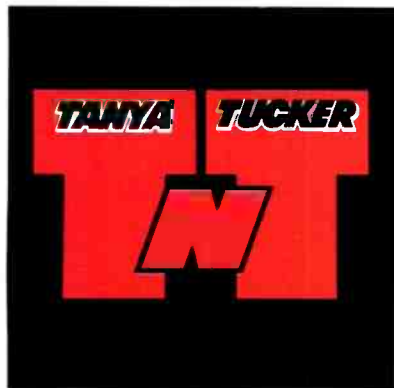


Anni Ivil

## Ivil Named VP At Casablanca

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

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





# JORGE SANTANA ON TOMATO

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Pictured (l-r) are: Howard Stark, executive vice president of Ariola Records; Smith and Jay Lasker, president of Ariola Records.

## Otis Smith Named To Ariola VP Post

LOS ANGELES — Otis Smith has been appointed vice president of Ariola Records specializing in the areas of black A&R and promotion.

Smith previously was vice president/assistant to the president at Motown Records. He also had served as a vice president at ABC Records for 10 years.

"I am very happy to join Ariola Records," Smith said. "Seventy-five percent of my record business career has been spent working with Jay Lasker and Howard Stark and those years have proved to be very successful for all of us as a team. With Scott Shannon already here doing an excellent job, I think that this foursome will be unbeatable. We will create a staff that is second to none."

## RCA Records Has Best Third Quarter Earnings

NEW YORK — RCA Records' earnings for the third quarter surpassed even those of last year's record third quarter, when Elvis Presley's death created an extraordinary demand for his records during the last month and a half of the period.

RCA Corp. posted an 11% increase in third quarter net income to a record \$70 million from \$62.9 million a year earlier. Sales rose 15% to a record \$1.68 billion from \$1.46 billion.

Besides RCA Records, RCA Corp. includes NBC, Hertz Corp., Banquet Foods, Coronet Carpets, Random House and numerous other divisions. RCA Records itself belongs to the consumer electronics products and services division.

## Casablanca To Supply Music For New Film

LOS ANGELES — Casablanca Record & Filmworks' music publishing division has completed a music packaging agreement with Hickmar Productions. Through this agreement, the division is responsible for all of the music in the film, "The Fifth Floor," which stars Dianne Hull, Bo Hopkins, John David Carson and others. For the film's music, Steve Bedell, vice president of the division, has negotiated for the use of songwriters Lenny Laks and Matt Ender to compose the film's theme, "Fly Away," and has hired songwriter Vic Thomas to compose additional material for the film.



## CBS Records Has 32% Sales Gain In Third Quarter

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

CBS Inc. posted third quarter net income of \$48.5 million, representing an 11% increase over last year's \$43.7 million figure, while sales rose from \$669.9 million in the prior-year period to \$807.1 million this year.

CBS Inc.'s sales and earnings also increased in the first nine months of 1978. The company earned \$141.6 million this year, up from \$131.6 million, on sales of \$2.30 billion, compared with \$1.98 billion in the previous year.

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

The CBS board of directors declared a cash dividend of 65¢ per share on CBS common stock payable December 8 to shareholders of record at the close of business on November 24. The CBS Directors also declared a cash dividend of 25¢ per share on CBS preferred stock, payable December 29 to shareholders of record at the close of business on Nov. 24.

In announcing the dividend increase, William S. Paley, chairman of CBS Inc., and John D. Backe, president of the company, noted that "throughout the coming year, we will make substantial investments to expand domestic and foreign manufacturing capacities in our rapidly-growing recorded music business and to expand and improve our broadcast facilities on both coasts."

## Midsong Records Posts List Of Indie Distributors

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

The company's distributors will be: Alpha (Northeast); Pickwick International (San Francisco, Los Angeles, Florida, Atlanta, Minneapolis, St. Louis, Dallas/Houston); All-South (New Orleans); AMI (Detroit); Associated (Phoenix); BTB (North and South Carolina); Progress (Chicago); Piks (Cleveland); Universal (Philadelphia); Schwartz (Washington, D.C.); Sound Records, Seattle; and WM. Distributors (Denver).

In addition, Midsong recently released "Travolta Fever" and "The Best of Silver Convention," both double album sets with a \$9.98 list price. In November, the label plans to release "Jungles Drums," by an English disco group, Wild Fantasy.

## Cassidy Album Platinum

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

## Journey Gets Platinum

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

## Yes LP Certified Gold

NEW YORK — "Tormato," the new album by Atlantic recording group Yes, has been certified gold by the RIAA.

## Exile LP Goes Gold

LOS ANGELES — "Mixed Emotions," the Warner/Curb debut album by Exile, has been certified gold by the RIAA.

**A NEW MAN** — Elton John came to town to premiere his new album, "A Single Man," from which will come the single, "Part-Time Love." The album title, according to Elton, is appropriately symbolic because "now, more than ever, I feel I have more possibilities than ever to explore on my own. In other words, I feel more in control of my own destiny." One reason for that may be reinforced by the fact that "A Single Man" is Elton's first album without **Bernie Taupin**, who is now based in Los Angeles, while E.J. has chosen to remain in London. Replacing Bernie is songwriter **Gary Osborne**, a British rocker who also worked recently on the "War of The Worlds" album. The album premiere took place at a fancy Indian restaurant, where Elton announced that he has no plans to tour because, as he put it, "I'm not hungry at the moment." Taking up most of Elton's time for the past two years has been his Watford football (soccer) team, who, by the way, appear on his album doing backing vocals on some of the raunchier songs. And, in the future, Elton says, there may be a film starring himself and fellow soccer-lover **Rod Stewart**. Also, Elton adds, those controversial tapes he did with ace soul producer **Thom Bell** have been "shelved" but not destroyed. In fact, Elton claims they will "probably" be released as an album sometime, rather than be sealed forever.



**BEAUTY AND THE BEAST** — Stiv Bators, lead singer for Sire recording group the Dead Boys, makes good on the promise of his current album title, "We Have Come For Your Children." But if Stiv poses any threat to anyone, actress Brooke Shields seems like a more than willing victim.

record the session . . . And over at Rockefeller Center, "Saturday Night Live" 's season premiere party drew a lively crowd to celebrate the opening of the show's fourth season. The center of attention was, of course, The **Rolling Stones**. Unfortunately, **Mick Jagger's** voice was hoarse during the Stones' three-song set, and most of the show's first night skits seemed a bit flat. But the ratings, in New York at least, were extremely high, as were many of the folk at the party. Celebrity guests included **Paul Simon, Fred Silverman, Steve Martin, Lauren Hutton, and Ed Koch**, guest host and mayor of New York City.

**NAMES IN THE NEWS** — **Mitch Ryder** will return to New York for the first time in over nine years when he plays at NYU Saturday, November 4. . . **Jimmy Cliff** begins his first U.S. tour in over two years October 20 in Honolulu. . . And still another re-emergence — **Tompall Glaser** has signed on with **Buddy Lee Attractions**, and plans to end his two year hiatus from touring very shortly. . . If you want to catch a **David Bowie** interview, check your local Superstar station. David spoke with **Sonny Fox**. . . Clearing the air from the confusion caused by Charisma's jump to Polydor's **Brand X** will remain on Passport Records in the U.S. . . A new New York group signed to Capitol, **Desmond, Child and Rouge**. **Paul Stanley** wrote a song for their first album. . . Disco on Sire? Yes, sir, he can boogie — watch for **Arthur Russell's** "Kiss Me Again" . . . **David Sonenberg**, manager of **Meat Loaf**, was one of the few people chosen, out of 1,500 contestants, for a part in Gillette's "Hi, I'm A Curleytop" commercial. . . **Thor** reported to be breaking up. The big question is, will the dogs get separate contracts? . . . **Deirdre O'Hara**, who handled national retail promotion for Private Stock, has left the company and can be reached at 212-243-8955.

**SOUTHERN CITIES** — News from New Orleans and Nashville. The Crescent City is gorgeously featured in a lavish new book titled, "New Orleans Jazz: A Family Album" by **Al Rose** and **Edmond Souchon**, available from the Louisiana State University Press. Bios of famous and obscure New Orleans jazzmen are included, as well as a bevy of rare photographs that capture that city's look in the early 1900s. Good stuff on **Louis Armstrong, Bunk Johnson, and Jelly Roll Morton**. . . And over in Nashville, **Charlie Daniels** moves into town to record for the first time. Manager **Ron Huntsman** reports the band is entering the Woodland Studios under the direction of **John Boylan, Boston's** producer on their first album and co-producer on their second.

**UPDATE ON OLD FAVES** — **Captain Beefheart**, out with "Shiny Beast (Bat Chain Puller)" on Warners, begins his national tour October 26. Featured will be the song, "When I See My Mommy I Feel Like A Mummy" . . . **Elvis Costello**, who is finishing up production on his third album, tentatively titled "Emotional Facism," is the center of a backstage controversy in Britain. Seems that a journalist was knocked unconscious and treated for a broken wrist and five stitches in the head while trying to talk to Elvis backstage after a concert in Costello's hometown of Birkenhead. . . **Willie Nelson's** recent concert at Lake Tahoe can be seen in 1979 on pay TV. . . And **Steely Dan's** forthcoming Greatest Hits package will feature two songs not previously available on other albums — "FM" and one called "Here At The Western World."

**POINTS WEST** — **BOWIE CLEARS THE AIR** — In response to reports circulating recently that **David Bowie** was shortly to leave RCA Records, last week he issued the following statement: "In answer to the numerous rumors concerning my recording activities, I wish to clear the air and set the record straight. At the present and in the foreseeable future I am under contract with RCA Records and at no time have I engaged in any negotiations aimed at altering the status. My relationship with RCA has been a long and rewarding one and any rumors that I am signing with another label are completely false and erroneous" . . . **Todd Rundgren** is hitting the road this month on another tour of small halls, as he was highly satisfied with the result of his earlier tour of more intimate venues. Concerts in Seattle, Dallas, Kansas City, Milwaukee and Detroit will be broadcast live on the tour and Bearsville plans to release a live album, recorded at the Bottom Line and the Roxy, this fall to tie-in

charles paikert



**GETTIN' ROUGH** — United Artists' Tina Turner met with UA co-chairman Jerry Rubinstein (l) and Charlie Minor, vice president of promotion recently while visiting the label's offices to discuss her new LP, "Rough."

(continued on page 16)

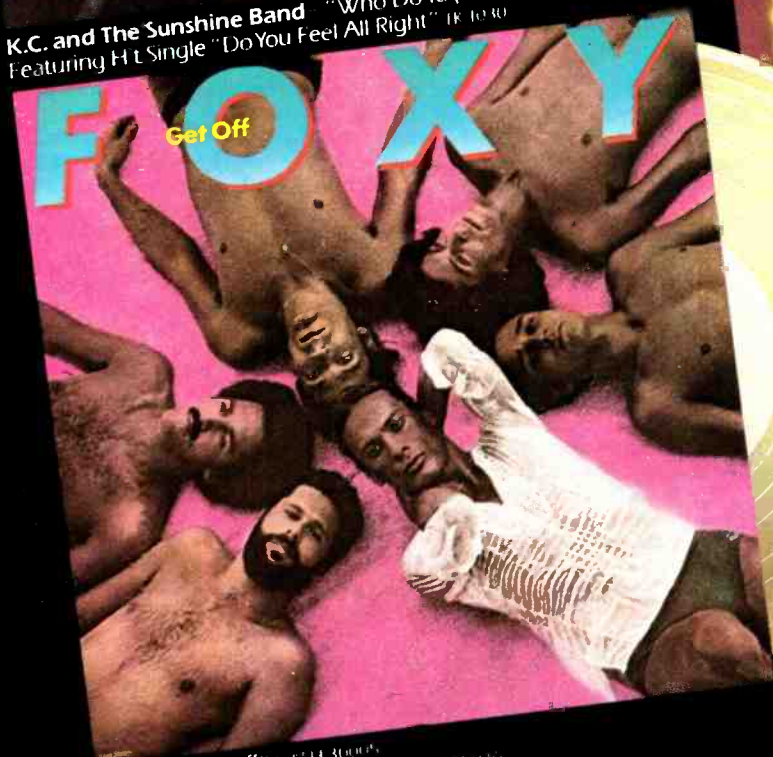
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**Foxy** "Get Off" DRIVE 3000  
Featuring Hit Single "Get Off" DRIVE 3000



**Betty Wright** "Betty Wright - Live" ALSTON 4208  
Featuring Hit Single "Tonight Is The Night, Parts I & II" ALSTON 3740

**tk** Distributed by TK Productions  
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**VAN HALEN PLATINUM** — Warner Bros. recording act Van Halen was presented a platinum copy of its debut album "Van Halen" recently at the Los Angeles burlesque palace The Body Shop, hosted by Milton Berle (center). Shown holding the award is lead guitarist Edward Van Halen.

## Stones Comment On PUSH Protest

LOS ANGELES — A meeting between Ahmet Ertegun, chairman and chief executive officer of Atlantic Records, Noreen Woods vice president/assistant to chairman of the label and Rev. Jessie Jackson was held at P.U.S.H. headquarters in Chicago Oct. 6, discussing the controversial lyrics on the Rolling Stones album "Some Girls."

Following the meeting, Ertegun issued a statement that he would recommend to the company that the controversial lyrics be edited out of future copies of the record.

Based on the fact that the Stones record on their own label which is merely distributed by Atlantic Records, with the group's contract calling for complete artistic freedom it is very uncertain as to how much significance his recommendation will have.

In light of the recent meeting and Rev. Jackson's protest campaign against the album, the group issued the following statement. "It never occurred to us that our parody of certain stereotypical attitudes would be taken seriously by anyone who has heard the entire lyric of the song in question. No insult was intended, and if any was, we sincerely apologize."

## RCA, Interworld Reach Pact On Publishing Rights

NEW YORK — RCA's two music publishing companies and Interworld Music Group (IMG) have reached an agreement for IMG to administer all U.S. music copyrights acquired by the RCA publishing companies.

IMG will subpublish and administer RCA's publishing rights in the U.S. while RCA's foreign publishing subsidiaries will continue to subpublish U.S. music copyrights.

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

## Levy's New Marketing Firm To Include Label

NEW YORK — Len Levy has resigned as vice president/marketing for Springboard Records to set up his own marketing organization.

Levy's new company, Commonwealth Marketing Services, will function on behalf of all facets of the recording industry and allied fields and will include a new pop label that will be formed shortly after the first of the year.

Levy has taken offices in Century City, Los Angeles, and can be reached at (213) 553-6525.

## Big Bird Signs Shore

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

## Dore Goes To Island

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

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



**HUT HUT TUT** — Tut mania reached a pinnacle in New York recently when Tut Productions inaugurated their new company by throwing a massive, 12-hour Tut disco extravaganza at the Paradise Garage. Pictured are dancers from the Tut troupe.

(continued from page 14)

with the concert appearances . . . Wolf & Rissmiller Concerts and L.A. radio station KMET are jointly issuing a new concert, sports and entertainment guide basically in the same mold as the popular Wolf & Rissmiller Concert guide. The new one will contain, in addition to maps, seating charts and statistics about concert venues in Southern California, complete information about other halls where sports or other entertainment events are held. The new guide will sell for \$2.95, compared to \$5.95 for the old concert guide. It will be available on newsstands, record stores and supermarkets as of Oct. 15.

**MAKING IT WITH KENNY AND LENNY** — "Making It With Music: Kenny Rogers' Guide To The Music Business" written by Rogers with Polydor's **Len Eband**, has been published by Harper & Row, and it provides those hoping to land a career as a recording artist a step by step guide to achieve that goal. Rogers uses his own experiences over the past 20 years in music to illustrate what an aspiring artist or group should do on its way to landing a recording contract and producing hit records. In the book's fourth chapter, for example, "The Big Break," Rogers and Eband discuss the relative merits for an artist of the various



**PAUL KORDA SIGNS** — Paul Korda has signed a recording contract with Janus Records and will release his debut LP, "Dancing In The Aisles," produced by Spencer Davis this month. Pictured (l-r) are: Ed DeJoy, Janus Records president; Korda and Davis.

record companies, from a size, attitude and clout perspective. "The quality you should most look for in a record company . . . is the degree to which it can promote you," they say, stressing the importance of having the product out there. "All else is in vain if the customer in Podunk, Iowa can't find your record in a store when he has that \$5 in his hand." Taking the blunt approach, they say, "Record companies are the one area where big is best." The same chapter gives a rough breakdown of where the money goes when a \$7.98 list LP is sold to a retailer for around \$4, giving the person not familiar with distribution costs, packaging and pressing charges and various royalties a realistic estimate of how much that will take. The book seems to cover just about everything, from the most important aspects of signing the right record deal

down to details down to handling requests at a gig before stardom has come. With the personal glimpses offered by the authors, the book makes entertaining reading even if you don't "wanna be a rock 'n' roll star."

**PONTY-FICATING AT CASH BOX** — French jazz fusion violinist **Jean-Luc Ponty** dropped by the L.A. office last week to talk about the upcoming leg of his American tour this fall, his plans for recording a live album, and his favorite violinists. Ponty is presently taking a brief break away from his touring in support of his latest Atlantic album, "Cosmic Messenger," but the violinist will be extremely busy during the coming months, what with his fall tour, the mixing of the live album early next year, and then tour of Japan to commence in February or March. Ponty said that his favorite violinists included **Stephane Grappelli**, **Stuff Smith**, **Sugarcane Harriis** and **Joe Venuti** . . . Following **Yes'** recent concert at the Inglewood Forum, Atlantic Records sponsored a big bash at the arena's Forum Club. Some of the attendees included **Britt Ekland**, **Sharon Arden**, **Bill Connelly**, **Harvey Goldsmith** (one of the big concert promoters in England), **Ian LaFrenea** (a British writer), **Tony Kaye**, members of a new A&M Records group **Lion**. However, much of the attention was focussed on the voluptuous young woman who popped out of a large box accompanied by **John David Kalodner**.

**SHORT TAKES** — MCA will release a new **Tanya Tucker** album, "TNT," Oct. 30. It's her first in a year . . . **Austin Roberts** has signed a songwriters agreement with Filmways Music Publishing . . . The Custom Tailors Guild of America published its list of the 10 Best Dressed Men in America. Of those included were **John Travolta** in the field of motion pictures, a tie between **Barry Manilow** and **Jose Feliciano** for music, **Don Rickles** for night clubs and **Reggie Jackson** for sports . . . Columbia's **Toto** has signed with **Gall Roberts** Public Relations . . . Ariola's **Deborah Washington** will perform Oct. 28 in San Francisco at a benefit for the campaign to defeat Proposition 6 . . . **Rod Stewart** has been working on a new album at Filmways/Heider Studios in Hollywood. **Tom Dowd** is producing . . . **Toni Tennille** sang the national anthem to kick off the first game of the World Series last week . . . **John Hartford** will appear in an upcoming segment of "Good Morning America" on ABC-TV. He will also appear at Magic Mountain Oct. 21 and 22. He has a new Flying Fish album due this month entitled "Headin' Down Into The Mystery Below" . . . **Waylon Jennings** will perform with **Jessi Colter** as well as some of the original **Crickets** at Anaheim Convention Center Nov. 24.

**BAND BEHIND VAN THE MAN** — Now that **Van Morrison** is back on the road for the first time in four years, under the management of Bill Graham, the focus, naturally, will be on Van for the most part. But his backup band deserves a mention for its solid and inventive support. Most of the musicians are the same as those on his new "Wavelength" album, including **Pete Bardens**, who played with Van long ago in **Them**, **Bobby Tench** on electric guitar, **Mickey Feat** on bass, **Peter Van Hooke** on drums and **Herbie Armstrong** on acoustic guitar. **Anna Peacock** and **Katie Kisson** deliver background vocals. In most of the shows so far, Kisson is given the lead on "Crazy Love." . . . While on the "Wavelength" subject, in a recent column we noted the broadcast themes of songs such as the current Morrison single and **Elvis Costello's** "Radio Radio." Well, our good friends at Big Sound Records were quick to remind us of **Roger C. Reale's** "Radioactive" album. Or would that fall under the "nuclear holocaust" category? . . . Another update: Thanks to a clever Louisville programmer who spliced together **Neil Diamond** and **Barbra Streisand** versions of "You Don't Bring Me Flowers," not only has the duo cut the single for real, but reportedly will do an album together. We figure that some other enterprising jock might want to mix in a cut from **Mark Farner's** "No Frills" album and with a track from the new "Flint" album on Columbia, and wind up with a brand new **Grand Funk Railroad** song. Only a suggestion.

**ARE WE NOT CELEBS?** — At **Devo's** show last week at the Starwood, several stars attended, or at least tried to. Among those spotted inside the club were **Bruce Springsteen**, **Todd Rundgren**, **Ron Wood** and **Timothy Leary**, to mention a few. However, those who showed up a little late weren't quite so lucky. Because of the overcrowding problem at the Starwood, fire marshalls turned away most of the people who arrived late, including **Richard Perry** and **Kenny Vance** (but Ron Wood did manage to get himself in) . . . Meanwhile, a few miles away, in unsuspecting Chinatown, **20/20**, featuring **Phil Seymour** (late of **Dwight Twilley** fame) played at L.A.'s newest punk/new wave venue, Madame Wong's. Besides punk deejay **Rodney Bingenheimer**, **Tom Petty** and Shelter Records **Denny Cordell**, the audience boasted **Brian Wilson** who decided to kick up a little sand, so to speak, made some of the wrong moves and was asked to wreave.

— **CLAY LEWIS**





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**RCA**





**POLYGRAM MEETS IN NEW YORK** — Polygram Corp. recently held a week-long series of meetings in New York for its worldwide management team. Pictured (l-r) at the worldwide management dinner are: John Frisoli, president of PolyGram Distribution, Inc.; Freddie Haayen, president of Polydor, Inc.; Irwin Steinberg, president of Phonogram, Inc. and executive vice president of Polygram Corp.; Coen Solleveld, PolyGram worldwide president

and Irwin Robinson, Chappell Music Co. president; and Charlie Fach, executive vice president and general manager of Phonogram, Inc.; Piet Schellevis, president, Phonogram International and Steinberg; and Solleveld; Joyce Bogart; Neil Bogart, president of Casablanca Record and FilmWorks and Dr. Johannes van der Velden, PolyGram Group executive vice president.

## Attorneys, Managers Play Growing Role In A&R Scouting

by Jeff Crossan

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

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

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

### Certain Accountability

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

### Polygram Distribution Moves Two Branches

NEW YORK — Polygram Distribution Inc. has relocated its St. Louis and Cleveland branch offices.

The St. Louis branch's new location is 9666 Olive Street, St. Louis, Mo., 63132, telephone (314) 991-4650. The new site will now be a full-service branch. It will continue to be headed by branch manager Paul Lucks.

The Cleveland branch has been moved to new offices at 14600 Detroit Ave., Suite 450, Lakewood, Ohio, 44107. The telephone number remains (216) 228-6412. Jack Kanne continues to serve the area as branch manager.

countability to bear in mind.

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

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

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

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

### Small Circle

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

"I always see the same people," she says. "There are only about four or five who I see all the time. I don't think too many people in

### Younger Publishers Show Optimism In Poll Taken By NMPA

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

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

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

Commenting on the results of the survey, Feist said that "These new-generation publishers represent the future of the industry. It is enlightening and heartening that they have demonstrated candid self-analysis and confidence in their own future and the industry's as well."

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

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

### Real Screeners

"Attorneys and managers are the real screeners of bands today," Schlessinger says. "They can eliminate a lot of time and effort on the part of the A&R people because recommendations allow them to concentrate on less acts. If they go out and pound the pavement just looking for acts, the chances of them coming up with anything are too remote."

Still, Schlessinger doesn't believe that a system that relies strictly on inside tips is infallible.

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

### Interworld Signs Pact

LOS ANGELES — Michael Stewart, president of Interworld Music, has concluded a long-term co-publishing agreement with Tom Sarnoff of Sarnoff International Enterprises, Inc. The pact calls for Interworld's worldwide representation on all SIE copyrights. Sarnoff's publishing companies are Sarintone Songs, Inc. (ASCAP) and Sarine Music, Inc. (BMI).

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

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

(continued on page 54)

### MMO Music Issues Fourteen Jazz Albums

NEW YORK — The MMO Music Group will release fourteen albums this month on its Inner City and Classic Jazz labels. Albums that are scheduled for immediate release are albums by Helen Merrill, Johnny Griffin, Joe Lee Wilson, Kenny Drew, and Rainbow on Inner City, and Arnett Cobb and Illinois Jacquet on Classic Jazz. Scheduled for October 24 release are albums by Richard Sussman, Jackie McLean, Abbey Lincoln, Lenny Tristano, The Great Jazz Trio on Inner City, and Ron Odrich and Tiny Grimes on Classic Jazz.

### Muhammad Convicted On Piracy Charges

NEW YORK — Ilya Muhammad has been convicted by a Federal District Court in Nashville, Tennessee on charges of copyright infringement. Muhammad, who did business as Salaam Music company, was accused of selling pirated recordings on four separate occasions.

Before opening Salaam Music, authorities said, Muhammad had been selling pirated tapes from the Black Muslim Mosque in Nashville.

## Artists On The Air

**Helen Reddy** will appear on the "Mike Douglas Show" Oct. 23-25.

On Oct. 27 **Wings** will perform on "Midnight Special"

**Little River Band** will appear on "Rock Concert" on Oct. 29.

**Carole Bayer Sager** will guest on the "Merv Griffin Show" on Oct. 17. **Della Reese** will perform on Griffin's program on Oct. 18.

**Lynda Carter** will guest host the "Mike Douglas Show" the week of Oct. 16.

"Midnight Special" will feature **Cheryl Ladd, Little River Band, Anne Murray, Exile, Evelyn "Champagne" King, Trammps, Linda Clifford and Stonebolt** on Oct. 27.

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

## Looking Ahead To The Top 100

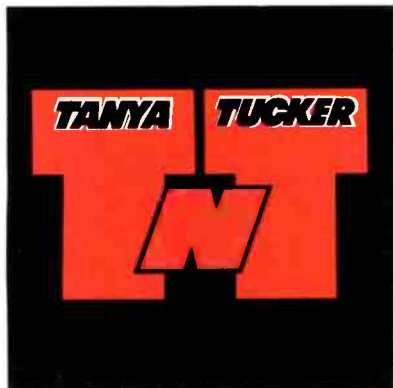
**MY BEST FRIEND'S GIRL** (Lido — BMI) THE CARS (Elektra E-4537-A)

**LOVE ME AGAIN** (Almo Music/Irving — BMI) RITA COOLIDGE (A&M 2090)

**WHAT EVER HAPPENED TO BENNY SANTINI** (Magnet LTD/Soul Selling Agent/Interword Music Group — ASCAP) CHRIS REA (Magnet/United Artists UAX 1252)

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

**INTO THE NIGHT** (Texongs/Bo Mass — BMI) TOBY BEAU (RCA JH 11388)





SEPTEMBER 29, 1978

ARIOLA RECORDS PROUDLY ANNOUNCES  
WORLDWIDE DISTRIBUTION OF

# *OCEAN RECORDS*

OUR FIRST CUSTOM LABEL

WE LOOK FORWARD TO OUR ASSOCIATION  
WITH MARC KREINER & TOM COSSIE,  
AND WARMLY WELCOME THEM TO THE  
ARIOLA FAMILY.



# MERCHANDISING



**BACK TO TOWER** — As part of its current campaign for ABC recording artist Arlyn Gale, label staffers delivered a truckload of Gale's debut LP "Back To The Midwest Night" to Tower Records' Sunset Blvd. store. Pictured (l-r) are: a special detonation expert; Mike Weiss, marketing coordinator; Marvin Deane, director of trade liaison; Stuart Kusher, creative director; Sonny Carter, director of gospel music and Phillip Mandell, sales representative.

## Freeway To Open First L.A. Store

LOS ANGELES — The grand opening of the first Freeway Records and Tape store in Los Angeles will take place on Saturday, Nov. 4. The 24,000 square foot facility is located at the corner of Santa Barbara and Western Avenues, and it will devote approximately 10,000 square feet to its wholesale operation with an additional 8,000 square feet covering the retail division. The remaining store space will be utilized for office and management use.

In-store appearances by various artists will highlight the Freeway opening during the Nov. 4 weekend. Also, introduction of a video-cassette promotion system featuring selected tape promotional vehicles from RCA and other labels will be aired continuously through the weekend.

Freeway Records and Tape Stores is a division of Robot Records, Los Angeles, with Crosse & Doppler Advertising, Los Angeles, the appointed agency for advertising, promotion and special projects.

## Record Theatre Chain Opens Largest Store

NEW YORK — The Record Theatre chain will open its sixteenth and largest store, a 15,000-square-foot retail unit, in Cincinnati, Ohio on October 27.

The store will be located at 4590 Montgomery Road in Surrey Square, Norwood, a Cincinnati suburb. In-store features include a complete accessory and magazine department; a separate, fully-stocked classical department with an independent sound system; and an audio-visual system.

## Ariola Plans Big Push For Three Degrees LP

LOS ANGELES — Ariola Records has launched one of the most comprehensive advertising, merchandising, promotion and publicity campaigns in the label's history for the forthcoming debut Three Degrees album, "New Dimensions," according to Scott Shannon, senior vice president of the label.

Set for mid-October release, the newly signed trio's LP features production by Giorgio Moroder (also known for his work with Donna Summer). Advertising has been lined up in black, consumer, disco, gay and trade publications. In addition, a substantial radio campaign will augment the print thrust. MK Dance Productions will assist promotion efforts.

## Polygram Reinstates 45 Oldies Program

NEW YORK — Polygram Distribution Inc.'s multi-label singles oldies program has been reinstated for the month of October. The program previously ran during July of this year, but has been re-established to aid Polygram customers in restocking singles for the upcoming holiday season.

A 10% off cash discount invoices will run on the singles oldies catalog through October 31, 1978. Selections from the Polydor, MGM, RSO, Casablanca, Mercury, Philips, Smash, Monument, De-Lite, and Capricorn labels will be included in the program.

Customers requiring further information about the program should contact their local Polygram Distribution sales representative.



**MOON MARTIN LANDS AT WHEREHOUSE** — Capitol recording artist Moon Martin recently made an in-store appearance at The Wherehouse store in Redlands, Ca. Martin's debut album is "Shots From A Cold Nightmare," which features the single, "Hot Nite In Dallas." Martin (far right) is pictured with three of his fans.

## SINGLES BREAKOUTS

- |   |   |   |   |   |   |   |   |   |  |  |   |   |                                       |   |  |  |   |   |   |  |  |   |
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| Pickwick — National<br><b>ALICIA BRIDGES</b><br>FOGELBERG/WEISBERG<br>JUSTIN HAYWARD<br>TOM PETTY<br>PRINCE<br>ROSS/JACKSON<br>STARBUCK<br>10cc<br>TOTO | Licorice Pizza — Los Angeles<br><b>AMBROSIA</b><br>FUNKADELIC<br>ROBIN GIBB<br>ROLLING STONES<br>BOB SEGER<br>JOHN TRAVOLTA<br>BETTY WRIGHT | Sounds Unlimited — Chicago<br><b>ANDY GIBB</b><br>BARRY MANILOW<br>TOM PETTY<br>TALKING HEADS<br>10cc | Spec's — Miami<br><b>CARS</b><br>CRYSTAL GAYLE<br>BILLY PRESTON | Cavages — Buffalo<br>FOGELBERG/WEISBERG<br>PABLO CRUISE<br>AL STEWART | Tower — Sacramento<br><b>BILLY JOEL</b><br>DONNA SUMMER | Discount — St. Louis<br><b>PAUL ANKA</b><br>LINDISFARNE<br>STARBUCK | Music Box — New Orleans<br><b>COMMODORES</b><br>TOM PETTY<br>AL STEWART | Harmony House — New Jersey<br><b>JOHN BELUSHI</b><br>ERIC CLAPTON<br>FOGELBERG/WEISBERG<br>ANDY GIBB<br>DAN HARTMAN<br>Camelot — National<br>BEACH BOYS<br>STEPHEN BISHOP<br>GENE COTTON<br>D & M<br>McCOO/DAVIS<br>TOM PETTY<br>AL STEWART<br>STONEBOLT<br>10cc<br>GINO VANNELLI | Everybody's — Portland<br><b>AMBROSIA</b><br>BEATLES<br>FOREIGNER<br>KENNY LOGGINS | Record Theater — Cleveland<br><b>BEACH BOYS</b><br>ALICIA BRIDGES<br>CAPTAIN & TENNILLE<br>ERIC CARMEN<br>DR. HOOK<br>GABRIEL<br>CHERYL LYNN | Record Dept. Merch. — Memphis<br><b>GINO VANNELLI</b> | Richman Brothers — Philadelphia<br><b>AMBROSIA</b><br>BRIDES OF FUNKENSTEIN<br>CAPTAIN & TENNILLE<br>ERIC CARMEN<br>CHANSON<br>CHIC<br>CHAKA KHAN<br>QUAZAR | All Record Services — Oakland<br>TOTO | Father's & Sun's — Indianapolis<br><b>ATLANTA RHYTHM SECTION</b><br>ANDY GIBB | JUSTIN HAYWARD<br>CHAKA KHAN<br>BARRY MANILOW<br>VAN MORRISON<br>TOTO<br>GINO VANNELLI<br>VILLAGE PEOPLE | Sound Warehouse — San Antonio<br><b>JOHN BELUSHI</b><br>ERIC CLAPTON<br>JACKSONS<br>CHAKA KHAN<br>VAN MORRISON | Harmony Hut — Washington D.C.<br><b>ERIC CARMEN</b><br>CRYSTAL GAYLE<br>DAN HARTMAN<br>STYX<br>10cc | Alta — Phoenix<br><b>FIREFALL</b><br>BILLY JOEL | Radio Drs. — Milwaukee<br><b>CITY BOY</b><br>FIREFALL<br>AL STEWART<br>10cc | Cactus — Houston<br><b>JUSTIN HAYWARD</b><br>D.J. ROGERS | Bee Gee — Albany<br><b>JOHN TRAVOLTA</b><br>GINO VANNELLI<br>JOHN BELUSHI<br>GLEN CAMPBELL<br>COMMODORES<br>FOGELBERG/WEISBERG<br>ANDY GIBB<br>DON RAY<br>ROSS/JACKSON | Harmony House — Detroit<br><b>CHICAGO</b><br>RICK JAMES |
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## ALBUM BREAKOUTS

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| <b>NATIONAL ALBUM BREAKOUTS</b><br>Korvettes — National<br><b>STEPHEN BISHOP</b><br>BLUE OYSTER CULT<br>CHICAGO<br>CHUCK MANGIONE<br>GENE SIMMONS<br>PAUL STANLEY<br>AL STEWART<br>SWITCH<br>JETHRO TULL<br>GINO VANNELLI | Harmony House — Detroit<br><b>VAN MORRISON</b><br>TALKING HEADS | United — Miami<br><b>KENNY LOGGINS</b><br>MUSIQUE<br>DONNA SUMMER | Wherehouse — Los Angeles<br><b>WAYLON JENNINGS</b><br>10CC | DiscoMat — New York<br><b>BEACH BOYS</b><br>STEPHEN BISHOP<br>HALL & OATES<br>ELVIS PRESLEY<br>BETTY WRIGHT<br>NEIL YOUNG | 1812 Overture — Milwaukee<br><b>BLACK SABBATH</b><br>ERIC CARMEN<br>JOE COCKER<br>DAN HILL<br>KINGFISH<br>PLAYER<br>JIM POST<br>SAVOY BROWN<br>JOE WALSH<br>NEIL YOUNG<br>ZWOL | Sound Warehouse — Dallas<br><b>BEACH BOYS</b><br>CHICAGO<br>AL JARREAU | Tower Records — San Francisco<br><b>DAVID BOWIE</b><br>DAVE EDMUNDS<br>BRYAN FERRY<br>RAMONES<br>THIRD WORLD<br>RICHARD WRIGHT<br>NEIL YOUNG | Bee Gee — Albany<br>FOGELBERG/WEISBERG<br>AL STEWART | Camelot — Cleveland<br><b>PAUL ANKA</b><br>ALICIA BRIDGES<br>ACE FREHLEY<br>HEART<br>MARSHALL TUCKER<br>LINDA RONSTADT<br>GENE SIMMONS<br>STYX<br>DONNA SUMMER<br>GINO VANNELLI | Rose Records/Sounds Good — Chicago<br><b>BLACK SABBATH</b><br>DAVID BOWIE<br>DEVO<br>NICK GILDER<br>AL STEWART | Record Dept. Merch. — Memphis<br><b>STEPHEN BISHOP</b><br>NICK GILDER<br>AL STEWART | Everybody's — Portland<br><b>CARS</b><br>CHILLIWACK<br>RICK JAMES<br>GREG KIHN<br>CHUCK MANGIONE<br>VAN MORRISON<br>LINDA RONSTADT<br>AL STEWART<br>10CC<br>WAYLON JENNINGS | Record Theater — Cleveland<br><b>STEPHEN BISHOP</b><br>DAVID BOWIE<br>ALICIA BRIDGES<br>CHICAGO<br>NICK GILDER<br>KINGFISH<br>WILLIE NELSON<br>WEATHER REPORT<br>NEIL YOUNG | Western Merchandisers — Amarillo<br><b>ERIC CARMEN</b><br>PETER, PAUL & MARY<br>THE WIZ | Pickwick — National<br><b>BLUE OYSTER CULT</b><br>CHICAGO<br>DONNIE & MARIE<br>MAYNARD FERGUSON<br>WAYLON JENNINGS<br>MECO<br>POCKETS<br>LEE OSKAR<br>LINDA RONSTADT<br>AL STEWART<br>GINO VANNELLI<br>GROVER WASHINGTON JR. | Dan Jay — Denver<br><b>VALERIE CARTER</b><br>CRAWLER<br>DAVE EDMUNDS<br>GOLDEN EARRING<br>LEVON HELM<br>10cc<br>PAT TRAVERS<br>GROVER WASHINGTON JR.<br>JOHNNY GUITAR WATSON<br>RICHARD WRIGHT | Waxie Maxie — Washington D.C.<br><b>STEPHEN BISHOP</b><br>BLONDIE<br>JOE COCKER<br>BRYAN FERRY<br>GOLDEN EARRING<br>WAYLON JENNINGS<br>KINGFISH<br>ELVIS PRESLEY | P.B. One Stop — St. Louis<br><b>FUNKADELIC</b><br>HEART<br>PLAYER<br>GINO VANNELLI<br>THE WIZ | Oz — Atlanta<br><b>HAPPY THE MAN</b><br>WAYLON JENNINGS<br>TALKING HEADS | Tower Sacramento<br><b>FOREIGNER</b><br>JOURNEY<br>EDDIE MONEY<br>PETER, PAUL & MARY | Handieman — National<br><b>BAY CITY ROLLERS</b><br>PETER CRISS<br>ACE FREHLEY<br>NICK GILDER<br>HEART | Richman Bros. — Philadelphia<br><b>AMBROSIA</b><br>DAVID BOWIE<br>NICK GILDER | Tiger — Detroit<br><b>D.J. ROGERS</b><br>MUSIQUE | Sound Warehouse — San Antonio<br><b>BLACK SABBATH</b><br>DAVID BOWIE<br>CAMEO<br>WAYLON JENNINGS<br>RONNIE LAWS<br>VAN MORRISON<br>RAMONES<br>DIANA ROSS<br>JOHNNY GUITAR WATSON<br>NEIL YOUNG | D.J.'s — Seattle<br><b>BLUE OYSTER CULT</b><br>LYNYRD SKYNYRD<br>CHUCK MANGIONE | Harvard Coop — Boston<br><b>DEVO</b><br>NEIL YOUNG | Gary's — Virginia<br><b>ANIMAL HOUSE</b><br>FUNKADELIC<br>VAN MORRISON<br>ANNE MURRAY<br>GINO VANNELLI<br>VILLAGE PEOPLE<br>YES | Music Plus — Los Angeles<br><b>WILLIE BOBO</b><br>DAVID BOWIE<br>JEFF LORBER<br>BOBBY LYLE<br>MARSHALL TUCKER<br>SEA LEVEL<br>JOHNNY GUITAR WATSON<br>NEIL YOUNG |
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## TOP SINGLE BREAKOUT OF THE WEEK

STRAIGHT ON — HEART — PORTRAIT

## TOP ALBUM BREAKOUT OF THE WEEK

HOT STREETS — CHICAGO — COLUMBIA

# CERRONE IV

## D-DAY IS TODAY!

SEVEN TIMES GOLD THE DAY OF ITS WORLD-WIDE RELEASE

CERRONE IV



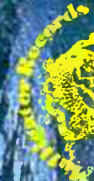
THE GOLDEN TOUCH

SD 5208



CONCEPT BY ATLANTIC RECORDS AND TAPES  
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ACERRONE PRODUCTION



STUDIO CERRONE  
100 JAMAICA LANE  
75008 PARIS  
FRANCE

## Van Morrison

OLD WALDORF, SAN FRANCISCO — With all the attention these days being paid to upcoming, new artists, it sometimes takes a performance by one of the true greats to re-establish the standard to which all the rest are aspiring. And there might not be anyone better suited to provide that canon than Van Morrison.

That's because he embodies all the ingredients necessary to legitimately be called "an original." His songs span the range of pop music, including varying degrees of rock, folk, R&B, country, jazz, blues and even traditional Irish music.

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

He began his 90-minute show with a straightforward rendition of "Moondance" which offered only a hint of the vocal roller-coaster rides he would later give the melodies of several new songs as well as such Morrison classics as "Brown-Eyed Girl" and "Wild Night."

From the new "Wavelength" album, "Checking It Out" perfectly shows the expertise with which Van combines varied musical elements into a single song, from the jazzy swing beat to the country-ish piano turns to the R&B textures in the chorus. The song, the fourth of the show, also saw Van begin to loosen up and start to get the audience more involved.

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

As the tour progresses, and the power of the final few songs manifests itself throughout the show as it undoubtedly will, it's possible the Van Morrison tour will be the concert event of the close of 1978.

randy lewis

## Al Green Hodges, James & Smith

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

Al Green, back in America after an award-winning tour of Japan, was satisfying on two counts. First, his voice has lost nothing through the years. He is still capable of turning the most delicately whispered phrase one moment, and shouting hoarsely the next, all the while driving a tight eleven-piece band that closely follows his every shift in gear. Second, Green has finally developed a palatable synthesis of both his pop and gospel impulses. Green's repertoire consisted entirely of his pop hit catalogue, with only occasional remarks like "I am a child of the king." Though Green's performance of classics like "Let's Stay Together" and "L-O-V-E" proved effective, it was with his most recent self-penned, self-produced songs like "Belle" and "I Feel Good" that the

full range of Green's expressive powers was maximized. His energizing performance left the listener eagerly anticipating his soon-to-be released Cream album.

Hodges, James, and Smith, who opened the show, are a female trio vaguely reminiscent of the Diana Ross-led Supremes. They are attractive, elegant women whose pop-soul repertoire is ornamented with changes of costume and elaborate choreography. All of their material was drawn from their new London album, "What Have You Done For Love." While all the songs were at least pleasantly performed, the highlight of their set was Jessica Smith's breathtaking solo performance of "You Know Who You Are."

aaron fuchs

## Peter Gabriel

THE ROXY, L.A. — Although Peter Gabriel could have easily sold out the nearby 3,000-seat Santa Monica Civic Auditorium, the British singer/composer opted for the intimacy of the Roxy during his second solo concert tour since leaving Genesis. Ticket scalpers enjoyed a field day for the four-show event, which was second only to Bruce Springsteen's spectacular July 7 performance in terms of excitement and enthusiasm at the Hollywood club.

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

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

The highlight of the show was clearly "Waiting For The Big One," when Gabriel leaped into the audience and jumped onto tables, managing to shake hands with members of the crowd while still articulately expressing the lyrics of the song.

Primarily sticking to material from his two solo albums, Gabriel closed the set with two of his most popular numbers, the acoustic guitar-based "Solsbury Hill" and the hard-rocking "Modern Love." To the delight of his fans, for his first encore he revved into an exhilarating, celebrative version of "The Lamb Lies Down On Broadway."

dale kawashima

## Phoebe Snow Dan Hill

THE CAPITOL THEATRE, PASSAIC, NEW JERSEY — Although Snow writes and plays guitar, she is first and foremost a singer. Her material ranges widely, from the Beatles to Sly. In this show she was most effective with familiar, jazz-oriented covers like "San Francisco Bay Blues" and, especially, "No Regrets." Here, Snow showed off her wildly eclectic vocal improvising as she glided, swooped, yodeled, scatted, whinnied, and twisted phrases wildly out of shape.

Black vocal techniques have provided a rich source of Snow's stylistic choosings,

and she is supported by a crisp, funk-oriented backup band who impress with their spare, soul-inflected playing. Though Snow's well-received set closed with her trademark, "Let The Good Times Roll," she was most impressive with "Keep A Watch On The Shoreline," an original tune from her latest Columbia album, "Against The Grain." Dedicated to Snow's young daughter, the song, more than any other that evening, was suffused with a deep emotional commitment.

Twentieth Century recording artist Dan Hill opened the show. He is a determinedly sensitive artist who is squarely in the folksinger-songwriter mold. His forte is his honest, no-holds-barred emotionality. "McCarthy's Days," which highlighted his set, was a very dramatic song which dealt with his interracial parents' emigration from the United States to Canada in the early '50s. "Fourteen Today" was an imaginative portrayal of the life of a lady music critic who impressed Hill with her emotionally-stultified intellectuality. Hill closed with his big hit, "Sometimes When We Touch," whose emotional smorgasbord no doubt ensured its universal appeal.

aaron fuchs

## Al Stewart

SANTA MONICA CIVIC AUDITORIUM — Musical storyteller Al Stewart brought his six-piece band to southern California recently and displayed a vibrant stage show that does justice to the beautiful songs on his new "Time Passages" album. Following a long layoff since his "Year Of The Cat" smash, many wondered if Stewart would be a one-shot wonder, but his new album and tour firmly dispel those notions.

Stewart spent a lot of time supplying the inside information necessary to understand his lyrically abstract material, but when his distinctive tenor rang out no further explanations were needed. Stewart is a gifted songwriter and his images are vivid and thought-provoking even when some of his English idioms are lost on American audiences. The beauty of his melodies and the smoothness of his bridges make his work accessible on a gut level.

Although his best earlier work was included ("Year Of The Cat," "If It Doesn't Come Naturally Leave It"), the focus of Stewart's show was on his new material. The highlight of the first half of the show was his current single, "Time Passages," but a string of new songs during the second half highlighted the whole performance.

"Life In Dark Waters," "Palace of Versailles" and "Valentino Way" each provided enthralling moments during the second set, which convinced everyone about the outstanding quality of the material on the "Time Passages" album. A rocking "Pink Panther" was a surprise first encore, followed by another great new song, "Song On The Radio." But even that wasn't enough for the sellout crowd, who demanded a rare third encore after the lights had come on to signal the show's end.

joey berlin

## Teddy Pendergrass A Taste Of Honey

GREEK THEATRE, L.A. — The concert was billed as "For Ladies Only . . ." and the largely black female audience at one of Teddy Pendergrass' recent dates took full advantage of their privacy. The air was full

of Teddy's evocative singing and the wild desires and cooings of his admirers.

Pendergrass is a remarkable performer. His movements on stage have an elegance and grace that befits a dancer; his singing is rich, demanding and unique. With 13 backup musicians, he delivered a memorable evening of alternately gentle soul and raucous disco/R&B.

He sang songs from throughout his career from the days "when you thought my name was Harold Melvin" to his latest release, "Life Is A Song Worth Singing."

Pendergrass provided tastes of songs past by vigorously moving through a medley which included "Bad Love," "The Love I Lost" and "If You Don't Love Me By Now," among others. Waves of recognition greeted each song, however it was new material such as "Close The Door" and "When Somebody Loves You Back" from the new album that brought the audience close to musical ecstasy.

Doubling on percussion occasionally, Pendergrass was supported by an able band which included three horn players and three back-up singers. A conga back beat provided muscular rhythmic textures.

With his broad smile beaming through the cool night air, Pendergrass aimed to please and his love-dominated material did just that.

A Taste of Honey is a new group which has found the top with the memorable "Boogie Oogie Oogie." Hazel Payne (lead guitar) and Janice Johnson (bass) have a bubbly, refreshing yet well-rehearsed stage presence which proves (if there were any doubters) that women can play guitars and boogie with the best. Drummer Don Johnson and keyboard player Perry Kibble offered solid support.

peter hartz

## Sarah Vaughan

SCANDALS, HOLLYWOOD — A star-studded audience filled the newly-opened L.A. nightclub Scandals to see and hear the incomparable Sarah Vaughan during the opening night of her recent appearance there. The intimate setting was perfect for the classy song stylist, and Vaughan made the most of it with her total command on stage and her still powerful, resonant voice.

Wearing a loose white dress with gold and turquoise trim, Vaughan opened up with a jazzy version of "I Got A Lot Of Living To Do" and then sequed into a tender and soulful interpretation of the Beatles' "Golden Slumbers." Vaughan displayed a wide range of vocal styles throughout the evening, reaching high and low, soft and hard, and upbeat and bluesy. It was a lesson for aspiring songstresses, especially in stage presence, as the singer took advantage of the proximity of the audience to exchange asides and establish eye contact.

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

Although the show, which also featured excellent musical support from Carl Schroeder on piano, Jim Cobb on drums, Walter Booker on bass and Vaughan's husband Waymond Reed on trumpet, lasted more than an hour, it seemed to fly by in minutes. But when the final curtain fell, the audience was happy in the knowledge that they had seen one of the all-time great singers in action.

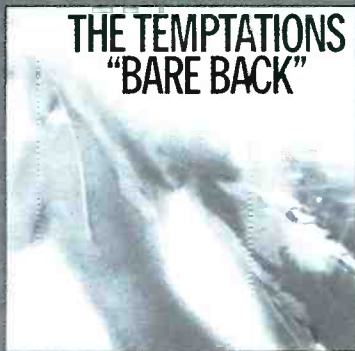
joey berlin

# Be tempted by the Temptations!

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from the Temptations.

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Be tempted.

**"Bare Back?"**<sup>SD 19188</sup>  
**On Atlantic Records and Tapes.**  
**Includes hit single, "Bare Back!"**  
3517





**A TASTE OF HONEY, GOLD AND PLATINUM** — Following a recent performance at the Greek Theatre in L.A., the four members of Capitol recording group A Taste Of Honey were presented with gold and platinum copies of their debut album for the label, "A Taste Of Honey," and for the first single from the LP, "Boogie Oogie Oogie." Pictured backstage (l-r) are: Perry Kibble of the group; Dennis White, Capitol vice president, marketing; Janice Johnson and Hazel Payne of the group; Larkin Arnold, Capitol vice president, soul division; and Don Johnson of the group.

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

(continued from page 8)

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

### Reduced Price On Catalog

This approach was also taken at MCA earlier this year when the company reclassified 249 country, MOR, and jazz titles from its full-line catalog at a suggested retail price of \$3.49 for LP and \$3.99 for tape. Tracking the sales of 555 selections (over a three-year period) that looked like future cutouts, MCA decided to retain 18 titles in its full-line catalog, reduce the price of 249 items, and delete the rest.

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

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

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

While he agreed that mid-lines have a great appeal to the budget-conscious buyer, Davis speculated that "the

availability of certain mid-line product that is not current but is still desirable is just as significant. Price is an important consideration to many buyers, but others aren't necessarily shopping for 'new' records."

### Separate Bins

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

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

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

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

### Raising List On Hit Items

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

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

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

## Infinity Names Local Promo Reps

(continued from page 12)

North/South Carolina area. Phelps also previously was program director at WFLV in Fayetteville and WTMA in Charleston.

Tom Cheney will handle promotion responsibilities for Infinity in New Orleans. Cheney comes to Infinity from RCA Records, where he was responsible for promotion in New Orleans. Before joining RCA, Cheney worked for A&M Records and was an air personality at WTX in New Orleans.

Promotion of Infinity product in Dallas will be the responsibility of Ronnie Raphael, who joins the label from Private Stock Records, where he was southwest regional promotion director. Raphael also previously was west coast regional promotion director at Mercury Records and local promotion manager for Mercury in Dallas. He also was music director at KNUS in Dallas for two years.

Rob Sides has joined Infinity as local promotion representative in Houston. Sides previously was local promotion representative in the Houston area for Warner Bros. Records. He also previously was a college radio promotion representative for A&M Records.

Ricki Gale will promote Infinity product in St. Louis. Gale previously handled promotion in St. Louis for ABC Records after working for MCA Records in the Miami area. Gale also was a tour publicity manager for MCA in New York.

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

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

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

Vicki Derrick will be responsible for promotion in the Minneapolis area. Derrick previously worked for Pickwick International as the local promotion person in Minneapolis.

### San Francisco

Bruce Shindler has been named local promotion representative in San Francisco. Shindler previously handled promotion in San Francisco for Elektra/Asylum/None-such Records after serving as the label's New York local promotion representative. Shindler also worked promotion for Bud-dah Records.

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

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

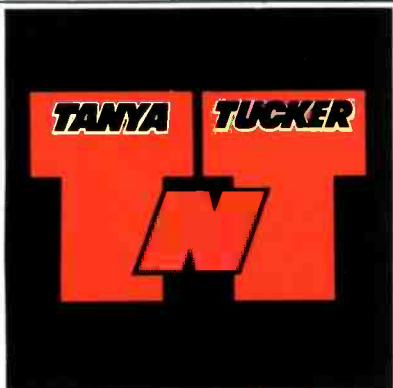
## Ronstadt Platinum As Cars Debut Gets Gold

LOS ANGELES — Linda Ronstadt's album, "Living In The U.S.A." on Elektra/Asylum Records, has been certified platinum by the RIAA, while the Cars' self-titled debut album on the same label has been certified gold.

# A LITTLE TRAVELING MUSIC FROM 10CC ON TOUR

- Oct.**  
**16** Winnipeg, Canada  
**18** Edmonton, Canada  
**19** Calgary, Canada  
**21** Portland, Or.  
**22** Seattle, Wash.  
**23-24** Vancouver, B.C.  
**27** Santa Rosa, Calif.  
**28** Berkeley, Calif.  
**29** Stockton, Calif.
- Nov.**  
**1** Santa Monica, Calif.  
**3** San Diego, Calif.  
**4** Phoenix, Ariz.  
**5** Albuquerque, N.M.  
**8** Dallas, Tex.  
**9** Kansas City, Mo.  
**10** Minneapolis, Minn.  
**12** Whitewater, Wisc.  
**13** Detroit, Mich.  
**15** Dayton, Ohio  
**16** Cleveland, Ohio  
**17** Buffalo, N.Y.  
**18** Reading, Pa.  
**19** Stony Brook, N.Y.  
**20** Poughkeepsie, N.Y.  
**22** Pittsburgh, Pa.  
**23** Philadelphia, Pa.  
**24** New York City, N.Y.  
**25** Passaic, N.J.  
**27** Toronto, Canada  
**29** Ottawa, Canada  
**30** Montreal, Canada
- Dec.**  
**2** Fredericton, New Brunswick  
**3** Moncton, New Brunswick  
**4** Halifax, Nova Scotia

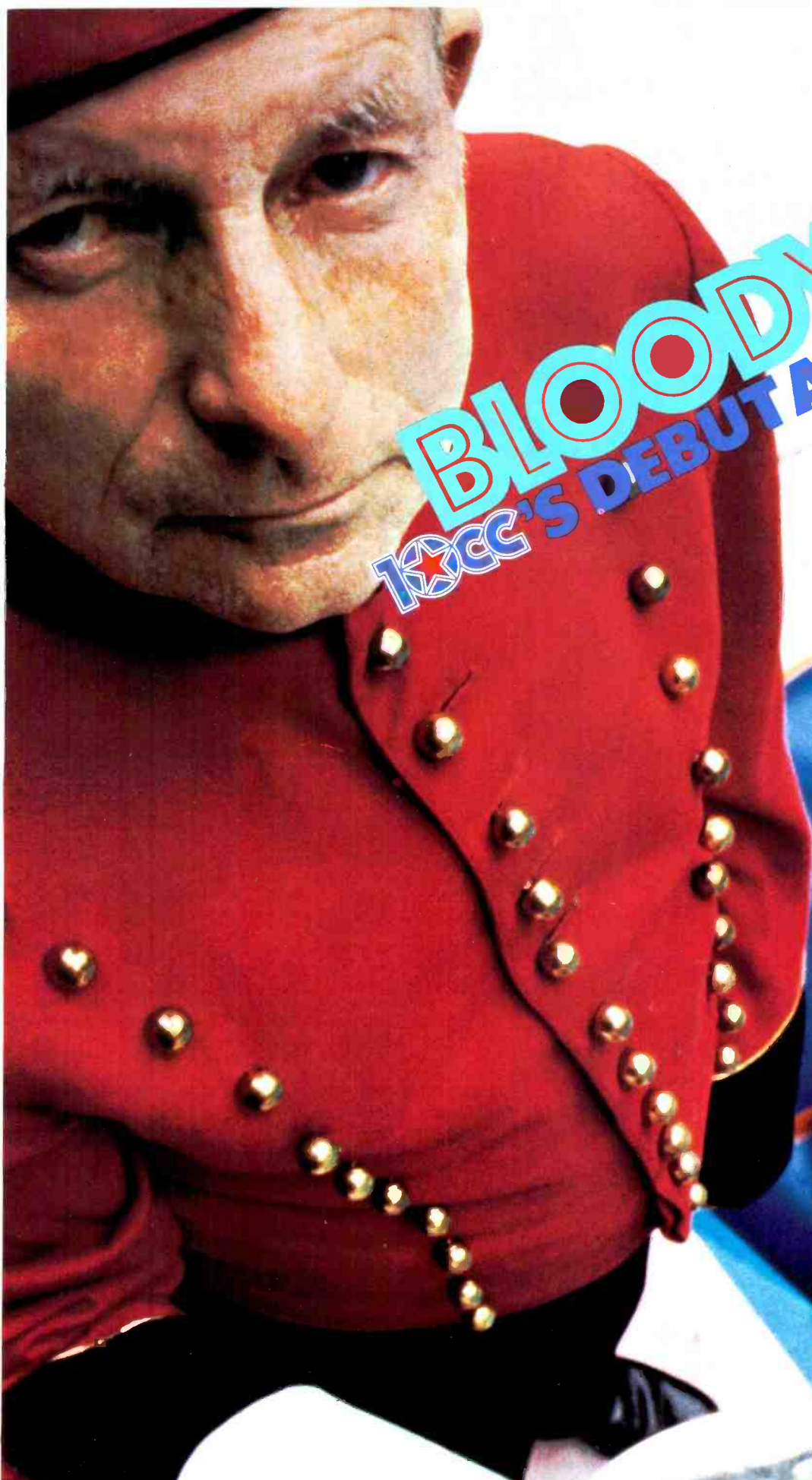
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 Ric Dixon/Harvey Lisberg  
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Bloody Tourists

FEATURE PICKS

**CHICAGO** (Columbia 3-10845)  
**Alive Again** (3:29) (Make Me Smile Music — ASCAP) (J. Pankow)

Already receiving substantial airplay as an album cut, this first single from the "Hot Streets" album has a touching irony in light of the tragic death of Terry Kath. Produced by Phil Ramone and Chicago, the track bears Chicago trademarks: aggressive horns, high riding vocals, tight and melodic structure and a bright optimism. A fine add for various pop formats.



**BARBRA AND NEIL** (Columbia 3-10840)  
**You Don't Bring Me Flowers** (3:14) (Stonebridge Music/Threesome — ASCAP) (N. Diamond/A. Bergman/B. Bergman)

Gary Guthrie of WAKY came up with the idea to combine the Streisand and Diamond versions of this song. Now, with Bob Gaudio producing, the duo went into the studio and did it right. Sweeping strings, gentle pace and trade-off lead vocals make this a likely AC/MOR winner.



**NICK GILDER** (Chrysalis 2264)  
**Here Comes The Night** (3:00) (Beechwood Music — BMI) (Gilder/McCulloch)

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



**JOE WALSH** (Elektra/Asylum E-45536)  
**Over And Over** (4:00) (Wow & Flutter Music — ASCAP) (J. Walsh)

"Life's Been Good," the first single from the "But Seriously, Folks" album, was a witty look at a rocker's life. This second single has several distinctive rhythmic breaks, organ backing, swirling guitar work, slip and slice beat and good double-tracked vocals. Walsh's guitar solo is in his fine slide style. Likely to attract Top 40 attention.

**LEIF GARRETT** (Scotti Brothers 403)  
**I Was Made For Dancin'** (3:14) (Michael's Music/Scot Tone Music — ASCAP) (M. Lloyd)

"Feel The Need" is Garrett's new album. This first single, written and produced by Michael Lloyd, marks Garrett's first full-tilt venture into disco. With a fast beat, lush arrangement of strings, horns and overwhelming backing vocals, this track ought to raise unsuspecting eyebrows. Pop radio ought to follow suit.



**THE CARS** (Elektra/Asylum E-45537)  
**My Best Friend's Girl** (3:40) (Lido Music — BMI) (Ric Ocasek)

The Cars is an important new rock 'n' roll band. The debut album contains many memorable moments. "Just What I Needed" careened into the Top 30 and this follow-up ought to make a comparable race. The guitar work is derivative but the enthusiasm is refreshing. Organ backing, excellent lead and backing vocals make this a certain Top 40 bet.



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

The Village People has established itself as more than strictly a disco act. "Macho Man" flexed pop muscle. "Y.M.C.A." is likely to do the same. Produced by Jacques Morali, the track has layered horn work and strings and a bright, soaring chorus. Willis' lead vocals are commanding. Likely to grow up an outstanding citizen.



**AL JARREAU** (Warner Bros. 8677)  
**Thinkin' About It Too** (3:18) (Aljarreau Music/Desperate Music — BMI) (A. Jarreau/T. Canning)

This single from the "All Fly Home" album has a fine rhythmic texture of keyboards and rhythm guitar. Jarreau, an excellent singer, has a varied attack which makes his singing exciting. Melodic and appealing, this track is well-suited to R&B and pop lists. This is a single to watch.

SINGLES TO WATCH

**ALICE COOPER** (Warner Bros. 8695)  
**How You Gonna See Me Now** (3:45) (Ezra Music/Candlewood Mountain Music — BMI/Jodrell Music — ASCAP) (A. Cooper/B. Taupin/D. Wagner)

"From The Inside" is the name of Cooper's much publicized new album about his bout with alcoholism. The album also marks a new collaboration with lyricist Bernie Taupin. This first single is about coming home. Piano fills, guitar work and good singing makes this a good pop add.

**WILD CHERRY** (Epic 8-50619)  
**This Old Heart Of Mine (Is Weak For You)** (3:16) (Stone Agate Music — BMI) (B. Holland/L. Dozier/E. Holland/S. Smoy)

Taken from the "I Love My Music" album, this track is a remake of the classic tune which was a hit for Rod Stewart most recently. With clean keyboard chording, synthesizer backing and excellent vocals, this track is a fine R&B and pop add.

**THE KINKS** (Arista 0372)  
**Live Life** (3:34) (Davray Music) (R. Davies)

"A Rock 'N' Roll Fantasy" was the first single from the "Misfits" album and a Top 40 record. This second single opens with driving guitar work by brother Dave. The lyric is a political statement of survival. The chorus is hard-hitting. Ray's vocals sound on target. Suited to rocking formats.

**LENNY WILLIAMS** (ABC 12423)  
**Midnight Girl** (3:36) (Spec-O-Lite Music/Traco Music/Jobete Music — BMI) (T. McFadden/J. Footman/F. Wilson)

"Spark Of Love" is the name of Williams' album and this single is about a lovely girl from a storybook. Funky keyboard and guitar work is spiced by congas. Williams' lead vocals are expressive. This song could be a R&B and pop Cinderella story.

**JAMES WALSH GYPSY BAND** (RCA JH-11403)  
**Cuz It's You, Girl** (3:27) (Gypsy Family — BMI) (J. Walsh)

Piano chording, rhythm guitar and upfront beat drive this uptempo ode to that special girl. Strings back the lead vocals and high riding falsetto backing vocals. Horns play an important role to punctuate changes. With an optimistic sound, this track is well suited to pop lists.

**LYNYRD SKYNYRD** (MCA 40957)  
**Down South Jukin'** (2:12) (Duchess Music/Hustlers — BMI) (R. Van Zant/G. Rossington)

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

**OHIO PLAYERS** (Mercury/Phonogram 74031)  
**Time Slips Away** (3:58) (Play One Music — admin. by Unichappell — BMI) (W. Beck/J. Williams/J. Jones — M. Pierce/R. Middlebrooks/C. Satchell/L. Bonner)

This second single from "Jass-Ay-Lay-Dee" funk up ballad with high stepping rhythm guitar and bass work, staccato horns, synthesizer strings and excellent teaming of lead and backing vocals. Likely to be a big R&B record. Pop possibilities.

**NICK LOWE** (Columbia 3-10844)  
**(I Love The Sound Of) Breaking Glass** (3:08) (Anglo-Rock Music — BMI) (N. Lowe/A. Bodner/S. Goulding)

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

**THE MCCRARYS** (Portrait 670022)  
**Don't Wear Yourself Out** (3:00) (Island Music — BMI) (Linda and Charity McCrary)

Funky bass and keyboard work opens this second single from the McCrarys' latest album. Excellent singing and synthesizer backing and a dancing beat make this track a likely bet for R&B play and dancefloor action. The brightness and verve of the singing is exciting.

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

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

**DYAN DIAMOND** (MCA-40959)  
**Mystery Dance** (1:42) (Plangent Visions Music — ASCAP) (E. Costello)

Diamond, produced, directed and "discovered" by Kim Fowley, chooses an Elvis Costello song for this first outing from her "In The Dark" album. A fast-paced rocker with '50s guitar influences, this track has AOR and pop appeal. Use of echo deepens the vocal.

**DANNY PEARSON** (Unlimited Gold/CBS ZS8 1400)  
**What's Your Sign Girl?** (4:30) (My Baby's Music/Sepe Music/World Song Pub. — ASCAP) (D. Pearson/T. Sepe)

Co-arranged and produced by Barry White and taken from the "Barry White Presents Mr. Danny Pearson," this track is a smooth ballad about compatible signs. Upfront drum beat, silky lead vocals by Pearson, horns and backing singers make this suited to R&B lists.

**BOBBY DAVID** (20th Century TC-2383)  
**Say You Do** (3:36) (I & I Music — ASCAP/Growing Music — BMI) (B. David/B. Castleman)

Taken from his namesake album, this track is rocker about keeping the love alive. Driving guitar work and a towering chorus give this song Top 40 appeal. Bobby's lead vocals effectively crack for emotional impact. Good rocker.

**DEVO** (Warner Bros. 8675)  
**Satisfaction** (2:38) (ABKCO Music — BMI) (M. Jagger/K. Richard)

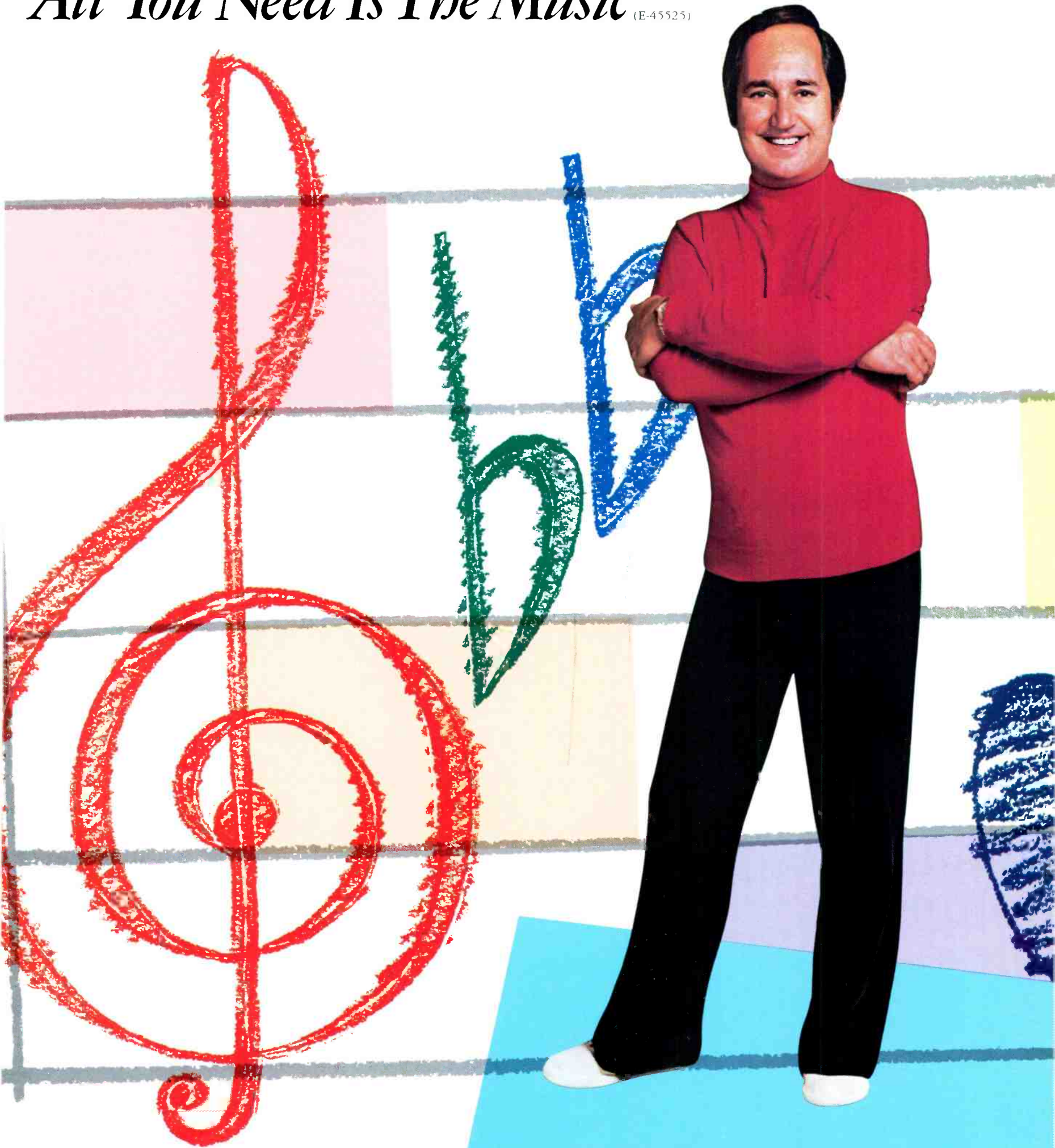
The album is called "Q. Are We Not Men? A: We Are Devo!" and this Jagger/Richard remake is the first single. Weird, warped, devoted, deleted, demonic and de-evolutionary, Devo has made a name for itself. This track has a jaunty, funky appeal.

**ADC BAND** (Cotillion/Atlantic 44243)  
**Long Stroke** (3:40) (Woodsong's Music/Bus Music — BMI) (M. Judkins/A. Matthew/J. Maddox/A. Matthew Jr./C. Hopkins/M. Patterson)

The ADC Band "comes to you from the outer reaches of the galaxy" and it gives funk 'n' jive. Jumpy keyboards, popping bass and party backing vocals make this a likely R&B party song.

# NEIL SEDAKA

*"All You Need Is The Music"* (E-45525)



All you need is Neil Sedaka's new single from his forthcoming album!

*"All You Need Is The Music"* (GE-)

Produced by Neil Sedaka and Artie Butler  
On Elektra Records and Tapes

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# Chaka

Her premier album on Warner/Tattoo records

Featuring the single "I'm Every Woman" (WB 3693)  
Written by Ashford & Simpson



Management:  BPM

*ed tapes* • (BSK 3245)

*Jack Nelson.*

*Produced by Arif Mardin.*



# RADIO NEWS

## AirPlay

**UNSUNG SONGWRITERS SING OUT** — A new syndicated series being prepared by the L.A. Production Group will spotlight the writers behind many of the hit songs on Top 40 and contemporary adult stations. **Mike Delamater**, a budding songwriter and one of the KDAY alumni who form the core of the Production Group staff, came up with the idea to introduce listeners to the songwriters who churn out hits for other artists to record and reap most of the glory. Negotiations are now underway to land a sponsor for "The Story Behind The Song."

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

**SYNDICATION INDICATIONS** — Also on the syndication front, a 48-hour history of album rock is being put together by **Bert Kleinman**, with co-production help from Goodphone Communications teammates **Mike Harrison** and **Tom Yates**. TM Programming will handle the show's marketing and distribution. The program won't be available for broadcast until next year, but judging from the principals involved with the project, the rights to air the as-yet-untitled special will soon be in great demand. . . . "Star Trak," the two-minute rock news and interview show hosted by **Candy Tusken**, has added **WMET/Chicago**, **KRSP/Salt Lake City** and **KOMA/Oklahoma City** to its station list.

**STATION TO STATION** — Although its population is not really very large, San Francisco is nonetheless one of the cultural centers of the country. It's also one of the hotbeds of radio station promotion, with most of the top contemporary stations vying for listenership. For example, **KSAN** is celebrating 10 years of rock'n'roll with a musical giveaway. **KSAN** bumper stickers are being given away at Odyssey, Tower and Record Factory record stores and listeners whose stickers are spotted receive "10 Big Ones," the latest releases

from **The Who**, **Van Morrison**, **Rolling Stones**, **Boston**, **Foreigner**, **Hall & Oates**, **Al Stewart**, **Bob Seger**, **Linda Ronstadt** and **Bruce Springsteen**. Winners will also be eligible for a grand prize drawing for a \$3,500 Dolby stereo system. . . . Meanwhile, **KMEL** (along with L.A. sister station **KWST**) is gearing up for its "Greenpeace Radio Auction." Items donated by such top stars as **The Eagles**, **Jefferson Starship**, **Ronnie Montrose**, **Mick Jagger**, **Cher**, **Michelle Phillips**, **Cheech & Chong** and others will be auctioned off sometime early next year on behalf of Greenpeace.

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



**DAVID DELIVERS** — 20th Century-Fox recording artist Bobby David recently began a promotional campaign to deliver his first 20th single "Say You Do" to a number of cities by helicopter. Pictured (l-r) are: Phillip Rauls, southern regional promotion director, 20th Century-Fox Records; the QZ bird; David and Wayne Harrison, program director for WZZQ radio, Huntsville.

**Palmer**. The station recently taped a show by **The Brecker Brothers** for a future broadcast. . . . Also in the Empire State, **WNBC**/New York has been active on the promotion front. As the race between the New York Yankees and the Boston Red Sox came to a neck-and-neck finish, **WNBC** gave away 175 pairs of tickets to the crucial final regular season game, which the home team lost despite the rooting efforts of the **WNBC** winners and most of the on-air staff. . . . **Cheech & Chong** visited **WNBC** one recent morning during the duo's promotion tour on behalf of their "Up In Smoke" film. Morning drive personality **Scotty Brink** indicates "guests will be a fairly regular feature of the morning show."

Atlantic's **Yes** has been making the radio rounds recently. Drummer **Alan White** sat in with DJ **Leroy Henry** at **KZOK**/Seattle while the band was in the northwest and bassist **Chris Squire** did an "Innerview" interview with host **Jim Ladd**. . . . **Yes** was also featured in a recent live concert broadcast aired by **WKQX/Chicago**. . . . A **KSFX**/San Francisco soccer team captained by former **Journey**-drummer **Ainsley Dunbar** was roundly beaten by **Lee Oskar's** Centerfold Girls in a recent college football half-time event at Sacramento State.

**THE MIGHTY MET AT 10** — Metromedia's Los Angeles station **KMET-FM** is celebrating its tenth anniversary as a progressive rock outlet this month and a long list of listeners are sharing in the observance of "Rocktober." **KMET** has recently emerged as the top-rated contemporary music station in California, thanks to their on-air personalities and community involvement according to most observers. Gov. **Jerry Brown**, Mayor **Tom Bradley** and other politicians have issued "Rocktober" proclamations, and the station is celebrating by replaying the best of its programming over the past ten years, including recorded-live concerts and interviews with such stars as **Mick Jagger**, **Queen** and **Ted Nugent**. Album and ticket giveaways are also part of the celebration.

**GET WELL SOON** — Best wishes for speedy recoveries go out to **Linda London** and **Roger Holloway**. Linda is back home and well on the road back to her duties as MD at **WINW**/Canton after hospitalization. Roger, MD at **WTLC**/Indianapolis, is entering the hospital.

**NEW JOBS** — **Margaret Kennedy** has been appointed promotion coordinator of **WABC**/New York. Kennedy has been with the ABC owned flagship station for three years. . . . Former **13Q**/Pittsburgh jock **Jim King** is now PD at **WABB**/Mobile. . . . **KY-102** morning DJ **Jay Cooper** has been designated as one of the hosts of a new series to air on **KCPT-TV**, the PBS outlet in Kansas City. The program is titled "Human Beings as Distinct from Other Animals" and is a series of profiles of a wide range of persons in the Kansas City area. . . . **David Bramnick** has been named general sales manager of **KSAN**/San Francisco. He replaces **Jeffrey Nemerovski**, who is now doing special projects for the station. Bramnick has been with **KSAN** for four years. . . . **Robb Kunkle** has been named news supervisor for the Mutual Broadcasting System. . . . Also at Mutual, **Paul Henderson** has been added as a newscaster. . . . The new on-air lineup at **WGNG** near Providence, R.I. consists of **Tom Casey** (MD), 6-10 a.m.; **Mark Cote**, 10-3 p.m.; **Phil Zachary** (PD), 3-6 p.m.; **Rick McKay**, 6-midnight; **Bob Carney**, 12-6 a.m. **Rick Mancuso** and **Debbie Martino** handle weekend chores. . . . **Mark Lawrence**, MD at **WGUY**/Bangor, is looking for a morning jock. Tapes and resumes to Mark at 7 Main St., Bangor 04401 or call (207) 947-7354.

joey berlin



**LIV IN PROV** — Epic recording artist Livingston Taylor took time out from his current national tour to do a "guest jock" shift at **WGNG** in Cumberland, R.I. Later Taylor went outside the studio for a photo session. Pictured (l-r) are: **Lenny Collins**, Epic promotion; **Tom Casey**, **WGNG MD**; **Taylor and Phil Zachary**, **WGNG PD**.

## Cox Broadcasting And GE Planning To Merge Chains

**LOS ANGELES** — The largest broadcast acquisition ever is in the works as General Electric Co. finalizes negotiations with Cox Broadcasting for the combination of the two companies' broadcast properties. The tentative agreement between the parties calls for a tax-free exchange of 1.3 shares of GE common stock for each share of Cox. The value of the GE shares necessary to carry out the deal is estimated at between \$440 and \$488 million.

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

The stations involved in the proposed merger are: Cox — **KFI/KOST-FM**, Los Angeles; **WWFH-FM**, Philadelphia; **WSB-AM-FM-TV**, Atlanta; **KTVU-TV**, San Francisco; **WIOD/WAIA-FM**, Miami; **WIICTV**, Pittsburgh; **WLIF-FM**, Baltimore; **WSOC-AM-FM-TV**, Charlotte and **WHIO-AM-FM-TV**, Dayton, General Electric — **KFOG-FM**, San Francisco; **WJIB-FM**, Boston; **KOA/KOAQ-FM/KOA-TV**, Denver; **WSIZ-AM-FM/WNGE-TV**, Nashville; **WGY/WGFM-FM/WGRB-TV**, Albany.

## Nader Will Chair B'cast Committee

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

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

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

## Century Makes Changes

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

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

In addition to **KWST** and **KMEL**, the Century chain also includes **W100/Chicago**, **WABX/Detroit** and **KSHE/St. Louis**.



**CHICAGO NARAS SEMINAR** — More than 150 people attended the National Academy of Recording Arts and Sciences seminar at De Paul University in Chicago to learn how to produce a record. Pictured (l-r) are: **Clarence Johnson**, producer of *Heaven and Earth*; **David Webb** of *Tails Out Productions*; **Dave Logan**, **WLUP** air personality; **Tom Pabich** of *Tails Out Productions* and producer **Brooks Arthur**.

# TOP FM ROTATION

	LW	WKS	TITLE	ARTIST	LABEL	TOP 200 POP	PRIME CUTS
1	3	3	Living In The U.S.A.	Linda Ronstadt	Asylum	4*	Just One Look, Old To Dream, Alison, Title
2	1	8	Who Are You	The Who	MCA	3	Sister Disco, New Song, Music Must, Guitar, 905, Title
3	2	8	Don't Look Back	Boston	Epic	2	Man I'll Never Be, Satisfied, Title
4	9	4	Dog & Butterfly	Heart	Portrait	15*	Cook, Hi Jinx, Straight On, Title, Mistral Wind
5	6	4	Pieces Of Eight	Styx	A&M	13*	White Hope, Message, Blue Collar, Title
6	11	4	Time Passages	Al Stewart	Arista	27*	Valentina, All Seasons, Timeless, Title
7	4	19	Some Girls	The Rolling Stones	Rolling Stones	9	Miss You, Respectable, Beast, Whip, Shattered
8	7	7	Twin Sons . . .	Fogelberg/Weisberg	Epic	5	Lazy Susan, Alley, Nocturne, Gold
9	8	14	Nightwatch	Kenny Loggins	Columbia	8	"Friend," Easy Driver, Angelique, Title
10	5	17	Double Vision	Foreigner	Atlantic	6	Hot Blooded, Title, Blue Day, Children
11	18	2	Wavelength	Van Morrison	WB	87*	Natalia, Santa Fe, Title, Checkin'
12	12	2	Tormato	Yes	Atlantic	39*	Future Times, Onward, Circus
13	10	19	The Cars	The Cars	Elektra	32	All I've Got, Bye Love, Stereo, Mixed Up, Best Friend's
14	23	2	Hot Streets	Chicago	Columbia	35*	Alive, No Tell Lover, Love Was New, Title
15	20	2	Comes A Time	Neil Young	Reprise	47*	Goin' Back, Look Out, Human, Motorcycle
16	13	6	Along The Red Ledge	Hall & Oates	RCA	28	It's A Laugh, Serious Music, Melody, Don't Blame
17	21	2	Bloody Tourists	10cc	Polydor	102*	Dreadlock, Mr. Time, Shock, Tokyo, Reds
18	15	22	Stranger In Town	Bob Seger	Capitol	11	Hollywood, Number, Final Scene
19	17	19	Darkness On The Edge Of Town	Bruce Springsteen	Columbia	56	Promised Land, Factory, Badlands
20	26	2	Live Bursting Out	Jethro Tull	Chrysalis	76*	Lullaby, Skating, Hunting, Minstrel, Aqualung
21	19	9	Life Beyond L.A.	Ambrosia	WB	51	How Much I Feel, Title
22	22	19	Worlds Away	Pablo Cruise	A&M	18	Love Will Find A Way, Rio, Runnin'
23	14	6	Lynyrd Skynyrd's First . . .	Lynyrd Skynyrd	MCA	25*	Helpin' Hand, Preacher's Daughter
24	24	2	Brother To Brother	Gino Vannelli	A&M	33*	I Just Wanna Stop, River Must Flow, Evil Eye, Title
25	27	2	Some Enchanted Evening	Blue Oyster Cult	Columbia	52*	Godzilla, Reaper, We Gotta Get
26	—	10	More Songs About Buildings . . .	Talking Heads	Sire	78	Take Me To The River, Found A Job, Artists
27	16	9	Caravan To Midnight	Robin Trower	Chrysalis	54	My Love, For You, Title
28	30	2	Tracks On Wax 4	Dave Edmunds	Swan Song	188	Trouble Boys, Television, Jukebox, Heart
29	29	5	Danger Zone	Player	RSO	61	Prisoner Of Your Love
30	28	22	You're Gonna Get It	Tom Petty	Shelter	137	Listen To Her Heart, Title

## FM Station Reports — New ADDS/Hot Rotation

### KRST-FM — ALBUQUERQUE — BOB SHULMAN

**ADDS:** Firefall, Yes, Neil Young, Chicago, Van Morrison, Richard Wright, David Bowie, Third World, Phoebe Snow, Toto, Peter, Paul & Mary, Small Faces, Ramones, Barbara Walker (45), Jesse Colin Young (45)

**HOTS:** Boston, Linda Ronstadt, Lynyrd Skynyrd, Fogelberg/Weisberg, 1994, Hall & Oates, Joe Cocker, 10cc, Gato Barbieri, Styx, Talking Heads, Waylon Jennings (45)

### WSAN-FM — ALLENTOWN — RICK HARVEY

**ADDS:** Phoebe Snow, Neil Young, Jethro Tull, Billy Cobham, 1994, Baby Grand

**HOTS:** Boston, Who, Al Stewart, Player, Yes, City Boy, Ambrosia, Linda Ronstadt, Gene Cotton, Styx

### KEZY-FM — ANAHEIM — LARRY REISMAN

**ADDS:** Chicago, Billy Joel, Meat Loaf

**HOTS:** Boston, Exile, Linda Ronstadt, Steely Dan, Nick Gilder, Commodores, Frankie Valli (45), Little River Band, Olivia Newton-John (45), Foreigner

### WKLS-FM — ATLANTA — KEITH ALLEN

**ADDS:** Levon Helm, Sea Level, David Bowie, Jean-Luc Ponty

**HOTS:** Rolling Stones, Who, Boston, Foreigner, Lynyrd Skynyrd, Styx, Bob Seger, Pablo Cruise, Bruce Springsteen

### WAAL-FM — BINGHAMTON — SCOTT MICHAELS

**ADDS:** Billy Joel, Santana, Toto, Waylon Jennings, Eric Carmen, Levon Helm

**HOTS:** Heart, Boston, Chicago, Al Stewart, Styx, Neil Young, Van Morrison, Linda Ronstadt, Billy Joel (new), Firefall (45), Eric Clapton (45)

### WBCN-FM — BOSTON — TONY BERARDINI

**ADDS:** Waylon Jennings, Tina Turner, Levon Helm, Phoebe Snow, Rory Gallagher, Weather Report, Southside Johnny

**HOTS:** Cars, Bob Seger, Van Morrison, Rolling Stones, Devo, Foreigner, Tina Turner, Linda Ronstadt, Jimmy Cliff, Tom Petty

### WGRQ-FM — BUFFALO — JOHN VELCHOFF

**ADDS:** Billy Joel, Neil Young

**HOTS:** Boston, Linda Ronstadt, "Kiss", Yes, Billy Joel (old), Foreigner, Bob Seger, Rolling Stones, Kenny Loggins, "Nat'l Lampoon", Fogelberg/Weisberg, Alan Parsons, Gino Vannelli, Styx, Heart, Van Morrison, "Sgt. Pepper", Cars, Who, Exile

### WJKL-FM — CHICAGO — TOM MARKER/WALLY LEISERING

**ADDS:** Son Seals, Bryan Ferry, Jim Post, Small Faces, Jethro Tull, Pat Travers, Gibson/Camp, David Sancious, David Bowie, Maddy Prior (imp)

**HOTS:** Van Morrison, Neil Young, Third World, Cars, Dave Edmunds, Genya Ravan, Moon Martin, Kingfish, Jimmy Cliff, Devo, Heron/Jackson, Linda Ronstadt, Bruce Springsteen, Bruce Cockburn, Crawler, Who

### WXRT-FM — CHICAGO — BOB GELMS

**ADDS:** David Bowie, Jethro Tull, Weather Report, Richard Wright, Phoebe Snow, Bliss Band, Son Seals, Brand X, Grover Washington Jr., Mighty Joe Young, Billy Cobham

**HOTS:** Who, Kenny Loggins, Van Morrison, Linda Ronstadt, Chicago, Styx, Al Stewart, Pat Metheny, Yes, Rolling Stones, Bob Seger, Joe Walsh, Heart, Bruce Springsteen, 10cc, Cheap Trick, Boston, Pablo Cruise, Foreigner, Todd Rundgren

### WMMS-FM — CLEVELAND — KID LEO/JOHN GORMAN

**ADDS:** Southside Johnny, Arlyn Gale, Santana, Stephen Stills, Billy Joel, Sea Level, Ian Matthews, Molly Hatchet

**HOTS:** Linda Ronstadt, Who, Cars, Foreigner, Boston, Al Stewart, Blue Oyster Cult, Styx, Fogelberg/Weisberg, Bruce Springsteen, Kenny Loggins, Bob Seger, Jethro Tull, Player, Heart

### WLVO-FM — COLUMBUS — TOM TEUBER/STEVE RUNNER

**ADDS:** Billy Joel, 10cc

**HOTS:** Styx, Kenny Loggins, Who, Boston, Rolling Stones, Foreigner, Fogelberg/Weisberg, Linda Ronstadt, Heart, Cars, Exile, Little River Band, Gino Vannelli, Ambrosia, Jethro Tull, Neil Young, Yes

### C-101-FM — CORPUS CHRISTI — MANDO CAMINA

**ADDS:** David Bowie, Al Jarreau, Sea Level, Eric Carmen, Pat Travers, Ian Matthews

**HOTS:** Van Morrison, Chuck Mangione, Boston, Who, Chicago, Linda Ronstadt, Jay Boy Adams, Bros. Johnson, Juice Newton, Yes, Styx, Heart, Hall & Oates, Fogelberg/Weisberg, Al Stewart, Jethro Tull, Bruce Springsteen, Foreigner

### KZEW-FM — DALLAS — MARK CHRISTOPHER

**ADDS:** Pat Travers, Jesse Colin Young, Southside Johnny, David Bowie, Nicolette Larson, Santana (45), Baby Grand, Jethro Tull, Pages

**HOTS:** Player, Toto, Chicago, Heart, Styx, Bob Seger, Foreigner, Boston, Hall & Oates, Pablo Cruise, Gino Vannelli, Tom Petty

### KBPI-FM — DENVER — JOHN BRADLEY

**ADDS:** Gino Vannelli

**HOTS:** Kenny Loggins, Fogelberg/Weisberg, Linda Ronstadt, Rolling Stones, Heart

### WABX-FM — DETROIT — JOE KRAUSE

**ADDS:** Billy Joel, Santana, Gino Vannelli, 10cc, David Bowie, Ian Matthews (45), Alice Cooper (45)

**HOTS:** Rolling Stones, Who, Cars, Styx, Boston, Linda Ronstadt, Kenny Loggins, Heart

### KZEL-FM — EUGENE — STAN GARRETT

**ADDS:** Racing Cars, Reggie Knighton, Ian Matthews, Nicolette Larson, Weather Report, Phoebe Snow, Richard Wright

**HOTS:** Neil Young, Norton Buffalo, Al Stewart, Fogelberg/Weisberg, Heart, Styx, Linda Ronstadt, Talking Heads, Rolling Stones

### WLAV-FM — GRAND RAPIDS — DOC DONOVAN

**ADDS:** Nicolette Larson, Ian Matthews

**HOTS:** Styx, Boston, Who, Foreigner, Pablo Cruise, Rolling Stones, Kenny Loggins, Heart, Fogelberg/Weisberg, Yes

### WCCO-FM — HARTFORD — BILL NOSAL

**ADDS:** Billy Joel, Baby Grand

**HOTS:** Who, Linda Ronstadt, Fogelberg/Weisberg, Al Stewart, Chicago, Boston, Rolling Stones, Foreigner, Kenny Loggins, Ambrosia, Heart, Styx

### KLOL-FM — HOUSTON — SANDY MATHIS

**ADDS:** Bliss Band, Valerie Carter, Jiva, Lindisfarne (45), Southside Johnny, Janis Ian, David Bowie, Blend, Devo

**HOTS:** Neil Young, Al Stewart, Heart, 10cc, Linda Ronstadt, Eric Clapton (45), Cars, Van Morrison, Firefall, Waylon Jennings

### KWKI-FM — KANSAS CITY — JIM ZEINER

**ADDS:** Billy Joel, Santana, Sea Level, Bryan Ferry, Ian Matthews, Trevor Rabin, Gino Vannelli, Stephen Stills

**HOTS:** Jethro Tull, Toto, Nick Gilder, Boston, Chicago, Al Stewart, Eric Clapton (45)

### WBLM-FM — LEWISTON/PORTLAND — JOSE DIAZ

**ADDS:** Firefall, Bryan Ferry, Southside Johnny, Richard Wright, Toto, Elton John

**HOTS:** Blend, Linda Ronstadt, Boston, City Boy, Who, Cars, 10cc, Al Stewart, Heart, Van Morrison, Player, Ambrosia, Fogelberg/Weisberg, Steely Dan, Pablo Cruise, Joe Walsh, Kenny Loggins, Rolling Stones, Billy Joel (old), Jefferson Starship

### KNAC-FM — LONG BEACH — PAUL FUHR

**ADDS:** Stephen Stills, Santana, Elton John, Billy Joel, Firefall

**HOTS:** Who, Styx, Chicago, Yes, Fogelberg/Weisberg, Al Stewart, Blue Oyster Cult, David Bowie, Heart, Linda Ronstadt, Boston, Kenny Loggins, Rolling Stones, Talking Heads

### WBAB-FM — LONG ISLAND — BERNIE BERNARD

**ADDS:** Billy Joel, Stephen Stills, Santana, Ian Matthews, Golden Earring, Richard T. Bear, Blend, Mark-Almond

**HOTS:** Van Morrison, Chicago, Who, Yes, Bruce Springsteen, Boston, Bob Seger, Linda Ronstadt, Rolling Stones, Al Stewart, 10cc, David Bowie, Heart, Kenny Loggins, Bliss Band, Player, Jethro Tull, Ambrosia, Pablo Cruise, Peter Gabriel

### WLIR-FM — LONG ISLAND — DENIS McNAMARA/LARRY KLEINMAN

**ADDS:** Dave Mason (hits), Joe Walsh (hits), Crosby/Nash (hits), Southside Johnny, Alpert/Masekela, Gino Vannelli, Billy Joel, Stephen Stills, Santana, Jesse Colin Young (45)

**HOTS:** Jethro Tull, Rolling Stones, Van Morrison, Who, Al Stewart, Blue Oyster Cult, Papa John Creach, Linda Ronstadt, Cars, "Volunteer Jam", Yes, Pat Metheny, Neil Young, Bruce Springsteen, Ramones, "Rocky Horror Picture Show", Greg Kihn, 10cc, Fogelberg/Weisberg, Beach Boys

# MOST ADDED FM LPs

#1 Most Added



**BILLY JOEL**  
52nd Street  
Columbia

#2 Most Added



**SANTANA**  
Inner Secrets  
Columbia

#3 Most Added



**SOUTHSIDE JOHNNY & THE ASBURY JUKES**  
Hearts Of Stone  
Epic

#4 Most Added



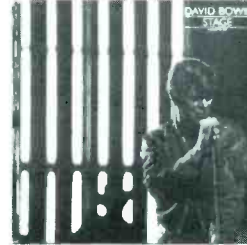
**STEPHEN STILLS**  
Thoroughfare Gap  
Columbia

#5 Most Added



**NICOLETTE LARSON**  
Nicolette  
Warner Bros.

#6 Most Added



**DAVID BOWIE**  
Stage  
RCA

#1 Most Added

**BILLY JOEL** — 52nd Street — Columbia

**ADDED THIS WEEK** — WLWQ, KWST, KMEL, KSHE, WABX, KINK, WIOQ, WNEW, KWKI, KEZY, KNAC, WBAB, WQXM, WRNW, WYFE, WGRQ, KZAM, WMMS, WCCC, WYDD, WLIR, WAAL  
**HISTORY TO DATE** — None

#2 Most Added

**SANTANA** — Inner Secrets — Columbia  
**ADDED THIS WEEK** — KWST, KMEL, KSHE, WABX, WIOQ, WNEW, KWKI, KNAC, WBAB, WAAL, WYFE, KZAM, WMMS, WYDD, WLIR  
**HISTORY TO DATE** — None

#3 Most Added

**SOUTHSIDE JOHNNY &**

**THE ASBURY JUKES** — Hearts Of Stone — Epic

**ADDED THIS WEEK** — KWST, KSJO, WIOQ, WBLM, WKDF, KL0L, KSAN, KZAM, WMMS, WBCN, WORJ, WYDD, WLIR, KZEW, WNEW  
**HISTORY TO DATE** — None

#4 Most Added

**STEPHEN STILLS** — Thoroughfare Gap — Columbia

**ADDED THIS WEEK** — KWST, KMEL, KINK, WIOQ, KWKI, KNAC, WBAB, WYFE, KZAM, WMMS, WYDD, WLIR  
**HISTORY TO DATE** — None

#5 Most Added

**NICOLETTE LARSON** — Nicolette — Warner Bros.  
**ADDED THIS WEEK** — KINK, WIOQ, WNEW,

WRNW, WLAV, KSAN, KZAM, WOUR, KZEL, KNX, KZEW

**HISTORY TO DATE** — None

#6 Most Added

**DAVID BOWIE** — Stage — RCA

**ADDED THIS WEEK** — WABX, WJKL, KRST, KL0L, WXRT, C-101, WORJ, KZEW, KOME, WKLS  
**HISTORY TO DATE** — WIOQ, WAAF, WBLM, WYSP, WLWQ, KEZY, KMET, WBAB, WOUR, WLAV, KSJO, WHFS, WYDD, WBCN, WCCC, WMMS, WLIR, WNEW

#7 Most Added

**IAN MATTHEWS** — Stealin' Home — Mushroom

**ADDED THIS WEEK** — KWST, KWKI, WBAB, WRNW, WLAV, KZEL, WMMS, C-101, KNX,

KREM  
**HISTORY TO DATE** — KSHE, WAAF, KTXQ, WBLM, KNAC, KRST, WOUR, KZEW, KADI, KINK, WYDD, WORJ, WBCN, KFML, WCCC, WNEW, KZAM

#8 Most Added

**JETHRO TULL** — Live Bursting Out — Chrysalis

**ADDED THIS WEEK** — KWST, KSJO, WRNW, WJKL, WXRT, WSAN, KREM, KZEW

**HISTORY TO DATE** — KSHE, WIOQ, WAAF, WBLM, WYFE, WYSP, WLWQ, KEZY, KNAC, KMET, WAAL, WBAB, KRST, WOUR, WLAV, WQXM, KWKI, KADI, WABX, KINK, WNOR, C-101, KSAN, KOME, WBCN, WCCC, KL0L, WMMS, KBPI, WKQX, WNEW, WLIR, WORJ

#9 Most Added

**PHOEBE SNOW** — Against The Grain — Columbia

**ADDED THIS WEEK** — WKDF, KRST, KZEL, WBCN, WXRT, WSAN, WORJ  
**HISTORY TO DATE** — WBLM, WBAB, WOUR, WJKL, KINK, WSAN, KFML, KKTJ, KL0L, WLIR, KZAM, WHFS

#10 Most Added

**ELTON JOHN** — A Single Man — MCA

**ADDED THIS WEEK** — KMEL, KSJO, WNOE, WBLM, KNAC, KNX  
**HISTORY TO DATE** — None

#11 Most Added

**NEIL YOUNG** — Comes A Time — Reprise  
**ADDED THIS WEEK** —

WNOR, WGRQ, KRST, WYFE, WSAN, WORJ

**HISTORY TO DATE** — KSHE, KWST, WAAF, WBLM, WYSP, WLWQ, KMET, WBAB, WOUR, WQXM, KWKI, KADI, WABX, KMEL, C-101, WKLS, KOME, WSAN, WBCN, WRNO, KFML, WXRT, KKTJ, KREM, WMMS, KBPI, KINK, KTXQ, KSJO, WIOQ, KEZY, WLAV, WRNW, KZAM, KSAN, KL0L, WCCC, WKQX, WHFS, KZEW, WLIR, WJKL

#12 Most Added  
**BABY GRAND** — Ancient Medicine — Arista

**ADDED THIS WEEK** — WNEW, WKDF, WRNW, WCCC, WSAN, KZEW  
**HISTORY TO DATE** — WIOQ, WBAB

## FM Station Reports — New ADDS/Hot Rotation

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

**ADDS:** Nicolette Larson, Ian Matthews, Jim Rafferty, Elton John, Eric Clapton (45), Gino Vannelli (45)  
**HOTS:** Phoebe Snow, Linda Ronstadt, Fogelberg/Weisberg, Joe Cocker, Al Stewart, Valerie Carter, Stephen Bishop, 10cc, Kenny Loggins, Chicago, Al Jarreau, Fuller/Kaz, Van Morrison, Toto, Booker T. Jones

**KWST-FM — LOS ANGELES — BOB GOWA**

**ADDS:** Billy Joel, Southside Johnny, Stephen Stills, Santana, Ian Matthews, Jethro Tull, Lindisfarne (45), Crawler, Sea Level, Fogelberg/Weisberg, Firefall, Eric Clapton (45)  
**HOTS:** Kenny Loggins, Linda Ronstadt, Boston, Hall & Oates, Who, Rolling Stones, Ambrosia, Al Stewart, Heart

**WKDF-FM — NASHVILLE — ALAN SNEED**

**ADDS:** Molly Hatchet, Southside Johnny, Phoebe Snow, King Of Hearts, Baby Grand, Weather Report, Ronnie Laws  
**HOTS:** Foreigner, Boston, Fogelberg/Weisberg, Who, Lynyrd Skynyrd, Linda Ronstadt, Styx, Heart, Gino Vannelli, Al Stewart

**WNOE-FM — NEW ORLEANS — CAPT. HUMBLE**

**ADDS:** Stephen Bishop, Elton John, Al Jarreau  
**HOTS:** Sylvester, Gino Vannelli, Heart, Al Stewart, Fogelberg/Weisberg, Who, Joe Cocker, Linda Ronstadt, Kenny Loggins

**WRNO-FM — NEW ORLEANS — SAM ROBERTS**

**ADDS:** Lee Oskar, Zwo!, Golden Earring, Gentle Giant, Chicago, Eric Clapton (45)  
**HOTS:** Rolling Stones, Who, Boston, Bob Seger, Gerry Rafferty, Dave Mason, Lynyrd Skynyrd, Foreigner, City Boy, Heart, Linda Ronstadt, Hall & Oates, Kenny Loggins, Styx

**WNEW-FM — NEW YORK — TOM MARRERA**

**ADDS:** Nicolette Larson, Billy Joel, Santana, Baby Grand, Mark-Almond, Steve Forbert, Golden Earring, Blend, David Sancious, Jim Rafferty, Uriah Heep, Black Sabbath  
**HOTS:** Southside Johnny, Van Morrison, Rolling Stones, Neil Young, David Bowie, Beach Boys, Jethro Tull, Linda Ronstadt, Who, 10cc, Gentle Giant, Devo, Yes, Bruce Springsteen, Phoebe Snow, Eric Carmen, Chicago, Al Stewart, Bob Dylan, Ramones

**WNOR-FM — NORFOLK — RON FEGER**

**ADDS:** Neil Young, Gene Simmons, Van Morrison  
**HOTS:** Kenny Loggins, Pablo Cruise, Little River Band, Foreigner, Boston, Rolling Stones, Fogelberg/Weisberg, Who, Bob Seger, Van Halen, Joe Walsh, L. Le Roux, Linda Ronstadt, Styx

**WORJ-FM — ORLANDO — GARY BROWN**

**ADDS:** Chuck Mangione, Jean-Luc Ponty, Trevor Rabin, Richard Wright, Phoebe Snow, Lee Oskar, Southside Johnny, David Bowie, Neil Young  
**HOTS:** Styx, Al Stewart, Linda Ronstadt, Yes, Sea Level, Chicago, Robin Trower, Fogelberg/Weisberg, Boston, Who, Heart, Van Morrison

**WIOQ-FM — PHILADELPHIA — HELEN LEICHT**

**ADDS:** Santana, Stephen Stills, Billy Joel, Sea Level, Jim Rafferty, Nicolette Larson, Devo, Crack The Sky, Southside Johnny  
**HOTS:** David Bowie, Al Stewart, Neil Young, Foreigner, Styx, Heart, Boston, 10cc, Blondie, Who, Van Morrison, 1994, Bruce Springsteen, Jethro Tull, Yes, Moon Martin, Ace Frehley, Hall & Oates, Aerial, Greg Kihn

**WYDD-FM — PITTSBURGH — STEVE DOWNES/JACK ROBINSON**

**ADDS:** Jesse Colin Young, Billy Joel, Santana, Stephen Stills, Southside Johnny  
**HOTS:** Who, Foreigner, Al Stewart, Robin Trower, Rolling Stones, Linda Ronstadt, Styx, Boston, Kenny Loggins, Fogelberg/Weisberg, Hall & Oates, Ambrosia, Little River Band, Lynyrd Skynyrd

**KINK-FM — PORTLAND — LESLIE SARNOFF**

**ADDS:** Nicolette Larson, Billy Joel, Stephen Stills, Firefall, Eric Clapton (45), Firefall (45)  
**HOTS:** Dan Hill, Moody Blues, Al Stewart, Janis Ian, Kenny Loggins, Chicago, Linda Ronstadt, Neil Young, Heart, Sea Level, Van Morrison, Fogelberg/Weisberg, Toto, Ian Matthews, Leo Sayer, Chuck Mangione, Crusaders, Gino Vannelli, Pat Metheny

**WYFE-FM — ROCKFORD — ARMAND CHIANTI/BRAD HOFFMAN**

**ADDS:** Crawler, Neil Young, Gypsy, Stephen Stills, Billy Joel, Santana  
**HOTS:** Kenny Loggins, Bob Seger, Who, Boston, Linda Ronstadt, Foreigner, Styx, Rolling Stones, Fogelberg/Weisberg, Heart, Gino Vannelli, Chicago, Yes, Lynyrd Skynyrd, Ambrosia, Nick Gilder, Van Morrison, Al Stewart, Hall & Oates, 10cc

**KSHE-FM — ST. LOUIS — TED HABECK**

**ADDS:** Dave Edmunds, Lucifer's Friend, Billy Joel, Santana  
**HOTS:** Robin Trower, Boston, Who, Yes, Cars, City Boy, Rolling Stones, Golden Earring, David Coverdale, Starcastle, Trooper, Chilliwack, Styx, Trevor Rabin

**KMEL-FM — SAN FRANCISCO — MARK COOPER**

**ADDS:** Elton John, Santana, Stephen Stills, Billy Joel, Eric Clapton (45)  
**HOTS:** Rolling Stones, Boston, Foreigner, Who, Linda Ronstadt, Kenny Loggins, Blue Oyster Cult, Van Morrison, Yes, Hall & Oates, Styx, Robin Trower, Al Stewart, Heart, Joe Cocker

**KSAN-FM — SAN FRANCISCO — KATE INGRAM**

**ADDS:** Nicolette Larson, Rory Gallagher, "Spitballs", Southside Johnny, Lee Oskar, Weather Report, Valerie Carter, Santana (45)  
**HOTS:** Blondie, Blue Oyster Cult, Cars, Cheap Trick, Dyan Diamond, Dave Edmunds, Bryan Ferry, Hall & Oates, Van Morrison, Rolling Stones, Linda Ronstadt, Bob Seger, Bruce Springsteen, Talking Heads 10cc, Who, Neil Young

**KOME-FM — SAN JOSE — DANA JANG**

**ADDS:** David Bowie, Dyan Diamond, Jack Tempchin, Gino Vannelli, Santana (45)  
**HOTS:** Blue Oyster Cult, Boston, Cars, Fogelberg/Weisberg, Foreigner, Sammy Hagar, Hall & Oates, Heart, Greg Kihn, Kenny Loggins, Lynyrd Skynyrd, Pablo Cruise, Rolling Stones, Linda Ronstadt, Al Stewart, Styx, Talking Heads, Who

**KSJO-FM — SAN JOSE — PAUL WELLS**

**ADDS:** Yes, Jethro Tull, Rory Gallagher, Happy The Man, Richard T. Bear, Southside Johnny, Elton John, Crack The Sky, Michael Nesmith  
**HOTS:** Styx, Tom Petty, Yes, Rolling Stones, Greg Kihn, Blue Oyster Cult, Cars, Boston, Dyan Diamond, Lynyrd Skynyrd, Who, Pat Travers, Heart, Talking Heads, Dave Edmunds

**KZAM-FM — SEATTLE — JON KERTZER**

**ADDS:** Billy Joel, Stephen Stills, Southside Johnny, Levon Helm, Firefall, Dane Donohue, Ramsey Lewis, Nicolette Larson, Peter, Paul & Mary, Steve Forbert, Ella Fitzgerald, Son Seals, Moon Martin, Richard & Linda Thompson, Santana, Jesse Colin Young (45), Eric Clapton (45), Tom Petty (45)  
**HOTS:** Neil Young, Van Morrison, Linda Ronstadt, Ian Matthews, Bruce Springsteen, Norton Buffalo, Bruce Cockburn, Fogelberg/Weisberg, Gary Burr, Al Stewart, Mark-Almond, Bim, Third World, Weather Report, Tom Waites, Richard Wright, Gerry Rafferty

**KREM-FM — SPOKANE — LARRY SNIDER**

**ADDS:** Chicago, Jethro Tull, Ian Matthews, Jack Tempchin, Crawler, Pat Travers, Trevor Rabin, Toto, Jeff Lorber Fusion  
**HOTS:** Boston, Styx, Who, Al Stewart, Heart, Foreigner, Hall & Oates, Ambrosia, Robin Trower, Moon Martin, City Boy, Linda Ronstadt, Neil Young

**WQXM-FM — TAMPA — NEAL MIRSKY**

**ADDS:** Nick Gilder, Toto, Billy Joel  
**HOTS:** Linda Ronstadt, Foreigner, Rolling Stones, Who, Boston, Lynyrd Skynyrd, Heart, Styx, Yes, Fogelberg/Weisberg, Kenny Loggins, Chicago

**WOUR-FM — UTICA — TOM STARR**

**ADDS:** Nicolette Larson, Jimmy Cliff  
**HOTS:** Dave Edmunds, Yes, Phoebe Snow, Neil Young, Van Morrison, Jethro Tull, Bryan Cadd, Nick Gilder, Cars, 1994, Heart

**WRNW-FM — WESTCHESTER — DONNA LEMISZKI**

**ADDS:** Billy Joel, Baby Grand, Booker T. Jones, Levon Helm, Jethro Tull, Nicolette Larson, Ian Matthews  
**HOTS:** Stephen Bishop, Crusaders, Al Stewart, Linda Ronstadt, Little River Band, Exile, Pablo Cruise, Fogelberg/Weisberg, Bros. Johnson, Kenny Loggins

**WAAF-FM — WORCESTER — JOHN DUNCAN/PAUL LEMIUX**

**ADDS:** Van Morrison, Gino Vannelli, Crawler  
**HOTS:** Cars, Boston, Fogelberg/Weisberg, Kenny Loggins, Foreigner, Rolling Stones, Linda Ronstadt, Styx, Who, Al Stewart



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# ODYSSEY

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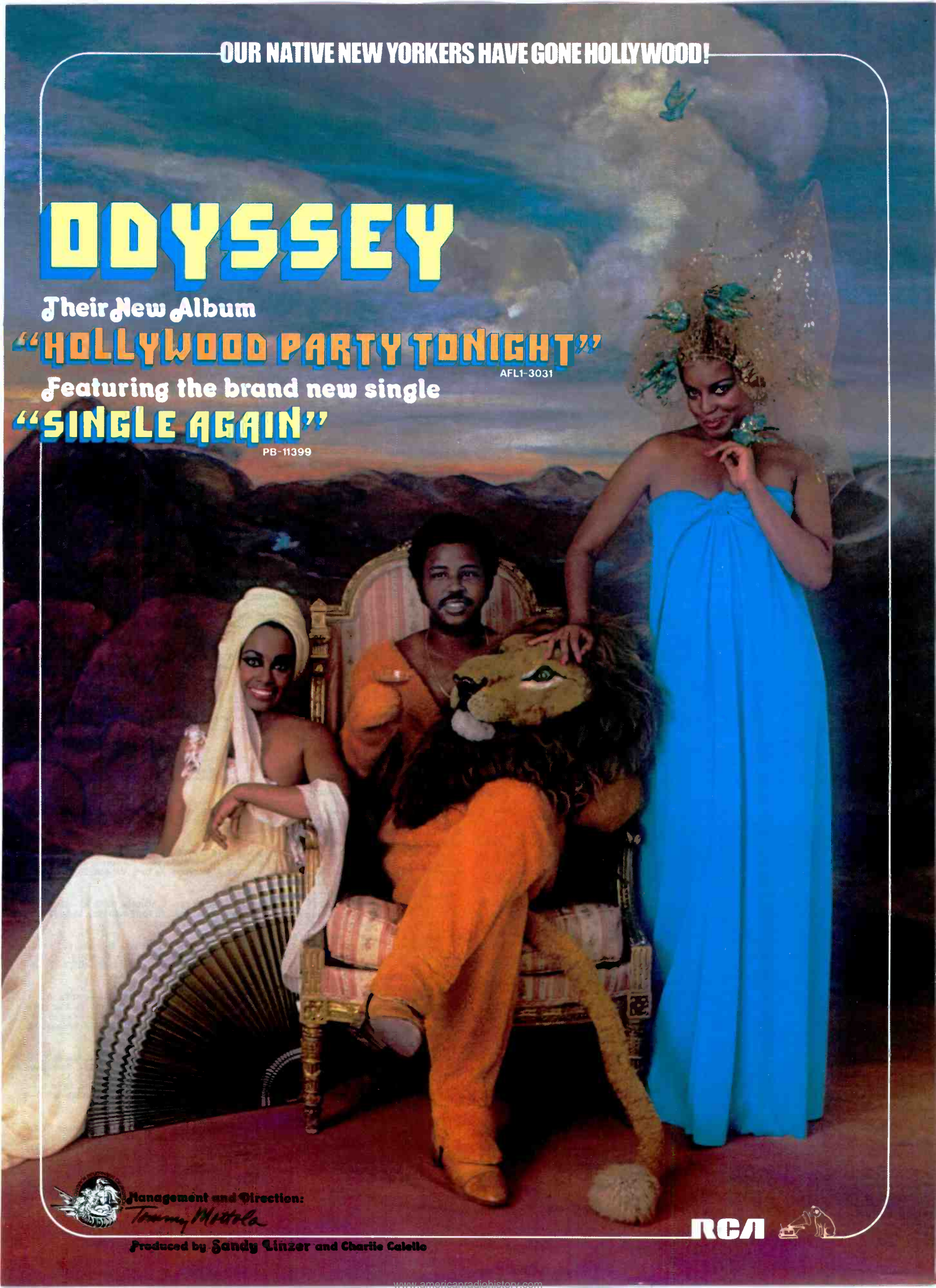
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PB-11399



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*Tommy Mittola*

Produced by Sandy Linzer and Charlie Calello

**RCA**



# REGIONAL PROGRAMMING GUIDE

## northeast

### WRKO — BOSTON — RICH WOODWARD, MD

6-1 — D. Summer. JUMPS: 30 To 27 — E. Carmen, 29 To 26 — Ambrosia, 28 To 24 — V. Morrison, 27 To 18 — A. Bridges, 25 To 22 — L. Sayer, 23 To 19 — Captain & Tennille, 21 To 16 — City Boy, 17 To 14 — Who, 15 To 9 — K. Loggins, 14 To 11 — Foreigner, 13 To 10 — B. Joel, 12 To 8 — Stones, 9 To 7 — Cars, Ex To 29 — C. Gayle, Ex To 28 — Chicago. ADDS: A. Cooper

### F-105 — BOSTON — CHARLIE FERNANDEZ, MD

1-1 — Exile. JUMPS: 33 To 28 — Hall & Oates, 32 To 29 — Ambrosia, 31 To 25 — A. Stewart, 28 To 23 — Captain & Tennille, 24 To 20 — V. Morrison, 20 To 19 — L. Ronstadt, 19 To 16 — Foreigner, 18 To 4 — D. Summer, 17 To 13 — City Boy, 12 To 10 — Stones, 11 To 3 — A. Murray, Ex To 31 — Chilliwack, Ex To 30 — L. Taylor, Ex To 26 — B. Manilow, Ex To 24 — A. Bridges

### WKBW — BUFFALO — JON SUMMERS, MD

1-1 — K. Loggins. JUMPS: 29 To 24 — Big Wheelie, 27 To 22 — Ambrosia, 24 To 21 — Stones, 21 To 14 — D. Summer, 18 To 13 — A. Parsons, 15 To 8 — B. Manilow, 13 To 10 — J.P. Young, 11 To 7 — B. Joel, 10 To 4 — L. Ronstadt, Ex To 30 — A. Stewart, Ex To 28 — Heart, Ex To 25 — G. Vannelli. ADDS: Chicago, J. Cocker, E. Clapton

### WDRC — HARTFORD — JIM ENGLISH, MD

2-1 — LRB. JUMPS: 30 To 26 — City Boy, 28 To 24 — Foreigner, 26 To 22 — Stones, 25 To 20 — Simon/Taylor, 21 To 17 — Ambrosia, 20 To 15 — D. Summer, 17 To 13 — L. Ronstadt, 15 To 9 — K. Loggins, 14 To 8 — Boston, 8 To 6 — G. Rafferty, Ex To 30 — D. Ray, Ex To 29 — Al Stewart, Ex To 28 — B. Manilow. ADDS: C. Gayle, G. Vannelli, Steely Dan

### WBLI — LONG ISLAND — BILL TERRY, MD

5-1 — A. Murray. JUMPS: 30 To 27 — Foreigner, 27 To 20 — B. Manilow, 26 To 23 — Hall & Oates, 23 To 17 — Linda Ronstadt, 17 To 13 — B. Joel, 8 To 3 — K. Loggins, Ex To 30 — Dr. Hook, Ex To 29 — Stones, Ex To 21 — D. Ray. ADDS: P. Cruise

### WAVZ — NEW HAVEN — CURT HANSEN, MD

1-1 — Funkadelic. JUMPS: 34 To 31 — Chicago, 29 To 23 — Ashford/Simpson, 25 To 20 — P. Stanley, 20 To 15 — A. Gibb, 19 To 16 — D. Ray, 18 To 14 — D. Summer, 12 To 8 — Ambrosia, 7 To 5 — G. Rafferty. ADDS: 40 — B. Joel, 39 — Musique, 35 — L. Ronstadt

### WABC — NEW YORK — SONIA JONES, MD

2-1 — LRB. JUMPS: 25 To 22 — J.P. Young, 23 To 20 — Who, 21 To 8 — D. Summer, 20 To 11 — D. Ray, 15 To 9 — K. Loggins, 14 To 10 — G. Rafferty, 11 To 7 — Foxy, 6 To 3 — N. Gilder. ADDS: 44 — Captain & Tennille, 36 — Rolling Stones

### 99X — NEW YORK — BOBBY RICH, MD

3-1 — Exile. JUMPS: 30 To 25 — Ambrosia, 27 To 22 — Aerosmith, 24 To 21 — Foreigner, 21 To 17 — B. Seger, 20 To 15 — D. Summer, 18 To 11 — A. Murray, 15 To 5 — Who, 14 To 8 — K. Loggins, 9 To 6 — LRB, 7 To 4 — Boston, 5 To 2 — N. Gilder, Ex To 31 — A. Frehley, Ex To 29 — L. Ronstadt, Ex To 27 — Musique

### WZZD — PHILADELPHIA — GARY BRIDGES, MD

1-1 — K. Loggins. JUMPS: 18 To 13 — Dr. Hook, 17 To 11 — B. Manilow, 16 To 12 — D. Summer, 13 To 9 — Ambrosia, 12 To 8 — Captain & Tennille, 8 To 6 — B. Joel. ADDS: Hall & Oates, G. Vannelli

### WFIL — PHILADELPHIA — GERRY DEFRANCISCO, MD

1-1 — Exile. JUMPS: 25 To 20 — G. Rafferty, 23 To 19 — D. Gates, 21 To 18 — E. Carmen, 12 To 8 — B. Joel, 9 To 4 — Taste Of Honey, 7 To 5 — K. Loggins, Ex To 25 — M. Johnson, Ex To 24 — Ambrosia. ADDS: K. Rogers, Streisand/Diamond

### WIFI — PHILADELPHIA — JEFF ROBBINS, MD

1-1 — Exile. JUMPS: 30 To 27 — A. Gibb, 29 To 26 — A. Bridges, 28 To 25 — Stones, 24 To 18 — Foxy, 12 To 6 — N. Gilder, 10 To 7 — Boston, 5 To 3 — K. Loggins. ADDS: 30 To Stonebolt, 29 — Dr. Hook

### WPRO-FM — PROVIDENCE — ALAN EDWARDS, MD

3-1 — Boston. JUMPS: 29 To 24 — A. Bridges, 24 To 21 — G. Vannelli, 23 To 19 — A. Stewart, 14 To 6 — D. Summer, 10 To 7 — A. Murray, 6 To 3 — B. Manilow, Ex To 30 — A. Gibb, Ex To 29 — D. Ray, Ex To 27 — Captain & Tennille, Ex To 23 — Chicago. ADDS: P. Davis, Jefferson Starship

### WBBF — ROCHESTER — TOM NAST, MD

1-1 — K. Loggins. JUMPS: 30 To 21 — B. Joel, 26 To 22 — Player, 22 To 15 — L. Ronstadt, 21 To 11 — Ambrosia, 19 To 16 — Wings, 15 To 7 — G. Rafferty, 14 To 8 — A. Gibb, 12 To 10 — B. Streisand, 7 To 5 — Stones, Ex To 30 — Flyer, Ex To 28 — B. Manilow, Ex To 27 — D. Summer, Ex To 24 — Foreigner. ADDS: 35 — Pablo Cruise, 34 — Chicago, 33 — G. Vannelli, 32 — Styx, 31 — Dr. Hook, 20 — Captain & Tennille, Starz, Fogelberg/Weisberg, W. Egan

### WTLB — UTICA — JIM REITZ, MD

2-1 — LRB. JUMPS: 30 To 24 — Styx, 29 To 25 — P. Davis, 26 To 23 — Foreigner, 25 To 21 — D. Gates, 22 To 19 — J. Travolta, 19 To 16 — Stones, 15 To 11 — A. Bridges, 12 To 9 — B. Seger, 10 To 7 — D. Summer, 8 To 3 — K. Loggins, Ex To 30 — Player, Ex To 28 — Hall & Oates, Ex To 27 — P. Cruise, Ex To 26 — B. Joel. ADDS: A. Gibb, Starbuck, E. Carmen, G. Cotton

## southeast

### WANS — ANDERSON — BILL McCOWN, MD

1-1 — P. Davis. JUMPS: 34 To 30 — Firefall, 33 To 26 — G. Cotton, 32 To 29 — P. Cruise, 31 To 28 — S. Bishop, 30 To 23 — A. Stewart, 28 To 25 — Clout, 27 To 22 — Funkadelic, 25 To 20 — B. Manilow, 24 To 19 — Dr. Hook, 22 To 18 — Styx, 21 To 15 — G. Vannelli, 19 To 16 — Hall & Oates, 17 To 14 — Player, 14 To 10 — E. Carmen, 13 To 9 — D. Summer, 12 To 6 — Foreigner, 10 To 8 — A. Bridges, 8 To 4 — Foxy, 7 To 5 — Who, 5 To 3 — Stones, Ex To 34 — Fogelberg/Weisberg, Ex To 33 — Heart, Ex To 32 — 10cc, Ex To 31 — Chicago. ADDS: V. Morrison, L. Skynyrd, R. Coolidge, A. Frehley, J. Cocker, Wild Cherry

### WAGQ — ATHENS — BRADY MCGRAW, MD

1-1 — Foxy. JUMPS: 30 To 26 — S. Bishop, 29 To 24 — B. Joel, 28 To 25 — Player, 27 To 23 — G. Vannelli, 26 To 21 — P. Cruise, 25 To 19 — B. Manilow, 23 To 20 — Ambrosia, 21 To 18 — Dr. Hook, 18 To 12 — Aerosmith, 15 To 11 — L. Ronstadt, 14 To 10 — Foreigner, 12 To 8 — Stones, 11 To 9 — Steely Dan, 7 To 5 — P. Davis, Ex To 30 — Heart, Ex To 29 — A. Stewart, Ex To 28 — Styx, Ex To 27 — E. Clapton. ADDS: E. Carmen, A. Gibb, Funkadelic, 10cc

### WRFC — ATHENS — GARY KIRK, MD

2-1 — K. Loggins. JUMPS: 31 To 27 — P. Cruise, 29 To 22 — Styx, 28 To 25 — Captain & Tennille, 27 To 24 — B. Manilow, 26 To 23 — S. Bishop, 25 To 21 — Meco, 24 To 19 — G. Vannelli, 22 To 15 — D. Summer, 21 To 18 — Ambrosia, 20 To 16 — Steely Dan, 18 To 15 — L. Ronstadt, 17 To 12 — Foreigner, 16 To 13 — Hall & Oates, 15 To 10 — Stones, 14 To 11 — Who, 12 To 9 — G. Rafferty, 11 To 7 — A. Murray, 10 To 6 — P. Davis, 7 To 4 — Le Roux, 6 To 3 — B. Seger, 5 To 2 — Boston, Ex To 32 — Firefall, Ex To 31 — E. Carmen, Ex To 30 — Player, Ex To 29 — A. Stewart, Ex To 28 — Dr. Hook, Ex To 26 — Heart. ADDS: Chicago, Chaka Khan, A. Gibb, Sylvester

### Z-93 — ATLANTA — DALE O'BRIAN, MD

6-1 — A. Bridges. JUMPS: 27 To 23 — B. Joel, 23 To 17 — Dr. Hook, 20 To 14 — D. Summer, 17 To 12 — G. Vannelli, 16 To 13 — Stones, 15 To 6 — Foreigner, 14 To 10 — Ambrosia, 12 To 9 — Foxy, 5 To 2 — A. Murray, Ex To 28 — Funkadelic. ADDS: C. Staton, Player, D. Hartman

### WQXI — ATLANTA — J.J. JACKSON, MD

2-1 — A. Murray. JUMPS: 27 To 24 — Steely Dan, 26 To 23 — B. Joel, 25 To 22 — ARS, 24 To 20 — Who, 20 To 15 — Dr. Hook, 19 To 16 — Hall & Oates, 18 To 14 — P. Cruise, 10 To 5 — Ambrosia, 7 To 3 — D. Summer, 5 To 2 — G. Vannelli. ADDS: Chicago, Firefall, A. Stewart

### WBBQ — AUGUSTA — BRUCE STEVENS, MD

1-1 — A. Murray. JUMPS: 28 To 23 — Firefall, 26 To 21 — L. Sayer, 24 To 19 — G. Cotton, 22 To 18 — Dr. Hook, 22 To 18 — D. Summer, 26 To 23 — B. Joel, 25 To 19 — P. Davis, 24 To 20 — J.P. Young, 21 To 18 — Steely Dan, 20 To 16 — B. Manilow, 19 To 13 — C. Gayle, 17 To 11 — Ambrosia, 16 To 10 — A. Bridges, 10 To 8 — Who, 8 To 6 — G. Rafferty, Ex To 30 — G. Cotton, Ex To 29 — G. Vannelli, Ex To 28 — Starbuck, Ex To 27 — Dr. Hook. ADDS: E. Clapton, Fogelberg/Weisberg, Firefall, A. Gibb

### WAUG — AUGUSTA — STEVE YORK, MD

1-1 — A. Murray. JUMPS: 28 To 23 — Firefall, 26 To 24 — L. Sayer, 24 To 19 — G. Cotton, 22 To 18 — Dr. Hook, 20 To 15 — Hall & Oates, 19 To 13 — Stones, 17 To 14 — Foreigner, 14 To 10 — A. Bridges, 11 To 8 — P. Davis, Ex To 30 — A. Stewart, Ex To 29 — P. Cruise, Ex To 28 — B. Joel, Ex To 27 — Chaka Khan. ADDS: Toto, Fogelberg/Weisberg, Streisand/Diamond

### WCAO — BALTIMORE — SCOTT RICHARDS, MD

2-1 — Nick Gilder. JUMPS: 29 To 25 — D. Hartman, 27 To 24 — Hall & Oates, 24 To 21 — Dr. Hook, 22 To 19 — P. Davis, 21 To 15 — Who, 20 To 17 — B. Manilow, 17 To 13 — G. Rafferty, 16 To 8 — Ambrosia, 13 To 10 — Captain & Tennille, 12 To 5 — Foreigner, 11 To 9 — L. Ronstadt, 9 To 4 — Funkadelic, Ex To 30 — Meco, Ex To 29 — G. Vannelli, Ex To 28 — Sylvester, Ex To 27 — Heart. ADDS: Chaka Khan, A. Gibb, Toto

### WERC — BIRMINGHAM — WALT BROWN, MD

2-1 — K. Loggins. JUMPS: 24 To 21 — Who, 23 To 17 — Captain & Tennille, 20 To 16 — A. Bridges, 18 To 14 — Steely Dan, 16 To 12 — P. Davis, 14 To 8 — Ambrosia, 11 To 5 — Stones, 7 To 3 — G. Rafferty, 5 To 2 — L. Ronstadt, Ex To 26 — Sylvester, Ex To 25 — Firefall, Ex To 24 — G. Vannelli, Ex To 22 — Chicago. ADDS: Village People, A. Gibb, C. Rea, Funkadelic

### WKXX — BIRMINGHAM — STEVE DAVIS, MD

1-1 — P. Davis. JUMPS: 30 To 26 — Firefall, 29 To 25 — A. Bridges, 28 To 24 — Fogelberg/Weisberg, 26 To 21 — Dr. Hook, 20 To 17 — Heart, 17 To 14 — Foreigner, 16 To 12 — G. Vannelli, 12 To 10 — Who, 11 To 9 — Steely Dan, 8 To 6 — L. Ronstadt, Ex To 29 — Starbuck, Ex To 28 — Captain & Tennille, Ex To 27 — Chicago. ADDS: E. Clapton, C. Rea, N. Gilder, ELO, P. Cruise

### WSGN — BIRMINGHAM — BILL THOMAS, MD

2-1 — N. Gilder. JUMPS: 31 To 25 — Starbuck, 30 To 24 — Firefall, 28 To 22 — Funkadelic, 27 To 23 — Captain & Tennille, 26 To 16 — A. Bridges, 25 To 21 — D. Summer, 23 To 17 — Ambrosia, 18 To 14 — Dr. Hook, 16 To 6 — Foreigner, 15 To 12 — P. Davis, 10 To 8 — B. Manilow, 9 To 7 — L. Ronstadt, 4 To 2 — B. Joel, Ex To 30 — P. Cruise, Ex To 29 — A. Stewart. ADDS: A. Gibb, C. Gayle, Styx

### WAYS — CHARLOTTE — SCOTT SLADE, MD

1-1 — Exile. JUMPS: 30 To 22 — Foreigner, 28 To 24 — G. Cotton, 25 To 20 — D. Summer, 19 To 16 — G. Vannelli, 17 To 12 — Dr. Hook, 14 To 11 — Prince, 13 To 8 — Funkadelic, 9 To 7 — Captain & Tennille, 6 To 4 — A. Murray, Ex To 30 — Steely Dan, Ex To 29 — A. Stewart, Ex To 28 — Chaka Khan, Ex To 27 — B. Manilow, Ex To 26 — Who. ADDS: Sylvester, Chicago, Stones, Fogelberg/Weisberg

### WFMJ — DAYTONA BEACH — JOHN SCOTT, MD

1-1 — Captain & Tennille. JUMPS: 40 To 25 — Clout, 39 To 34 — A. Frehley, 38 To 33 — Commodores, 37 To 32 — 10cc, 36 To 27 — Firefall, 35 To 31 — D. Ray, 34 To 24 — P. Cruise, 33 To 25 — A. Bridges, 32 To 29 — L. Sayer, 31 To 28 — G. Cotton, 30 To 26 — W. Egan, 29 To 19 — G. Vannelli, 27 To 22 — Lindisfarne, 26 To 16 — Foreigner, 25 To 21 — Player, 24 To 20 — S. Bishop, 23 To 18 — C. Gayle, 21 To 17 — Stones, 19 To 10 — G. Rafferty, 18 To 15 — D. Gates, 17 To 13 — E. Sober, 15 To 12 — B. McGilpin, 14 To 11 — City Boy, 11 To 9 — Stonebolt, 10 To 5 — Dr. Hook, 8 To 5 — Meco, 5 To 2 — D. Summer, Ex To 40 — Prism, Ex To 39 — Starz, Ex To 38 — Chic, Ex To 37 — B. Manilow, Ex To 36 — Village People, Ex To 30 — Steely Dan. ADDS: J. Hayward, E. Clapton, Toto, Chicago, G. Campbell, Ambrosia, Heart

### WAPE — JACKSONVILLE — PAUL SEBASTIAN, MD

1-1 — Exile. JUMPS: 30 To 27 — B. Joel, 29 To 25 — Ambrosia, 27 To 21 — Dr. Hook, 23 To 20 — Captain & Tennille, 22 To 17 — D. Summer, 16 To 13 — Who, 12 To 4 — A. Murray, 11 To 8 — C. Gayle, 8 To 6 — K. Loggins, Ex To 30 — P. Davis, Ex To 29 — Sylvester, Ex To 28 — Meco. ADDS: Foreigner, Player, Chicago, E. Clapton, R. James

### V-97 — JEFF RYAN, MD

4-1 — N. Gilder. JUMPS: 40 To 37 — P. Davis, 39 To 36 — Ambrosia, 38 To 25 — B. Joel, 37 To 34 — D. Gates, 36 To 33 — Styx, 35 To 31 — Firefall, 34 To 27 — Dr. Hook, 33 To 30 — Meco, 32 To 26 — L. Sayer, 29 To 19 — Stones, 28 To 20 — Who, 27 To 24 — J. Travolta, 26 To 23 — C. Gayle, 25 To 21 — G. Vannelli, 22 To 14 — Foreigner, 21 To 9 — D. Summer, 19 To 7 — G. Rafferty, 11 To 6 — K. Loggins, 6 To 3 — A. Murray, Ex To 40 — E. Carmen, Ex To 39 — W. Egan, Ex To 38 — Heart. ADDS: 10cc

### WQPD — LAKELAND — GEORGE MCGOVERN, PD

3-1 — Nick Gilder. JUMPS: 38 To 31 — A. Frehley, 37 To 23 — ARS, 35 To 21 — D. Ray, 34 To 20 — Foreigner, 31 To 19 — KC & The Sunshine Band, 25 To 17 — Dr. Hook, 23 To 16 — Who, 16 To 10 — Foxy, 11 To 6 — G. Rafferty, 10 To 5 — B. Seger, 5 To 3 — LRB, 4 To 2 — D. Summer, Ex To 40 — G. Vannelli, Ex To 39 — Starz, Ex To 38 — Cooper Brothers, Ex To 37 — E. Clapton, Ex To 36 — Chaka Khan, Ex To 35 — J. Travolta, Ex To 34 — Firefall. ADDS: 10cc, Chic, Meco, T. Beau, Village People, G. Campbell

### KAAY — LITTLE ROCK — DAVE HAMILTON, MD

1-1 — Exile. JUMPS: 21 To 17 — Foreigner, 19 To 15 — Stones, 17 To 12 — Ambrosia, 16 To 13 — Captain & Tennille, 15 To 9 — J.P. Young, 11 To 7 — Steely Dan, 9 To 5 — G. Rafferty, 8 To 4 — Le Roux. ADDS: 22 — D. Gates, 20 — B. Manilow

### Y-100 — MIAMI — COLEEN CASSIDY, MD

8-1 — D. Summer. JUMPS: 30 To 27 — Stones, 29 To 26 — B. Manilow, 28 To 24 — Sylvester, 27 To 23 — Foreigner, 26 To 21 — K. Young, 25 To 22 — J. Travolta, 24 To 19 — Musique, 22 To 15 — LTD, 21 To 18 — N. Gilder, 19 To 13 — K. Loggins, 18 To 14 — G. Rafferty, 15 To 12 — Captain & Tennille, 14 To 5 — A. Murray, 12 To 9 — D. Ray. ADDS: 30 — R. Royce, 29 — L. Garrett, 28 — KC & The Sunshine Band, 25 — D. Hartman

### 96X — MIAMI — BO RAINES, MD

2-1 — D. Summer. JUMPS: 36 To 28 — Sylvester, 34 To 31 — 10cc, 30 To 26 — Foreigner, 26 To 23 — Meco, 25 To 21 — K. Young, 19 To 15 — Funkadelic, 18 To 8 — Musique, 15 To 9 — N. Gilder, 12 To 5 — A. Murray. ADDS: 36 — Village People, 35 — A. Bridges, 34 — G. Vannelli, 33 — Ambrosia

### WHHY — MONTGOMERY — RICH THOMAS, MD

1-1 — Foxy. JUMPS: 29 To 21 — A. Bridges, 24 To 19 — Who, 23 To 20 — B. Seger, 20 To 15 — B. Manilow, 18 To 12 — G. Vannelli, 17 To 14 — L. Ronstadt, 15 To 9 — Captain & Tennille, 10 To 8 — G. Rafferty, 8 To 4 — Dr. Hook, 7 To 5 — D. Summer, Ex To 29 — Hall & Oates, Ex To 28 — Steely Dan, Ex To 27 — B. Joel. ADDS: E. Carmen, Chicago, Firefall, A. Stewart

### WLAC — NASHVILLE — EVA WOOD, MD

1-1 — A. Bridges. JUMPS: 40 To 27 — Dr. Hook, 38 To 26 — ARS, 37 To 32 — Foreigner, 29 To 19 — Captain & Tennille, 23 To 18 — P. Davis, 22 To 15 — D. Gates, 21 To 14 — Aerosmith, 19 To 16 — B. Seger, 13 To 7 — D. Summer, 7 To 2 — Foxy, Ex To 39 — Ambrosia, Ex To G. Vannelli, Ex To 31 — P. Cruise. ADDS: Funkadelic, A. Stewart

### WMAK — NASHVILLE — BRUCE SHERMAN, MD

4-1 — A. Murray. JUMPS: 29 To 25 — Captain & Tennille, 28 To 24 — B. Manilow, 27 To 23 — Dr. Hook, 25 To 22 — Foreigner, 23 To 20 — Steely Dan, 21 To 16 — D. Summer, 18 To 15 — Stones, 16 To 13 — B. Joel, 11 To 8 — L. Ronstadt, 6 To 4 — N. Gilder, Ex To 26 — G. Vannelli

### KX-104 — NASHVILLE — MICHAEL ST. JOHN, PD

1-1 — N. Gilder. JUMPS: 29 To 26 — S. Bishop, 28 To 25 — G. Vannelli, 23 To 20 — Dr. Hook, 22 To 19 — Steely Dan, 21 To 18 — Captain & Tennille, 20 To 14 — D. Summer, 18 To 15 — B. Joel, 17 To 12 — Stones, 14 To 11 — Ambrosia, 12 To 9 — Foxy, 11 To 8 — Who, Ex To 29 — A. Stewart. ADDS: 28 — P. Davis, 27 — Firefall, Chicago, A. Gibb, Toto

### WSM-FM — NASHVILLE — JOHN YOUNG, MD

3-1 — A. Murray. JUMPS: 30 To 26 — S. Bishop, 28 To 24 — Firefall, 25 To 22 — Dr. Hook, 24 To 19 — J. Hayward, 23 To 20 — G. Cotton, 22 To 17 — A. Stewart, 19 To 16 — E. Carmen, 16 To 13 — B. Joel, 12 To 10 — Captain & Tennille, 9 To 6 — G. Vannelli, 6 To 4 — N. Gilder, Ex To 30 — Stonebolt, Ex To 29 — E. Clapton, Ex To 28 — A. Bridges, Ex To 25 — Fogelberg/Weisberg. ADDS: ELO, D&M, Chicago, G. Campbell, Alice Cooper

### BJ 105 — ORLANDO — TERRY LONG, MD

1-1 — Anne Murray. JUMPS: 40 To 35 — W. Egan, 39 To 34 — Moody Blues, 38 To 32 — L. Sayer, 37 To 29 — D. Summer, 36 To 31 — Stones, 35 To 30 — Player, 34 To 28 — Lindisfarne, 33 To 27 — Foreigner, 32 To 26 — Steely Dan, 31 To 24 — D. Gates, 29 To 25 — G. Cotton, 25 To 20 — Firefall, 22 To 17 — Who, 19 To 16 — Dr. Hook, 18 To 15 — S. Bishop, 17 To 13 — B. Seger, 16 To 9 — K. Loggins, 15 To 11 — Aerosmith, 12 To 7 — G. Rafferty, 7 To 2 — N. Gilder. ADDS: 40 — Commodores, 39 — Ambrosia, 38 — P. Cruise, 37 — A. Bridges, Chaka Khan

### WKIX — RALEIGH — RON MCKAY, MD

8-1 — A. Bridges. JUMPS: 25 To 16 — D. Summer, 24 To 21 — B. Manilow, 23 To 20 — G. Vannelli, 20 To 15 — Who, 19 To 12 — Stones, 18 To 13 — P. Davis, 17 To 9 — L. Ronstadt, 16 To 7 — Foreigner, 12 To 10 — Ambrosia, Ex To 32 — Meco, Ex To 30 — Player, Ex To 29 — Dr. Hook, Ex To 24 — Funkadelic. ADDS: 31 — C. Gayle, 28 — Le Roux, R. Coolidge, L. Taylor, J. Belushi, D. Hartman, K. Young

### Q-94 — RICHMOND — KAREN FREDRICH, MD

2-1 — Nick Gilder. JUMPS: 30 To 23 — Firefall, 28 To 21 — A. Bridges, 27 To 23 — G. Vannelli, 24 To 20 — J.P. Young, 23 To 19 — Meat Loaf, 21 To 16 — Commodores, 20 To 15 — Player, 19 To 14 — Stones, 17 To 13 — D. Summer, 16 To 9 — Foreigner, 14 To 10 — B. Manilow, 12 To 7 — Who, 11 To 6 — B. Joel, 10 To 8 — Ambrosia, 7 To 5 — L. Ronstadt, Ex To 28 — A. Stewart, Ex To 27 — P. Cruise. ADDS: Styx, A. Gibb, Chicago

# REGIONAL PROGRAMMING GUIDE

## WLEE — RICHMOND — KEN CURTIS, MD

2-1 — G. Rafferty, JUMPS: 30 To 26 — A. Bridges, 27 To 23 — P. Cruise, 26 To 18 — B. Manilow, 25 To 19 — J.P. Young, 24 To 16 — D. Summer, 23 To 17 — Foreigner, 19 To 15 — B. Seger, 18 To 14 — Captain & Tennille, 17 To 13 — Steely Dan, 15 To 11 — Stones, 13 To 10 — Meat Loaf, 12 To 8 — Commodores, 11 To 7 — B. Joel, 8 To 5 — Player, 7 To 4 — Ambrosia, 4 To 2 — K. Loggins. ADDS: 30 — Firefall, G. Vannelli

## WSGA — SAVANNAH — JIM LEWIS, MD

1-1 — N. Gilder, JUMPS: 30 To 26 — Chicago, 29 To 25 — Commodores, 28 To 24 — G. Vannelli, 27 To 23 — P. Davis, 26 To 17 — B. Joel, 25 To 21 — Dr. Hook, 19 To 16 — Steely Dan, 14 To 6 — Funkadelic, 10 To 3 — Foreigner. ADDS: 30 — C. Gayle, 29 — G. Cotton, 28 — Prince, 27 — A. Gibb

## WPGC — WASHINGTON — JIM ELLIOT, MD

1-1 — N. Gilder, JUMPS: 30 To 26 — Chicago, 29 To 25 — Commodores, 28 To 24 — G. Vannelli, 27 To 23 — P. Davis, 26 To 17 — B. Joel, 25 To 21 — Dr. Hook, 19 To 16 — Steely Dan, 14 To 6 — Funkadelic, 10 To 3 — Foreigner. ADDS: 30 — C. Gayle, 29 — G. Cotton, 28 — Prince, 27 — A. Gibb

## WAIR — WINSTON/SALEM — DAVE TAYLOR, MD

3-1 — G. Rafferty, JUMPS: 36 To 33 — P. Cruise, 35 To 32 — Sylvester, 33 To 28 — S. Bishop, 30 To 26 — G. Vannelli, 28 To 25 — Styx, 27 To 23 — Stones, 25 To 22 — Foreigner, 24 To 21 — B. Manilow, 23 To 19 — Funkadelic, 18 To 12 — Dr. Hook, 14 To 11 — B. Seger, 10 To 6 — D. Summer, 6 To 2 — Foxy, Ex To 37 — Starbuck, Ex To 36 — E. Carmen. ADDS: A. Stewart, Firefall, Heart, 10cc

## southwest

### Z-97 — DALLAS — GARY MACK — PD/MD

1-1 Billy Joel, JUMPS: 28 To 17 — Foreigner, 22 To 16 — Kenny Loggins, 21 To 15 — Chris Rea, 19 To 12 — Boston, 15 To 11 — Anne Murray, 8 To 4 — Exile.

### KLIF — DALLAS — STEVE SCOTT — MD

3-1 Anne Murray, JUMPS: 40 To 35 — Firefall, 37 To 33 — Stonebolt, 36 To 31 — Dr. Hook, 33 To 28 — G. Vannelli, 32 To 26 — The Who, 28 To 23 — Ambrosia, 26 To 22 — B. Manilow, 24 To 20 — P. Davis, 23 To 14 — Rolling Stones, 22 To 18 — Hall & Oates, 20 To 16 — D. Gates, 18 To 15 — Linda Ronstadt, 17 To 11 — D. Parton, 16 To 13 — A. Bridges, 13 To 7 — Captain & Tennille, 9 To 5 — G. Rafferty, 5 To 2 — K. Loggins, ADDS: 40 — Player, 39 — S. Bishop, 38 — Pablo Cruise.

### KILT — HOUSTON — BILL YOUNG — PD/MD

2-1 Anne Murray, JUMPS: 40 To 36 — Ambrosia, 39 To 29 — A. Bridges, 30 To 26 — Heart, 29 To 20 — P. Davis, 27 To 17 — Rolling Stones, 26 To 18 — G. Vannelli, 18 To 15 — J.P. Young, 14 To 7 — Foxy, 8 To 4 — D. Summer, ADDS: 40 — Chicago, 37 — J. Travolta, 34 — Dr. Hook, 30 — A. Stewart

### KRBE — HOUSTON — CLAY GISH — PD/MD

1-1 Anne Murray, JUMPS: 39 To 33 — Chaka Khan, 38 To 28 — A. Stewart, 35 To 32 — Meco, 33 To 30 — Ambrosia, 32 To 27 — Dr. Hook, 30 To 26 — J. Travolta, 26 To 22 — G. Vannelli, 24 To 21 — Rolling Stones, 23 To 20 — Tom Petty, 21 To 18 — Heart, 20 To 14 — J.P. Young, 17 To 8 — Captain & Tennille, 16 To 12 — P. Davis, 12 To 5 — D. Summer, ADDS: 40 — Styx, 39 — Firefall, 36 — J. Hayward

### WHBQ — MEMPHIS — HARRIETT LAPIDES — MD

3-1 Nick Gilder, JUMPS: 25 To 20 — Captain & Tennille, 22 To 16 — D. Summer, 18 To 13 — Dr. Hook, 15 To 12 — LRB, 14 To 11 — Ross/Jackson, 10 To 5 — K. Loggins, Ex To 30 — Pablo Cruise, Ex To 29 — Leo Sayer, Ex To 24 — Ambrosia, Ex To 19 — D.J. Rogers. ADDS: 23 — Funkadelic, A. Gibb.

### WNOE — NEW ORLEANS — NICK BAZOO — MD

1-1 Boston, JUMPS: 30 To 25 — Ambrosia, 29 To 22 — Chicago 26 To 22 — G. Vannelli, 25 To 18 — A. Stewart, 24 To 21 — N. Gilder, 23 To 20 — D. Gates, 21 To 17 — B. Manilow, 18 To 13 — Styx, 17 To 10 — Foreigner, 13 To 9 — The Who, 11 To 8 — D. Summer, 10 To 5 — Rolling Stones, ADDS: 30 — Alice Cooper, 28 — Captain & Tennille, D. Ray, C. Gayle, J. Hayward

### WTIX — NEW ORLEANS — TERRY YOUNG — MD

2-1 Kenny Loggins, JUMPS: 39 To 32 — E. Carmen, 38 To 28 — Prince, 37 To 31 — Stephen Bishop, 35 To 21 — Ambrosia, 34 To 29 — Heart, 33 To 17 — D. Summer, 32 To 27 — Steely Dan, 25 To 22 — Crystal Gayle, 23 To 18 — Linda Ronstadt, 15 To 10 — Styx, 11 To 4 — Anne Murray, 8 To 3 — Foreigner, Ex To 37 — Commodores, Ex To 36 — Wings, Ex To 35 — Dr. Hook, Ex To 34 — Gino Vannelli, ADDS: 40 — Funkadelic, 38 — D. Gates, 33 — Hall & Oates, D&M, Player, Firefall, Leo Sayer, A. Stewart, Rolling Stones.

### WKY — OKLAHOMA CITY — SANDY JONES — MD

2-1 Nick Gilder, JUMPS: 19 To 15 — Billy Joel, 12 To 10 — Ambrosia, 11 To 9 — Linda Ronstadt, 9 To 7 — G. Rafferty, 6 To 2 — K. Loggins, Ex To 20 — C. Gayle, ADDS: G. Vannelli

### KSLO — ST. LOUIS — R.J. REYNOLDS — MD

2-1 N. Gilder, JUMPS: 30 To 26 — B. Manilow, 29 To 25 — Heart, 28 To 24 — Sylvester, 26 To 22 — Ambrosia, 25 To 20 — Funkadelic, 24 To 19 — J. Hayward, 22 To 18 — Foreigner, 20 To 17 — D. Summer, 19 To 16 — Rolling Stones, 12 To 10 — B. Joel, 11 To 9 — K. Loggins, 8 To 5 — Meat Loaf, Ex To 29 — Fogelberg/Weisberg, Ex To 28 — G. Vannelli, Ex To 27 — Ace Frehley. ADDS: 31 — 10cc, 30 — C. Gayle

### KXOK — ST. LOUIS — LEE DOUGLAS — MD

2-1 Little River Band, JUMPS: 37 To 34 — A. Gibb, 36 To 32 — G. Vannelli, 34 To 29 — Hall & Oates, 33 To 20 — Ambrosia, 32 To 28 — D. Gates, 30 To 25 — Wings, 28 To 12 — B. Joel, 23 To 19 — B. Manilow, 19 To 6 — D. Summer, 16 To 13 — The Who

### KEEL — SHREVEPORT — RANDY DAVIS — MD

2-1 Nick Gilder, JUMPS: 34 To 30 — C. Gayle, 32 To 29 — Hall & Oates, 31 To 28 — B. Manilow, 27 To 24 — Foreigner, 23 To 17 — Captain & Tennille, 20 To 15 — Steely Dan, 18 To 13 — Rolling Stones, 11 To 9 — The Who, 10 To 7 — Linda Ronstadt, 8 To 6 — G. Rafferty, Ex To 35 — Sylvester, Ex To 34 — D. Gates, Ex To 33 — Dr. Hook, Ex To 31 — A. Bridges, ADDS: G. Vannelli

### KAKC — TULSA — CHARLEY DEREK — MD

2-1 Kenny Loggins, JUMPS: 39 To 26 — Dr. Hook, 36 To 16 — Hall & Oates, 35 To 28 — Van Morrison, 32 To 20 — Foreigner, 31 To 19 — B. Manilow, 30 To 18 — G. Vannelli, 29 To 20 — A. Bridges, 28 To 24 — Toto, 26 To 21 — C. Gayle, 20 To 10 — A. Murray, 19 To 14 — S. Bishop, 18 To 9 — Ambrosia, 17 To 12 — Chicago, 16 To 8 — D. Summer, 14 To 3 — The Who, 9 To 5 — Captain & Tennille, Ex To 36 — D&M, Ex To 35 — E. Clapton, Ex To 32 — Fogelberg/Weisberg, Ex To 30 — A. Stewart, ADDS: A. Gibb, E. Carmen

### KELI — TULSA — RAY LIVINGSTON — MD

2-1 Kenny Loggins, JUMPS: 30 To 27 — Captain & Tennille, 29 To 23 — A. Bridges, 28 To 21 — Dr. Hook, 27 To 17 — B. Manilow, 23 To 19 — Hall & Oates, 21 To 15 — D. Summer, 20 To 14 — B. Joel, 18 To 13 — Steely Dan, 16 To 11 — Ambrosia, 15 To 10 — Captain & Tennille, 13 To 9 — D. Gates, 9 To 7 — C. Gayle, 7 To 4 — Anne Murray, 4 To 2 — G. Rafferty, ADDS: Chicago, E. Carmen, Commodores, P. Davis

## midwest

### WCUE — AKRON — CRAIG JOHNS — MD

1-1 Exile, JUMPS: 40 To 33 — Commodores, 39 To 32 — A. Bridges, 37 To 30 — E. Carmen, 34 To 31 — Player, 33 To 29 — Dr. Hook, 32 To 28 — Clout, 31 To 27 — G. Vannelli, 30 To 23 — Foreigner, 29 To 22 — Hall & Oates, 27 To 24 — B. Joel, 24 To 16 — D. Summer, 20 To 17 — Captain & Tennille, 11 To 8 — The Who, Ex To 40 — Chicago, Ex To 39 — Firefall, Ex To 38 — A. Gibb, Ex To 37 — A. Stewart, ADDS: S. Bishop, ELO, Lindisfarne, Toto, Switch

### WMET — CHICAGO — BOBBY CHRISTIAN, PD

1-1 — K. Loggins, JUMPS: 31 To 22 — A. Gibb, 30 To 25 — Foxy, 29 To 24 — D. Summer, 26 To 23 — A. Stewart, 24 To 20 — Chicago, 22 To 18 — L. Ronstadt, 20 To 17 — B. Manilow, 18 To 14 — Styx, 16 To 12 — Stones, 15 To 9 — N. Gilder, 11 To 4 — Foreigner, 8 To 6 — G. Rafferty, 4 To 2 — LRB. ADDS: 31 — E. John, 30 — B. Joel, 29 — Heart, 28 — L. Ronstadt, 27 — Firefall

### Q102 — CINCINNATI — MARK ELLIOT, MD

2-1 — Exile, JUMPS: 35 To 30 — 10cc, 34 To 28 — A. Stewart, 33 To 26 — P. Cruise, 29 To 23 — Fogelberg/Weisberg, 25 To 22 — Foreigner, 22 To 16 — B. Joel, 20 To 15 — Ambrosia, 19 To 14 — L. Ronstadt, 17 To 7 — N. Gilder, 13 To 6 — Stones, 11 To 9 — Aerosmith, 10 To 8 — G. Rafferty, 8 To 5 — B. Seger, 7 To 4 — Boston, 6 To 2 — Who. ADDS: 35 — B. Manilow, 34 — E. Clapton, 33 — A. Murray, 32 — Chicago, 31 — G. Vannelli

### WGCL — CLEVELAND — BOB TRAVIS, MD

1-1 — Exile, JUMPS: 30 To 20 — Stones, 26 To 23 — B. Manilow, 21 To 16 — M. Johnson, 20 To 17 — Foreigner, 18 To 13 — Boston, 15 To 12 — L. Ronstadt, 5 To 3 — N. Gilder. ADDS: 30 — B. Joel, 29 — G. Vannelli, Dr. Hook

### WZZP — CLEVELAND — TOM JEFFRIES, MD

2-1 — K. Loggins, JUMPS: 34 To 31 — 10cc, 32 To 28 — Heart, 26 To 15 — Foreigner, 25 To 20 — Hall & Oates, 24 To 18 — B. Joel, 23 To 19 — D. Gates, 20 To 16 — A. Bridges, 18 To 14 — Stones, 17 To 12 — D. Summer, 14 To 10 — Funkadelic, 13 To 9 — E. Carmen, 12 To 2 — A. Murray, 8 To 5 — G. Rafferty, Ex To 35 — Meco. ADDS: L. Ronstadt, J. Cocker, Starz, Zwo, A. Frehley, Lindisfarne, 34 — A. Stewart, 23 — Ambrosia

### WNCI — COLUMBUS — STEVE EDWARDS, MD

1-1 — Exile, JUMPS: 18 To 11 — Foxy, 17 To 13 — C. Gayle, 15 To 12 — B. Manilow, 13 To 8 — Who, 11 To 6 — B. Joel, 8 To 5 — LRB, 6 To 4 — K. Loggins, Ex To 21 — Captain & Tennille, Ex To 19 — Foreigner, Ex To 18 — Ambrosia. ADDS: Aerosmith, L. Ronstadt, G. Vannelli, M. Johnson

### WCOL — COLUMBUS — BRYAN MCINTYRE, MD

1-1 — A. Murray, JUMPS: 30 To 18 — Foreigner, 27 To 23 — G. Rafferty, 18 To 14 — Who, 17 To 8 — D. Summer. ADDS: 30 — Hall & Oates, 29 — M. Johnson

### WING — DAYTON — KEN WARREN, MD

8-1 — G. Rafferty, JUMPS: 29 To 26 — E. Carmen, 27 To 24 — Heart, 25 To 22 — B. Manilow, 21 To 16 — C. Gayle, 20 To 12 — Foreigner, 13 To 10 — D. Gates, 12 To 9 — Who, 10 To 6 — Ambrosia, Ex To 30 — G. Vannelli, Ex To 29 — P. Cruise. EXTRAS: Player, G. Cotton

### KIOA — DES MOINES — GARY STEVENS, PD & MD

1-1 — N. Gilder, JUMPS: 25 To 17 — B. Joel, 24 To 14 — D. Summer, 21 To 18 — B. Seger, 10 To 8 — Village People, 4 To 2 — A. Murray, ADDS: 25 — J. Travolta, 24 — B. Manilow

### CKLW — DETROIT — ROSALIE TROMBLEY, MD

1-1 — Exile, JUMPS: 26 To 21 — Hall & Oates, 23 To 18 — Ambrosia, 22 To 16 — J.P. Young, 15 To 11 — G. Vannelli, 13 To 9 — D. Summer, 11 To 8 — B. Manilow, 8 To 5 — A. Murray, 7 To 3 — LRB, Ex To 27 — E. Carmen. ADDS: 19 — Foreigner, A. Cooper, Stones

### WDRQ — DETROIT — CHARITA DORAM, MD

1-1 — K. Loggins, JUMPS: 23 To 20 — Cars, 22 To 19 — Funkadelic, 21 To 17 — D. Summer, 17 To 13 — LRB, 14 To 10 — G. Vannelli, 10 To 8 — Boston, 9 To 6 — Exile 7 To 5 — M. Henderson, 6 To 3 — Stones, 4 To 2 — Aerosmith. ADDS: 35 — Ross/Jackson

### WNDE — INDIANAPOLIS — JEFF LUCIFER, PD

2-1 Exile, JUMPS: 27 To 13 — Ambrosia, 26 To 17 — Rolling Stones, 24 To 18 — Captain & Tennille, 19 To 16 — Aerosmith, 12 To 5 — L. Ronstadt, 6 To 4 — A. Murray, 5 To 3 — K. Loggins, Ex To 29 — Foreigner, Ex To 28 — D. Summer, ADDS: B. Manilow, A. Bridges, C. Gayle, G. Vannelli, Foxy

### KBQ — KANSAS CITY — KIM WELSH, MD

3-1 — N. Gilder, JUMPS: 30 To 27 — C. Gayle, 29 To 23 — Funkadelic, 28 To 18 — Foreigner, 26 To 22 — G. Vannelli, 25 To 19 — Ross/Jackson, 24 To 21 — Stones, 21 To 16 — Ambrosia, 17 To 14 — Styx, 16 To 11 — D. Gates, 9 To 6 — B. Manilow, Ex To 28 — Fogelberg/Weisberg. ADDS: 30 — A. Cooper, 29 — D. Summer

### WHB — KANSAS CITY — DON BERNS, MD

2-1 — N. Gilder, JUMPS: 40 To 36 — Firefall, 39 To 35 — E. Carmen, 38 To 33 — A. Frehley, 37 To 34 — J. Hayward, 36 To 31 — Dr. Hook, 33 To 30 — P. Davis, 32 To 24 — Heart, 31 To 23 — G. Vannelli, 26 To 19 — Ross/Jackson, 25 To 21 — Ambrosia, 24 To 20 — Foreigner, 21 To 14 — D. Summer, 20 To 15 — Hall & Oates, 15 To 8 — B. Joel, 14 To 7 — D. Gates, 9 To 4 — B. Manilow, Ex To 39 — P. Cruise, Ex To 38 — Steely Dan. ADDS: Chicago

### WAKY — LOUISVILLE — GARY GUTHRIE, MD

3-1 — LRB, JUMPS: 30 To 26 — P. Davis, 29 To 25 — A. Bridges, 27 To 18 — Steely Dan, 25 To 16 — Dr. Hook, 23 To 17 — Ambrosia, 21 To 14 — Captain & Tennille, 17 To 11 — Stones, 13 To 9 — L. Ronstadt, 10 To 7 — J. Travolta, 9 To 6 — R. Gibb, 7 To 5 — G. Rafferty. ADDS: 30 — 10cc, 29 — N. Gilder, 28 — Foreigner

### WKLO — LOUISVILLE — GARY MAJOR, PD

1-1 — A. Murray, JUMPS: 29 To 26 — Hall & Oates, 18 To 10 — L. Ronstadt, 12 To 9 — B. Joel, Ex To 30 — Stones, Ex To 29 — D. Summer, Ex To 28 — Ross/Jackson. ADDS: L. Sayer, Player, Lindisfarne, Wings

### WISM — MADISON — JOHN LITTLE, PD & MD

4-1 — K. Loggins, JUMPS: 30 To 27 — Heart, 29 To 24 — G. Vannelli, 26 To 23 — Hall & Oates, 25 To 20 — B. Manilow, 22 To 19 — Foreigner, 21 To 12 — D. Summer, 18 To 15 — Stones, 15 To 11 — Ambrosia, 12 To 10 — Steely Dan, 11 To 7 — Who, Ex To 30 — Chicago, Ex To 29 — Styx, Ex To 28 — E. Carmen. ADDS: A. Stewart, Firefall, A. Gibb

### WOKY — MILWAUKEE — JIM SMITH, MD

3-1 — B. Joel, JUMPS: 28 To 22 — Journey, 27 To 23 — L. Ronstadt, 24 To 21 — Ambrosia, 23 To 19 — Steely Dan, 21 To 15 — D. Summer, 20 To 7 — Foreigner, 15 To 12 — Who, 12 To 9 — LRB, 9 To 6 — K. Loggins. ADDS: 30 — Styx, 28 — B. Manilow

### WZUU — MILWAUKEE — CHRIS CURTIS, MD

1-1 — LRB, JUMPS: 20 To 17 — Foreigner, 16 To 11 — Who, 15 To 4 — D. Summer, 12 To 3 — B. Joel

### KDWB — MINNEAPOLIS — DAVE THOMPSON, PD

2-1 — N. Gilder, JUMPS: 30 To 27 — Chicago, 23 To 20 — Captain & Tennille, 21 To 14 — B. Manilow, 18 To 15 — Ambrosia, 15 To 8 — B. Joel, 13 To 7 — M. Johnson. ADDS: 30 — Gypsy, 28 — Dr. Hook, 26 — G. Vannelli, 24 — A. Stewart

### KSTP — MINNEAPOLIS — GREGG AUSHAN, MD

1-1 — Exile, JUMPS: 30 To 25 — E. Carmen, 29 To 26 — P. Davis, 26 To 23 — L. Sayer, 25 To 22 — S. Bishop, 24 To 21 — Dr. Hook, 23 To 18 — G. Vannelli, 19 To 15 — B. Manilow, 18 To 14 — Ambrosia, 14 To 8 — D. Summer, 11 To 9 — D. Gates, 7 To 5 — B. Joel, Ex To 30 — Stonebolt. ADDS: 29 — A. Stewart, G. Cotton

### WOW — OMAHA — ROGER DAVIS, MD

2-1 — N. Gilder, JUMPS: 20 To 13 — Hall & Oates, 19 To 11 — Stones 18 To 15 — J.P. Young, 17 To 12 — Who, 14 To 8 — Ambrosia, 13 To 4 — Foreigner, 9 To 7 — B. Manilow, Ex To 30 — A. Bridges, Ex To 29 — G. Vannelli, Ex To 28 — J. Travolta, Ex To 27 — P. Davis, Ex To 26 — Meat Loaf, Ex To 25 — D. Gates, Ex To 24 — ARS, Ex To 22 — P. Cruise, Ex To 21 — R. James, Ex To 20 — M. Johnson, Ex To 19 — Foxy, Ex To 18 — D. Summer. ADDS: J. Hayward, Chicago, Stonebolt, Fogelberg/Weisberg, Heart

### WPEZ — PITTSBURGH — MARK FRITZGUS, MD

1-1 — Exile, JUMPS: 40 To 35 — M. Johnson, 38 To 33 — Stonebolt, 36 To 31 — P. Davis, 35 To 27 — G. Vannelli, 30 To 21 — B. Manilow, 29 To 23 — Hall & Oates, 26 To 19 — Foreigner, 19 To 16 — Stones, 18 To 13 — Ambrosia, 15 To 11 — D. Summer, 13 To 9 — Who, 8 To 5 — K. Loggins, 6 To 3 — A. Murray, Ex To 37 — Player, Ex To 36 — Styx. ADDS: 40 — E. Carmen, 39 — Heart, 38 — S. Bishop, 34 — Dr. Hook, Chicago

### 13Q — PITTSBURGH — JIM QUINN, MD

2-1 — Exile, JUMPS: 30 To 26 — Captain & Tennille, 28 To 22 — B. Joel, 22 To 17 — Foreigner, 9 To 5 — Foxy, 6 To 3 — D. Summer, Ex To 19 — G. Vannelli, Ex To 15 — Funkadelic. ADDS: 29 — Dr. Hook, 27 — J.P. Young, P. Davis, Firefall

## west

### KRKE — ALBUQUERQUE — CHRIS CAREY, MD

1-1 — Kenny Loggins, JUMPS: 29 To 25 — A. Stewart, 26 To 23 — G. Vannelli, 25 To 22 — Foreigner, 20 To 16 — B. Manilow, 19 To 5 — D. Summer, 17 To 14 — Steely Dan, 15 To 11 — Captain & Tennille, 12 To 10 — Ambrosia, 11 To 9 — Stones, 10 To 8 — B. Joel, 9 To 5 — Who, 5 To 3 — G. Rafferty, 4 To 2 — A. Murray. ADDS: 30 — S. Bishop, 29 — P. Cruise, 28 — Styx, 24 — Chicago

### KERN — BAKERSFIELD — PETE SHANNON, MD

3-1 — Steely Dan, JUMPS: 30 To 27 — Styx, 29 To 26 — Hall & Oates, 28 To 25 — Ambrosia, 27 To 24 — B. Joel, 26 To 22 — D. Summer, 24 To 21 — Stones, 23 To 18 — Captain & Tennille, 21 To 16 — A. Murray, 20 To 17 — C. Gayle, 16 To 12 — Who, 15 To 11 — J.P. Young, 11 To 9 — N. Gilder, 10 To 7 — Taste Of Honey, 8 To 6 — Exile, 7 To 4 — L. Ronstadt, 4 To 2 — K. Loggins, Ex To 30 — Firefall, Ex To 29 — Foreigner, Ex To 28 — B. Manilow. ADDS: Player, Stonebolt, M. Johnson, G. Cotton

### KTLK — DENVER — PAULA MATHEWS, MD

2-1 — Exile, JUMPS: 25 To 17 — J.P. Young, 24 To 16 — B. Joel, 23 To 13 — Foreigner, 20 To 11 — Kraftwerk, 18 To 6 — Foxy, 12 To 4 — A. Murray, Ex To 28 — Ross/Jackson, Ex To 27 — Captain & Tennille, Ex To 24 — Stones, Ex To 23 — Ambrosia, Ex To 21 — C. Gayle, Ex To 19 — D. Summer. EXTRAS: A. Gibb, Styx, D. Gates, Stonebolt, L. Taylor, Switch, Chic, LTD. ADDS: 29 — G. Vannelli, 26 — Steely Dan, 18 — B. Manilow

# Disco Crossing Race Barriers But Still Has Airplay Problem

(continued from page 8)

sound, and we'll cultivate their disco sounds. We already have had artists like Johnny Taylor cut one or two disco-oriented tracks per album, and that will continue to happen, but we will not cut separate disco records for Earth, Wind and Fire and the O'Jays, who already have a base predicated on radio exposure."

Caution is also expressed by executives who see the disco market in the shadow of the much huger and somewhat polarized radio market. A record that is labeled as "disco" they say, may bear a stigma in the eyes of radio programmers. And, as Henry Allen, president of Cotillion, said, "Given the cost of promoting a record, and given the limitations of the disco market, you have to conclude that you can't afford to try and break a record only disco."

"I can remember when disco was a dirty word," said Henry Stone, president of TK. "I can remember a couple of years ago, when we were cutting the Ritchie Family's 'Best Disco In Town.' Even though it became a hit for us, people were saying, 'You can't put the word 'disco' in the song, the radio stations won't touch it.'"

Despite some subsequent crossovers, the situation still seems polarized. According to Ray Harris, "Being called 'disco' on a radio level can kill you. For very danceable records, we try to establish a disco base, and then cross over to radio, but I don't like to label music. I've seen too many records not move because of the label."

## Crossing Racial Barriers

The one characteristic area where disco, as both a market and as a label, is most explosive, is in the crossing of racial barriers. On this subject, there are equal measures of optimism and pessimism, excitement and caution. Sonny Taylor noted, for example, that "disco is breaking down racial barriers in music. You look at what was supposedly the Beatles revolution in the '60s. That didn't turn it around. You still wound up with blacks liking their music and whites liking theirs, and AOR radio today is definitely lilly-white. It is disco that is turning it around."

A good example of disco's cross-racial nature was the signing of French artist Cerrone to Cotillion Records by Henry Allen. "It presented no conflicts at all. I had the opportunity to pick up the record through our European outlet, I said to Jerry (Greenberg), 'Hey, I like it,' and he said, 'Go ahead, put it out.' It was really that simple."

When the Rolling Stones recorded their disco-oriented "Miss You," the decision to market it disco, pop and R&B was just as simply made. "When Jerry came in and played the Stones' 'Miss You' for me, we just knew that we had a hit across the board," said Allen.

Ray Harris similarly affirmed that "We'll certainly market a white artist or a rock group if their record relates to the marketplace. RCA was one of the first companies to cross a white act disco with David Bowie's 'Fame' and later with Vickie Sue Robinson's 'Turn The Beat Around.' Look at Donna Summer's 'MacArthur Park,'" he adds. "Here's a record that is breaking disco and R&B and pop at the same time."

Another example of disco's barrier-breaking sales patterns is "Disco Round" by Alicia Bridges, a white artist. This is as big a hit on the black-oriented as on the pop charts. White artist Dan Hartman's "Instant Replay" has bypassed the black-oriented charts in crossing over directly to pop, and in a classic case, the Trammps' "Disco Inferno" was propelled to pop success by its inclusion on the "Saturday Night Fever" soundtrack after it had already died on the black-oriented charts.

## Existing Trend?

But many remain skeptical about disco's

capacity to cross racial barriers, seeing it either as the tip of an already existing phenomenon, or as a label that, at best, serves to cosmeticize black music. According to Sonny Taylor, "things started turning around even before disco with black radio, when WBLS started to integrate their music, playing records like Frankie Valli's 'Swear To God.' Black radio broke Boz Scaggs' 'Lowdown,' and we heard about it from black artists who weren't getting played. Today we play records by Chicago, Billy Joel and Little River Band. Those are just good records. Disco is an extension of the open-mindedness that began with black radio."

Ray Harris contended that the use of words like "disco crossover" can be as harmful as labels like "pop" and "R&B." Is a disco record a black crossover record or is it a pop crossover record?" asked Harris. "The answer is that it's neither of these. It's a good, danceable record that the consumer can identify with, and I don't care whether it's the Bee Gees or Evelyn 'Champagne' King."

LeBaron Taylor made a similar point: "To be frank, disco was a way for radio to play soul music without calling it soul, because black music has always been about disco. It's been rhythmic and it's been for dancing. What if the Bee Gees had called their last record a soul record? It very well might have sold less. As disco has become a category, radio stations have changed their format to 'fascinating rhythm.' Within the next year people might not be calling anything disco."

# Kessler & Grass Form New Label: Inphasion Records

(continued from page 8)

release on Nov. 15.

"We flew to Miami," says Kessler, "and played the Rydell and Janis material for Henry (Stone) and Steve (Alaimo) of TK. They were both knocked out and within an hour we negotiated the Canadian and domestic distribution deal. Later, I went to New York and discussed the international situation with Freddie Haayen. We are tremendously excited about our new direction. We intend to develop new talent rather than sign the established artists whom we now manage."

In recent years, the Kessler/Grass team has expanded in various enterprises under the corporate umbrella of Little Bear Inc. which encompasses a management division, Little Bear Productions headed by Dick Monda, various publishing companies managed by Jay Kessler, Paris/Shannon Public Relations run by Albeth Grass and Lynn Kessler, and now Inphasion.

Current managerial clients include Watson, Etta James, Leon Haywood, Tyrone Davis and Papa John Creach, among others. Productions deals include Ted Taylor and Billie Hays on MCA.

## Monda To Head A&R

Dick Monda is slated to be the head of A&R for Inphasion with Jay Kessler serving various roles including finding new artists and getting songs recorded.

Sherisse Laurence, a star of the Canadian TV show "Circus," which is set for international distribution to 26 countries, is expected to be signed to a management and label deal.

Kessler/Grass also intends to sign on independent promotion people to supplement T.K. support of Inphasion releases.

The Kessler/Grass group of companies has outgrown its current housing and is moving within a year to a recently purchased building in Studio City with plans to build an in-house studio.

# REGIONAL PROGRAMMING GUIDE

(continued from page 37)

## KIMN — DENVER — ED GREEN, MD

3-1 — K. Loggins. JUMPS: 29 To 24 — B. Manilow, 28 To 23 — Stones, 26 To 22 — Hall & Oates, 25 To 20 — B. Joel, 22 To 16 — Captain & Tennille, 21 To 17 — Ambrosia, 19 To 14 — Who, 15 To 11 — Steely Dan, 13 To 0 — J.P. Young, 12 To 6 — A. Murray, 6 To 3 — G. Rafferty, Ex To 30 — G. Vannelli, Ex To 29 — Foreigner, Ex To 27 — Dr. Hook. ADDS: D. Summer, P. Cruise, S. Bishop

## KYNO — FRESNO — CHRIS VAN CAMP — MD

2-1 — Nick Gilder. JUMPS: 30 To 27 — Foreigner, 29 To 26 — Cars, 28 To 23 — B. Manilow, 24 To 21 — Player, 23 To 18 — Ambrosia, 22 To 19 — B. Seger, 19 To 16 — D. Summer, 16 To 12 — Captain & Tennille, 14 To 11 — G. Rafferty, 13 To 8 — Boston, 7 To 5 — Foxy, Ex To 30 — C. Gayle, Ex To 29 — K. Loggins, Ex To 28 — Dr. Hook. ADDS: Eric Carmen, Styx, D&M, A. Gibb, Chicago, Funkadelic

## KENO — LAS VEGAS — STEVE SUMMERS, MD

4-1 — Sgt. Pepper. JUMPS: 24 To 20 — The Who, 22 To 18 — G. Rafferty, 17 To 14 — Foreigner, 15 To 12 — B. Joel, 11 To 5 — Aerosmith, Ex To 30 — J. Travolta, Ex To 27 — ARS. ADDS: E. Clapton, Toto

## KRTH — LOS ANGELES — BOB HAMILTON, PD/MD

2-1 — Nick Gilder. JUMPS: 29 To 22 — Chicago, 24 To 20 — G. Vannelli, 21 To 18 — Stones, 20 To 16 — Dr. Hook, 18 To 12 — D. Summer, 14 To 11 — B. Manilow, Ex To 26 — Toto. ADDS: Melissa Manchester

## KHJ — LOS ANGELES — STEVE CASEY, MD

1-1 — Exile. JUMPS: 23 To 20 — Cars, 22 To 11 — D. Summer, 21 To 10 — A. Murray, 19 To 9 — K. Loggins, 14 To 7 — Foreigner, 11 To 8 — The Who, 7 To 4 — LRB. ADDS: 30 — Hall & Oates, 18 — Foxy, A. Gibb, Elton John

## 10Q — LOS ANGELES — CONNIE SINGER, MD

1-1 — Exile. JUMPS: 29 To 25 — Chicago, 28 To 24 — B. Manilow, 26 To 21 — Stones, 27 To 18 — D. Summer, 16 To 10 — K. Loggins, 14 To 6 — Who, 12 To 8 — G. Rafferty, 9 To 5 — LRB, Ex To 17 — Foxy. ADDS: 30 — Hall & Oates, 29 — Dr. Hook

## KGW — PORTLAND — TERRY DANCER, MD

2-1 — Anne Murray. JUMPS: 23 To 20 — Dr. Hook, 22 To 19 — Stones, 21 To 17 — Chicago, 20 To 16 — G. Vannelli, 19 To 15 — B. Manilow, 17 To 12 — C. Gayle, 16 To 13 — J.P. Young, 12 To 9 — Stonebalt, 9 To 7 — Captain & Tennille, 5 To 2 — G. Rafferty, Ex To 25 — Pablo Cruise. ADDS: E. Carmen, Firefall, R. Coolidge

## KPAM — PORTLAND — MICHAEL O'BRIAN, PD

2-1 — LRB. JUMPS: 30 To 26 — Dr. Hook, 29 To 20 — G. Vannelli, 26 To 17 — Foreigner, 24 To 19 — C. Gayle, 22 To 18 — Hall & Oates, 20 To 16 — D. Summer, 19 To 15 — B. Joel, Ex To 28 — Chicago, Ex To 27 — Player. ADDS: 30 — S. Bishop, 29 — Heart, A. Stewart, P. Cruise, A. Gibb

## KROY — SACRAMENTO — CHRIS MITCHELL, MD

1-1 — Exile. JUMPS: 30 To 22 — B. Manilow, 28 To 24 — P. Cruise, 25 To 20 — Captain & Tennille, 22 To 19 — L. Ronstadt, 21 To 17 — Foreigner, 19 To 16 — Ambrosia, 18 To 13 — D. Summer, 17 To 14 — J.P. Young, 16 To 12 — Stones, 12 To 9 — G. Rafferty, 11 To 8 — A. Murray, 9 To 7 — K. Loggins, Ex To 30 — Player, Ex To 29 — Funkadelic, Ex To 28 — G. Vannelli, Ex To 27 — C. Gayle, Ex To 23 — Foxy. ADDS: A. Gibb, Alessi Bros., Santana, A. Cooper, Diamond/Streisand

## KCPX — SALT LAKE CITY — GARY WALDRON, PD & MD

1-1 — Exile. JUMPS: 29 To 24 — D. Gates, 14 To 10 — Foreigner, 11 To 9 — B. Manilow, 4 To 2 — K. Loggins. ADDS: P. Davis, E. Carmen

## KRSP — SALT LAKE CITY — LORRAINE WINNEGAR, MD

7-1 — Foreigner. JUMPS: 28 To 24 — Fogelberg/Weisberg, 27 To 23 — Heart, 26 To 20 — B. Manilow, 25 To 21 — C. Gayle, 22 To 18 — Dr. Hook, 21 To 17 — Styx, 19 To 15 — D. Summer, 18 To 14 — Hall & Oates, 17 To 13 — Who, 14 To 10 — D. Gates, 12 To 6 — B. Joel, 11 To 3 — Ambrosia, 8 To 5 — J.P. Young, Ex To 27 — P. Cruise, Ex To 26 — G. Vannelli, Ex To 25 — Firefall. ADDS: S. Bishop, A. Stewart, Chicago

## B-100 — SAN DIEGO — C.C. MCCARTNEY, MD

1-1 — Exile. JUMPS: 30 To 21 — Stonebalt, 29 To 23 — M. Johnson, 28 To 22 — Fogelberg/Weisberg, 27 To 20 — Firefall, 23 To 19 — Player, 18 To 15 — Styx, 12 To 6 — Cars, 11 To 8 — C. Rea, 7 To 5 — N. Gilder, Ex To 29 — G. Cotton, Ex To 28 — ARS. EXTRAS: 10cc, W. Egan

## KCBQ — SAN DIEGO — NINA GOMEZ, MD

2-1 — Exile. JUMPS: 35 To 31 — W. Egan, 34 To 30 — Heart, 33 To 29 — Chicago, 32 To 28 — G. Vannelli, 31 To 27 — Dr. Hook, 30 To 26 — Captain & Tennille, 29 To 25 — B. Joel, 27 To 24 — B. Manilow, 25 To 22 — J.P. Young, 24 To 20 — D. Summer, 22 To 17 — Styx, 16 To 9 — Foxy, 14 To 11 — N. Gilder, 7 To 5 — B. Seger, 6 To 4 — L. Ronstadt. ADDS: 34 — A. Gibb, 33 — Firefall, 32 — Toto

## KFRC — SAN FRANCISCO — DAVE SHOLIN, MD

1-1 — Exile. JUMPS: 21 To 7 — Rolling Stones, 18 To 10 — A. Murray, 10 To 8 — Journey, 7 To 5 — LRB, 6 To 4 — K. Loggins, 5 To 3 — Boston, Ex To 30 — Ambrosia, Ex To 23 — D. Summer. ADDS: A. Gibb, Cars, Sylvester, Santana, Toto, Chicago

## KYA — SAN FRANCISCO — RICK SCOTT, MD

2-1 — Boston. JUMPS: 25 To 22 — Commodores, 24 To 21 — P. Cruise, 17 To 14 — D. Gates, 14 To 10 — A. Murray, 11 To 6 — N. Gilder, 8 To 5 — J.P. Young, 6 To 3 — K. Loggins, Ex To 25 — D. Summer, Ex To 24 — Toto

## KSLY — ST. LOUIS — JOHN TOBIN, MD

2-1 — P. Cruise. JUMPS: 25 To 21 — B. Seger, 31 To 22 — Commodores, 30 To 25 — C. Gates, 29 To 26 — B. Manilow, 28 To 24 — Styx, 27 To 19 — A. Stewart, 24 To 20 — E. Carmen, 21 To 15 — S. Bishop, 20 To 16 — Player, 17 To 8 — Foreigner, 9 To 4 — Boston, 8 To 3 — Stones, Ex To 31 — B. McGilpin, Ex To 30 — W. Zevon, Ex To 29 — ELÖ, Ex To 28 — Chicago, Ex To 27 — L. Ronstadt. ADDS: J.P. Young, J. Cocker, A. Gibb, F. Valli, Fogelberg/Weisberg, Jiva, Jesse Young

## KJR — SEATTLE — TRACY MITCHELL, MD

1-1 — N. Gilder. JUMPS: 25 To 22 — G. Vannelli, 24 To 20 — B. Manilow, 21 To 17 — C. Gayle, 15 To 12 — D. Summer, 10 To 8 — Foreigner, 9 To 6 — Ambrosia, Ex To 25 — Chicago, Ex To 24 — J.P. Young, Ex To 23 — P. Gabriel. ADDS: Firefall, G. Campbell, Starbuck

## KING — SEATTLE — TOM MCKAY, MD

1-1 — N. Gilder. JUMPS: 25 To 21 — J.P. Young, 23 To 20 — B. Manilow, 22 To 14 — Heart, 20 To 16 — C. Gayle, 19 To 14 — Ambrosia, 18 To 15 — D. Gates, 17 To 13 — Foreigner, 16 To 9 — D. Summer, 9 To 6 — Captain & Tennille, 5 To 3 — G. Rafferty, Ex To 25 — L. Sayer, Ex To 24 — Styx, Ex To 23 — Dr. Hook. ADDS: E. Clapton

## KJRB — SPOKANE — TOM HUTTLER, MD

1-1 — Boston. JUMPS: 27 To 21 — A. Stewart, 25 To 18 — D. Summer, 24 To 19 — A. Bridges, 23 To 13 — B. Manilow, 26 To 17 — Foreigner, 20 To 11 — P. Cruise, 19 To 12 — Clout, 18 To 13 — Styx, 13 To 8 — D. Summer, 9 To 5 — Ambrosia, 6 To 3 — Captain & Tennille, Ex To 30 — G. Vannelli, Ex To 29 — A. Stewart, Ex To 26 — Dr. Hook, Ex To 25 — S. Bishop. ADDS: A. Gibb, Chicago, Fogelberg/Weisberg, Toto

## KTAC — TACOMA — BRUCE CANNON, MD

3-1 — A. Murray. JUMPS: 28 To 25 — B. Manilow, 27 To 24 — D. Summer, 26 To 23 — Stones, 25 To 20 — D. Gates, 23 To 19 — J.P. Young, 22 To 18 — Ambrosia, 20 To 14 — B. Joel, 19 To 13 — Who, 14 To 11 — Captain & Tennille, 13 To 9 — Boston, 9 To 6 — G. Rafferty, 8 To 5 — K. Loggins, 5 To 3 — LRB, 4 To 2 — N. Gilder, Ex To 30 — A. Bridges, Ex To 29 — Foreigner. ADDS: Chicago, P. Cruise, G. Campbell, L. Sayer

## KASH — EUGENE — BILL DUDLEY, PD & MD

4-1 — A. Murray. JUMPS: 30 To 14 — Meat Loaf, 29 To 16 — B. Manilow, 28 To 24 — P. Davis, 27 To 23 — J. Hayward, 26 To 17 — Foreigner, 20 To 11 — P. Cruise, 19 To 12 — Clout, 18 To 13 — Styx, 13 To 8 — D. Summer, 9 To 5 — Ambrosia, 6 To 3 — Captain & Tennille, Ex To 30 — G. Vannelli, Ex To 29 — A. Stewart, Ex To 26 — Dr. Hook, Ex To 25 — S. Bishop. ADDS: A. Gibb, Chicago, Fogelberg/Weisberg, Toto



NASHVILLE — 1978

# What the country is coming to: ASCAP



**Nashville:**  
Ed Shea, ASCAP  
Two Music Square West  
Nashville, Tennessee 37203  
(615) 244-3936

THE WHITE HOUSE  
WASHINGTON

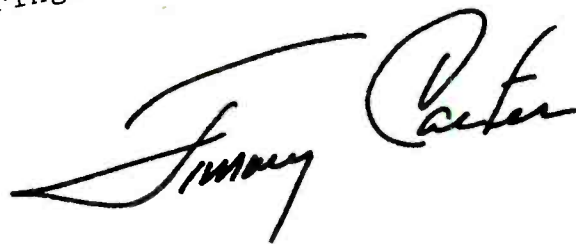
Country Music Month  
October 1978

As modern American society becomes more and more hectic and complex, there is a desire in all of us to return to the simple things of life.

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

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

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



# Cash Box Country Award Winners



Dolly Parton



Willie Nelson

## PUBLISHING COMPANY

1. Tree
2. Hall/Clement
3. Pi-Gem
4. House of Gold
5. Chappell

## PRODUCER

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

## MANAGER

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

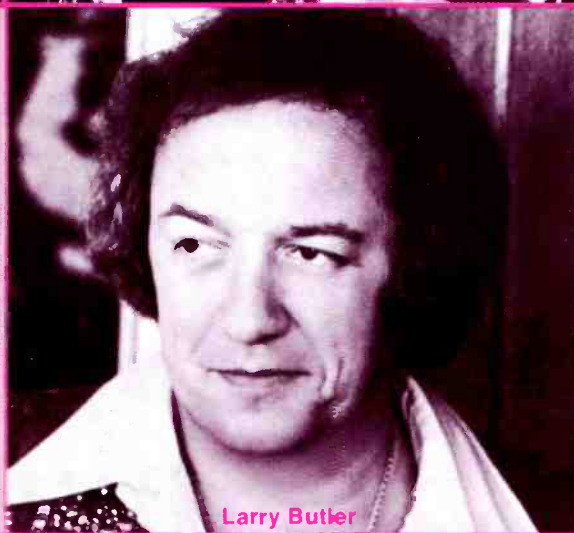
## ENTERTAINER OF THE YEAR

### FEMALE

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

### MALE

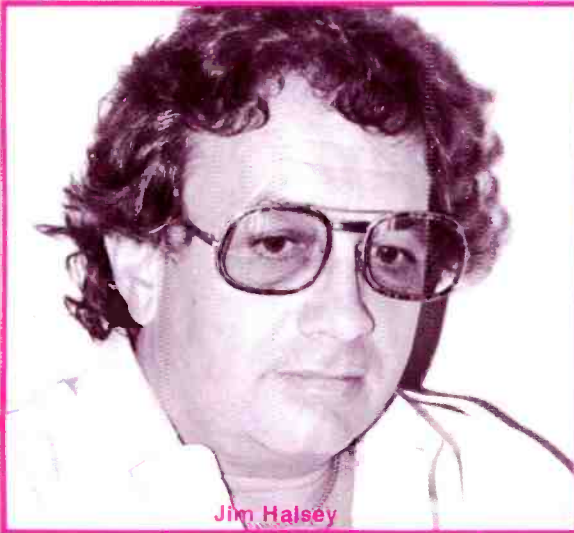
1. Willie Nelson
2. Kenny Rogers
3. Ronnie Milsap



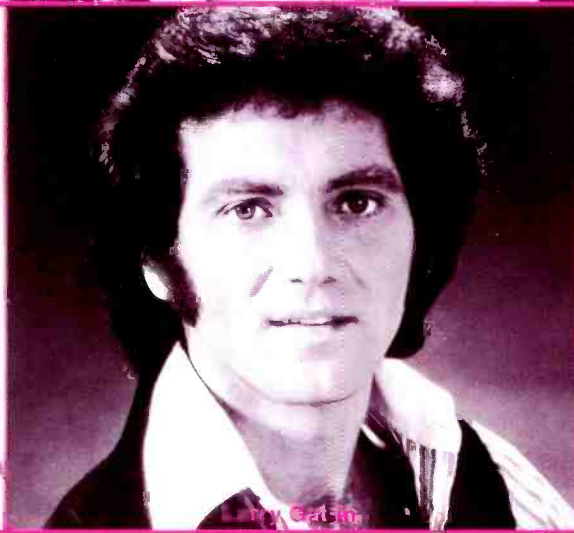
Larry Butler



Jerry Foster, Bill Rice



Jim Halsey



Larry Gatlin

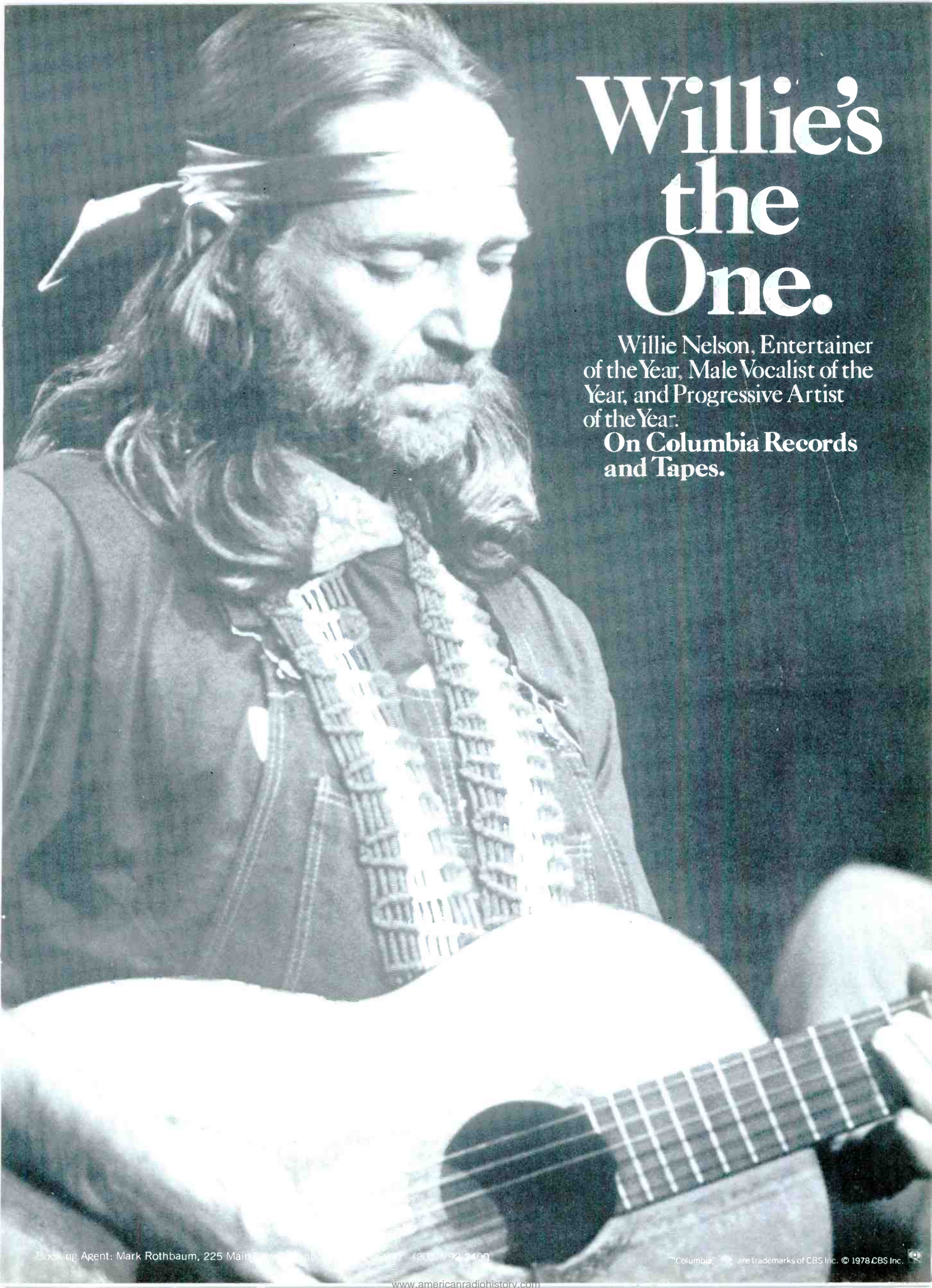
## COMPOSER/PERFORMER

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

## COMPOSER

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





# Willie's the One.

Willie Nelson, Entertainer  
of the Year, Male Vocalist of the  
Year, and Progressive Artist  
of the Year.

**On Columbia Records  
and Tapes.**



Crystal Gayle



Waylon Jennings/Johnny Cash



Maury Finney

# Cash Box Country Single Awards

## FEMALE VOCALIST

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

## NEW FEMALE

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

## NEW DUET

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

## INSTRUMENTALISTS

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



Waylon Jennings/Willie Nelson



Zella Lehr

*Crystal Gayle*

*"When I Dream"*





Willie Nelson



Ronnie McDowell



Waylon Jennings/Willie Nelson

# Cash Box Country Single Awards

## MALE VOCALIST

1. Waylon Jennings/  
Willie Nelson
2. Ronnie Milsap
3. Kenny Rogers
4. Charlie Rich

5. Charlie Pride
6. Don Williams
7. Larry Gatlin
8. Eddie Rabbitt
9. Joe Stampley
10. Mel Tillis

## NEW MALE

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

## DUET

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

## VOCAL GROUP

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



The Oak Ridge Boys



Waylon Jennings

# The Oak Ridge Boys

RICHARD, JOE, BILL & DUANE

OAK RIDGE BOYS



**THE OAK RIDGE BOYS** are  
smilin' again. **"CRYIN' AGAIN"**  
is destined to be another  
number one smash.



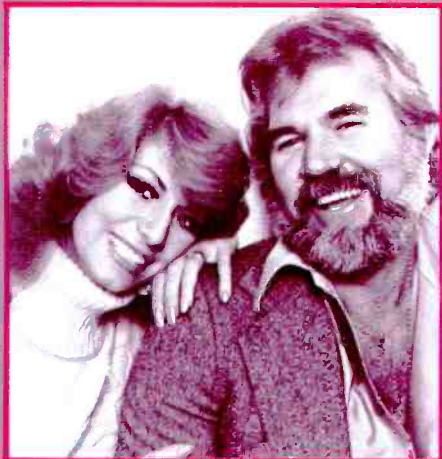
Management  
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TULSA, OKLAHOMA 74135  
(918) 663-3883

Produced by Ron Chancey

BILLBOARD - #1 Vocal Group of the Year  
CASH BOX - #1 Country Single Vocal Group  
RECORD WORLD - #1 Top New Vocal Group, Albums - Singles

AY-1065





Kenny Rogers/Dottie West



Waylon Jennings/Willie Nelson



Bonnie Tyler

# Cash Box Country Album Awards

## FEMALE VOCALIST

1. Dolly Parton
2. Crystal Gayle
3. Emmylou Harris
4. Bonnie Tyler
5. Anne Murray
6. Linda Ronstadt
7. Tammy Wynette
8. Margo Smith
9. Tanya Tucker
10. Loretta Lynn

## NEW FEMALE

1. Bonnie Tyler
2. Stella Parton
3. Mary K. Miller
4. Randy Gurley
5. Susie Allanson

## NEW DUET

1. Kenny Rogers/Dottie West
2. Chet Atkins/Les Paul

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

## INSTRUMENTALISTS

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



Dolly Parton



Jerry Reed



KENNY ROGERS HAS A HEART OF GOLD.  
"LOVE OR SOMETHING LIKE IT"  
IT'S CERTIFIED. WE'RE GRATIFIED.

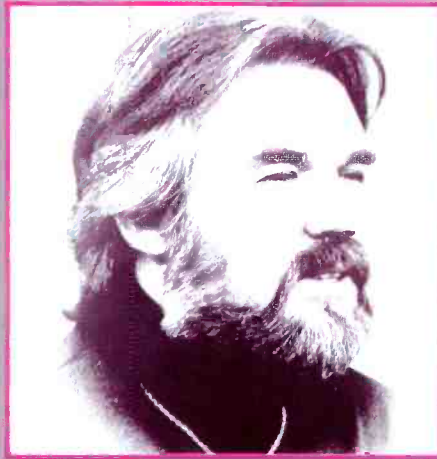


ON UNITED ARTISTS RECORDS  
PRODUCED BY LARRY BUTLER





Waylon Jennings/ Willie Nelson



Kenny Rogers



Statler Brothers

# Cash Box Country Album Awards

## MALE VOCALIST

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

## NEW MALE

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

## DUET

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

## VOCAL GROUP

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



Ronnie Milsap



Jacky Ward



# Ovation is...

# Country Music

## THE KENDALLS

### CMA FINALISTS

Single of the Year—"Heaven's Just A Sin Away"  
Album of the Year—"Heaven's Just A Sin Away"  
Song of the Year—"Heaven's Just A Sin Away"  
Vocal Group of the Year

### SESAC AWARD WINNERS

Song of the Year—"Heaven's Just A Sin Away"  
Country Single of the Year—"Heaven's Just a Sin Away"  
Country Album of the Year—"Heaven's Just a Sin Away"  
Songwriter of the Year—Jerry Gillespie  
Publisher of the Year—Lorville Music  
Producer of the Year—Brien Fisher

### GRAMMY AWARD WINNERS

Best Vocal Performance by a Duo—  
"Heaven's Just A Sin Away"

### GOLD ALBUM RECIPIENTS

"Heaven's Just A Sin Away"

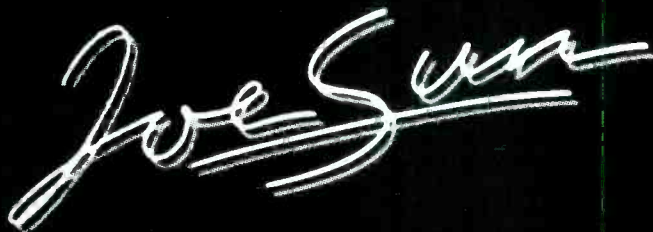
### MUSIC CITY NEWS COVER AWARD WINNERS

Song of the Year—  
"Heaven's Just A Sin Away"

### REPLAY MAGAZINE AWARD WINNERS

Voted Country Vocal Group of the Year  
by Jukebox Operators

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



with a giant hit single his first time around  
**OLD FLAMES** (Can't Hold A Candle To You) OV 1107

Watch for "High & Dry" (OV 1117) another Hit Single from the LP  
**OLD FLAMES** (OV 1734)  
coming soon

## LOIS KOYE

Country Girl (OV 1728)

## ALLAN PHILLIPS

PawPawCounty (OV 1729)

and announcing

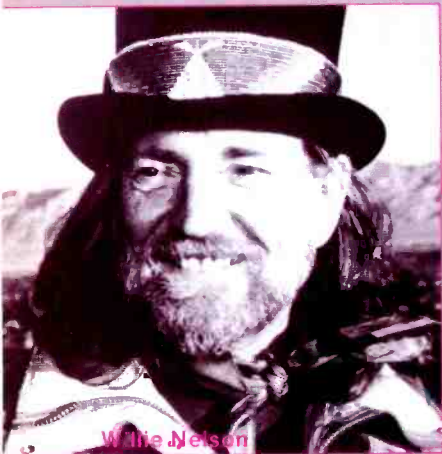
## Sheila Andrews

"Too Fast For Rapid City"  
soon to be released

ovation  
RECORDS

1249 Waukegan Rd., Glenview, Ill. 60025

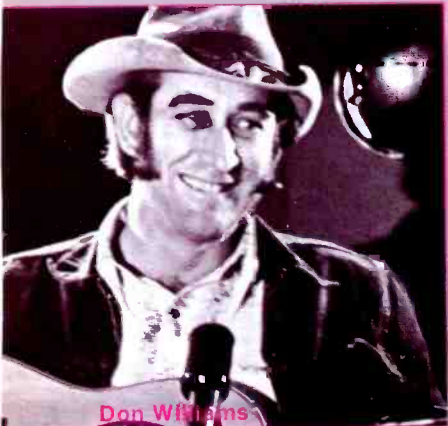
# TOP 50



Willie Nelson



Barbara Mandrell



Don Williams



Eddie Rabbit



Dolly Parton



Charlie Rich



Donna Fargo



Dave & Sugar

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

# We're the BEST in the COUNTRY



Roy Acuff



Jack Clement



Vern Gosdin



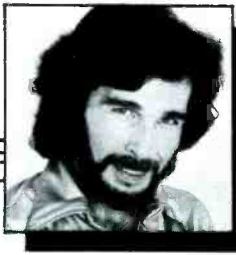
Jerry Inman



Wood Newton



Stella Parton



Eddie Rabbitt



Hargus "Pig" Robbins



Linda Ronstadt



Sammi Smith



Jim "Tallwater"

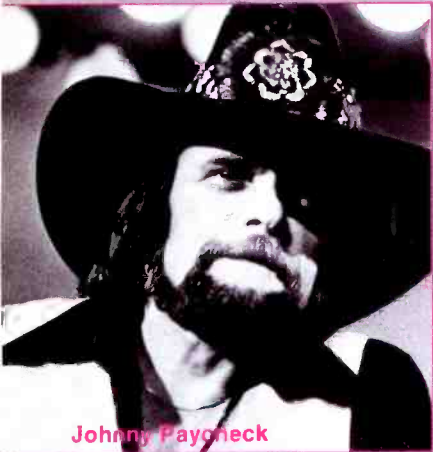


Jerry Jeff Walker

## We're Elektra/Asylum Records.



# TOP 50



Johnny Paycheck



Crystal Gayle



Emmylou Harris



Ronnie Milsap



Kenny Rogers



Dolly Parton

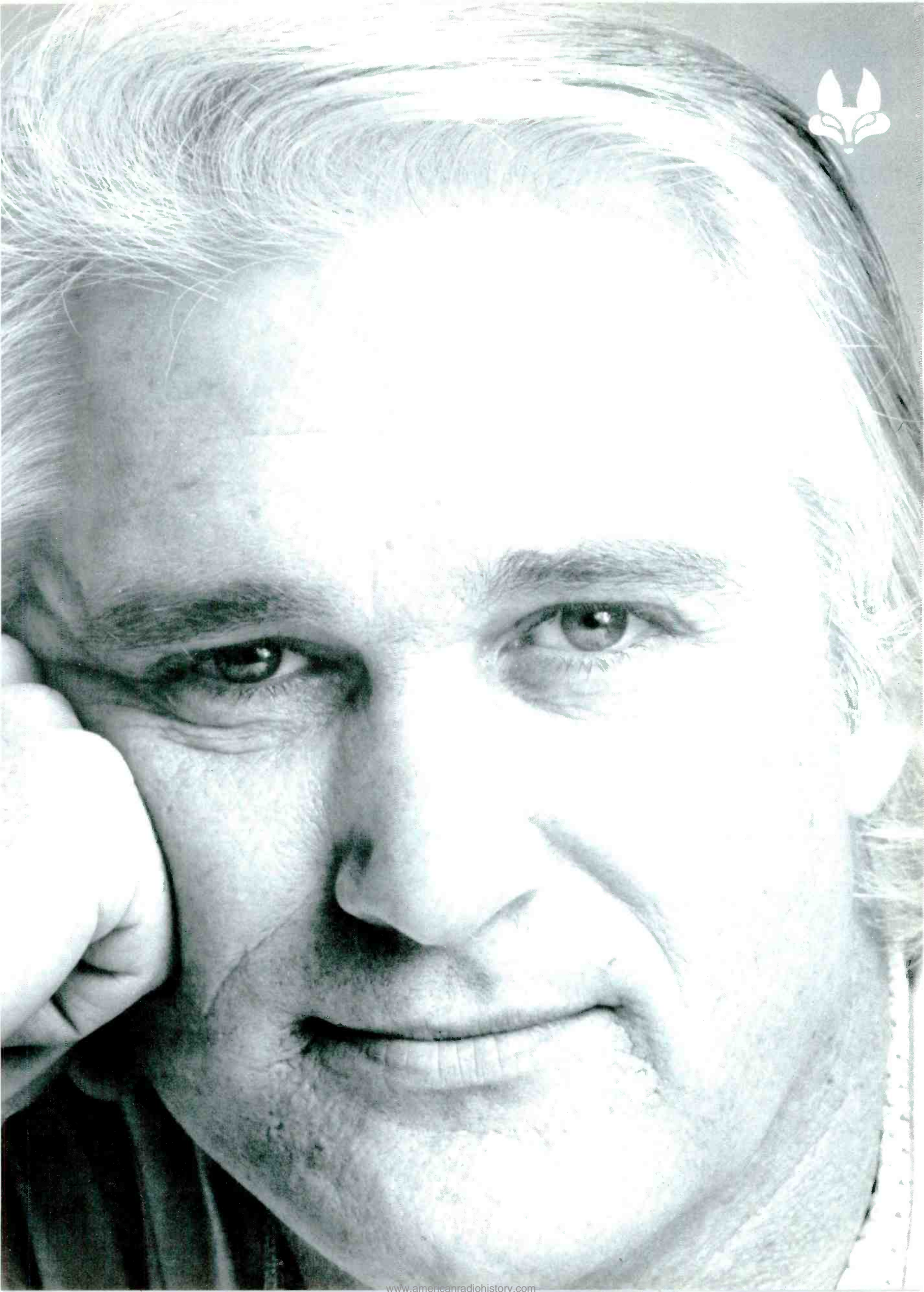


Linda Ronstadt



Elvis Presley

1. HERE YOU COME AGAIN DOLLY (RCA) 412
2. WAYLON & WILLIE WAYLON/WILLIE (RCA) 396
3. TEN YEARS OF GOLD KENNY ROGERS (UA) 328
4. SIMPLE DREAMS RONSTADT (ASY) 310
5. TAKE THIS JOB AND SHOVE IT PAYCHECK (EPIC) 250
6. WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE (UA) 247
7. IT WAS ALMST LIKE A SONG MILSAP (RCA) 229
8. STARDUST WILLIE (COL) 225
9. QUARTER MOON IN A TEN CENT EMMYLOU HARRIS (WB) 171
10. ENTERTAINERS ON AND OFF ROAD STATLERS (MER) 161
11. ELVIS IN CONCERT ELVIS (RCA) 157
12. DAYTIME FRIENDS KENNY ROGERS (UA) 156
13. EVERYTIME TWO FOOLS COLLIDE ROGERS/WEST (UA) 145
14. WHEN I DREAM CRYSTAL GAYLE (UA) 139
15. HEAVEN'S JUST A SIN AWAY KENDALLS (OVA) 130
16. YA'LL COME BACK SALOON OAK RIDGE BOYS (ABC) 118
17. ONLY ONE LOVE IN MY LIFE MILSAP (RCA) 118
18. OL' WAYLON WAYLON (RCA) 109
19. IT'S A HEARTACHE BONNIE TYLER (RCA) 91
20. VARIATIONS EDDIE RABBITT (ELE) 91
21. OH! BROTHER GATLIN (MON) 90
22. MY FAREWELL TO ELVIS HAGGARD (MCA) 85
23. LOVE OR SOMETHING LIKE IT KENNY ROGERS (UA) 84
24. BEST OF THE STATLERS STATLERS (MER) 81
25. OLIVIA NEWTON-JOHN'S GREATEST OLIVIA NEWTON-JOHN (MCA)
26. ROOM SERVICE OAK RIDGE BOYS (ABC) 75
27. SOMEONE LOVES YOU HONEY CHARLIE PRIDE (RCA) 75
28. LET'S KEEP IT THAT WAY ANNE MURRAY (CAP) 68
29. LOVE IS JUST A GAME GATLIN (MON) 66
30. MOODY BLUE ELVIS (RCA) 63
31. SON OF A SON OF A SAILOR JIMMY BUFFETT (ABC) 60
32. I WANT TO LIVE DENVER (RCA) 49
33. YOU LIGHT UP MY LIFE DEBBY BOONE (WB) 48
34. LOVES TROUBLED WATERS MEL TILLIS (MCA) 41
35. HE WALKS BESIDE ME ELVIS (RCA) 35
36. I'VE ALREADY LOVED YOU CONWAY (MCA) 30
37. RONSTADT'S GREATEST HITS RONSTADT (ASY) 28
38. ELVIS SINGS FOR CHILDREN ELVIS (RCA) 27
39. THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR (RCA) 27
40. CHANGES IN LATITUDE JIMMY BUFFETT (ABC) 27
41. SMOKEY & THE BANDIT (SOUND) JERRY REED (MCA) 26
42. OLD FASHIONED LOVE KENDALLS (OVA) 24
43. I'M JUST A COUNTRY BOY DON WILLIAMS (ABC) 20
44. I BELIEVE IN YOU MEL TILLIS (MCA) 20
45. GEORGIA KEEPS PULLING CONWAY (MCA) 15
46. EAST BOUND AND DOWN JERRY REED (RCA) 15
47. BILLY CRASH CRADDOCK CRASH CRADDOCK (CAP) 13
48. WOMANHOOD TAMMY WYNETTE (EPIC) 11
49. SHORT STORIES STATLERS (MER) 10
50. OUT OF MY HEAD LORETTA LYNN (MCA) 9



# Country Music Special 1978

## Country Music Booming As Nashville Gains More Autonomy

by Bob Campbell

NASHVILLE — In 1923 when Fiddlin' John Carson down in Atlanta, Ga. officially kicked country music into the public arena with his recording of "Little Ole Log Cabin In The Lane" on Okeh Records, it was inconceivable Carson or his label could have remotely forseen the astounding progress and impact country music would have on economy and culture of America. Country music is now big business and is being heard daily by more and more people through television, radio, personal appearances and recordings.

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

### Near Downfall

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

If country music has had a consistent flaw, it has been a tendency to limit its boundaries. But the boundaries are now broken. In 1976, "The Outlaws," an album

by Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser on RCA, sold in excess of one million units; making it the first country album ever to be certified platinum. Since that time, The Statler Bros., Dolly Parton, Jennings, Nelson, Crystal Gayle, Kenny Rogers and others have all earned gold and platinum albums. Gayle's "Don't It Make My Brown Eyes Blue" was the only single in 1977-78 to reach the #1 position on both the **Cash Box** Country and Pop Singles Chart.

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

### Pivotal Point

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

## Country Radio: The State Of The Art

by Nick Anthony

When broadcasters think "country", it's generally associated with steady growth in an isolated competitive position. The fact of the matter is, country is facing the same conditions today that Top 40 faced a few years ago when it was becoming the dominant force in markets across the nation. Some call it product dilution, others say it's increased competition; broadcasters recognize the term as "fragmentation". In its simplest reference, more stations are doing things better for the same audience.

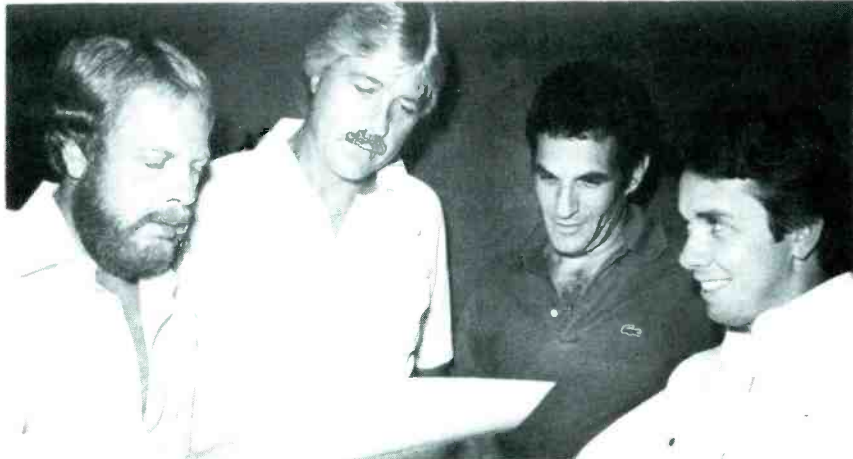
It was only a few years ago when one could stereotype country radio quite accurately. It usually fit into the mold of low power or poor frequency; low overhead with disc jockeys who were country enter-

tainers on the side; no competition; or, "a market niche." when all else failed.

Today, country outlets are facing FM competition with "more music" formats. There is much discussion as to the value of personality vs. more music. It's ironic, but this would never have happened if country radio had remained in its original mold.

Country, in its increased effectiveness, began to compete with stronger signals, and the overhead grew with larger salaries and increased services. While middle of the road stations gave up sports and de-emphasized news to play more music, country radio responded by venturing into sports, specifically pro football on Sunday, and placed more emphasis on news. New

(continued on page C-73)



**MUSIC EXECUTIVES PREPARE FOR '79 RADIO SEMINAR** — The Country Music Seminar Agenda Committee met in Nashville Sept. 9 to discuss and prepare for the upcoming annual Country Radio Seminar to be held March 9-10, 1979 at the Hyatt-Regency Hotel in Nashville. Shown at the meeting discussing the seminar format are (l-r): Roy Wunsch (CBS), music industry chairman; Don Boyles (WSUN Radio), agenda committee co-chairman; Bob Young (KIKK Radio), agenda committee chairman; and Joe Galante, (RCA), music industry co-chairman.



**COUNTRY MUSIC NIGHT AT THE WHITE HOUSE** — The cream of the country music industry enjoyed a night at The White House in Washington D.C. April 17 when President and Mrs. Carter hosted a reception for Country Music Association members who were in town for a quarterly meeting. Tom T. Hall, Loretta Lynn and Conway Twitty entertained during an evening which included some informal 'pickin' after the regular entertainment was over. Shown during the activities are President Jimmy Carter, Epic's Charlie Daniels and Mrs. Carter.

Now, it seems a complete reversal has transpired. In six months, RCA has gained complete control over its operation, MCA has brought in a complete new staff with apparent full control over its operation, ABC has bolstered its staff here, and there are indications Capitol and Elektra/Asylum will follow the trend.

Jerry Bradley, RCA's division vice president here, is a lifelong resident of Nashville and the son of veteran producer Owen Bradley. He has observed country music from a particular vantage point for many

years. Jimmy Bowen, the new head of operations for MCA, worked in Los Angeles for 16 years and has lived here three years. In a lengthy **Cash Box** interview, these two industry leaders discussed the current success of Nashville and country music, the changes in country music and the future of Nashville and country music.

In Bradley's opinion, the past year has been a banner year for country music because of changing musical tastes and increased record autonomy here.

(continued on page C-44)

## Country Radio '78: The Year In Review

by Country Mike

In the past few years, the term "country radio" has taken on a new respectability. As little as five years ago, most major markets with country radio stations were either in the south or the midwest. And even those country strongholds bred, for the most part, small, inadequately staffed, low-wattage radio stations. These small country radio stations got by the best way they could, but they did get by... because they made money. They made money because people liked to listen to country music. Soon, more and more of the larger stations caught on to the fact that country radio could be a big business if it was done properly.

Also in the past few years, radio programmers have been seeking new and different formats to keep and gain more listeners. The AM dial was full of various rock formats, and when the FM boom began, different variations of "underground rock," and later AOR, became prevalent. For a while the trend seemed to be going toward automation and all-news formats. Country radio became a final alternative for many programmers and broadcast executives. It is an alternative that has been very successful for most. It is a continuing trend.

Today, in 1978, almost every major market in the country, including New York, Los Angeles, Chicago, Detroit, Cleveland, Atlanta and Pittsburgh, has at least one, and in most cases two, major radio stations programming country music.

This seemingly sudden success for country radio has not happened overnight. Those radio programmers who stayed with what they believed to be a someday successful format were right, and they deserve a lot of the credit for the respect they gave to the term "country radio."

Country radio has come a long way in the past few years, and even in the past few months. More and more stations looking for a new format will switch to country if current trends continue. Country radio is a format for the future.

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

**JANUARY, 1978: STATION CHANGES** — Les Acree left WKDA/Nashville to program WMC/Memphis. WKDA music director Dale Turner took over as interim program director at WKDA... Don Martin became KLAQ/Denver's new operations manager, and Johnny Harding was hired as mid-day jock at the station... KOOO/Omaha was sold by Nashville's Mack Sanders to Centennial Communications. KOOO music director Billy Egr was replaced by the all-night jock Norm Roberts... Duke Hamilton replaced Larry Bee as music director at WUBE/Cincinnati. Hamilton had previously programmed KXLR/Little Rock... Jay Lawrence left KLAC/Los Angeles to announce for Metromedia owned WNEW/New York... Chris Collier left KIKK/Houston to program KCKN/Kansas City. Collier replaced Mike Shanin... "Moon" Mullins was promoted from program director to operations manager at WINN/Louisville, and Jack "Bucks" Braun became MD/PD... Blenda Marsden replaced Dave Norris as music director at WKMF/Flint, Michigan...

**JANUARY PROMOTIONS IN MOTION** — Most country stations ran different types of Elvin and Hank Williams specials or promotions during January... KHEY/EI Paso had much community success with their annual "Secret Santa" promotion. El Paso police and station

(continued on page C-73)

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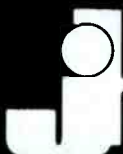


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# Country Music Special 1978

## CBS Nashville Marketing Team Celebrates 3rd Anniversary

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

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

### Marketing Faculty

In the past year, under the guidance of Rick Blackburn, vice president, marketing, CBS Records, Nashville, the company has exercised its industry leadership with a sophisticated marketing faculty, a faculty whose growth characterizes concern for meeting the growing demands of the industry. Blackburn also announced appointments this year to the following newly created positions for CBS Records, Nashville: Roy Wunsch — director, marketing; Joe Casey, director, promotion, (under whom will be two newly created E/P/A promotion posts and two identical Columbia posts); Areeda Schneider, manager, administration; and further appointments in Virginia Team, director,

creative services; Mary Ann McCready, director, artist development; Sue Binford, director, press and public information; Tim Pritchett, southeastern regional country marketing manager; and Jack Lameier, western regional country marketing manager.

With regard to these ambitious expansion and redesigning undertakings over the past 12 months, Blackburn comments, "These undertakings represent not only an investment in the future of CBS Records, Nashville, but also an investment in the future of Nashville and its ever-growing musical direction. I am proud to be at the helm of a division which sports the most in depth and trendsetting Nashville headquartered marketing squad in the country music industry."

### Expansion Campaigns

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



Columbia artists (l-r): Johnny Cash, Bobby Bare, Lynn Anderson.

dising strategy. Through the attractively advertised registration for snowmobile giveaways at various outlets and snowmobile dealers in key markets, potential record and snowmobile buyers were made aware of both offerings.

In the first quarter, an aggressive tape push was put on emphasizing both 8-track and cassette, formats that transcended all sales projections set out in the beginning. Hot on the heels of success with tapes, "The Hot Ones" program was introduced where selected new catalog product received concentrated attention — again incomparable results.

### Business 55% Ahead

As the CBS Music City Music Train continues to roll into the fourth quarter, business this year is leaning 55% ahead of last year. With the continuance of aggressive merchandising campaigns such as the upcoming "We've Got The Hits"

fall campaign, CBS Records, Nashville reaffirms its position as a merchandising leader within the industry.

As country music becomes an increasingly mass appeal musical format, mass media is discovering that prime-time country music garners top spots in ratings, drawing ever-expanding audiences in variety over the past year. Tom Griscom, senior vice president in charge of broadcasting for WSM, Inc., including the multimillion dollar Opryland production facility commented, "In the past couple of years there's been a real acceptance by the networks of country shows sparked by audience acceptance of country artists... it has come into its own." Nashville based artists, spearheaded by strong representation from the CBS Records roster, are appearing on a wide variety of TV shows ranging from musical variety to dramatic series formats.

## RCA Nashville Increases Chart Activity, Market Penetration

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

Nowhere is RCA Nashville's success more evident than in the **Cash Box** album charts. For the past year, RCA has held a virtual strangle hold on the #1 position. In fact, since April 30, 1977, only two non-RCA albums have reached the top spot as RCA artists held that honor for a total of 54 weeks.

Beginning with the momentum provided when "Wanted: The Outlaws" became the first country album to be certified platinum (in the late 1976), RCA expanded its marketing focus to produce what has become a steady stream of number one chart positions and gold and platinum albums.

Dave & Sugar, Waylon Jennings, Ronnie Milsap, Dolly Parton, Charley Pride and

Jerry Reed turned in 12 #1 performances, and an Elvis single release produced another. Between October 1977, and September 1978, RCA single releases held **Cash Box's** #1 singles ranking a total of 18 weeks. RCA singles also produced singles chart entry records three times, as Waylon Jennings charted at 36 bullet and 33bullet with "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "The Wurlitzer Prize" and Ronnie Milsap's "Only One Love In My Life" set the current record at 32 bullet. Waylon Jennings, Ronnie Milsap, Dolly Parton, Elvis Presley and Bonnie Tyler produced six #1, thirteen gold and seven platinum albums, more than any other country operation. Waylon Jennings, Ronnie Milsap, Dolly Parton and newcomer Bonnie Tyler posted a total of eight gold albums (Dolly and Bonnie produced gold singles as well), and Elvis tallied five. Waylon, Dolly and Bonnie shared four platinum albums, and Elvis added another three. Also, Waylon made chart history when his "Ol' Waylon" album became the first country album to debut in the number one position; later "Waylon & Willie" also charted at number one and stayed for 18

weeks. His current album, "I've Always Been Crazy," is the first country album to ship gold. Consistent chart placings by Eddy Arnold, Chet Atkins, Jim Ed Brown and Helen Cornelius, Paul Craft, Floyd Cramer, Danny Davis and the Nashville Brass, Dotts, Bill Eldridge, Tom T. Hall, Beverly Heckel, Dickey Lee, Jim Reeves, Hank Snow, Gary Stewart, Porter Wagoner and Steve Young guaranteed RCA of continuing to have the strongest individual and overall roster in country music.

Joining the established family of RCA stars in 1978, were some artists who are rapidly rising to their own stardom. Zella Lehr led off the year with the Top 10 "Two Doors Down" and Razy Bailey hit with "What Time Do You Have To Get Back To Heaven." Bonnie Tyler struck gold with "It's A Heartache." Other signings included Anita Ball, Tom Benjamin, Jewel Blanch, Brian Collins, Linda Hargrove, Steve Wariner, and Debbie Peters.

RCA Nashville artists also experienced success in expanding their audiences and attracting new fans and radio listeners. Ronnie Milsap played to critical acclaim in performances at New York's Bottom Line, L.A.'s Roxy and Washington's Cellar Door, and Chet Atkins teamed with Les Paul for a memorable Bottom Line performance. Dolly Parton performed in concert on the steps of New York's City Hall, and turned up regularly on national magazine covers and television appearances ranging from Cher and Barbara Walters specials to the Today and Tonight shows. Like Waylon Jennings, who often shares the stage with rock-oriented acts like The Grateful Dead, Dolly toured with acts such as Andrew Gold and Mac Davis. Charley Pride and Dave & Sugar also found that their records found their acceptance on pop and adult contemporary radio stations, and Dave & Sugar found their record sales top one million units.

In late spring, RCA announced plans to

move its Nashville operation further into the contemporary mainstream with a major expansion increasing its autonomy, strengthening its sales and promotion forces and adding a pop-oriented thrust to its existing A&R department. To accomplish those goals, the Nashville staff was expanded and realigned under Jerry Bradley, division vice president, Nashville Operations. Joe Galante was promoted to marketing vice president, RCA, Nashville, and was placed in control of an expanded promotion force and new merchandising and artist development departments. New regional promotion managers were also hired in major markets to work pop product produced by the expanded A&R staff. The business staff was also increased to handle the stepped-up activity.

### CMA Awards

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

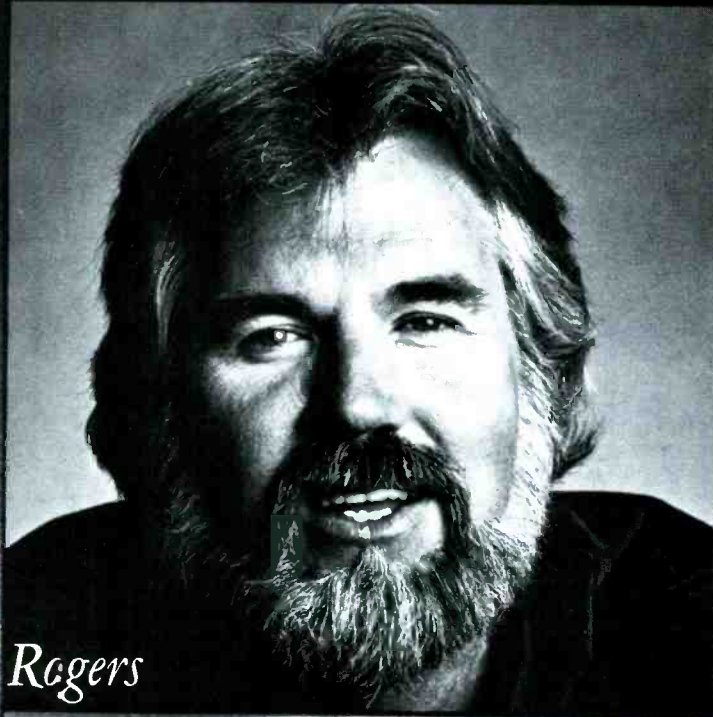
For the coming year, RCA will concentrate on what Jerry Bradley calls a "tuning and refining" operation designed to "keep the company abreast of the music of today." To that end, RCA, Nashville, will continue to seek and develop exceptional artists for its country roster, while building upon a foundation proven successful in 1978 to provide outstanding recorded music for other segments of the industry as well.



RCA artists (l-r) Jim Ed Brown and Helen Cornelius, Ronnie Milsap, Tom T. Hall



When they go to town  
the whole country goes with them:  
They're on the New UA.



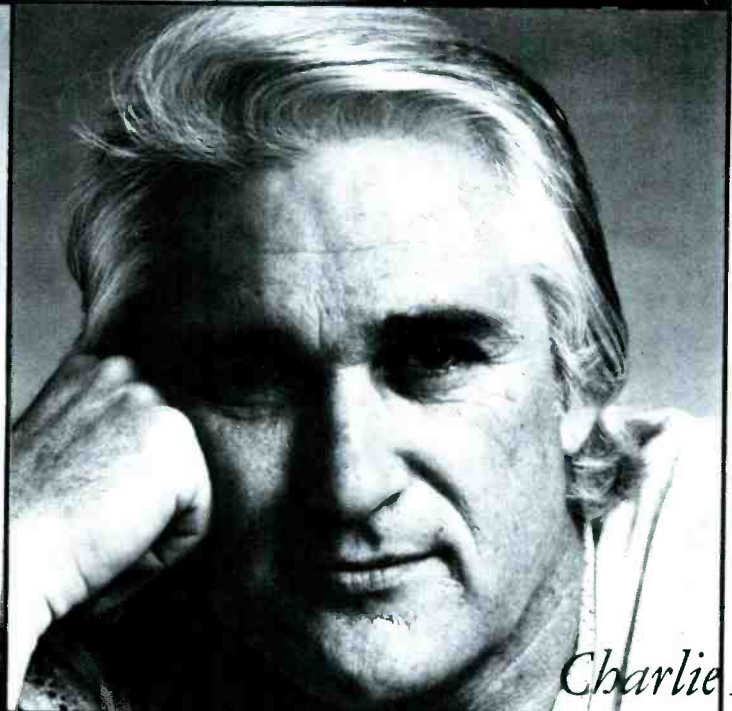
*Kenny Rogers*



*Crystal Gayle*



*Dottie West*



*Charlie Rich*



*Doc & Merle Watson*



*Billie Jo Spears*

# Country Music Special 1978

## Warner Bros. Gains Strength In Competitive Country Field

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

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

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

One of the most meaningful moves was the recent promotion of Andy Wickham from the director of the country division to a vice presidential post. With Wickham's elevation, he gained a more forceful voice in the overall planning stages of the label,

thus giving country music a most respected seat in the company. Under the direction of Wickham and Norro Wilson (country A&R director) and Stan Byrd (national country promotion director), Warner country has moved into the position of a major label.

### Staff Expanded

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

Emmylou Harris' album, "Elite Hotel"

(continued on page C-55)



Warner Bros. artists (l-r): Susie Allanson, Margo Smith, Emmylou Harris.

## Crossover Key To Success For United Artists, Nashville

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

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

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

### Crystal

Crystal Gayle was presented with RIAA gold and platinum records this last year for her album "We Must Believe In Magic" (which has been on the charts for more than a year) and her #1 single, "Don't It Make My

Brown Eyes Blue." She was special guest on numerous TV shows, including the "Dean Martin Special," "Tonight Show," "Wayne Newton Special," "Mike Douglas Show" and hosted the "Midnight Special." Her new album, "When I Dream," which just recently went gold, offers what looks like another #1 pop smash, "Talking In Your Sleep." Gayle was voted "Female Vocalist of the Year" by the Country Music Association and she won a Grammy for her "Vocal Performance of the Year" on "Don't It Make My Brown Eyes Blue." The Country Music Association this year has nominated Gayle for "Female Vocalist of the Year" and "Entertainer of the Year."

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

(continued on page C-42)



United Artists artists (l-r): Dottie West, Kenny Rogers, Crystal Gayle, Charlie Rich.



ABC artists (l-r): Barbra Mandrell, Don Williams, Freddy Fender.

## ABC Expands Promo Staff; Leans Toward Smaller Roster

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

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

Known as ABC-Dot since August 1974, the label opened 1978 by dropping the "Dot" from its logo and becoming ABC Records Nashville division. In announcing the move, Steve Diener, ABC Records president, pointed out that "This actions is intended to demonstrate our total support

for and the continuing autonomy of the Nashville wing. The name change will provide less opportunity for musical categorization of our artists and more opportunity for those who have the desire and potential to cross into other musical areas to do so."

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

### Greater Interaction

Foglesong now points out that, "Since the name change, we have enjoyed a greater interaction with our pop and R&B

(continued on page C-55)



MCA artists (l-r): Loretta Lynn, Conway Twitty, Bill Anderson.

## MCA Hands Full Control Back To Nashville Division

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

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

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

### Major Moves

Major moves within the organization also saw Chic Doherty named to the post of VP of national sales, Corky Wilson to A&R ad-

ministration, and Jeff Lyman to director of pop adult promotion whereby he will serve as liaison from the west coast office for all cross-over product.

In a constant effort to excel as a leader within the industry, MCA Nashville can take honors this year for being the first to release successful country disco product via Bill Anderson's single "I Can't Wait Any Longer."

More new horizons that opened up to MCA artists this year, include an easy listening hit for Mel Tillis with his single "I Believe In You," Bill Anderson became the first Nashville act to host his own National TV Game Show, "The Better Sex;" Mel Tillis taped four segments on "Mel & Susan Together," which was televised nationally last May; Jerry Clower appeared as a guest on the ABC-TV magazine format show "20/20;" and various MCA acts made frequent TV appearances on such shows as "The Tonight Show," "Dinah," "Merv Grif-

(continued on page C-55)

**BMI**

**75%**

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

**BMI**

What the world expects from  
the world's largest music licensing organization.

# Country Music Special 1978

## Country Music Association Celebrates 20th Anniversary

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

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

During the spring, the organization initiated a full-scale membership campaign/contest, seeking member #5,000. In May, Gene Golden, a member of Kenny

Rogers' band became CMA's 5,000th member, and received a special plaque at a dinner held in his honor in Nashville, sponsored by RCA Records.

### Board Meeting

CMA's first quarterly board meeting for 1978 was held in Acapulco during January. Among the items discussed at the meeting were plans for the organization's 20th anniversary. Washington, D.C. was the location for the second quarterly board meeting during April. While in Washington, the board members were honored by President and Mrs. Carter with an evening of country music, featuring performances by artists such as Tom T. Hall, Loretta Lynn and Conway Twitty. Congressmen, music industry dignitaries and performers, as well as the CMA board of directors were invited to attend the reception/dinner/show.

Dallas was the scene of CMA's third quarterly board meeting for 1978, held during June. While in Dallas, the CMA board members were guests of Dewey Groom for

an evening of country music at his Longhorn Ballroom; the Southern Baptist Radio and Television Commission — producers of Country Crossroads, the syndicated radio show, and co-hosts WBAP Radio for a luncheon at Country Crossroads' Fort Worth headquarters; KBOX Radio for a luncheon; and fellow board-member Charley Pride for dinner at his Dallas home.

CMA's fourth quarterly board meeting will be held in Nashville on Oct. 17.

### Special Events

As a co-sponsor of the annual International Country Music Fan Fair, held every June in Nashville, CMA was also responsible for the production of several shows taking place during the week-long event. CMA (in cooperation with Jimmy C. Newman) produced a Cajun Show, two International Shows (with Bob Tubert), and a special 20th anniversary Reunion Show (with Biff Collie). During this year's Fan Fair, CMA also coordinated the celebrity softball tour-

namment which kicked off the festivities.

In preparation for the October celebration this year, CMA coordinated with recording artist Dolly Parton to send out letters to governors of all 50 states requesting that they proclaim October as Country Music Month. Ohio was the first state to do so this year. Last week, President Carter issued a statement honoring Country Music Month, as well.

CMA's annual membership meeting is scheduled for Thursday, Oct. 19, in Nashville. At that time, new board members will be elected for the coming year. Also during the meeting will be the presentation of the CMA Founding President's Award (established by Connie B. Gay), and the presentation of plaques to the winners of 1977's Country Music Month radio contest.

Oct. 13-15, the annual Country Music Talent Buyers Seminar will take place, featuring Charley Pride as the keynote speaker. Sponsored by CMA, this year's seminar will have a new special event — a supershow, on Sunday night, Oct. 15 at Opryland Hotel.

Of course, another Oct. highlight was CMA's 12th Annual Awards Show, hosted by Johnny Cash, telecasted live from the Grand Old Opry House in Nashville on Oct. 9. And CMA's 20th Anniversary Banquet and Show will take place on Friday, Oct. 20.

"In preparation for the October celebration this year, CMA coordinated with recording artist Dolly Parton to send out letters requesting that they proclaim October as Country Music Month."

## SESAC Tops Off Great Year Opening 2nd Regional Office

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

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

### Black Music Division

Early in 1978, a black music division was established at SESAC under the direction

of Don Love. Love was formerly with James Brown Productions and the Caytronics Corp., where he founded Salsoul Records.

Jim Myers, for many years VP, Int'l of SESAC, was named consultant to the firm, effective Oct. 1. In addition, several other new appointments were made during the year, including that of Arthur Whittemore of the famed duo-piano team of Whittemore and Lowe, who was named chief consultant, Serious Music Division. A new southeastern regional manager, Carl Cook, was appointed to represent SESAC in the states of Alabama, Florida, Georgia, Louisiana and Mississippi.

SESAC's Nashville office, opened in 1964, has had a steady flow of new and established writer and publisher affiliates joining the SESAC roster during 1978. Heading the Nashville country operation for SESAC is Brad McCuen. Brad is involved in many different facets of the country music scene. He is vice president of the Country Music Foundation, a director of the Nashville Songwriter's Association, and is in his third two-year term as governor of the Nashville chapter of the Recording Academy-NARAS. Also headquartered in the Nashville office is Jim Black, director of Gospel music, and Sheila Tybur, administrative assistant.

### Active Year

The year 1978 proved to be an active one for all of SESAC's country writer and publisher affiliates. Through the catalogs of both the new and long-time affiliates, SESAC copyrights appeared regularly on the charts as recorded by such top country artists as: Crystal Gayle, David Houston, Cristy Lane, Conway Twitty, Tammy Wynette, George Jones, Tom T. Hall, Jean Sheppard, Ronnie McDowell, Gene Watson and a host of others.

Two of SESAC's most versatile writer affiliates, Chip Davis and C.W. McCall, have

(continued on page 50)

## 1978: Year Of Many Firsts For The Jim Halsey Company

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

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

It was the dawn of a new year when Halsey visited the MIDEM convention in Cannes, France, and struck a coup of a deal with that organization's Commissaire General, Bernard Chevry. Not only would the Halsey Company produce MIDEM's first country music gala in '79, but they have options to control such talent showcasing every successive year for the prestigious worldwide music conclave.

Mervyn Conn's Wembley Festival in London each Easter, as well as the British promoter's affiliated Festivals in Holland, Finland and Sweden find Halsey clients on the bill en masse. They include Don Williams, Jody Miller, Hank Thompson, Barbara Fairchild, Donna Fargo and Joe Stampley.

Keenly aware of the potential of country music abroad, The Halsey Company has negotiated several coveted television contracts for many on their roster. Williams hosted his own BBC network special in London last May. Fairchild was his guest.

Now it's Barbara's turn to hostess her own BBC special this fall in Britain, followed by her Maltings Christmas Special taping in Maltings, England. Each of these artists was a guest on the highly rated Val Doonigan Saturday night series, also a production of the BBC.

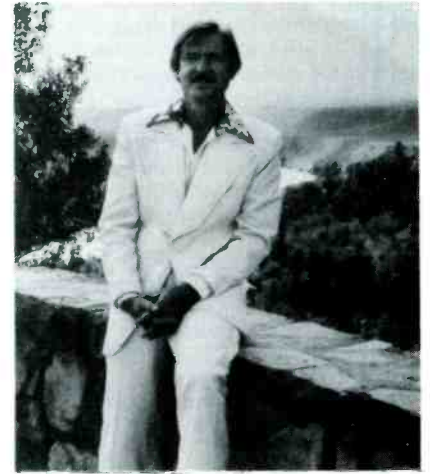
Roy Clark and The Oak Ridge Boys are the subjects of a BBC special in London in early '79; Roy starred on The Muppets this year which taped in London; and Randy Gurley and Roy Head recently returned from Plymouth, England, where they headlined the first in a series of 10 country variety shows for the independent Westward Television.

Concert stops in foreign ports are standard fare for Halsey Company talent, and yes, The Roy Clark Show featuring The Oak Ridge Boys will again invade stages in the Soviet Union this winter. South America is a prime, open, market for country music according to Halsey, and plans are on tap to

(continued on page C-81)



Scorpion artist Jean Shepard



Con Brio artist Dale McBride

# THE HOUSE THAT JACK BUILT



SUSIE ALLANSON □ REX ALLEN, JR. □ JOHN ANDERSON □ CARLENE CARTER  
□ GUY CLARK □ EARL CONLEY □ RODNEY CROWELL □ DONNA FARGO □  
HOWDY GLENN □ EMMYLOU HARRIS □ LARRY HOSFORD □ CON HUNLEY □  
NICOLETTE LARSON □ BUCK OWENS □ SANDY POSEY □ PAL RAKES □ SHEILA  
RHEA □ T.G. SHEPPARD □ MARGO SMITH □ RAY STEVENS □ STERLING WHIPPLE  
HANK WILLIAMS, JR.



# Country Music Special 1978

## Columbia Records Continues Its Nashville Success Pattern

NASHVILLE — Continued dedication to creative growth through the exploration of diverse musical directions and consistent in quality chart-topping releases, Columbia Records retains its status as one of the innovative leaders and role models for the country music industry.

"Any label in the music industry can identify their highlights to expound about," said Joe Casey, director of promotion, CBS Records, Nashville, "but the stellar year Columbia Records has fast achieved has created an awesome task for the next year: That task is to out-perform the past 12 months."

Establishing new standards while defying the old ones, Columbia's Willie Nelson continues his solid streak of album and singles successes.

### Two #1 Singles

This year Nelson triumphed with his RIAA certified gold album, "Stardust." Maintaining the #1 position for 11 consecutive weeks, "Stardust" produced two #1 singles — the 1930's classic, "Georgia On My Mind" and "Blue Skies" copyrighted in 1954.

Still enjoying chart success this past year were two previous album releases of Nelson's: "Redheaded Stranger," released in 1975; and his tribute to the late Lefty Friz-

zell, "To Lefty From Willie."

### Fricke Emerges

Nominated for Best Female Vocalist of the Year Award by the CMA, Janie Fricke has this year emerged as a solo artist in her own right. She was hailed at the 1978 CBS Records convention in Los Angeles as "the artist who will break down all musical categories in the years ahead," by CBS Records president Bruce Lundvall.

With three charted singles, "Baby, It's You," "Please Help Me I'm Falling (In Love With You)" and "What Are You Doing Tonight," which garnered her a Grammy Award nomination for Best Vocal Performance of the Year by a Female Artist, the former jingle singer and back-up vocalist and six times NARAS Awards winner looks with new commitment to her solo career. All three singles were taken from her well received debut album, "Singer of Songs."

### Joined Forces

Joining forces again with Janie Fricke, Johnny Duncan found a Top 5 chart single in "Come A Little Bit Closer" from the album by the same name. The combined vocal talents of Duncan and Fricke have garnered a nomination for Vocal Duo of the Year by the CMA.

Duncan's current album, "The Best Is Yet

(continued on page C-55)



Columbia artists (l-r): Johnny Duncan, Barbara Fairchild, Kris Kristofferson.

## Ovation Records Experiences Big Year With The Kendalls

NASHVILLE — Ovation Records' first successful year in Nashville established it in 1978 as one of Nashville's leading independent labels.

The Kendalls, who had enjoyed limited success with two major labels, had one of last year's biggest country singles, "Heavens Just A Sin Away," which was a #1 record in all trades for three and four weeks. "Heaven" won the Kendalls a Grammy for Best Country Vocal Performance By A Group.

### 'Heaven's' Success

Their album, "Heaven's Just A Sin Away", has been on the album charts for over a year. Their follow-up singles have all been Top 5 and their follow-up album, "Old Fashioned Love", has been on the charts for six months. Sales on Kendalls product has been spectacular, ranging from over 170,000 on "Pittsburgh Stealers" to over 900,000 on "Heaven's Just A Sin Away."

Joe Sun, Ovation's promotion-man-turned-artist, broke into the charts with his first release this summer with, "Old Flames (Can't Hold A Candle To You)," which rode to the Top 15 in the trades. His new single "High And Dry," and album, "Old Flames," are being released about now.

### Stability

Making the whole operation run smoothly is Phyllis Hill, Ovation's office administrator. Well known in the business from her work with WSM, Bill Anderson, and Screen Gems Music, Ms. Hill brings to the Ovation office a stamp of stability and professionalism.

## BMI Nashville Follows Policy Of Providing Best Service

NASHVILLE — The main objective of BMI, the world's largest music licensing organization, is to provide the best service possible for writers and publishers. "We in Nashville mirror the company policy," says BMI vice president Frances Preston. "Our chief concern is the welfare of those who allow BMI to license their music. It's a tradition."

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

BMI has revamped its song bonus system. Formerly bonuses were based on a writer's or publisher's entire catalogue. Under the new system, each song qualifies individually — accumulating performances that elevate it to various plateaus, culminating in the million-performance category. A BMI-licensed song can now earn a bonus payment after receiving 25,000 performances on radio and TV.

"The bonus payment schedule is one of the major benefits of our recently installed computer system," says BMI president Ed Cramer. "In point of fact, BMI has the world's largest 'on line' music information system stored on an IBM computer."

The information needed to determine payments to writers and publishers is instantly available, not only in the Nashville building, but in BMI offices in New York and Los Angeles as well. The system is helpful in a variety of matters. It provides faster distribution and more detailed payment records of all monies due BMI writers and publishers and it efficiently collects performance royalty payments from broadcasters and other organizations that use BMI-licensed material. It tracks for the first time all performances of motion picture and syndicated TV show music used by broadcasters. It also updates writer and

publisher files, logs new affiliate names and song titles and improves control over possible copyright infringement.

The Nashville staff, including Preston, Roger Sovine, Del Bryant, Jerry Smith and Patsy Bradley, spends whatever time is necessary explaining BMI innovations and procedures, in the office and on the outside. BMI feels it is an absolute must that its executives be in the center of things, serving educational and public service functions.

### Rights Defined

The BMI people in Nashville have made a particular point of defining the rights and advantages resulting from the new Copyright Law, which became operative on Jan. 1 of this year.

The new law, heavily affected both writers and publishers. Public performance was redefined. Duration of copyright was extended. There was an increase in the mechanical royalty rate from two cents to two and three quarter cents, or half-a-cent per minute, whichever is greater. Also, juke boxes, so long exempt, must now make payment for music use.

Resulting from provisions of the law, important agreements have been made by BMI. PBS (the Public Broadcasting Service) and NPR (National Public Radio) are now licensed. Under the terms of a precedent making contract almost 500 American public radio and TV stations now have access to BMI repertory, now numbering over a million selections.

Ever so significant as well is BMI's licensing of colleges and universities. With the new concept of public performance, set forth in the Copyright Law, these institutions, previously exempted because of their "non-profit" status, must now pay for music — with a few exemptions.

BMI sensed the power and possibility of

(continued on page C-54)

## Past Ten Years In Nashville Mark Supergrowth For ASCAP

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

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

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

### 1978 Ceremony

To salute the 1978 year, ASCAP's award presentation will be held at the new Opryland Hotel Ballroom. Included in this season's country recipients are 1977 Country Music Association Entertainer of the Year Ronnie Milsap, Bob Morrison Rory Bourke, Randy Goodrum, the team of Jerry Foster and Bill Rice, Archie Jordan, Gene Dobbins, Dave Woodward, Ray Hillburn, Johnny MacRae and Grammy Award winners Kenny Rogers and Richard Leigh.

1978 has been further highlighted by outstanding achievements from veterans John

Schweers, Hal David, John Denver, Mel McDaniel, Jim Weatherly, O.B. McClinton, Don King, Grammy Award winning Hargus "Pig" Robbins, Ray Griff, Eddy Raven, Buzz Cason, Carlene Carter, Olivia Newton-John, Buddy Cannon, Russell Smith of the Amazing Rhythm Aces, and Bill Justis who scored the soundtrack of the movie "Hooper" following his success with last year's "Smokey And The Bandit."

"We are very proud of our roster of new ASCAP songwriters," commented Shea. They include Sonny Throckmorton, Dave Kirby, Don Schlitz, Mike Kossler, Razy Bailey and Steve Glassmeyer whose hit song "Love or Something Like It" co-written with ASCAP's Kenny Rogers bulleted to number one on the country charts. New ASCAP writers Mickey Newbury and David Rogers were joined by Betty Jean Robinson and Dottie Rambo. Also added to the membership rolls were Jeff Silbar, Ronnie Reno, Darrell McCall and Tom Benjamin.

### #1 Songs

Among the 1978 ASCAP #1 country songs were "What A Difference You Made In My Life," "Don't Break The Heart That Loves You," "Someone Loves You Honey," "Everytime Two Fools Collide," "She Can Put Her Shoes Under My Bed Anytime," "It Only Hurts For A Little While," "I Believe In You," "Only One Love In My Life," "Roses For Mama," "I'm Just A Country Boy," and

(continued on page C-55)



MONUMENT

# Phonogram, Inc. Custom-made country.

MERCURY

*Rayburn Anthony*  
*Lo Wanda Lindsey*  
*Johnny Russell*  
*Johnny Rodriguez*  
*Billy Thundercloud*  
*Sonny Throckmorton*  
*Cledus Maggard*  
*Reba McEntire*  
*The Statler Brothers*  
*Mel Street*  
*Jacky Ward*

MONUMENT

*Tommy Cash*  
*Tommy Jennings*  
*Charlie McCoy*  
*Boots Randolph*  
*Lamey Smallwood*  
*Don Cherry*  
*Larry Gatlin*  
*Ray Price*  
*Eddy Raven*  
*Connie Smith*

LONE STAR

*Steve Brannholm*  
*Ray Wylie Hubbard*  
*Don Bowman*  
*Cooder Browne*  
*Geezinslaw Brothers*  
*Larry Hudson*  
*Willie Nelson*



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# Country Music Special 1978

## 1978 Year Of Ongoing Growth For Country Music Foundation

by Douglas B. Green

NASHVILLE — Before the end of the year, nearly 600,000 visitors will have toured the expanded facilities of the Country Music Hall of Fame and Museum — an increase of more than 20% over last year's attendance figures. The activity in the museum is reflected throughout the entire organization as growth and expansion continue to dominate the feel of the Country Music Foundation.

Changes most evident are in the museum itself; in fact, right at the heart of it in the Country Music Hall of Fame. This area has been completely remodeled, with the plaques and portraits of the 30 members now encased in handsome and dignified new individual display modules, which also contain an artifact belonging to the member enshrined: guitars of Gene Autry, Kitty Wells, Merle Travis, and Chet Atkins; Tex Ritter's gunbelt and the like.

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

## Cate Sisters Top Caprice Records Six-Year History

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

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

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

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



Caprice artists the Cates Sisters.

from country music's past, including photographs, clothing (boots, hats, ties, shoes and the like), posters, handbills, and tickets, and similar small objects of interest.

### Exhibit Changes

Two changes occurred in existing exhibits: 2 Views, a photographic exhibition by two well known country music photographers, J.D. Sloan and Leonard Kamsler, went on display Sept. 14 in the Beverly Briley Gallery. In addition, the larger of the two theaters began featuring filmed performances of three Hall of Fame members dating from the early 1950s: Bob Wills, Merle Travis, and Tex Ritter.

Beneath the Hall of Fame and Museum are the offices of the Country Music Foundation and the Country Music Foundation Library and Media Center, and activity there was growing as well during 1978.

The Library and Media Center, which is the foremost research archive on country music in the world, began work on a state of the art re-recording lab for transferring materials on 78 rpm records to tape. The library also added new staff in order to meet the increased use of its facilities by scholars, journalists, and researchers: Pamela Corley as serials librarian, and Robert Oermann as reference librarian.

In addition, the Library and Media Center became the home base for the massive research project which will eventually result in a comprehensive country music discography from its earliest recordings through 1942. The project, headed by noted English discographer and editor Tony Russell, was partially funded by a grant from the National Endowment for the Arts.

The Country Music Foundation Press also had an exceptionally active year, which began with the publishing of its sixth book in the spring. Entitled "Truth Is Stranger Than Publicity," it is the recently-discovered autobiography of the late Alton Delmore of the Delmore Brothers, and

(continued on page C-48)

## Acuff-Rose Publishing Posts Outstanding Gains In 1978

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

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

Ron Demmans and Ray Williams collectively known as the "Springer Bros." were recently in Nashville working on sides for Elektra/Asylum Records. Sessions took place at the LSI and Acuff-Rose Studios, with David Kastle producing. The Springer Bros., are staff writers with Acuff-Rose Publications, Inc., and are also signed artists to the newly-regenerated TRX Productions Company, a Division of Acuff-Rose, which was responsible for their placement on the Elektra/Asylum label in Los Angeles, Ca.

"Greatest night of my life" were the words of publishing giant, Wesley Rose, after a dozen superstars and business executives paid signal tributes by roasting



Monument artists (l-r): Connie Smith, Larry Gatlin, Ray Price.

## Monument Broadens Horizon In The Year Of Country Success

NASHVILLE — Monument Records, the innovative company that has consistently paced the industry in the development of artists who have a knack of crossing over into new territory, has enjoyed 12 months of repeated success in both pop and country as it continues to build a broad new image.

Fred Foster, who started Monument Records 20 years ago with the million-seller, "Gotta Travel On," by Billy Grammer, has over the past two decades signed and developed such artists as Roy Orbison, Ray Stevens, Tony Joe White, Joe Simon, Dolly Parton, Jeannie Seely, Billy Walker, Boots Randolph, Charlie McCoy, Kris Kristofferson, Barefoot Jerry, Billy Swan and now Larry Gatlin.

### Gatlin Success

During the past year, Larry Gatlin has had two #1 records, "I Just Wish You Were Someone I Love" and "Night Time Magic," and won the "Best Songwriter"/"Band Of The Year" and "Number One Male Vocalist" awards from "Music City News" by vote of their readership. At the same time, his album sales have leaped from an average of 50,000 copies to more than a quarter-of-a-million units on the last two.

At the same time, under the direction of promotion vice president David Ezzell, the label has made significant additions to its field and home promotion staff in both the pop and country areas. All of these staffers

coordinate their efforts with Monument's distributor Mercury Records through Terry Fletcher, VP marketing.

### Crossover

Gary Apple and Larry Gatlin both have charted pop, a new artist achievement probably more difficult now than at any time in the history of the record business. Looming on the horizon is a release by Lisa Lawalin that has already created tremendous advance excitement within the industry. Success in country has been crowned with chart action by Laney Smallwood, Tommy Cash, Eddy Raven, Connie Smith, Tommy Jennings and Jerry Foster and by Charlie McCoy's powerful comeback as a viable album and single seller. And Ray Price has recently signed with Monument.

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

## Republic Records Off And Running

NASHVILLE — Republic Records, purchased by Dave Burgess from Gene Autry in early March, 1978, is not just off and running, it's off and winning. Burgess has launched his progressive label with eight chart records in just seven months.

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

### New Groups

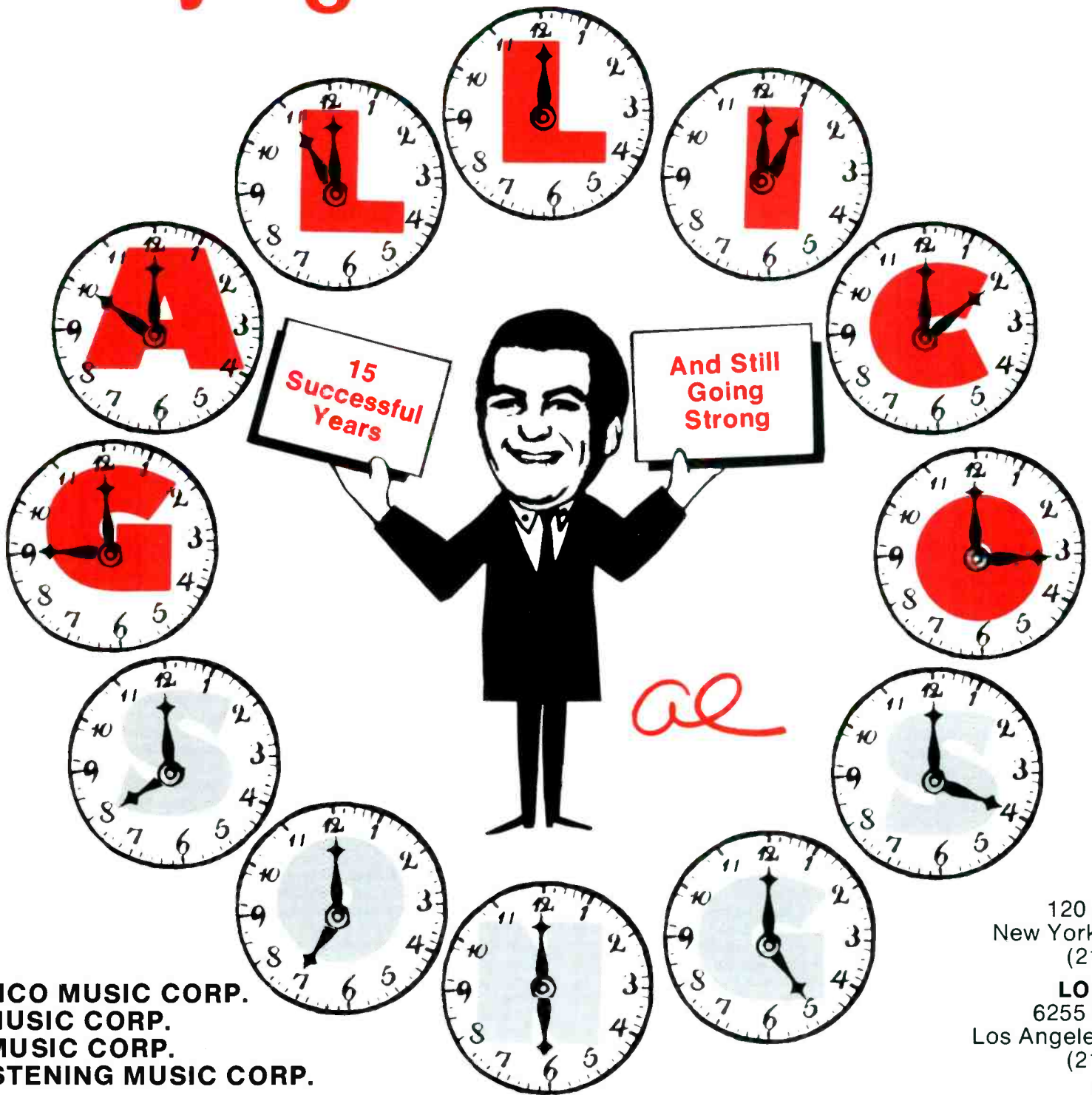
The flip side of Republic is a further manifestation of its progressive attitude. Muench, a solid pop group has just released its new single, "I Just Want To Love You," and the initial response is good. The Bo Donaldson Band made their official commitment with Republic recently and nothing should stop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

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

(continued on page C-48)



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## all over the World

# Country Music Special 1978

## Celebrity Mgmt. Expands Services With Calif. Office

NASHVILLE — Celebrity Management, Inc. has expanded its operation to serve the changing needs of the music industry by opening a west coast office at One Century Plaza in Century City, CA.

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

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

### Just One Phase

This expansion is but one phase of growth for CMI in 1978. The Nashville office moved their headquarters in April of this year to United Artists Tower where they occupy one half of the entire fourth floor. The move was made necessary due to the increased roster of clients, and to accommodate the CMI staff which consists of nine employees.

CMI is an umbrella-type company which consists of a booking agency, management wing, public relations department, platform speakers division, and concert production company. Each of the divisions are designed to work independently. However, on many occasions, the departments work cohesively to obtain desired results. CMI's production company, Blackbird Productions, under the direction of Don Wojcik, has produced concerts with Wild Cherry, Pablo Cruise, Starbuck, Dan Hill, Gene Cotton, etc. The public relations department provided tour support in the form of media coverage for these events. The booking division, under the direction of Ken Rollins, and the platform division, headed by Candace Brar, are likewise enhanced by the public relations department. Charlene Bray and Woody Bowles, PR directors, also operate independently representing several clients outside of the agency, including recording artists, a TV personality, a recording studio, a ministerial organization, and the Grapevine Opry, in Grapevine, Texas.

Additionally, Ray and Bowles have obtained endorsement agreements for several of their clients, including the Tony Lama Boot Co., Wrangler Jeans, and Emmons Guitars by Moe Bandy. Bray and Bowles have also been involved in special record promotion projects, such as the concept and development of a promotional campaign in support of Freddy Weller's Columbia single, "Bar Wars."

### Commercial Campaigns

CMI has become actively involved in matching their clients with national and regional companies in 1978 for commercial campaigns. Stars Roni Stoneman and Cotton Ivy have been spokespersons for Chevrolet, "Prowl" dog food, Harper's Hams, Sunset Mobile Homes, and agricultural products and herbicides.

CMI's management wing, under the expert guidance of Bob Bray, arranged for Tom Snyder, host of the "Tomorrow Show," to go to Atlanta to tape an appearance with former director of the office of manage-

(continued on page C-54)



Ronnie McDowell

## Scorpion Hits As Independent Label

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

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

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

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

When asked what the plans are for the coming year, Slim stated the label is looking for fresh new talent that can write.

## Churchill Records Strong In Country

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

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

### Current 45s

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

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

## Open-Door Policy & Internal Sales Division Help Con Brio

NASHVILLE — 1978 has been an exciting year of expansion and growth for Con Brio Records and, according to Bill Walker, label head and A&R director, it has "been the best yet." Some of the factors contributing to this growth include:

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

2. The maintenance of a broad open-door policy for screening all new material has resulted in a general strengthening of the catalogue product and quality of product released. This, in turn, has led to increased airplay over the last 12 months.

### Chart Record

Con Brio has managed to maintain at least one record in the national charts every week since October, 1976. Some weeks have seen Con Brio represented by two, and sometimes three records, quite an achievement for a small (but growing) independent label.

3. The establishment of stronger foreign ties over the last 12 months have helped Con Brio to establish a new international image. In January, a world-wide publishing agreement was signed between Con Brio's affiliated publishing companies and the Palace/Burlington Companies (the publishing wing of English Decca) for world-wide representation of copyrights.

In April a lease agreement was signed with EML (Australia) for world-wide release rights on Reg Lindsay (presently Australia's #1 country music entertainer).

A foreign licensing deal for all released products was signed in September with Rampage Records, the young, aggressive United Kingdom-based label headed by Larry Page.

Negotiations are presently proceeding for representation in Canada.

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

### New Projects

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

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

Don King is one of the success stories of country music over the last 12 months with such top 30 records as "Music Is My Woman," "Don't Make No Promises" and "The Feelings So Right Tonight."

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

Terri Hollowell has two national chart records already to her credit, this 22-year-old looks like being a bright new star on the horizon.

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

Reg Lindsay is presently #1 country music entertainer in Australia, he is now making good inroads into country music over here.

### Staff

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

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



Con Brio artist Don King

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

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

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

Johnny "K" Koval, the vice president in

(continued on page C-54)

GENE WATSON

GLEN CAMPBELL

MEL McDANIEL

JESSI COLTER

ANNE MURRAY

KENNY DALE

FREDDIE HART

HANK COCHRAN

LOST GONZO BAND

BILLY "CRASH" CRADDOCK

KAREN WHEELER

ORIGINAL TEXAS PLAYBOYS

LEE DRESSER

THE TENNESSEANS

ASLEEP AT THE WHEEL

CLIFF REYNOLDS

DON SCHLITZ

MICHAEL CLARK

LEE CLAYTON

RAY SAWYER

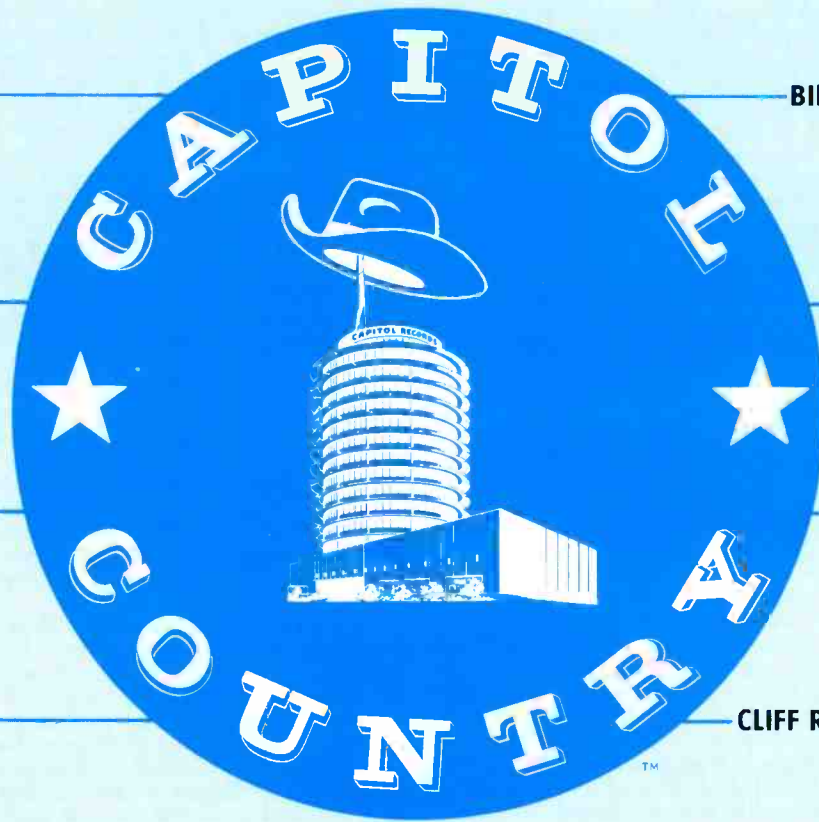
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**WHEREVER YOU GO,  
YOU'RE IN CAPITOL COUNTRY.**



# Country Music Special 1978

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

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

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

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

next year and have a major financial impact almost immediately.

Tree's expansion included major addition of offices in Nashville in addition to the construction of a new 2,800-square-foot 24-track recording studio for the exclusive use of its writers. The studio, designed by John W. Gardner, with Woodland Studio's Glen Snoddy serving as consultant, is under the direction of Tom Knox, who joined Tree as the studio's engineer.

A new vice president was announced during the year at Tree when John Sturdivant joined the company as vice president of creative services. Sturdivant is responsible in the newly created position for artist development, promotion and development of both sheet music and song folio sales, as well as the company's expansion into gospel music. Joining Tree to work as

director of creative services with Sturdivant is Vicki Branson, who will work as Sturdivant's assistant.

Buddy Killen, president of Tree reports the company now has 15 of its writers on major labels. Writers and their labels include Ed Bruce, Audrey Landers, O.B. McClinton, Paul Kelly and Louise Mandrell on Epic; Sonny Throckmorton on Mercury; Sterling Whipple on Warner Brothers; Bobby Wright on United Artists; Rafe Van Hoy on ABC; and Bobby Braddock, Red Lane, Alan Rhody and Dennis Wilson on MCA. In addition, Killen will continue to produce Bill Anderson on MCA and Joe Tex on the TK label.

Tree launched an extensive campaign in August to promote its open-door policy to new writers with outdoor billboards in Nashville, extensive distribution of material on the company's open-door policy, and national media exposure. Stapp, in launching the campaign, said, "Frankly, our aim is to become the #1 publisher of not only country music, but also contemporary, gospel, rock and pop music. In order to do that, we have started a continuing campaign to sign up new talent and new writers."

Stapp said the company has always had an open-door policy and has interviewed and listened to the material of anyone who wanted to drop in. To keep growing, the company plans to continue to add new talent in all fields of music, and have a team of people assigned to see and listen to new writers. In addition, Stapp said their present writers are helping with the talent search and the effort has already paid off with several new, promising writers signed up since the campaign began. Stapp foresees continued growth at Tree in all areas, and predicted Tree's position in the contemporary music field would be as great as its present place in country music.



LS Records artist Cristy Lane

## LS Culls Four Top 10 Discs From Lane's Debut LP

NASHVILLE — When a debut album, "Cristy Lane Is The Name," produces four Top 10 singles in a row: "Let Me Down Easy," "Shake Me I Rattle," "I'm Gonna Love You Anyway," and "Penny Arcade" — that's the kind of success any artist or record label would envy. But when you consider that those country titles sold over half a million units this year for a label only two years old, then you begin to see the whole picture at LS Records, based in Madison, Tennessee.

Country music's new artist, Cristy Lane, has seen all seven of her LS releases hit the national country charts. Next year looks even more exciting, according to Lee Stoller, label president.

"LS will release Cristy's dynamite new album and single in October," Stoller said. "And Cristy will be stepping up her per-

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## Gusto Records Continues To Diversify In Many Directions

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

Among other things, Lytle stated at that time that he wanted to develop Gusto Records into a strong, diversified record company and that he would carefully re-

1940s, 1950s, 1960s and 1970s featuring the original artist performing the original chart winning hits.

Further, another program enjoying strong sales action and pointing out the diversity of Gusto product is the "Super Hits" group of six releases of the pop-rock hits and stars of the '50s and '60s, including such acts as Mary Wells, The Coasters, B.J. Thomas, Dobie Gray, Gary Lewis and The Playboys, Jack Scott and many others.

The eagerly awaited release of the "Vintage Vault Series" again demonstrated the variety of product from the Starday/King master catalog and the strong sales ability of such collector releases as Hank Ballard and the Midnighters, Billy Ward and His Dominoes, Freddy King, Ray Charles, Earl Bostic and other well known rock and R&B stars. A rockabilly compilation in the twenty-four thus far released Vintage Vault Series is enjoying big sales both domestically as well as England and throughout Europe.

Additionally, the first issues of a 25-album release under the banner of "Super Hits" for each year, commencing in 1949 through 1973, will be reaching the marketplace in time for the 1978 fall-winter peak sales season featuring the top hits of each particular year by the original artist. The product will combine pop, rock and country hits rather than the usual categorizing and will utilize specially designed racks and displays for maximum market penetration and exposure.

In addition to the Starday/King master catalog purchase, Gusto has further implemented its own catalog through the purchase or lease of additional masters to provide a spectrum of musical tastes. Current outstanding selling albums which have resulted from such acquisitions include "The Best Of The Best Of Chuck Berry" and "The Kendalls — 1978 Grammy Award Winners," to name a few.

The addition in 1978 of Jimmy Martin, "The King Of Bluegrass," to the Gusto artist roster was most important for many reasons. Not only did Gusto obtain a well-known performer who is tops in his field but the release of his first two albums has further accentuated and stimulated the strong, in-depth bluegrass material from the Starday/King catalog.

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Gusto artist Red Sovine

issue and repackage key items from the vast Starday/King master catalog while selectively recording new product and artists to assure that Gusto would continue in the mainstream of the music scene.

The continued steady, profitable growth of Gusto Records in 1978 further substantiated the soundness of the original planning and many of the initial objectives have been achieved while maintaining the necessary flexibility of the market place.

Using the "concept" theme as a basis, Gusto has initiated a strong sales and marketing thrust to realize the maximum potential of such concepts as "Sixteen Greatest Hits" which includes twenty-four attractively packaged releases consisting of the best known hits by such country stars as George Jones, Red Sovine, The Stanley Brothers, Ferlin Husky, Grandpa Jones and others. Another "theme" program that is proving very successful is the four album release of "Super Hits Country" for the

## Major Membership Growth Highlights Year For NSAI

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

### Fundraising

Fundraising was successfully effective for NSAI during the past year. In the spring, the Wesley Rose Salute placed \$10,000 into the NSAI funds, and this money was skillfully used toward the maintenance of the organization for its ultimate goal . . . total public recognition of the songwriter and his work.

Two very rewarding "songwriter nights" were held, employing those many great songwriters who give so freely of themselves for these benefit performances. A vote of thanks, too, should go to WKDA and Dale Turner for the part played in songwriter night successes.

NSAI also co-sponsored a benefit songwriter night from which all proceeds were given to the Nashville Child Center's Youth Services. Dixie Gamble chaired this event and turned in a professional job.

With the co-sponsorship of KCKN,

Kansas City, and its P.D., Chris Collier, the first Songwriter Seminar was held in Kansas City. Ron Peterson, Patsy and Ed Bruce, Linda Hargrove, Sonny Throckmorton, Don Wayne and Maggie Cavender, with ASCAP's Merlin Littlefield, BMI's Roger Sovine and SESAC's Brad McCuen, successfully worked with the registrants. The remarkable result of this seminar was the establishment of a workshop within the group itself where monthly meetings will be held. The co-writer question resolved by those involved rather than through the answering of "Put Your Poems to Music" advertisements; and the real down-to-earth realism that to become a professional songwriter one must be determined, patient, dedicated . . . and be sure they are possessed with the talent to write a song in a highly competitive field.

NSAI projects many such seminars, and is in the planning stages for the next one, early in 1979, in Tulsa, Oklahoma.

The organization's legal counsel and accounting representatives along with a prime committee from the board are preparing the formation of a foundation for NSAI's museum and educational program. A permanent committee has been established with persons within the organiza-

(continued on page C-48)



# HAPPY BIRTHDAY GRAND OLE OPRY AND CONGRATULATIONS FROM ABC. AMERICA'S BEST COUNTRY.

Tom Bresh  
Roy Clark  
John Conlee  
Narvel Felts  
Freddy Fender  
Jerry Fuller  
Randy Gurley  
George Hamilton IV  
Roy Head

Barbara Mandrell  
Oak Ridge Boys  
Tommy Overstreet  
John Wesley Ryles  
Hank Thompson  
Buck Trent  
Rafe Van Hoy  
Don Williams



# Country Music Special 1978

## April/Blackwood Promotes Award Winning Artists

NASHVILLE — CBS-owned April/Blackwood music began 1978 with the signing of country music's most awarded songwriting team, Jerry Foster and Bill Rice. Within the first six months, the team added to their unbroken string of hits with recordings by Lynn Anderson, Melba Montgomery, Billie Jo Spears, Mickey Gilley, John Wesley Ryles, Sammi Smith and others.

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

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

A great deal of April/Blackwood activity has come from new writers, such as Roger Murrah, Chris Waters, Kenneth Wahle, Roger Waters, Richard Alves, Harry Middlebrooks, Jim McBride, Gino Cunico, and Janet McMahan with cuts by Gene Cotton, John Wesley Ryles, Narvel Felts, Christy Lane, Mylon LeFevre and others.

### Catalog Exploitation

Catalog exploitation is always a major effort by April/Blackwood. This has resulted in the recording of "Unchained Melody" in Willie Nelson's "Stardust" album, "Cry Me A River" in the Crystal Gayle "When I Dream" LP, and "I've Got The Music In Me" in Ronnie Milsap's album, "Only One Love"

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Inergi artist Mark K. Miller.

## Inergi Remains Top Indie Label

NASHVILLE — Vince Kickerillos' Inergi Records has been living up to its status as the #1 new Independent Label in the **Cash Box** polls for July 1978 with strong releases from Mary K. Miller.

The Houston-based label tapped the talents of Miller, a Houston girl herself, for five charted singles in a row. Her version of the Don Gibson standard "I Can't Stop Loving You" came in on the **Cash Box** charts at #56 bullet. "Handcuffed to a Heartache," Mary K's latest Inergi release, is following the example of the previous five, and is still climbing after five weeks on the charts. An album, "Mary K. Miller," has just been released.

The slender, dark-haired Miller is no newcomer to the music business. At the age of 16 she was opening in Las Vegas for such acts as Jack Benny, Rowan and Martin, and Jack Carter. She has also appeared on the "Tonight" show. She has donated her time and talent to benefits like the Leukemia Telethon in Houston, the Jack Benny Memorial Golf Tournament, the American/Arabian Chamber of Com-

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## Valuable Copyrights Acquired By House Of Gold Music, Inc.

NASHVILLE — House of Gold Music, Inc., is the parent company to Hungry Mountain Music and Bobby Goldsboro Music. Early in the year, 50 percent of all the Windchime and Sandstorm copyrights were also acquired, as well as the right to administrate both companies. These copyrights include "This Time I'm In It For Love" (a Top 10 pop hit for Player), "I Lost My Head" (recently cut by Charlie Rich), and "Am I Too Late" (recorded by Kenny Rogers, Helen Schneider and Gladys Knight). Under the guidance of publisher and producer Bob Montgomery, the House of Gold and its associated companies have grown from a staff of one writer, Kenny O'Dell, to a staff of 15.

The writing staff now includes Razy Bailey, Bobby Goldsboro, Larry Henley, Jim Hurt, Steve Jobe, Larry Keith, Sam Lorber, Jean McCracken, Steve Pippin, Jeff Silbar, Johnny Slate, Bobby Springfield, and Van Stevenson. The companies also work with writers Kenny Walker, Marc Rossi, and Bill Boling on a regular basis. Other staff include: Sue Duncan, administrative assistant; Sherry Billingsley, assistant office manager and public relations; Jeff Silbar, song plugger and promotion; and Ben Hall, studio engineer.

### Studio Built

In January an eight-track studio was constructed to allow the writers to produce their own demos. This addition has proved invaluable over the past months.

Following upon the success of O'Dell's "Behind Closed Doors," House of Gold has been living up to its name. During the past year, House of Gold has had cuts on the following gold albums: "Daytime Friends,"

"Love or Something Like It" . . . Kenny Rogers; Dolly Parton's, "Dolly"; Charlie Rich's "Very Special Love Songs"; Player's album entitled "Player" and also Kenny Rogers and Dottie West's "When Two Fools Collide."

In the country charts, House of Gold struck it rich with Sonny James' "This is the Love," Susie Allanson's "Last Night Made My Day," John Conlee's "Rose Colored Glasses," and Johnny Duncan's "A Song in the Night."

Other top artists who have cut tunes from the catalog include: Otis Clay, Bobby David, Hank Thompson, George Jones, Kenny Dale, Dobie Gray, England Dan and John Ford Coley, Billy "Crash" Craddock, Loretta Lynn, Pat Boone, Mel Tillis, Silver City Band, Roy Orbison, Julie Andrews, Johnny Rodriguez and Bobby Bare.

Currently, Kenny O'Dell has a country hit happening for him with "Let's Shake Hands and Come Out Loving" and an album by the same name that's just been released. Another single racing up the charts and being newly released by Kenny Rogers and Dottie West, "Anyone Who Isn't Me Tonight," looks like another addition to the long list of "good things" at House of Gold.

Razy Bailey's "What Time Do You Have To Be Back To Heaven," produced by Bob Montgomery is rapidly climbing the charts and "Love to Burn," a single by O.C. Smith, is happening R&B and MOR. Susie Allanson's new single, "Back to the Love" is scheduled to be released in mid-September along with Bobby Bare's "Sleep Tight, Good Night Man," O.B. McClinton's "Natural Love" and Janie Fricke's "Playin' Hard to Get."

## Magazine Articles Herald Top Billing As Leader Among Management Booking Firms

NASHVILLE — Emergence into the public eye characterizes the past 12 months for Top Billing, a leader among talent management and booking agencies. "Newsweek," "People" and "Country Music" magazines published articles on Top Billing, its clients and president, Tandy Rice. "The Atlanta Journal & Constitution" and "The Tennessean" gave Rice and Top Billing celebrities the cover story in their Sunday magazines. A lengthy story detailing Top Billing operations in the "Washington Post" was reprinted in major papers across the United States, ABC television's news magazine program "20-20" focused on Tandy Rice, "the peddler of celebrity flesh," for a 20 minute profile.

### Heavy TV Exposure

Individual clients have benefited from a concerted push for heavy television exposure. Since the beginning of the year, TBI entertainers have appeared on 30 different networks, Canadian and nationally syndicated shows — among them, "Mike Douglas," "Merv Griffin," "Dinah," "20-20," "The World's Largest Indoor Country Music Show," "Hee Haw" and "The Grammy Awards Show." The careers of Porter Wagoner (host of "The Porter Wagoner Show"), Jim Ed Brown and Jerry Clower (cohosts of "Nashville On The Road") and Helen Cornelius and Wendy Holcombe (regularly featured performers on "Nashville On The Road") have prospered with the continued success of their own shows.

The agency also arranged the performance of Carl Smith at the impressive Wembley Festival of Country Music in London, England, and major televised commercial endorsements for Tom T. Hall with Chevrolet Trucks; Jim Ed Brown for Dollar General Stores and Jeannie C. Riley for Ralston-Purina Puppy Chow Puppy Food.

Recognizing the consistent development of interest in country music stars for commercials, Top Billing announced in September a major business connection with Lloyd Kolmer Enterprises, the New York-based celebrity negotiators for advertising endorsements who have found more than 140 celebrities to push more than 100 products. Top Billing exclusively represents the interests of their commercial house in the southern United States.

Long recognized for its strong booking capacity, Top Billing has taken advantage of sales support to expand services offered clients for career development. The establishment of a special services division exemplifies the commitment and investment Top Billing has made to cultivate artist growth. Concentration on a steady flow of information to the press, promotion of tour dates, label relations and record product, video tape presentations, photography and press kit materials have resulted in heightened consumer recognition and appreciation of Top Billing entertainers.

Acclaim from within the music industry has also been forthcoming. Jim Ed Brown and Helen Cornelius were named 1977 Duo

of the Year by the Country Music Association and nominated for the award again this year. The Kendalls were awarded a Grammy and gold record (in Canada) for their smash hit "Heaven's Just A Sin Away;" they've been nominated in four categories for this year's CMA Awards.

Hallmarking the year has been the addition of three major artists. Welcomed to the agency were RCA's pianist Floyd Cramer, performer and showman LeRoy Van Dyke and the lanky singer and gold record songwriter from Plainview, Texas, Jimmy Dean.

Cramer, Van Dyke and Dean join TBI roster veterans and Country Music stars Jim Ed Brown, Helen Cornelius, Johnny Carver, Connie Cato, Jerry Clower, Don Gibson, Jack Greene, Tom T. Hall, Wendy Holcombe, The Kendalls, Dickey Lee, Jeannie C. Riley, Jeannie Seely, Carl Smith, Red Sovine, Porter Wagoner, Kitty Wells, Johnny and Bobby Wright, in addition to personalities Billy Carter and Cornelia Wallace and a full list of speakers operating within the Top Billing platform division.

President Tandy Rice oversees the Top Billing administrative staff, including Karen Howell, Sharon Hubbard, Gwen Rowland, Stephanie Saeger and Joyce Allen; Special services employees Arletta Breidenbaugh, Libby Clinard, Ty Coppinger, Kathy Hooper and Susan Roberts; agents Don Fowler, Ginger Hennessy, Raymond Hicks, Andrea Smith and Jack Sublette and platform division head Barbara Farnsworth.



Soundwaves artist Maury Finney

## Soundwaves Taps Youth Movement

NASHVILLE — Soundwaves Records was formed in 1972 by David Noel Gibson. Being from a family with a music industry background (his father, Joe Gibson, being a 35-year veteran), Noel has had relatively good success with his venture.

Over the past few years the company has grown from a two-artist label to a 10-artist roster. Some of the acts on a regular release schedule for Soundwaves are: Loretta Robey, Maury Finney, King Edward IV and The Knights, Joel Mathis, Bill Phillips, and B.J. Wright. With the exception of B.J., all of the artists on Soundwaves have successful nationally charted records to their credit. Release on B.J. scheduled September 26.

# Country Music Special 1978

## Country Managers/Booking Agents

**Acuff-Rose**  
2510 Franklin Rd.  
Nashville, Tennessee 37204  
(615) 385-3031

**Agency of the Performing Arts**  
120 W. 57th St.  
New York, New York 10019  
(212) 582-1500

**Allied Entertainers**  
P.O. Box 647  
Hendersonville, Tennessee 37075  
(615) 824-0142

**All Star Talent**  
P.O. Box 82  
Greenbrier, Tennessee 37073  
(615) 643-4192

**American Management**  
17337 Ventura Blvd.  
Suite 220  
Encino, California 01316  
(213) 981-6500

**ARTA Productions**  
P.O. Box 40271  
Nashville, Tennessee 37204  
(615) 385-1064

**Artists Consultants**  
9200 Sunset Blvd.  
Los Angeles, California 90048  
(213) 273-5050

**Athena Artists**  
9100 Wilshire Blvd.  
Suite 460

Beverly Hills, California 90212  
(213) 273-9710

**Atlas Artists Bureau**  
217 E. Cedar St.  
Goodlettsville, Tennessee 37072  
(615) 859-1343

**Al Bello**  
P.O. Box 751  
Reno, Nevada 89504  
(702) 323-1611

**Better Talent**  
38 Music Square East  
Nashville, Tennessee 37203  
(615) 244-8809

**Blade Agency**  
P.O. Box 12239  
Gainesville, Florida 32604  
(904) 372-8158

**Dick Blake International**  
10 Music Circle South  
Nashville, Tennessee 37203  
(615) 244-9550

**William Boyd Agency**  
6464 Sunset Blvd.  
Suite 1070  
Los Angeles, California 90028  
(213) 465-2166

**Ginny Boyle**  
5614 S. Rocky Point Rd.  
Tempe, Arizona 85283  
(602) 838-6642

**Owen Bradley**  
25 Music Square East  
Nashville, Tennessee 37203  
(615) 244-1060

**Bobby Brenner**  
400 Madison Ave.  
New York, New York 10017  
(212) 355-6426

**Peter S. Brown**  
1901 Ave. of the Stars  
Suite 1050  
Los Angeles, California 90067  
(213) 552-2124

**Patsy Bruce**  
50 Music Square West  
Suite 604  
Nashville, Tennessee 37204  
(615) 317-0342

**Brumley Artists Agency**  
8746 Sunset Blvd.  
Suite 101  
Los Angeles, California 90069  
(213) 841-0944

**Dave Burgess**  
815 18th Ave. South  
Nashville, Tennessee 37203  
(615) 329-9339

**Call-Peterson**  
(512) 349-8063

**Dusty Case**  
8220 Research Blvd.  
Suite 132D

Austin, Texas 78758  
(512) 451-6569

**Celebrity Management, Inc.**  
50 Music Square East  
Nashville, Tennessee 37203  
(615) 329-1050

**Century II Promotions**  
P.O. Box 22707  
(615) 244-9222

**Chardon, Inc.**  
5924 Royal Lane  
Suite 104  
Dallas, Texas 75230  
(214) 369-4574

**Millie Clements**  
P.O. Box 208  
Hermitage, Tennessee 37076  
(615) 758-8181

**Ida Collins**  
P.O. Box 8414  
Universal City, California 91608  
(213) 985-1153

**Concert Express**  
17337 Ventura Blvd.  
Encino, California 91316  
(213) 981-6500

**Wayne Coombs**  
655 Deep Valley Drive  
Rolling Hills Estate, California 90274  
(213) 377-0402

**X. Cosse**  
209 Printers Alley  
Nashville, Tennessee 37201  
(615) 244-3970

**Al Curtis**  
5200 Main St.  
Skokie, Illinois 60076  
(312) 679-7397

**Tex Davis**  
21 Music Square East  
Nashville, Tennessee 37203  
(615) 244-6565

**Billy Deaton Talent**  
1300 Division St.  
Suite 103  
Nashville, Tennessee 37203  
(615) 244-4259

**Dobbln Agency**  
477A Princess St.  
Kingston, Ontario K7L 1C3  
(613) 549-4401

**Johnny Dollar**  
42D Music Square West  
Nashville, Tennessee 37203  
(615) 244-4898

**Pete Drake Productions**  
809 18th Ave. South  
Nashville, Tennessee 37203  
(615) 327-3211

**Laura Dupuy**  
(see William Morris Agency)

**DVS Management**  
1609 Hawkins  
Nashville, Tennessee 37203  
(615) 254-1748

**Encore Talent**  
2137 Zercher Rd.  
San Antonio, Texas 78209  
(512) 822-2655

**Entertainment Exclusive**  
713 18th Ave. South  
Nashville, Tennessee 37203  
(615) 259-9556

**Gene Ferguson**  
Mill Rd.  
Brentwood, Tennessee 37027

**Glenn Ferguson**  
Metro Courthouse  
Nashville, Tennessee 37201  
(615) 259-6081

**Feyline Presents, Inc.**  
8933 East Union Ave.  
Englewood, Colorado 80110  
(304) 773-6000

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

**Folklore Productions**  
1671 Appian Way  
Santa Monica, California 90401

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# Country Music Special 1978

## IRDA Continues Heavy Sales And Chart Activity

NASHVILLE — IRDA/Album World, which started five years ago as the first full-service distributor for independent labels, began its year with a move to new headquarters in suburban Hendersonville, combining complete shipping/warehousing facilities with its office

space. States executive vice president Mike Shepherd: "Our album sales volume keeps increasing steadily with such name acts as Sly Stone, Bobby Pickett, Lon Chaney, Neil Sedaka, Gladys Knight, Shirley & Lee, The Del-Vickings, Gene Chandler, Tony Orlando, Tommy Overstreet, Muhammad Ali and nostalgia cowboy artists Tex Walker and Foy Willing. We have achieved significant sales on our non-name artists such as jazz trombonist Richard Pullin and country artists Jimmy Lewis, Buddy Causey and the Front Porch String Band. In addition, a number of our disco albums are doing very well, along with some excellent childrens product."

Complete illustrated Album World catalog, now in preparation, will be sent to every retail outlet in the United States, in addition to direct consumer mailings.

### Distribution Plan

IRDA has continued to stay on the national singles charts in the past year with such artists as Randy Barlow, Bobby Smith, Jeris Ross and Allen Reynolds. The company's distribution plan allows the independent the option to move to a major label once chart status is achieved or to remain with IRDA.

## Superior Record Distributing Grows With Innovative Techniques And Hard Work

NASHVILLE — Superior Record Distributing Company, utilizing innovative techniques and a lot of "hard work," has moved from birth to one of the most progressive companies in Nashville's music community in the span of six months.

Superior was founded in March 1978 by Howard A. Knight, Jr., a native South Carolinian who has made the music business his life and Nashville his home for the past several years.

"We saw a need in the promotion/distribution end of the business for a company that believes in quality instead of quantity," Knight said. "One that would be honest with their clients, work hard for them and provide a service and sound advice. We felt a company such as this could be successful and it has worked for us as well as our clients. We put three months of planning and preparation into the company before we opened our doors. We examined every detail in promotion and distribution, making critical studies of the areas that needed vast improvements, before we put our business into operation. Our main interest was and still is in making label deals. We are interested in building good labels for our clients and we do this by building good artists. We strive to chart each record, not the fourth or fifth one down the line."

Mundo Earwood and GMC Records became one of the first Superior clients. Mundo's biggest hits have been self-penned tunes such as his current record, "Things I'd Do For You."

David Houston's latest single, "Waltz Of The Angels," was produced by Knight and released on his Colonial Records label

## 1978 Was Year Of Expansion For Chappell's Nashville Div.

NASHVILLE — 1978 has been a year of expansion for the Chappell and Intersong Nashville division by way of enlarged new headquarters and also the expansion of the publishing companies already dynamic activities.

Headed by Henry Hurt, vice president and general manager and Pat Rolfe, Intersong vice president, the Nashville division recently relocated to 21 Music Circle East. With headquarters approximately three times as large as before and new facilities such as the writer's rooms under construction, the division expects even more activity for the rest of 1978 and 1979.

In addition to Hurt and Rolfe, the division is comprised of Celia Hill, general professional manager and Charlene Thompson, office manager. The selective Chappell/Intersong roster includes Rory Bourke, Gene Dobbins, the recently-signed writer/producers Charlie Black, Jerry Gillespie, Bud Reneau, Len Chiriacka and Rick Klang.

As always, the division, which last year garnered a dozen ASCAP and BMI country music writer awards, scored dynamic chart successes during the year with such hits as "That's All I Wanted To Know," "Fools Fall In Love," "Please Help Me I'm Falling," "I Like Ladies In Long Black Dresses," "You Needed Me," "I Promised Her A Rainbow," "Loving Here, Living There And Lying In Between," "Roses For Mama," "Lover's Question" and "When I Need You."

One of the keys to the success of the Nashville division is the diversity of its catalog which is demonstrated in its current

chart showing. Chappell and Intersong have simultaneous chart records that have emerged from some of their many diverse sources — Nashville and pop writers, its enormous standard catalog, foreign copyrights and its major administered companies such as the Stigwood Group.

Currently, leading off with the #1 Dolly Parton hit "Heartbreaker" (written by Carol BayKager and David Wolfert), the division has such other chart records as Bobby Borchers' "Sweet Fantasy" (written by Rory Bourke), "Old Flames Can't Hold A Candle To You" by Joe Sun (Pebe Sebert and Hugh Moffatt), Sonny James' version of "Caribbean" (written by Mitch Torok) from the Belinda/Elvis Presley catalog, Roy Clark's version of the Charles Aznavour classic "The Happy Days" and Olivia Newton-John's "Hopelessly Devoted To You." The publishing companies are also represented in LPs by such major artists as Dolly Parton, Willie Nelson, Crystal Gayle, Elvis Presley, Anne Murray, Ronnie Milsap, Eddie Rabbitt, Dave and Sugar, Johnny Rodriguez, Jerry Lee Lewis, C.W. McCall and Waylon Jennings, among others.

Aside from the above Newton-John hit, the Chappell administered Stigwood catalogs have experienced a good year with Narvel Felts' version of "To Love Somebody," Connie Smith's cover of "I Just Want To Be Your Everything" and Eric Clapton's "Lay Down Sally" which had two cover chart records by Red Sovine and Jack Paris.

In conjunction with their expansion

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## Warner Bros. Music Hot On The Charts

NASHVILLE — Warner Bros. Music has been consistently hot in country music charts in the '77-'78 year with hit singles including Tom T. Hall's "It's All In The Game," Johnny Paycheck's #1 "Take This Job And Shove It," and Anne Murray's hit "Walk Right Back." And in one week, the firm had three of the Top 10 single positions in the charts: Ronnie Milsap's #1 "Only One Love In My Life," Margo Smith's #1 "It Only Hurts For A Little While," and Vern Gosdin's "Never My Love."

A few of the artists who have recorded Warner Bros. songs this year are Dolly Parton, Kenny Rogers, Linda Ronstadt, Willie Nelson, Crystal Gayle, Olivia Newton-John, Glen Campbell and Anne Murray, with Ronnie Milsap's "Only One Love In My Life" being nominated in the Top songs for the CMA "Song of the Year," while "Take This Job And Shove It," written by David Allan Coe and recorded by Johnny Paycheck is one of the final five nominees. Also, Glen Campbell's crossover "Southern Nights" was awarded the "most performed" pop BMI song of the year.

### Staff Appointments

In addition Warner Bros. Music has expanded its publishing staff with the appointment of Johnny Wright as professional manager, and its Nashville-based writing staff by signing David Allan Coe, John Reid and P.R. Battle. Nashville general manager Tim Wipperman stated that he was especially encouraged by the open communication within Warner's publishing "that allows our west coast, east coast and Nashville staff and writers to cooperate with each other, to the degree that Ronnie Milsap's #1 "Only One Love In My Life" was written by Los Angeles-based writer (in Nashville at the time) John Bettis, and Nashville-based R.C. Bannon. This exchange process is not only encouraged in country music, but in all areas of music both domestic and foreign, so that Warner Bros. Nashville writers have access to a worldwide professional staff. This also allows us to pursue recording contracts for our writer/artists such as Royce Porter and Harlan Sanders on a nationwide basis rather than being limited to one area. With these developments, we look forward to 1979 being our best year ever."

## Cedarwood Marks Quarter Century In Country Music

NASHVILLE — A quarter century has passed with Cedarwood Publishing Company songs playing an important role in the development of the country music industry. Founded in 1953 by Jim Denny, the company has been a fertile base of growth for many very important songwriters. Such writers as Mel Tillis, Wayne Walker, Danny Dill, Marjohm Wilkin and John D. Loudermilk all found their opportunity under the Cedarwood banner.

### Great Songs

Great songs such as "Detroit City," "Ruby, Don't Take Your Love To Town," "Are You Sincere," "Long Black Veil," "P.T. 109, All The Time," "Burning Memories," all were products of this talented group of writers. They were later joined by Carl Perkins, writer of "Daddy Sang Bass" and Dale Royal who wrote "Teddy Bear." Many other writers have been a part of the Cedarwood family down through the years

(continued on page C-54)



*We'd like to thank all the artists,  
producers, and dj's for making '78  
another great year.*

*Jerry Foster and Bill Rice*

# Country Music Special 1978

## Pete Drake's Umbrella Now Encompasses 8 Companies

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

In addition to Pete's Place, there is Pete Drake Productions, 1st Generation Records, 2nd Generation Records, Window Music Publishing, Tomake Music, Speak Music and Brushape Music.

"The studio stays booked all the time," says Pete, "in fact, I couldn't even get in my own studio recently to mix a Linda Hargrove record for release on RCA. Al Pachuki is chief engineer and studio manager, Randy Best and John Drake are his assistants and Vickie Hirtzer is the studio administration specialist. Together, they makeup my 'A' team."

Pete Drake Productions is actively involved in the production of Linda Hargrove for RCA Records; Ernest Tubb, Ferlin Husky and The Four Freshmen for 1st Generation Records; and Justin Tubb and Ruby Wright for 2nd Generation Records.

The production company also does an increasing amount of business with national advertising companies, producing radio commercials and audio presentations. Coupled with his producing, Pete still finds time to "pick" steel on an average of 10 outside sessions a week.

### Resident Businesses

Two more of the resident businesses Pete has thriving out of the 809 18th Avenue South address are: 1st Generation and 2nd Generation Records. 1st Generation Records was formed by Drake because of the demand for product from radio stations, jukebox operators and fans for certain artists that were not signed to any recording label.

Since most of the product that was available by these artists was older product, Drake saw a need and formed 1st Generation Records, a label dedicated to

the legends of the music industry. His first artist Ernest Tubb had a chart record with "Sometimes I Do," the label's first release. Next Drake released an LP, "Ernest Tubb the Living Legend," then he signed Ferlin Husky, and soon thereafter, The Four Freshmen.

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

### 4 Other Companies

"The four other companies that operate out of Pete's Place are: Window Music Publishing, Tomake Music, Speak Music, which is co-owned with Buddy Spicher, and Brushape Music, which is co-owned by Gary Paxton," adds Pete, "and they all continue to grow yearly." The current family of writers includes: Linda Hargrove, Susan Hargrove, Pam Rose, Larry Ballard, Tim Boone, Christopher C. Ryder, V.L. Haywood, Buddy Spicher and Gary Paxton. This year three new writers were signed, Rick Beresford, Ray Hughes and Mary Ann Kennedy.

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

"In August, I added Paul Randall to the staff, as the first of many planned expansions as we continue to grow. Paul is currently working on all facets of the total effort put forth by all the companies. Primarily, he concentrates on press, publicity and artist development, but I wanted someone to take complete control of all the business generated by all the companies, and Paul is getting more and more involved with that area everyday," says Pete.

## Nationwide Sound Prospers By Serving The Indie Labels

NASHVILLE — Nationwide Sound came into existence in January of 1972. Since then, its growth has been strong. NSD was a first-of-its-kind company, created to handle small independent labels who otherwise would not stand a chance in today's highly competitive marketplace. Primarily, NSD handles billing, selling and collecting for the labels under the NSD umbrella. But it has the personnel to handle national promotion, national radio mail-outs to radio, all formats, plus any other necessities required by labels that carry the NSD sign of availability.

Each record handled by NSD is given first class treatment: service to 43 full line distributors and approximately 120 one stops, plus record shops from coast to coast. In the event a client cannot be in town to follow through on his release then another service of the company includes remixing, mastering approving test pressings and everything entailed in the manufacture of a first class piece of product.

According to NSD president Joe Gibson, "We are here to fill a need for new acts and labels who otherwise would not stand a chance in one of the most highly competitive industries in the world."

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

To date NSD has had more than 175 nationally charted singles to their credit plus numerous albums. Some of the artists handled by NSD include: Charlie Louvin, Jimmy Helms, Mary K. Miller, Brenda Kaye Perry, Lenny Gault, Bill Phillips, Jack and Trink, Jack Reno, King Edward IV, Maury Finney, Tommy Collins, Ange Humphrey, Bobby Wayne Loftis, Loretta Robey, Bonnie Nelson, Ann J. Morton, Alex Frazier, and the Logan Sisters to mention a few.

The promotion department is ably assisted by such independent promotion men as Frank Mull, Nashville; Wade Pepper, Atlanta; Mike Borchetta, Los Angeles; Doug Lee, Minneapolis; and Peter Svenson, Texas, and many other as the needs of the label arise.



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

## Crossover Key To Success For United Artists, Nashville

(continued from page C-24)

him awards for "Male Vocalist of the Year" and "Single of the Year" for his performance on "Lucille." He won a Grammy from NARAS for "Country Vocal Performance" on "Lucille. The Academy of Country Music presented him with four awards: "Record of the Year," "Album of the Year," "Male Vocalist of the Year" and "Entertainer of the Year." His performance on "Lucille" also won an award. This year the CMA has nominated him in three categories: "Male Vocalist of the Year," "Entertainer of the Year" and "Vocal Duo of the Year" with Dottie West. Rogers' many TV appearances included hosting the Tonight Show (several times) and the Midnight Special. He also co-hosted with Dottie West the "Largest Indoor Country Show in History" in Detroit which was a tremendous success for the network.

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

### International Artists

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

United Artists signed the "Silver Fox," Charlie Rich, and teamed him with Larry Butler as producer. With his initial singles and album, "I Still Believe In Love," he continues to establish himself a favorite with the country market.

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

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

### Recent Signings

New signings to the label, besides Rich, have been Richard Leigh, writer of "Don't It Make My Brown Eyes Blue" with Chip Young as producer and Bobby Smith, a favorite Dallas nightclub entertainer, with

producer, Glen Pace.

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

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

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

## Lane LP Yields 4 Top 10 Records For LS Label

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sonal and network TV appearances to meet a growing nationwide demand."

### Other New Artists

LS Records also has high hopes for three other new artists, according to Stoller: Chapin Hartford, whose self-penned first release, "I Knew The Mason," hit the national country charts, and whose next LS release is due Nov. 1; Pearl Handle, a country group with a single coming later this fall; and a still-to-be-named rock group just signed out of Atlanta.

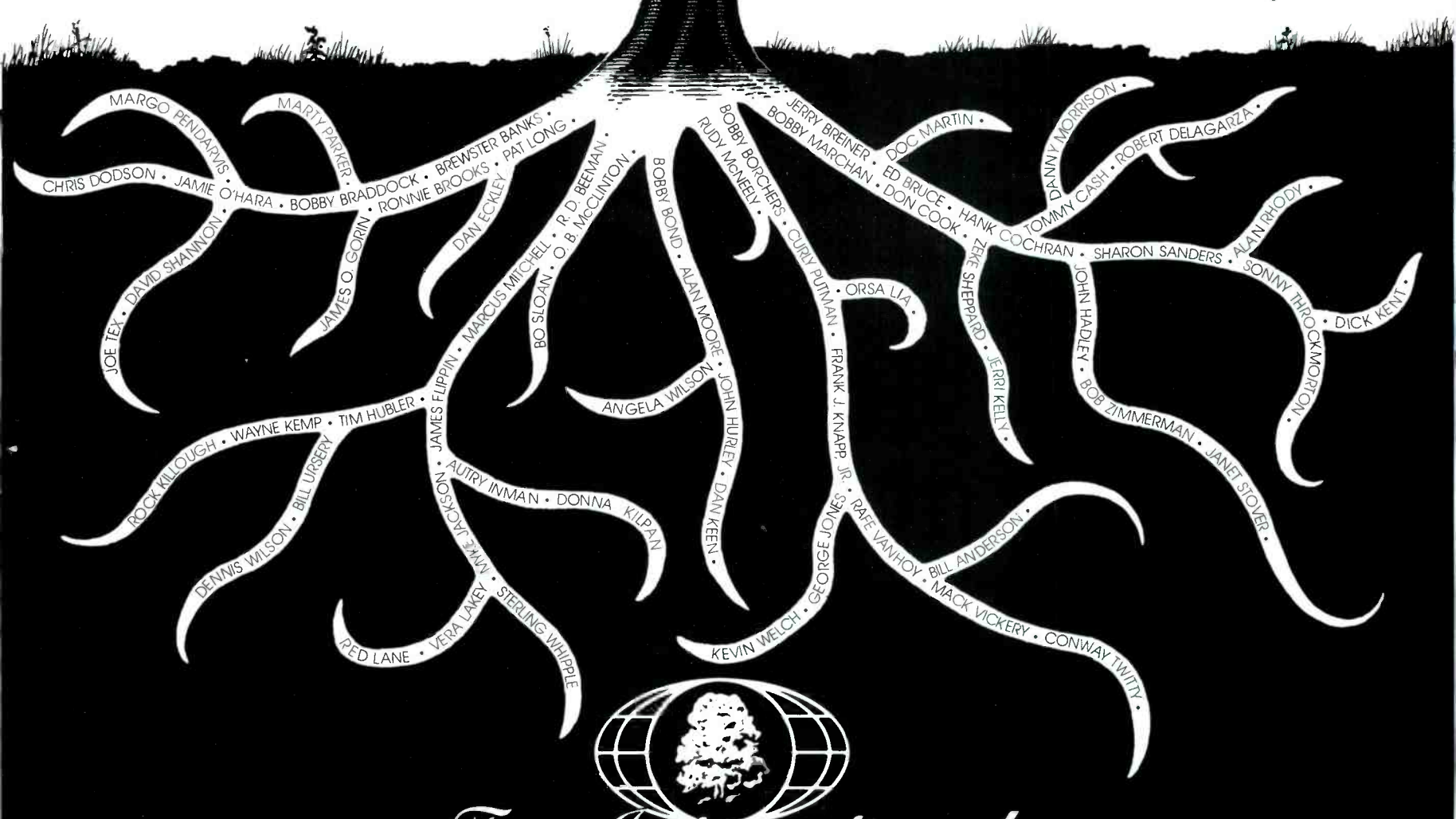
Contributing to the label's success story are producer Charley Black, promotion department head Jack Andrews and newly added assistant Linda Eller, and Toni Tinch, assistant to the president. LS Records is now being distributed nationally by Ranwood Records, a division of GRT Group.

Stoller added that the label's affiliated publishers are also seeing ever-expanding activity. Cristy Lane Music (ASCAP) has publishing on the new Ronnie McDowell single, "This Is A Holdup."

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

## Our Roots tell the story.



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 DONNA HILLEY, Vice President JOHN STURDIVANT, Vice President

# Country Music Special 1978

## Country Music Booming As Nashville Gains More Autonomy

(continued from page C-20)

"I think it has been a record year for the whole industry here," Bradley said. "I think it is really one of about four record years. It has been coming since '74, '75, '76 and '77. We have been seeing it coming. How big it gets and how long it lasts is something else. Looking at some of the things the other labels are doing — I know it is true for us — I think other companies here are having a banner year proportionately. I really think it will even get better because I think country music is probably the music of tomorrow. When I say country, I am talking about modern country. I think the traditional still has its place and its fans, but I am talking about what the majority of the radio stations are playing and who their listeners are. I think that is why the growth of country music has been so great in the past four years.

### Freedom

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

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

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

### 'Grouping Together'

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

selves in the past year. I don't think it is the old against the new anymore.

"Change is always uncomfortable in any form. I lived through the change in California when we went from MOR to rock. I think there was a lot of resistance at first here, but I feel like everybody is beginning to be a part of the growth here. Take marketing, we all have the same problem. We want that 25-50 market, and we have to figure out how to get it. Pop volume has increased over and over and over, and we haven't grown here at the proper percentage. If a company comes up with something that works, we will try the same thing. If we come up with something that works, the other ones will go the same way. What we don't want is Los Angeles or New York taking country music away from us.

"I think country music is now to the point where pop music has been for a long time," Bowen added. "You have eight different kinds. I hear traditional music coming out of here, and I hear orchestrated music coming out of here. I think we can do what we want. I don't think we have to use any one instrument because it is country. For instance, the steel guitar should be used if it has meaning. But because you cut a country artist, you shouldn't have to use a steel guitar or a banjo. You should be able to use whatever is right for the song. I see it every day now.

"The minds of the producers and the minds of the artists here are starting to open up. Country music is starting to allow this. The wider the range of country music, the bigger it will be. I think Waylon, Willie, Tompall Glaser, Dolly Parton, Crystal Gayle and Kenny Rogers have helped country music tremendously. They are on TV shows, they are earning gold and platinum albums, which means they are getting into more and more people's homes. Country records are now playing on pop stations, MOR stations and some AOR stations. The Nashville sound is whatever you want."

### Sterility?

A criticism of country music today is that much of it sounds sterile and a sense of individuality is missing. For instance, many of the arrangements and much of the production work on top country artists sounds alike. Bowen admits this has happened, but he suggests this is one of the many aspects of change.

"A lot of things coming out of Nashville sounds alike," Bowen said. "That is typical when things are changing in music. A producer's job is to be current. Therefore there will always be a lot of sameness, a lot of copying. But after a period of time — I would think another year — a lot of this will fall by the wayside as the music gets more technical and we spend more time on it. And you will start to see it becoming more individual sounding here. A lot of artists are just now getting into their music careers.

For many years, artists here pulled into the studio at 6 and left at 9. Now you are seeing more and more artists getting better prepared to cut and spending more time on pre-production. That is all healthy because as the growth comes you will hear sounds out of here in the next couple of years you can't imagine now in country music.

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

### Lack Of Strong Management

If a weak link exists in Nashville today, it would be the lack of strong management. Almost every top country artist has sought and found management in Los Angeles or New York. Dolly Parton, Waylon Jennings, Willie Nelson, Crystal Gayle and Kenny Rogers are all managed by outside firms. Bradley maintains management is necessary here because record companies rely on cooperation with managers in working with artists and product. If they are here, communication is faster.

"There is a definite weakness in management," Bradley said. "I won't say the decisions which have been made by managers here have been wrong, I would say it is a lack of enough managers here. In that particular phase of the business, we are behind LA and New York. I certainly hope we can correct it. When a record gets in trouble and when you need certain press or television support say, you need to get in touch with a manager to get it delivered. Those are the two immediate things you can call on when a record is in trouble. There is only so much a label can do when you are working with some 20 acts. When you have a natural hit, it is fine. When you have a work record, you need everybody's help. At some point, you need to talk to a manager and say, 'hey, we need "The Midnight Special," or get me "Pop Goes Country." You need those connections. How many managers are there in Nashville making a living from management? Not many."

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

"In LA and New York, they have a lot of these 'state of the art' studios. Sometimes you can get a good sound on equipment which is not up to date, but as a city, you have to be 'state of the art,'" Bowen said.

"Because of the competition in the home and the marketplace, the Segers and the Ronstads are in 'state of the art' studios. They have bigger budgets than we do. If there is any piece of new equipment, they have it. In the last two years here, that has changed. I think country music is much better technically. I think the studios are upgrading, and I think more dollars are being

spent. I think sound competition is coming to Nashville. Every engineer ought to be trying to sound better than anyone else. He should be in there late at night trying out new equipment. The one thing about LA is the fierce competition. I have seen about 10 studios in the past couple of months that are under construction or being altered. We have to have this to get these two-and-three-million sellers."

If there is a key to maintaining and building upon the current success of country music and Nashville, Bradley believes it lies in a continued movement of power and control to branch offices here.

### 'Great Potential'

"I think Nashville has great potential, but I don't think we will reach that potential until some of these other companies give their key executives here freedom to do what they believe in," Bradley said. "Until that happens, things like a request, a telephone call, waiting on someone to act on something that they have little enthusiasm for — these things will slow progress. I think they need to come in here and get good executives with a proper budget, and then let them run the thing. I have worked both ways, and believe me, the success of our company in the past four or five years with our division has been the power to make creative decisions here."

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

"I lived in California for 16 years, and I know the mood used to be — 'well, you know those country people down there making those simple little records' — and they ignored us — us meaning I live here now," Bowen said. "When I moved here three years ago, I still felt that. To them out there, I was part of something that was a little less intelligent than them, a little less musical. It is still there to a point. But this is a business. And when you start getting gold and platinum albums out of Nashville, you start getting their attention. You start to get their respect. Nashville is becoming more and more well-known every day. Every major management and booking agency knows about Nashville now. More and more in the next few years we are going to get the world's attention. Country music has always been an American art form. We aren't going to hurt that art form by change."

## Soundwaves Taps Youth Movement

(continued from page C-38)

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

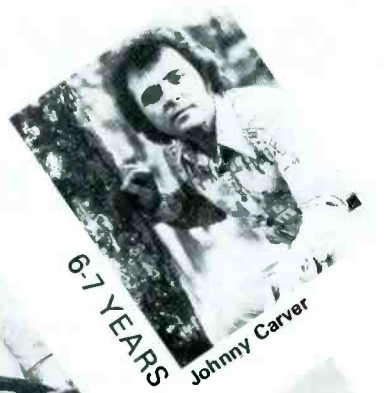
Soundwaves Records and its affiliated companies, also owned by Noel Gibson, have numerous publisher awards to their credit. Publishing companies include Hitkit Music, Music Craftshop, and Phono Music.

Since its start in 1972, Soundwaves' distribution and promotion have been handled by Nationwide Sound Distributors in its "family of labels." Gibson, who by the way has just reached the ripe old age of 25 says, "I may never have a million-seller but Soundwaves will continue to release good country product by both well known and newer artists."



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

# A Decade of Great Talent



6-7 YEARS  
Johnny Carver



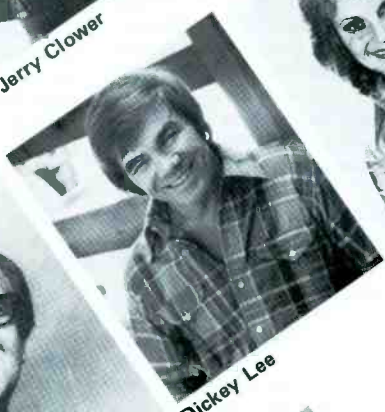
Jerry Clower



Jeannie Seely



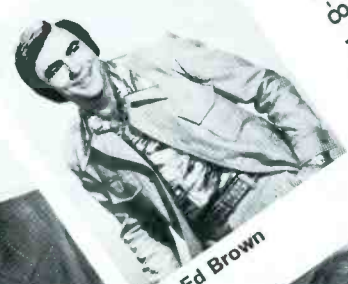
7-8 YEARS  
Jack Greene



Dickey Lee



Helen Cornelius



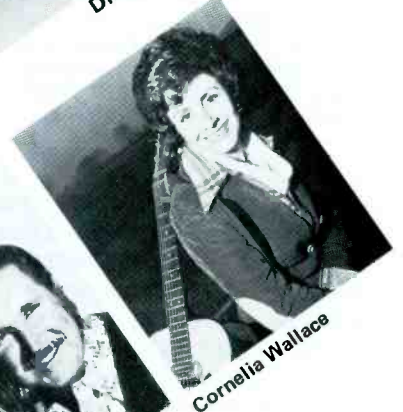
Jim Ed Brown



2 YEARS  
Jeannie C. Riley



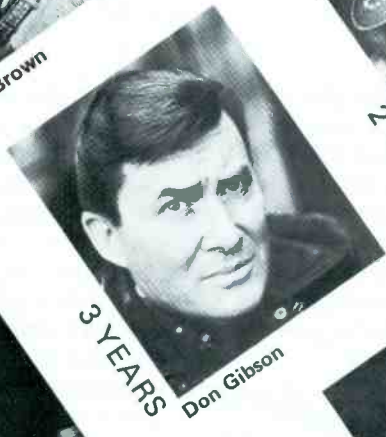
Red Sovine



Cornelia Wallace



10 YEARS  
Porter Wagoner



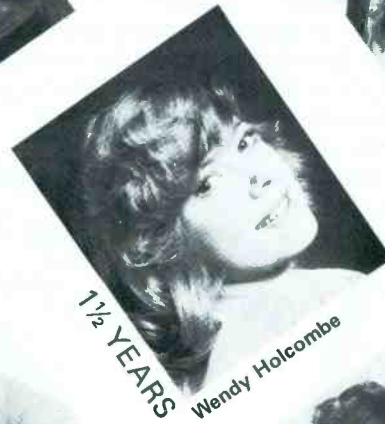
3 YEARS  
Don Gibson



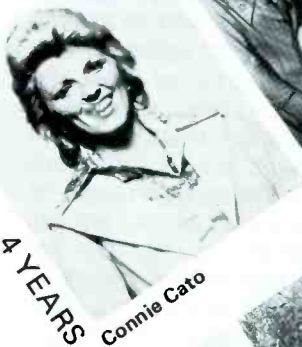
1 YEAR  
The Kendalls



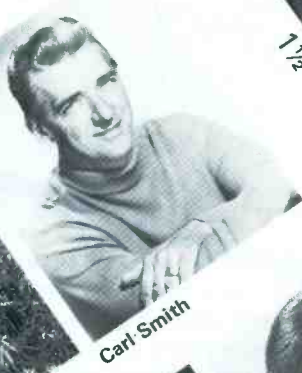
Kitty Wells  
Johnny Wright  
Bobby Wright



1½ YEARS  
Wendy Holcombe



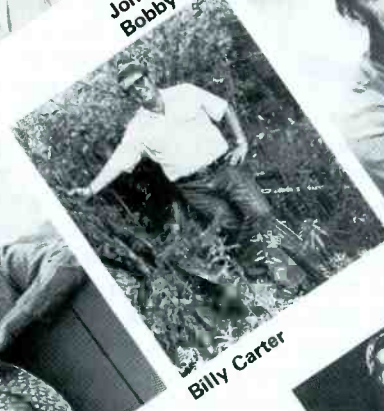
4 YEARS  
Connie Cato



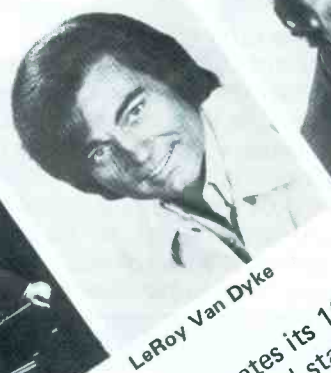
Carl Smith



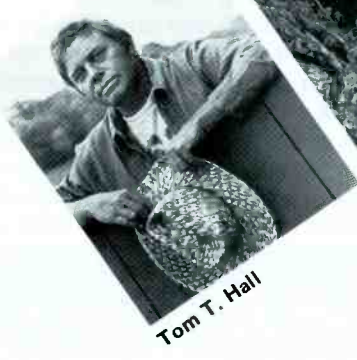
Jimmy Dean



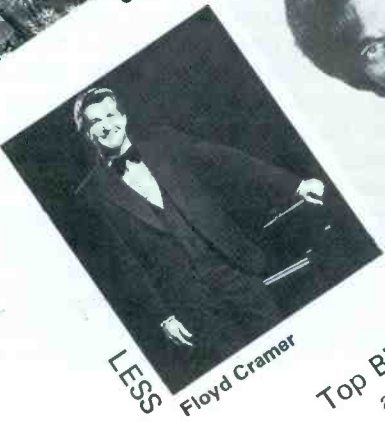
Billy Carter



LeRoy Van Dyke



Tom T. Hall



LESS  
Floyd Cramer

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# Country Music Special 1978

## Capitol Sees Bright Future

(continued from page C-26)

ing list when she emerged from the top of the country charts with her current LP, "Let's Keep It That Way" (and its single, "You Needed Me"), to storm pop territory.

The year also saw the continued success of a number of other Capitol artists. Gene Watson had two LPs, "The Best Of Gene Watson" and his latest "Reflections" (which contains his current hit, "One Sided Conversation"), vying for top positions on the charts. Mel McDaniel added to his string of successes with his second LP, "Mello," which contains the hit single, "Bordertown Woman." Kenny Dale claimed chart positions with "Red Hot Memory" and his currently charted "Two Hearts Tangled In One," while longtime country favorite Freddie Hart is presently enjoying success with "Toe To Toe."

## Glen Campbell Celebrated His 15th Year Chappell Music Expands

(continued from page C-40)

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

at Capitol in '77 with a double disc, "Glen Campbell Live At The Royal Festival Hall." Earlier this year his "Another Fine Mess" took him up the charts. Now, "Can You Fool," the first single from his upcoming LP, "Basic," is climbing up the country charts as well.

### Craddock Debut

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

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

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

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



Capitol artists (l-r): Gene Watson, Anne Murray, Kenny Dale.

## E/A's Young Country Music Division Begins To Make Its Presence Felt

(continued from page C-26)

Top Ten.

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

Joining the E/A staff was Ewell Roussell, as national sales and marketing director, while Norm Osborne, national country promotion director, has continued to expand E/A's involvement in the country marketplace. The label participated in the

annual Fanfair, and is anticipating CMA DJ Week this month. E/A will host a cocktail party and showcase performance which will feature Jack Clement, the renowned singer-songwriter/producer/music publisher, as well as new artists Jim Tawater and Wood Newton.

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

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

- BIG BAD JOHN • CATHY'S CLOWN • I CAN'T STOP LOVING YOU • JEALOUS HEART • KNEE DEEP IN THE BLUES • AIN'T HAD NO LOVIN' • BIG BAD JOHN • BLUE BAYOU • BLUE ANGEL • BONAPARTE'S RETREAT • BREAD AND BUTTER • CHATTANOOGIE SHOE SHINE BOY • COLD, COLD HEART • CATHY'S CLOWN • CRYING • EBONY EYES • FUNNY FAMILIAR FORGOTTEN FEELINGS • HALF AS MUCH • HEY JOE • I CAN'T STOP LOVING YOU • I FOUGHT THE LAW • (TII) I KISSED YOU • I LIKE YOUR KIND OF LOVE • I LOVE YOU BECAUSE • I WANNA LIVE • INDIAN RESERVATION (Lament Of The Cherokee Reservation Indian) • I'M SO LONESOME I COULD CRY • IN DREAMS • IT'S OVER • JAMBALAYA (On The Bayou) • JEALOUS HEART • LAST DATE • LIL' RED RIDING HOOD • NORMAN • OH, LONESOME ME • OH PRETTY WOMAN • ON THE REBOUND • ONLY THE LONELY (Know The Way I Feel) • PLAYBOY • PROBLEMS • RIDE, RIDE, RIDE • ROSE AND A BABY RUTH, A • RUNNING SCARED • SAD MOVIES (Make Me Cry) • SINGING THE BLUES • SNAP YOUR FINGERS • SO SAD (To Watch Good Love Go Bad) • TALK BACK TREMBLING LIPS • TEEN ANGEL • TENNESSEE WALTZ, THE • THEN YOU CAN TELL ME GOODBYE • THERE GOES MY EVERYTHING • TOO OLD TO CUT THE MUSTARD • TAKE UP LITTLE SUSIE • WHEN WILL I BE LOVED • WHITE SPORT COAT, A • WISHING RING • YOU'VE STILL GOT A PLACE IN MY HEART • YOUR CHEATIN' HEART • YOU IS ME • ALMOST • AN AMERICAN TRILOGY • ANYWAY • ARE YOU TEASING ME • BAPTISM OF JESSE TAYLOR, THE • BIG BAD JOHN • BIG MORNIN' • BRING BACK ME • COUNTRY GREEN • CRY, CRY DARLING • DON'T BE • FULL TIME JOB • FUNNY FAMILIAR FORGOTTEN FEELINGS • HE EVEN WOKE ME UP TO SAY GOODBYE • HERE • LOVING ME • I CAN'T HELP IT (If I'm Still In Love With • LOVE TO DANCE WITH ANNIE • I LOVE YOU BECAUSE • MY LORD • I'M IN LOVE AGAIN • I'M SO LONESOME I • IT AIN'T LOVE (Let's Leave It Alone) • IF MY HEART • T I AM • KNEE DEEP IN THE BLUES • LAMENT OF • LOST HER LOVE ON OUR LAST DATE • LOUISIANA • MY LAST DATE • NO HELP WANTED • OH, LONESOME • POOR OLD HEARTSICK ME • RAMBLIN' MAN • RINGS OF • WALTZ, THE • THAT'S THE WAY LOVE GOES • THEN YOU CAN TELL ME GOODBYE • THERE • WALL TO WALL LOVE • WASTED WORDS • WHAT'S YOUR MAMA'S NAME CHILD • WHEN • WHERE DID THEY GO, LORD • WHERE IS MY CASTLE • WHO CARES (For Me) • WHY DON'T YOU LOVE ME • WHY I'M WALKIN' • WITH TEARS IN MY EYES • WOULD YOU WALK WITH ME JIMMY • YOU CAN'T PICK A ROSE IN DECEMBER • YOU TWO TIMED ME ONE TIME TOO OFTEN • YOU'RE RUNNING WIL0 • AFRAID • AIN'T IT ALL WORTH LIVING FOR • BACK IN THE COUNTRY • BLUE EYES CRYING IN THE RAIN • COUNTRY GIRL WITH HOT PANTS ON • CRAZY HEART • CRYING OVER YOU • DEEP WATER • FADED LOVE AND WINTER ROSES • FAN THE FLAME, FEED THE FIRE • FOGGY RIVER • FREE TO BE • GOOD OLD FASHIONED COUNTRY LOVE • I DON'T WANNA TALK IT OVER ANYMORE • I'M YOUR WOMAN • IT'S A SIN • KAW-LIGA • LAST OF THE SUNSHINE COWBOYS, THE • LOVIN' SOMEONE ON MY MIND • MANSION ON THE HILL, A • NO ONE WILL EVER KNOW • NOBODY'S CHILD • PHILADELPHIA FILLIES • PINS AND NEEDLES (In My Heart) • PULL MY STRING AND WIND ME UP • SETTIN' THE WOODS ON FIRE • SOMETIMES I TAK IN MY SLEEP • SONG WE FELL IN LOVE TO, THE • TAKE THESE CHAINS FROM MY HEART • TEXARKANA BABY • TOO MUCH PRIDE • TOUCH THE MORNING • BIG BAD JOHN • CATHY'S CLOWN • I CAN'T STOP LOVING YOU • JEALOUS HEART

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# Country Music Special 1978

## Acuff-Rose Posts Big Gains

(continued from page C-32)

golfer's dream by scoring a hole-in-one. 1978 was a significant year for Roy Acuff in that it marked his 75th birthday. WSM honored the occasion with a free trip for Roy and wife, Mildred to New Orleans, La., with ring side seats to see the Muhammad Ali-Spinks championship fight. Also timed to correspond with the event is Acuff's first single and album release for Elektra Records.

Roy Acuff, Jr., a member of the professional staff at Acuff-Rose since 1964 was named national promotions director. Mel Foree and Dean May, collectively representing 61 years of employment at Acuff-Rose were named vice presidents. Also during the past year, Ray Baker, was named vice president and director of the professional department.

### New Developments

New and interesting developments are arising within the successful confines of Acuff-Rose. Johnny Erdelyan, a 20-year veteran of the Acuff-Rose team has opened still another division for this multi-faceted company. Following an avid interest awakened by crafted song and play writers, Johnny was totally impressed with "Hobo From Hoboken" and has signed not only the play itself but 25 exceptional songs making for one of the finest conventional motion picture films and soundtracks ever.

Inspired by the American Hobo, the unique picture painted here is about the

vanishing breed of men who rode the rails. The material is well authenticated. John Erdelyan will open and head the motion picture department at Acuff-Rose Publications, Inc.

The Acuff-Rose recording studio was completely remodeled this past year, going to 24 track and installing the Dolby noise reduction system.

### Newbury Expands

Hickory recording artist and staff writer Mickey Newbury has become active in yet another field. Newbury recently did a part in a movie called "The Swimmer," with Marty Ingalls, Dorothy Malone and he will be filming "Ned Christie," on location in Oklahoma this November. Mickey plays the part of a marshal in this film.

The first major hit for Willie Nelson was a Fred Rose composed evergreen "Blue Eyes Crying In The Rain." It's also included in Willie's country gold album "Red Headed Stranger" which has been in the charts 157 weeks and is now climbing again. Other country gold albums containing at least one song from Acuff-Rose Publications, Inc., Milene Music, Inc., or Fred Rose Music, Inc., are "Elite Hotel" and "Luxury Liner" by Emmylou Harris, "10 Years of Country Gold" by Kenny Rogers, "Simple Dreams" by Linda Ronstadt, "Only One Love In My Life," "20-20 Vision" and "Almost Like A Song" by Ronnie Milsap, "Natural Act" by Kris Kristofferson, 10 songs in the "Best of Moe Bandy" album and all 24 songs in the latest Hank Williams "Best of Volume II."

## 1978: A Year Of Continuing Growth For N'ville's CMF

(continued from page C-32)

recounts the childhood and career of these influential pioneer country music artists.

### Country Journal

The Foundation Press also unveiled a handsome new "Journal of Country Music," under the editorship of Kyle Young. This valuable research and reference tool is now being offered on a subscription basis, and seeks to offer a meeting ground between academic study of country music and the music community at large.

Other CMF activities during 1978 included the success of the Hall of Fame and Museum's Education Department, which gave a great many free demonstrations to thousands of Middle Tennessee schoolchildren over the course of the year.

The Studio B Exhibit, in which visitors can tour historic RCA Studio B, still a working studio by night, continued to be popular, drawing over 33,000 visitors its first year in operation, with its current attendance, like the Hall of Fame and Museum's, having increased by nearly 25%.

"We're Still Growing" was the advertising campaign launched by the Country Music Foundation in 1978, and the energy, activity, and growth which characterized the entire organization in 1978 indicates that that slogan might have been something of an understatement.

## NSAI Membership Keeps Expanding

(continued from page C-36)

tion and prominent people in the community to project and plan the best way to establish the permanent home for the Hall of Fame and Museum and educational aspect of the foundation.

### Songwriters Honored

In 1978, four songwriters were inducted into the Hall of Fame... Kris Kristofferson, Johnny Cash, Merle Haggard and Woody Guthrie. On Oct. 15 four more deserving songwriters will be installed during NSAI's annual ceremony.

Songwriter of the Year (1977) was awarded for the first time in a tie vote to Roger Bowling and Hal Bynum... and at the same time other songwriters honored for outstanding achievement in the year were: Joe Brooks, Jimmy Buffett, Hal David, Bobby Emmons, Jerry Foster, Larry Gatlin, Jerry Gillespie, Merle Haggard, Wayland Holyfield, Archie Jordan, Richard Leigh, Joe Melsom, Chips Moman, Bob McDill, Willie Nelson, Roy Orbison, Ben Peters, Eddie Rabbitt, Bill Rice, Kenny Rogers, John Schweers, Even Stevens, Sonny Throckmorton, Allen Touissant and Conway Twitty.

This next year will be a challenging but big new year for the Nashville Songwriters Association, and its board of directors, executive director and staff are looking forward to facing the challenges; and for a tremendous year for its membership.

# Welcome, D.J.'s. The entertainment is dynamite at Nashville's newest landmark— The Opryland Hotel.

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



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



They're bright and brassy, loud and lively, fastpaced and funny. With country, pop, rock and standards, the music will keep you clapping and the boys in the band will keep you dancing to rock and disco on into the night. The Stagedoor Lounge... it's too much!

Stroll up to the antique bar in "The Saloon" and you'll find yourself transported back to the



19th century. While you sip your favorite beverage, you can enjoy the entertaining artistry of Danny and Carolyn, a versatile and charming young couple whose repertoire covers the musical spectrum from country to contemporary to progressive. Their talent is impressive and their fun infectious. Mosey on down to The Saloon and give 'em a listen.



Climb to the top of the Hotel's Grand Staircase and sit yourself in a leather wing-backed chair. Then sip your favorite cocktail while you listen to the incomparable Mark Barnet. Whether he's

picking the five-string banjo or strumming the guitar, Mark keeps the mood free and easy at the top of the staircase.

**OPRYLAND HOTEL**



A property of The National Life and Accident Insurance Company



*The*  
**Nashville**  
*Family of Music*

**C B S ♦ R E C O R D S**



Former Columbia artist and legendary fiddle-man, Johnny Gimble.



Rita Coolidge and Columbia's Kris Kristofferson.



Johnny Cash and a "Wild and a Craissy Guy" Steve Martin.



Columbia's David Allan Coe



Columbia's FC Bannan



President Jimmy Carter



June Carter and Johnny Cash

**"Artists are the stars of any record label team," emphasizes Roy Wunsch, director of marketing, CBS Nashville. Their talent, personality, and individual style perpetuate a human "homerun" atmosphere for the production and marketing mechanics. Their spirit is the essence of an industry that looks to creative genius for inspiration and relies on the same genius for survival. "Where marketing and A&R play instrumental roles in the success of our operation in Nashville," continues Wunsch, "we feel the artists themselves are perhaps our finest executives, promoting themselves and the label which represents them to members of the industry as well as to the consumer."**

Rick Blackburn



George and Tammy



Columbia's Janie Fricke



Bobby Borchers.



Columbia's Marty Robbins



Lifesong's Gail Davies



Willie Nelson and fan Leon Russell



Epic's Dave Loggins



On behalf of the entire CBS Records Division, I join with Cash Box in their salute to CBS Records/Nashville. From its inception

in 1962 as a major recording operation to the establishment of a full scale marketing arm, CBS Records/Nashville has experienced unprecedented growth, demonstrating a creative spirit and energy that not only has garnered a sense of family pride throughout our company, but transcends throughout the entire industry.

"Commitment to Excellence" is a truly apt description of an operation whose A&R department under the able direction of the uniquely talented Billy Sherrill has experienced fourteen years as the leader in the acquisition and production of Nashville-based artists. The marketing success story, under the expert guidance of vice president, Rick Blackburn is experiencing the finest chapter in its three year history, defining

and refining for an entire industry, sophisticated marketing techniques for the Nashville-based artists — their music as well as their spirit.

CBS Records, Nashville commitment to excellence deserves further elaboration in the area of commitment to artists and their careers. As we all know, it is a highly personalized business we work in, one that requires a highly developed interest in artists and their recording career which is no better exemplified than at CBS Records/Nashville. As our roster continues to grow in size and established artists, as well as more recently acquired talents undergo career development, the energy exuded to sustain this precious one-to-one relationship is boundless among Nashville executives. Artist development, is being exer-

cised at every level throughout both the marketing and A&R teams, as well as by the artists themselves.

The music recorded by Nashville-based artists has, for years been labeled "country," however, labels, categories, musical stereotypes as we all know have broken down in the eyes of the consumer. All music — whether it be traditional country, soft rock, progressive country, rock, jazz, etc. that is emerging from Nashville studios is all important music. CBS Records has a commitment to not only the music but to the artists who create it and to the A&R and marketing teams that give it life and bring it to the rest of the world.

Bruce Lundvall  
President, CBS Records Division

## Country Music Full-Filled With Assist From CBS

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

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

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

The Opry was part of the family.

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

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

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

And Nashville, Tennessee, takes a long, drunk look at itself, and finds that it has become a boom town. (continued on page 4)



Moe Brady



Charlie Daniels



**NEW OLE GRAND OPRY** — Since its opening on March 16, 1974, the \$15 million Opry House theatre and television production facility has been drawing the biggest names in entertainment to Opryland in Nashville for live stage concerts and network and syndicated television shows. Fifty-two weekends a year, the Opry House is the home of the Grand Ole Opry, the world's longest running live radio show which will celebrate its 53rd anniversary this fall.



Johnny Cash



Charly McClain

# Legends Abound In Nashville

(continued from page 3)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Where the Opry would be the birth of country music as a business, Fiddlin' John was the birth of the country music record business.



Mother Maybelle Carter



Columbia's Johnny Cash



Jo Walker Exec. Director of Country Music association with Willie Nelson.



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



Minnie Pearl and Roy Acuff.



Tom Jones at the Opry House.



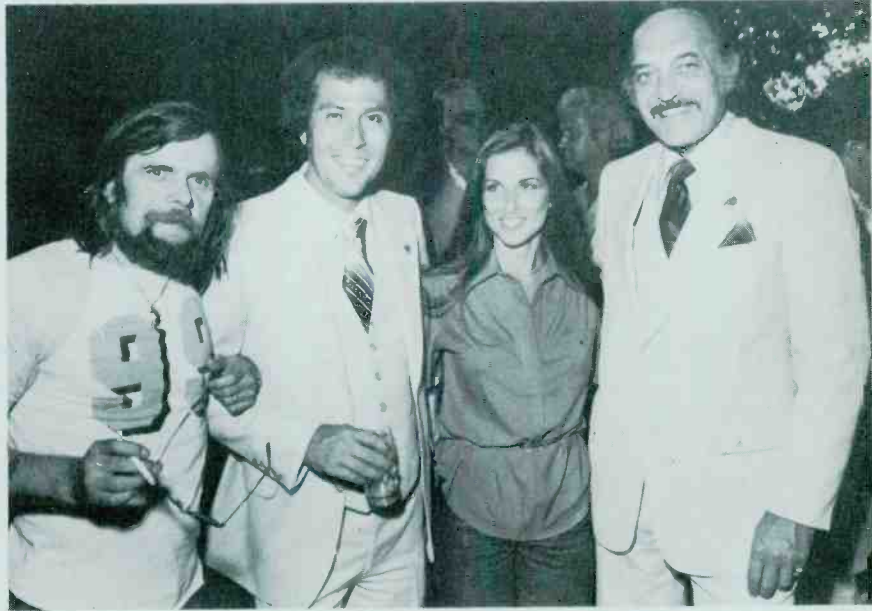
Frances Preston, vice president, BMI and Epic's Rick Nelson.



Kris Kristofferson, Rich Blackburn VP Marketing, CBS Nashville, Frances Preston VP, BMI.



Rick Blackburn; Barbra Fairchild; Janie Fricke; Joe Casey; RC Bannon.



Epic's Johnny Paycheck, Rick Blackburn, Carly McClain, Don Dempsey, Sr. VP and gen mgr. E/P/A.



Bruce Lundvall, Rick Blackburn and Johnny Duncan.



Blackburn, roses and Columbia's Lynn Anderson Grand Ol Opry House '77 Backstage before TV taping.



Rick Blackburn and Willie Nelson.



Bruce Lundvall, Columbia's Johnny Cash, Jack Craig, vice president, gen. mgr., Columbia's Records.

**"Uppermost on the minds of all CBS executives is the personal contact with their artists and the resulting interplay for a common cause. The mutual interest in each others career is not unlike a family and I personally feel it's what sets all CBS apart. I'm proud to be a part of that."**



Tammy Wynette and Roy Wunsch.



Joann Berry, Jim Halsey Co.; Epic's Joe Stampley; Diana Pugh, executive vice president, Jim Halsey Co.; Jim Halsey, president, Jim Halsey Co.; Rick Blackburn; Don Dempsey, Sr. VP and general manager, E/P/A.



Epic recording artists Charlie Daniels with President Jimmy Carter and First Lady Rosalyn Carter.

# Commitment To Marketing Country Music Sets CBS Apart

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

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

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

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

Even before CBS Nashville's marketing division was initiated in 1976, the company already had the first in-house publicity and press relations department and the first in-house art and design department in Nashville. Since September of 1976, the

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

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

In 1970, he served as vice president and general manager of Ode Records. In 1971, he became director of sales for Epic; in 1972, director of sales for CBS; in 1974, vice president and general manager of Monument Records; and in 1976, vice president of marketing for CBS Nashville.

"I hope I'm here a hundred years, emphasizes Blackburn. "I can't tell you how exciting this job really is. Upon the addition of separate directors of promotion for Epic and Columbia and two more people in secondary promotion, the staff will be complete."

"We're doing so many things here — market research into the public's buying habits, not only as they relate to records,

because the records he promotes have a Before hanging up, he laughs and says, "Hey, I'm going to be down there next week. Let's have a beer.

"The personal touch," Casey says, "is indispensable. I'm always communicating with the stations, yet the system works in such a way that as the director of promotion, I actually shouldn't be more effective at a grass roots level than my field men are. If I'm getting more done than they are, something's not working right. Without the local and regional involvement on a daily basis, I or any other executive can do nothing.

"The team is everything. Coming from the field myself, I know how hard those guys work. When things go right, I go straight back to them to say, thank you. A promotion man, like a good linebacker, has to be fast on his feet. In the record business, an opportunity is there for a split second only, then gone perhaps forever."

Joe Casey is the kind of seasoned pro CBS has always drawn to itself.

He began in local promotion of CBS product out of Atlanta. He was CBS's first southeast regional country marketing manager in 1974. In October, 1975, he became associate director of promotion for Columbia Records, CBS Records,

what has occurred in the past largely by accident, namely, turning pieces of acetate into hit records.

"This business of music is a lot more than just making records and throwing them, like Frisbees, out into the world. There is a rationale, or there should be, behind everything that happens. We in CBS Marketing, to use that nebulous word, are just trying to be one step ahead of the game. We shape, we direct."

For ten years with CBS before his promotion to director of marketing, Wunsch was head of promotion for Epic, CBS Records, Nashville. His training is in promotion, sales and business administration, which he studied at the University of Missouri.

His staff includes Dan Pinckard and Jim Kemp, product managers for Columbia and EPA, respectively; Mary Ann McCready as director of artist development; and Sue Binford as director of publicity and press relations.

"I take an active hand in everything that goes on in my department," Wunsch says, "but all you have to do is look around to see that my folks are competent to do their thing. I'm here for them to bounce ideas off of. They come to me as a friend, not a boss, and I appreciate that.

"I want to add one more observation," he



Rick Blackburn



Roy Wunsch



Joe Casey



Mary Ann McCready



Dan Pinckard



Jim Kemp



Sue Binford



Areeda Schneider



Virginia Team



Cheryl Schmidt



Betty Estes



Susan Gibson



Peggy Ball



John Dotson

marketing division as such has been spearheaded by Rick Blackburn. It is the first time a major record company has seen fit to install in Nashville its own self-contained and locally-operated marketing staff.

## Rick Blackburn

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

"Joe Casey has compared us to a football team. I like that. We call the shots for the artists, always with them and their success and absolutely nothing else in mind. We have no stars here except the artists. No one in marketing is a prima donna. We move as a unit. Any differences of opinion are ironed out before a game plan is put to the test.

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

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

but to eight-track tapes as well.

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

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

## Joe Casey

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

Unlike most executives, he is always on the prowl, whether in an airplane or on the phone in his office. He talks a lot. He listens a lot. And when he talks, people usually pay attention.

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

Tough, but accurate. With the DJ and with thousands of other radio people across the country, Joe Casey has the credibility to say what is on his mind,

Nashville, and in July, 1978, he moved up to his present job over seeing an expanded department including the activities of the four regional county marketing managers — Jack Rahmeir — west; Tim Pritchett — southeast; Larry Wall — midwest; and Jay Jensen — southwest.

Suddenly, Casey stops and plays a new record at top volume — Charlie Rich and Janie Fricke singing "On My Knees."

"You see why I dig this?" he says, and holds up a stack of 45s. "Every one of these is a hit and that's the challenge.

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

## Roy Wunsch

Roy Wunsch is CBS Nashville's director of marketing.

"Marketing," he says, "is a scary word. All it really means is the process by which you calculate, you plan and direct, the success of whatever it is you are selling."

The word, "marketing," however, is new to Nashville. To a lot of people, it means everything they don't understand about the music business.

"It's really quite simple," Wunsch goes on. "We are trying to make a science out of

continues. "Autonomy is one thing. CBS Nashville definitely has it. I have it. Rick has it. But too much autonomy is something else again. You don't want to be totally independent, especially when your parent company is CBS. There's too much there, ready and waiting, for you to cut all the ties and sort of drift off alone.

"No, we here in Nashville have enough autonomy to do what we feel is necessary to make the most of our product, but it would be suicide to divorce ourselves and our efforts completely from New York and L.A. and what they have to contribute.

"We have achieved in this point in time a degree of respect from the home office, a freedom of action, or autonomy, if you like the word, to get things done."

## Dan Pinckard/Jim Kemp

As product managers for Columbia and Epic, respectively, Dan Pinckard and Jim Kemp are actively concerned with album product from day one.

"I act as a guard dog of the artist's image, you might say," explains Pinckard. "I am the link between art and business. A large part of what I do is to reveal to everybody in the company just what it is the artist is trying to do with a given album. I get everyone's

(continued on page 7)

## CBS Nashville Marketing Team

(continued from page 6)

enthusiasm going.

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

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

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

"We're like scouts, turning on company people to what the artists are accomplishing."

### Mary Ann McCready —

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

McCready explains: "What we do gets into every aspect of the artist's career. We direct the individual in such a way that he has a clear picture of his potential. Sometimes, this is hard to get across to the artist because we're always thinking ahead, often way ahead, and it doesn't come crystal clear immediately how this or that direction is going to improve record sales



Tim Pritchett



Jack Lameler



Jay Jensen



Larry Wall

now; sometimes, current sales aren't affected at all, but a foundation is being laid for future gains.

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

Among her other duties are to book CBS acts on television.

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

### Sue Binford —

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

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

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

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

trade and consumer press. We are here to react to product and events surrounding our artists — and react quickly — often before it happens. We are always endeavoring to enhance and expand on every phase of an artist's professional career.

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

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

## Virginia Team

Virginia Team is director of creative services, CBS Records, Nashville and she is of a new breed of graphics artist. Her creative energies and unjaded eye for design, color and form have focused attention on the importance of the visual representation of the changing and diverse images of Nashville's recording artists.

Formerly art director for Columbia Records, west coast, Team took an extended hiatus and, since that time until rejoining CBS Records in her current position this year, has held the positions of art director of Rolling Stone's *Outside Magazine* and art director of Caribou Records.

Assisted by Cheryl Schmidt, Team primarily designs album packages and associated items, such as special posters. "I like simple designs and well-done photos," says Team. "Quite a lot of what I've done so far has been made possible by the superb photography of Norman Seeff. He knocks me out."

Previously, the position of director of creative services was filled by Bill Barnes,



CBS, Nashville's premier art director. Barnes, who officially left CBS in February, 1978, still contributes his design talents to the label via a private business. During his seven year tenure with CBS Records, Barnes designed nearly 250 album packages, several of which have been honored by inclusion in the New York Art Director's Annual.

The CBS Record Nashville marketing team — committed to the excellence of "team" performance.



Norm Seeff

## Columbia Recording Studios

NASHVILLE — CBS got into the studio business in Nashville around 1962. It is the home of Billy Sherrill, and many other top producers who have cut there including Norro Wilson, Ray Baker, Glenn Sutton, Stan Silver, Johnny Morris, Jerry Crutchfield, Bill Justice and Bill Walker. The consistency of the chart records recorded or mastered at Columbia Studios has exceeded 30% of the top 100 songs on all three of the country singles charts for months at a time. Half of the songs are CBS product and the other half represents custom business from labels such as Capitol, MGM, Warner Bros., Monument, Elektra, MCA and ABC.

Many claims have been attached to the

Burger King, and RC Cola.

### Highest Standards

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



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

Nashville Sound. Norm Anderson, Columbia studio manager states, "It's really the pickers themselves that created the Nashville sound, but if any studio in town had a part in it, it would be our own Studio B, known as the 'Quonset Hut.'" That is where it all started with artists such as Brenda Lee, Jimmy Dean, The Everly Brothers, Johnny Horton and many more. And even today, in Studio A & B outside label artists like Merle Haggard, Mel Tillis, Donna Fargo, Narvel Felts, Marie Osmond, Charlie Rich, Margo Smith and Hargus "Pig" Robbins have recorded there just to mention a few. Columbia artists George Jones, Tammy Wynette, Marty Robbins, Johnny Paycheck, Barbara Fairchild, Joe Stampley and others continue to cut hits there. Country is not all Columbia cuts. Pop records like Dave Loggins "Please Come to Boston," Issac Sweet, Wham, and the mastering of Joe Tex's "Aint Gonna Bump No More" are just a few of the pop records to come out of Columbia Nashville. Award-winning gospel albums by the Imperials, Jimmy Swaggart, and The Rambos have all been recorded there as have many national commercial jingles such as Schlitz Beer,

echo, lift-outs, or overcuts associated with other lathe systems. "With today's more demanding and complex recording, especially in the Pop and R&B areas we feel strongly about the improvements we have made, and have in the works," Anderson says. "We are committed to offering our clients, both CBS and custom clients the finest quality available."

As important as the equipment is the engineering staff; that is as important a factor as any behind Columbia's success in Nashville. "We feel we have one of the finest staffs in the country" Anderson says, "with mixers like Ron Reynolds, Ken Laxton, Ronnie Dean, and Lou Bradley," who was just voted engineer of the year for 1978 by the Nashville chapter of NARAS. "Tops in our mastering department are MC Rather and Jerry Watson. Bob McGraw and Hollis Flatt have got to be the best in maintenance anywhere. With these men plus our other qualified engineers to back up this team we have been able to achieve this high record of constant quality hit product. Our doors are always open and our efforts are always directed toward satisfying the client."

## Norm Anderson Studio Manager

has written two film scores.

In his six years with CBS, Anderson has carried out his primary mandate — to utilize CBS's recording and mastering capabilities to the maximum — with dispatch and skill. This time has seen a 40% increase in business over the preceding years, with a large part of the activity coming from outside CBS.

"I want to be clear about this," Anderson states. "I run what amounts to a separate department within CBS. Anyone and everyone is welcome here. 50% of our sales are to customers other than CBS or its producers; nearly everybody has recorded here at one time or the other."

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

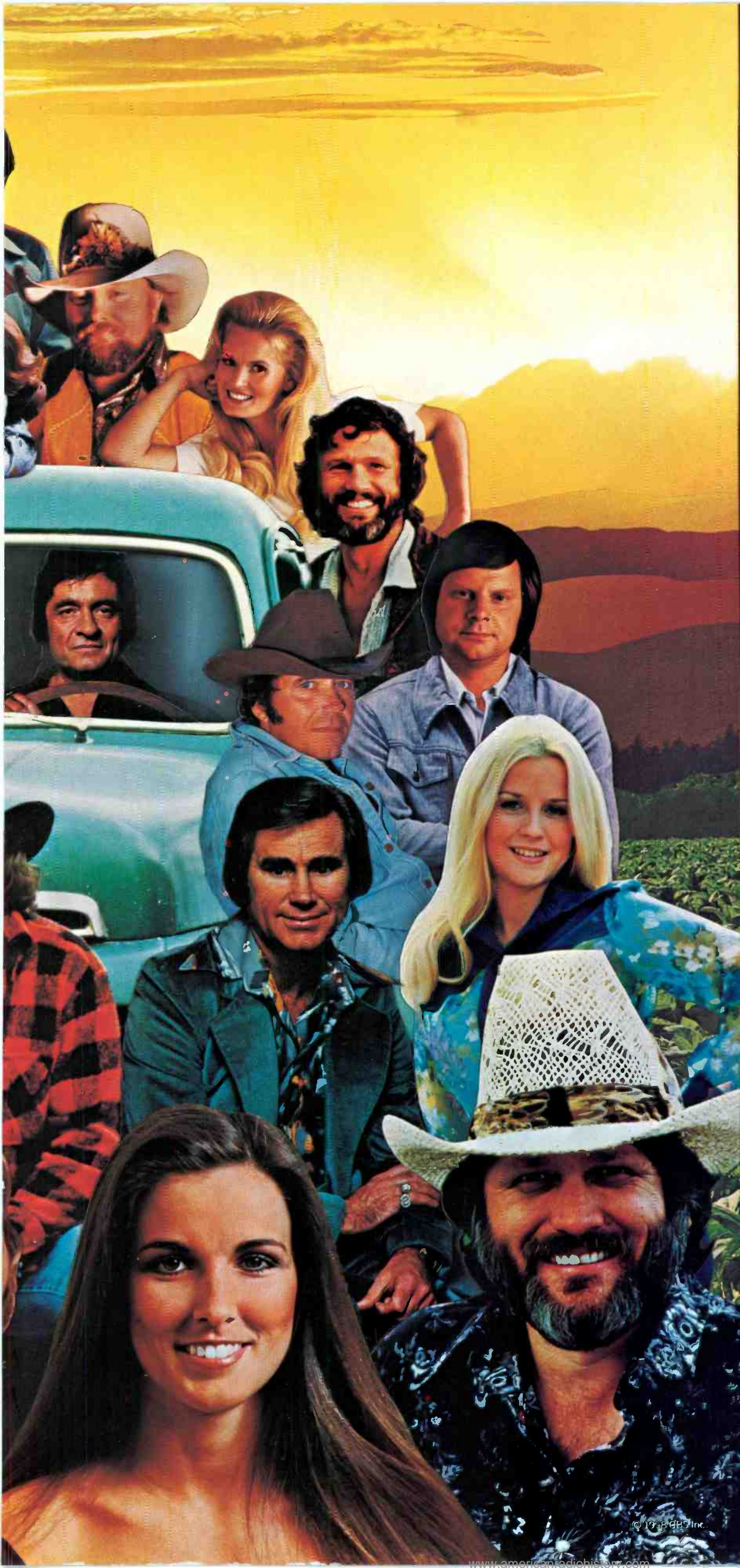
(continued on page 15)

# The Nashville Family of Music

B S ♦ R E C O R D S







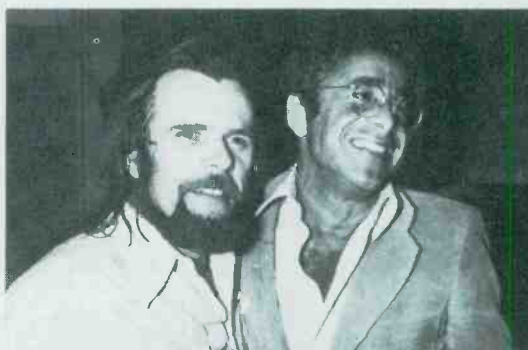
*Our  
Family  
Portrait*

"The CBS Records team has made a total commitment to the developing of our artists careers and broadening their audience base. This commitment is exem-

plified with the advent of the Bobby Bare and Johnny Paycheck cross country promotional tours."

rick blackburn

## Johnny Paycheck, Bobby Bare Cross Country Promo Tour



Johnny Paycheck's Epic "Shove It" tour enhanced his media marketing base in country music and paved new and stronger media and performance venues for "the check." His heralded LA Roxy appearance marked the culmination of months of performances in

support of album, "Take This Job And Shove It." Following the evenings two standing-room only shows, Paycheck is pictured with industry friends. (l-r) Roy Orbison, Emmy Lou Harris, TV producer Chuck Barris, and Columbia's Kris Kristofferson.



Heralded as a landmark non-performing artist development promotional tour, Columbia and Bill Graham Management teamed efforts in support of Bobby Bare, tracking cross country to major markets and culminating with the release of the Kyle Leehing and Steve Gibson produced album "Sleeper Wherever I Fall."

Eddie Money; Bill Graham, president, Bill Graham Productions; Sammy Hagar; Neil

Schon, lead guitar player for Journey, Columbia recording artists; and Bobby Bare, makes tracks at Winterland in San Francisco.

Bill Graham wrestles with his newest management acquisition Bobby Bare, while wife Jeanie Bare joins in the fun. Bare tracks have paved the way for upcoming album release, "Sleeper Wherever I Fall." Bobby is shown above with son Bobby — "A Sleep Tight Good Night Man" for certain.

## Mass Media Marketing Of CBS Nashville Based Artists

As country music becomes an increasingly mass appeal musical format, mass media is discovering that prime time

country music garners top spots in ratings — drawing ever-expanding audiences in variety over the years. Nashville-based ar-

tists, spearheaded by strong representation from the CBS Records roster, are appearing on a wide variety of TV shows rang-

ing from musical to dramatic series. Movies are also becoming fertile ground for recording artists.



**CBS PRIME TIME ARTISTS** — Country artists from the CBS family of labels have appeared on a variety of television shows. Those artists pictured above were photographed during tapings of the "Jerry Reed Show," "Johnny Cash: Spring Fever" and "Lynn Ander-

son's Country Welcome." Pictured (l-r) are: Burt Reynolds; Jerry Reed; Epic's Tammy Wynette; Sedina Reed and Ray Stevens; Columbia's Johnny Cash and Waylon Jennings and Columbia's Lynn Anderson and Tina Turner.



**CBS ARTISTS ON THE AIR** — CBS recording artists pictured on "The Merv Griffin Show," "The Mike Douglas Show," "Lucille Ball's Nashville Hello" and "Country Night Of Stars" include (l-r): Columbia's Barbra Fairchild with Griffin; Douglas with Epic's Johnny Paycheck

and Bobby Goldsboro; Columbia's Lynn Anderson with Ball and Bobby Bare, Columbia recording artist.



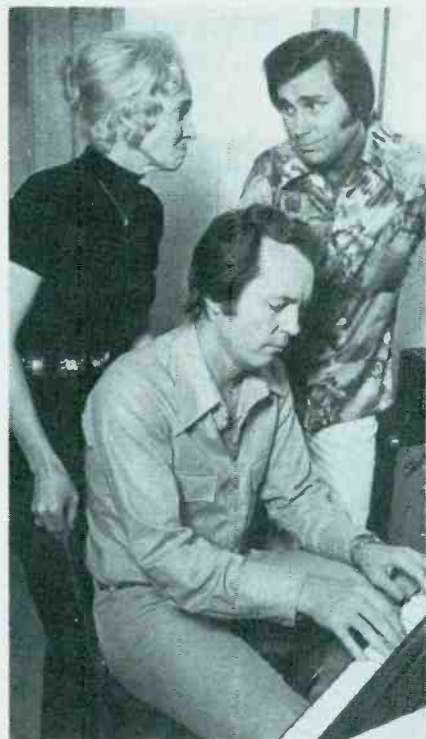
George Jones & Sherrill



Sherrill & Tammy Wynette



Former Epic artist Charlie Rich & Sherrill



Tammy, George & Sherrill

## Billy Sherrill, CBS' Producer In Nashville, Signs The Hits

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

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

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

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

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

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

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

Remember the city-slicker asking the country boy where to find the biggest bull in the barnyard? Answer: Anywhere he wants to be.

To an outsider, Sherrill's genius may move in mysterious ways, but a closer look

tells another story.

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

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

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

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

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

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

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

**Editorial in this supplement written by Marshall Fallwell and Gail Thomas.**



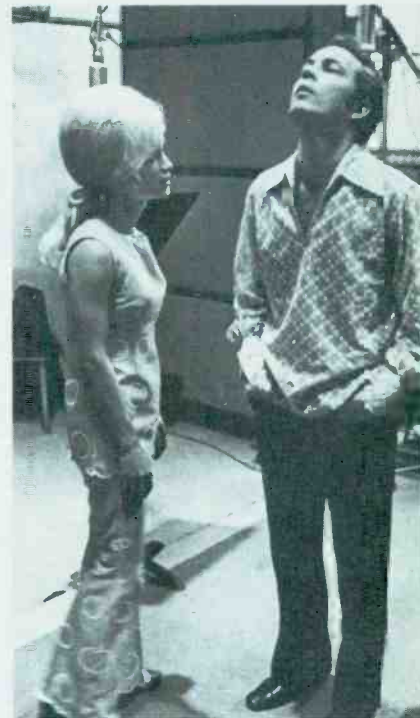
Billy Sherrill, vice president, A&R CBS Records, Nashville.



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



Columbia's Katy Moffatt & Sherrill



Barbara Mandrell & Sherrill



Johnny Paycheck, Sherrill and David Allan Coe.

# The Greatest.

## *Johnny Duncan* Greatest Hits

including:  
Stranger  
She Can Put Her Shoes Under My Bed (Anytime)  
Come A Little Bit Closer  
It Couldn't Have Been Any Better  
Thinkin' Of A Rendezvous



KC 35628

## **SONNY JAMES** GREATEST HITS

including:  
When The Snow Is On The Roses  
Come On In/Heartaches By The Number  
You're Free To Go/Little Band Of Gold



KC 35626

## **JOHNNY CASH** GREATEST HITS/VOLUME 3

including:  
There Ain't No Good Chain Gang  
Any Old Wind That Blows  
I Would Like To See You Again  
One Piece At A Time/It's All Over



KC 35637

## **DAVID ALLAN COE** GREATEST HITS

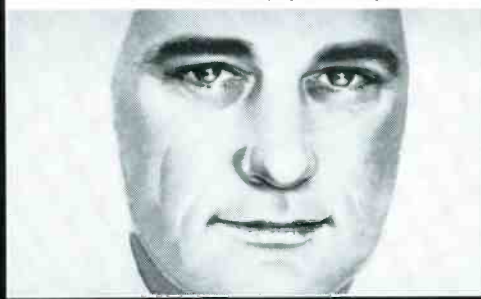
including:  
You Never Even Called Me By My Name  
Willie, Waylon And Me/A Sad Country Song  
Would You Be My Lady  
Would You Lay With Me (In A Field Of Stone)



KC 35627

## Charlie Rich Classic Rich/Volume 2

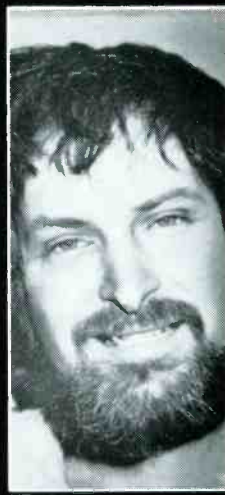
including:  
On My Knees/Behind Closed Doors  
Every Time You Touch Me (I Get High)  
Wisdom Of A Fool/Spanish Eyes



JE 35624

## *Joe* **Stampley** Greatest Hits

including:  
Roll On Big Mama  
Billy, Get Me A Woman  
Dear Woman  
Everyday I Have To Cry Some  
Take Me Back



KC 35622

## **TAMMY WYNETTE** GREATEST HITS VOL. 4

including:  
You And Me/Womanhood  
I Still Believe In Fairy Tales/One Of A Kind  
I'd Like To See Jesus (On The Midnight Special)



KE 35630

## **JOHNNY PAYCHECK**

*Greatest Hits, Volume II*

including:  
Take This Job And Shove It  
I'm The Only Hell (Mama Ever Raised)  
Slide Off Of Your Satin Sheets  
Me And The I.R.S./Georgia In A Jug



KE 35623

## **MARTY ROBBINS** GREATEST HITS VOLUME IV

including:  
El Paso  
Devil Woman  
Don't Let Me Touch You  
Among My Souvenirs  
My Woman, My Woman, My Wife



KC 35629

# The Latest.

**CHARLY McCLAIN**  
**LET ME BE YOUR BABY**

including:  
Let Me Be Your Baby/That's What You Do To Me  
Take Me Back/Make The World Go Away  
I'll Love Away Your Troubles For Awhile



KE 35448

**BOBBY BARE**  
**SLEEPER WHEREVER I FALL**

including:  
Sleep Tight, Good Night Man  
The Way I Feel Tonight/What Did It Get Me  
I'll Feel A Whole Lot Better/The Last Time



KC 35645

**MOE BANDY**  
**LOVE IS WHAT LIFE'S ALL ABOUT**

including:  
Love Is What Life's All About  
A Ghost Of A Chance/For Tears To Come  
Two Lonely People/Mom And Dad's Waltz



KC 35534

**Barbara Fairchild**  
**This Is Me**

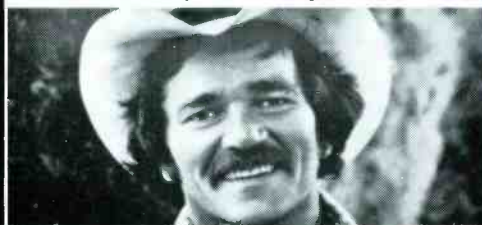
including:  
This Is Me/Good Time Days  
It's Sad To Go To The Funeral  
(Of A Good Love That Has Died)  
Midnight Man  
Our Love's Not Dead (It's Just Buried Alive)



KC 35536

**ED BRUCE**  
**COWBOYS**  
**AND DREAMERS**

including:  
Angeline  
The Greatest Love Song/Old Wore Out Cowboy  
The Man That Turned My Mama On  
Give My Old Memory A Call



KE 35541

**CARL PERKINS**  
**OL' BLUE SUEDE'S BACK**

including:  
Blue Suede Shoes/That's Alright Mama/Maybellene  
Be-Bop-A-Lula/Rock On Around The World



KZ 35604

**On Columbia, Epic, Jet Records and Tapes.**



"The last several years have seen many changes in both country music and Nashville. The day has passed when you could predict what kind of music would come out of Nashville's studios . . . CBS Records has led the way in producing some of the most explosive and exciting talent ever to make its way out of Nashville and on to the pop charts: artists like Bob Dylan, Dan Fogelberg, Marshall Chapman, Wet Willie, The Charlie Daniels Band, Kansas, Willie Nelson, The Earl Scruggs Revue, Dave Loggins, Bobby Bare, Kris Kristofferson, Katy Moffat, Mary Kay Place — all of whom maintain close creative connections with Nashville."

Paul Smith, vice president: CBS Records



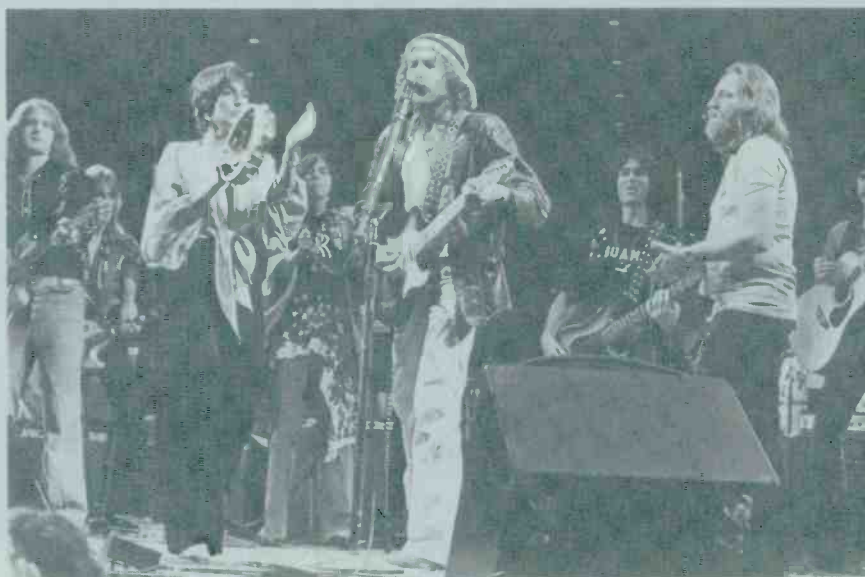
Columbia's Ramsey Lewis



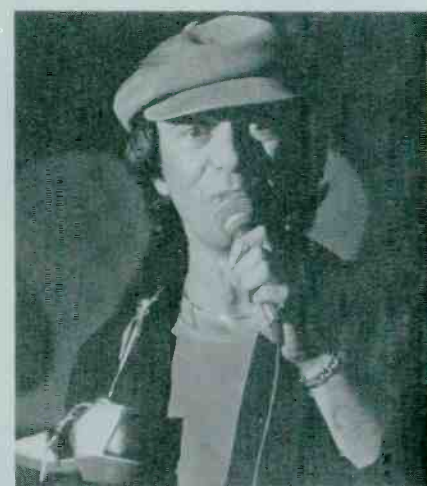
Epic's Rick Nelson



Eddie Money from Columbia



Willie Nelson with Joan Baez and Bob Dylan.



Lifesong's Dion



John Lennon, Yoko Ono, with Dave Loggins and Andy Williams.



Epic Duo Tammy Wynette & Tom Jones



Mary Kay Place and Marshall Chapman.



Kirshner's Kansas is pictured above receiving a congratulatory plaque from Nashville's Woodland Studios, sight of "Point Of Know Return" recording.



Columbia duo Earl Scruggs & Billy Joel

# CBS Nashville Executives Creating Musical Excellence



**Emily Mitchell**

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

Principally, her duties are to take care of the business end of Sherrill's productions; everything from hiring musicians, clearing songs, managing mountains of paperwork, dealing with legalities, running the office, reviewing upcoming options, etc.

"I do whatever Billy doesn't want to do himself. That means just about everything but listening to songs and producing records."

In practice, Mitchell is the conduit through which information passes between Sherrill and the outside world.

"Often I will act as the intermediary between Billy and the artists or musicians. Sometimes they will thrash things out with me first," she says. "All I can add is that things work around here. Things get done. Everybody pitches in."



Moe Bandy & producer Ray Baker at Columbia Studio B.

## April/Blackwood Music Publishing Nashville Hits Present And Future

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

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

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



**Bonnie Garner**

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

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

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

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

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

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

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

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

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

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

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

# Norm Anderson Studio Manager

(continued from page 7)

In pursuit of this goal, he is constantly on the move, visiting producers and acquainting them with the excellent facilities CBS has to offer.

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

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

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

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

"The Discomputer is a computer-controlled lathe, capable of putting more program per inch on the record, or cutting a 'hotter' record," explains Anderson,

"without danger of groove echo, liftouts or overcuts . . . associated with other lathe systems.

"I have no complaints," Anderson says.



**Norm Anderson**

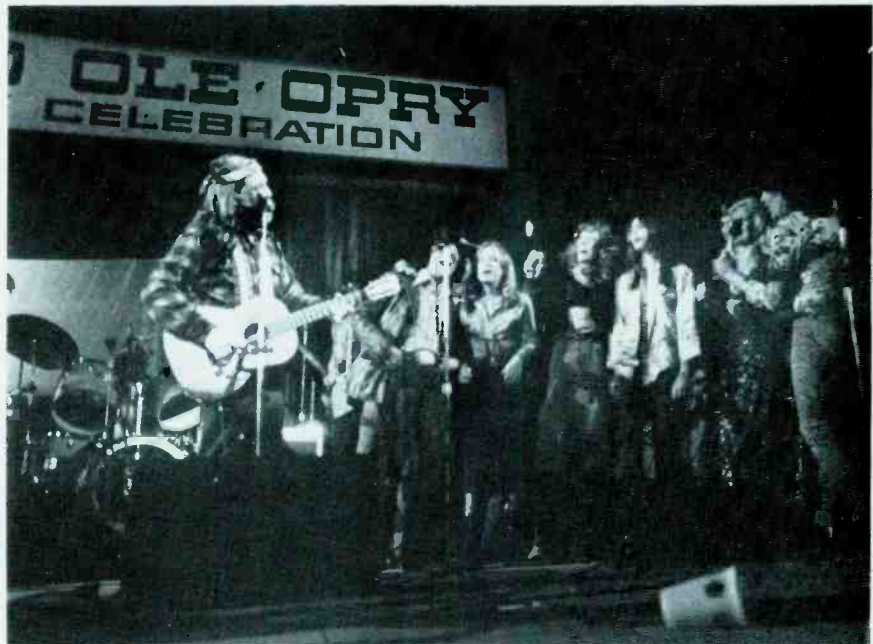
"If I feel it necessary to do some serious wining and dining of clients or to upgrade the machinery, not just to keep pace with the competition, but to set the standard, I go out and do it."



Columbia's Janie Fricke.



Epic's Tennessean Ed. Bruce.



Willie Nelson and CBS Nashville Celebrates an Opry birthday.

# We Are Proud To Be Members Of The CBS Nashville Family Of Music.

lynn anderson

moe bandy

r.c. bannon

bobby bare

bobby borchers

ed bruce

johnny cash

david allan coe

gail davies

johnny duncan

barbara fairchild

janie fricke

raymond frogget

mickey gilley

corbin-hanner

mary kay james

george jones

kris kristofferson

audrey landers

louise mandrell

charly mcclain

o.b. mcclinton

jody miller

willie nelson

faith o'hara

johnny paycheck

carl perkins

mary kay place

sue richards

marty robbins

marcia routh

the earl scruggs revue

joe stampley

freddy weller

tammy wynette



**“Dont follow where the path may  
lead. Go instead where there is  
no path and leave a trail. . .”**

*Bill Anderson*

# Country Music Special 1978

## Buddy Lee Attractions Has Big Year In 1978

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

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

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

"I found it makes a big difference when I'm on the job every day, and that's the way

## April/Blackwood Rewards Writers

(continued from page C-38)

In My Life."

Pop writers, such as Billy Joel, have realized cover recordings by Johnny Rodriguez, Floyd Cramer, and others.

April/Blackwood has also made a major effort in the Christian music field with material by writer-artist Keith Green. His success has resulted in a significant print folio and a Dove award nomination for the song "Your Love Broke Through."

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

it is," said Lee, slightly understating what he does. Lee is not only on the job every day, but most nights and weekends, as well. As a former company motto so aptly stated, "The Clock Never Stops on Buddy Lee."

### New Artist Signings

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

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

Lee, a native of New York who came to Nashville from Columbia, South Carolina to form his agency in 1964, is aided in the business by many loyal employees.

The New York office is headed by one of the best known agents in the business, former manager of Brenda Lee, Joe Higgins. Joan Saltal is kept busy in the Kansas City branch, with Jack Lindahl coordinating bookings out of Chicago and Tony Conway working hard in Nashville.

Lee noted the New York office has opened a department for black artists, with King the first signee. Through the efforts of

Higgins, such artists as Tex Beneke and Woody Herman were booked through the agency for big fair dates this season. "We will also be booking rock 'n' roll artists through our New York office," said Lee.

### Hectic Schedule

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

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

## Inergi Is Top Indie

(continued from page C-38)

merce, and a Houston fund-raiser for Jimmy Carter.

The new signings to the Inergi artists roster are also deep in experience and performance credits. "TCB," Elvis Presley's band, will release an album soon, featuring such name musicians as James D. Hardin and James Burton

## Gusto Records Has Diversified

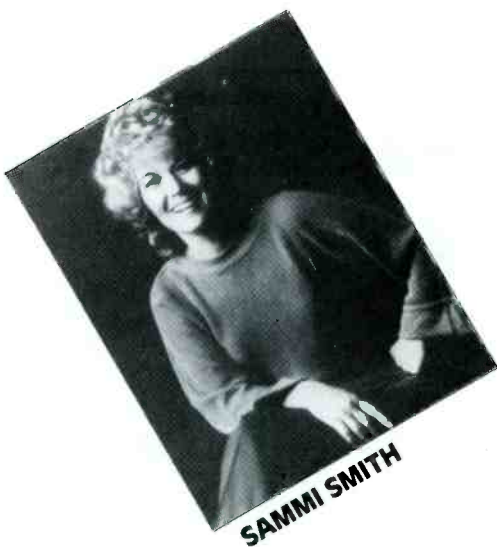
(continued from page C-36)

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

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

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

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



**SAMMI SMITH**



**NARVEL FELTS**



**JOHN WESLEY RYLES**



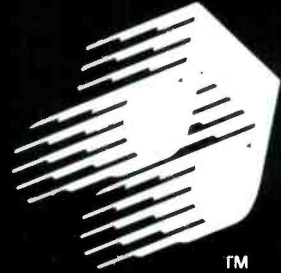
**CRISTY LANE**

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

**JOHNNY MORRIS PRODUCTIONS  
21 MUSIC CIRCLE EAST  
NASHVILLE, TN 37203**

# HERE WE COME AGAIN! SCREEN GEMS - EMI MUSIC INC. COLGEMS - EMI MUSIC INC.

with



**HERE YOU COME AGAIN LP**

Dolly Parton  
"Here You Come Again," and "As Soon  
As I Touched Him"

**THE BEST OF DOLLY PARTON LP**

Dolly Parton  
"Here You Come Again"

**RED WINE & BLUE MEMORIES**

Joe Stampley  
"We Got A Love Thing"

**THE BEST IS YET TO COME LP**

Johnny Duncan  
"Mexican Love Song"

**MELLOW**

Mel McDaniel  
"Bordertown Woman Blues"

**DON'T BREAK THE HEART**

**THAT LOVES YOU LP**  
Margo Smith

**TEAR TIME LP**

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

**DELILAH LP**

Billy Crash Craddock  
"Turning Up & Turning On"

**TEN YEARS OF GOLD LP**

Kenny Rogers  
"Something's Burning"

**LINDA RONSTADT'S GREATEST HITS LP**

Linda Ronstadt  
"Different Drum," and "Silver Thread and  
Golden Needles"

**IT'S A HEARTACHE LP**

Bonnie Tyler  
"Natural Woman"

**OL' WAYLON LP**

Waylon Jennings  
"Brand New Goodbye Song"

**Y'ALL COME BACK SALOON LP**

Oakridge Boys  
"You're The One"

**THE OUTLAWS LP**

Waylon Jennings/Others  
"Suspicious Minds"

**WAYLON & WILLIE LP**

Waylon Jennings & Willie Nelson  
"Golddust Woman"

**SIMPLE DREAMS LP**

Linda Ronstadt  
"Tumbling Dice"

**EVERYTIME TWO FOOLS COLLIDE LP**

Kenny Rogers/Dottie West  
"Baby I'm A Want You"

**QUARTER MOON IN A TEN-CENT TOWN LP**

Emmylou Harris  
"Burn That Candle"

**ROOM SERVICE LP**

Oakridge Boys  
"Come On In"

**HONKY TONK HEROES**

Conway Twitty/Loretta Lynn  
"From Seven Till Ten"

**DICKEY LEE'S GREATEST HITS LP**

Dickey Lee  
"Patches"  
"It's Not Easy"

**FROM THE INSIDE LP**

Lynn Anderson  
"Bucket To The South"

**BODY TALKIN' LP**

Kathy Barnes  
"It's Not The Spotlight"

**THAT'S THE WAY A COWBOY**

**ROCKS AND ROLLS LP**  
Jessi Colter  
"Maybe You Should've Been Listening"  
"My Goodness"

**TALKIN' MY BOOTS OFF LP**

Coleen Peterson  
"Boozin' The Blues Away"  
"Need Your Lovin'"  
"Run To Her"

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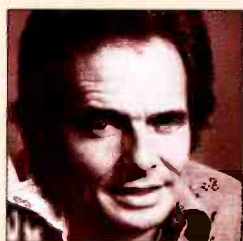
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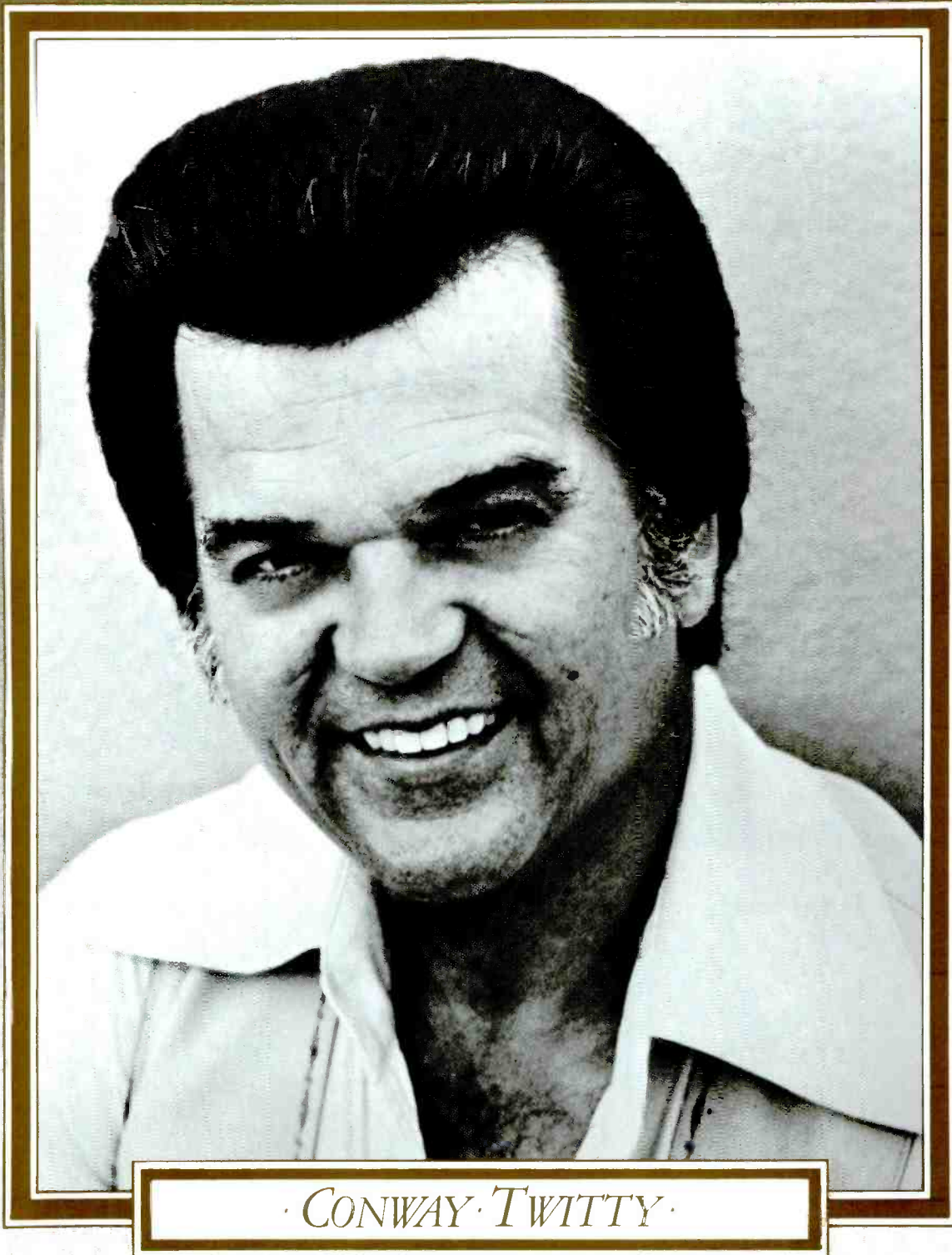
*Thursday, Oct 19, 1978*

# MCA NASHVILLE



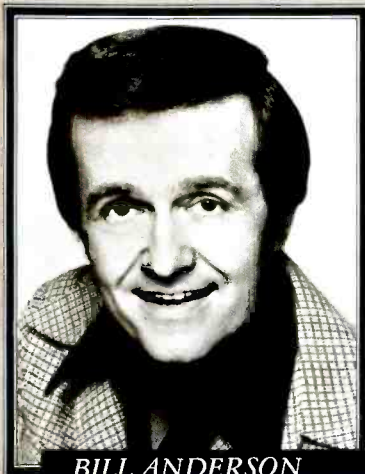
· LORETTA · LYNN ·

# *Music City USA*

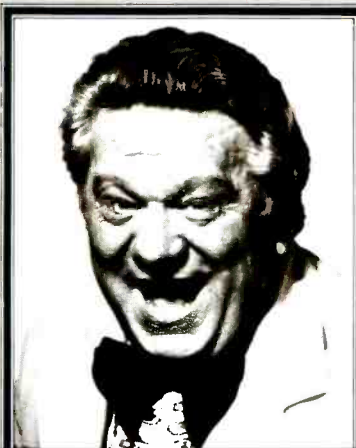


· CONWAY · TWITTY ·

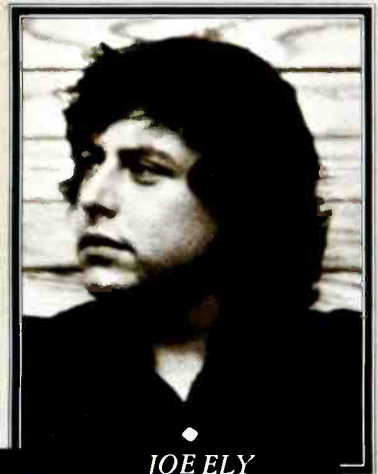
# MCA NASHVILLE



*BILL ANDERSON*



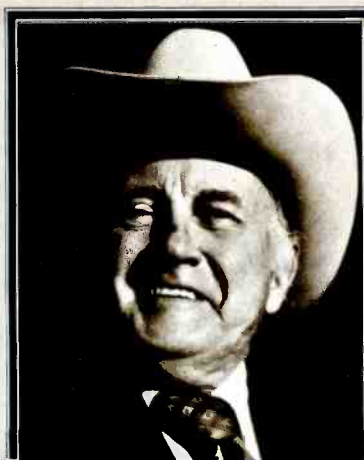
*JERRY CLOWER*



*JOE ELY*



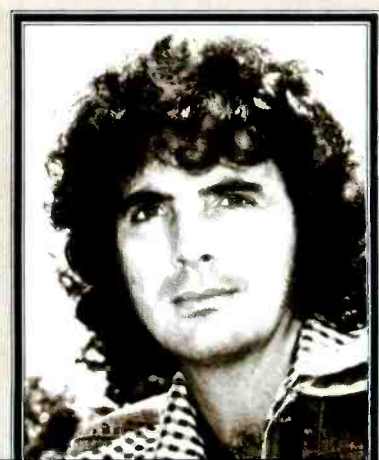
*ABBY MARABLE*



*BILL MONROE*



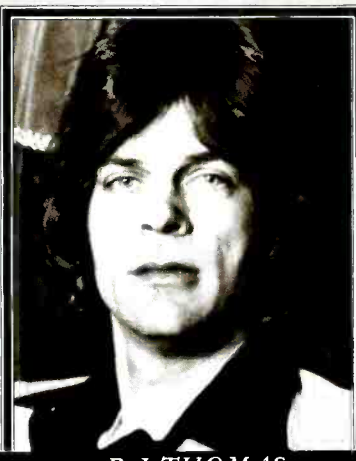
*OLIVIA NEWTON-JOHN*



*NICK NIXON*



*KENNY STARR*



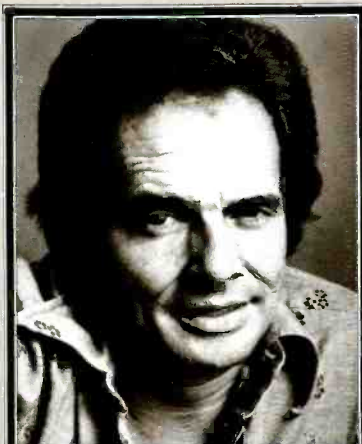
*B. J. THOMAS*



*MEL TILLIS*



# Music City USA



MERLE HAGGARD



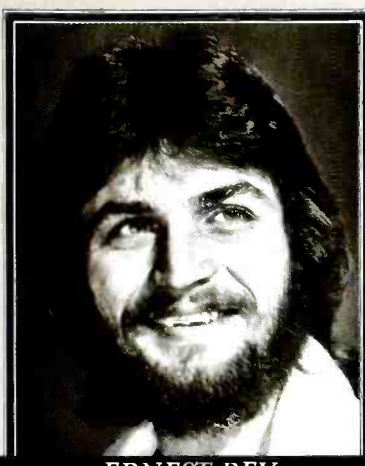
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LORETTA LYNN



CATHY O'SHEA



ERNEST REY



RONNIE SESSIONS



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TANYA TUCKER

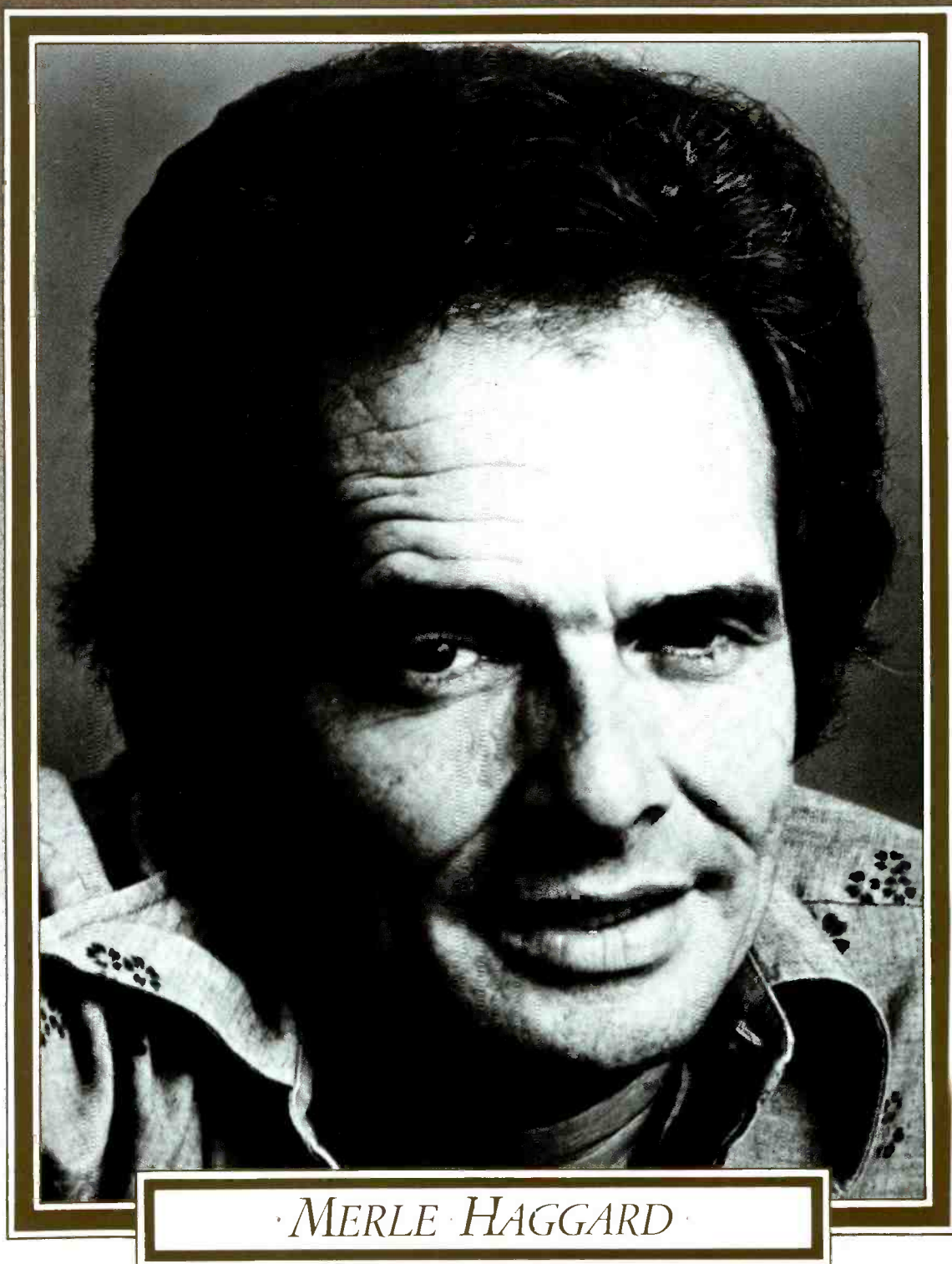


CONWAY TWITTY



LEONA WILLIAMS

# MCA NASHVILLE



# *Music City USA*



·MEL·TILLIS·

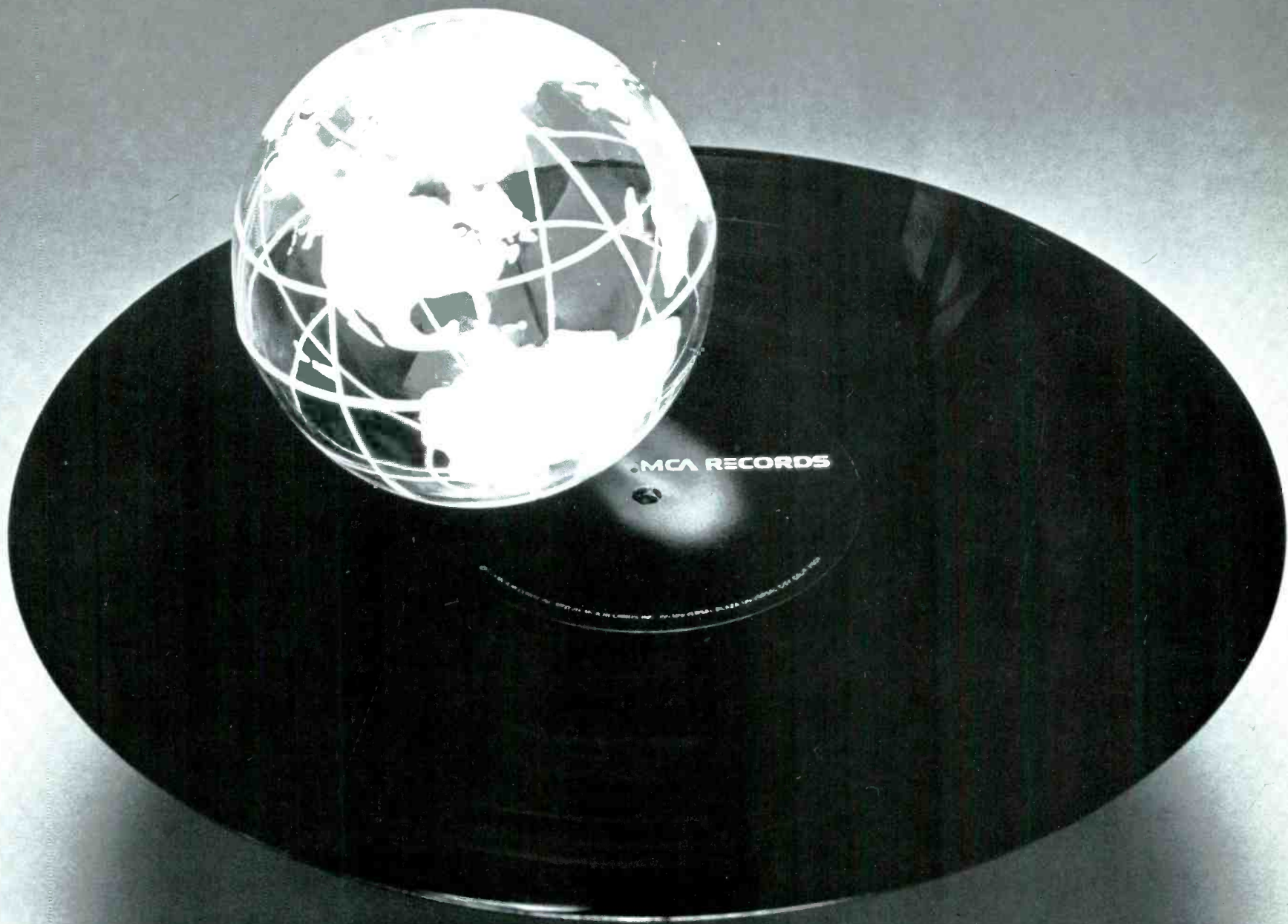
# TANYA TUCKER

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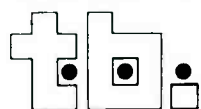
**"LIVE FROM THE STAGE OF THE GRAND OLE OPRY!"**

# *Jerry Clower*

*"From Yazoo City, Mississippi"*



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# THREE REASONS WHY COUNTRY RADIO USES CASH BOX

## MOST ADDED COUNTRY SINGLES

1. **IT ONLY HURTS FOR A LITTLE WHILE** — MARGO SMITH — WARNER BROS.  
 WHOO, WLOL, KWMT, KXOL, KLAK, KGA, KOYN, WSDS, WPNX, WMC, KAYO, WIRE, WVOJ, WMNI, WNRS, WUBE, WTSO, KSSS, WXCL, KKY, KRAK, KMPS, KYNN, KENR, KCUB, WCMS, WWVA, WSLC, WWOL, KII, KEBC, KDJW.
2. **I CAN'T WAIT ANY LONGER** — BILL ANDERSON — MCA  
 WPNX, KSON, WIL, WBAM, WMC, WIRE, WVOJ, WNRS, KFDI, KRMD, KSSS, KDJW, WUNI, WSHO, WAME, WWVA, WCMS, KENR, KYNN, KMPS, WHOO, KJJJ, KLAK, WAXX, KOYN, KCKC, WSDS, KHAK, WXOX, KNUZ, WWOK, WUNI, WSHO, KCUB, KAK, KNEW, KHAK.

## MOST ACTIVE COUNTRY SINGLES

1. **GEORGIA ON MY MIND** — WILLIE NELSON — COLUMBIA  
 KUZZ 50-44, KERE 24-18, KAYO 25-20, WDEE ex-33, WNRS 32-28, WIRE ex-34, KFDI 48-40, KSSS 22-15, WXCL 35-26, WPLO 13-8, KDJW 40-35, KNUZ 15-5, KIKK 10-5, WLOL 42-36, WAME ex-25, WWVA 24-17, KENR 12-2, KXLR 39-27, WJJD ex-27, KLAC 34-25, KHEY ex-46, KYNN ex-33, KWJJ ex-36, KGBS 20-11, KRAK 41-31, WHOO 19-13, KWMT 33-25, WPIK ex-37, KXOL 22-14, KLAK 36-29, WHK 19-13, KNEW 37-27, KGA ex-27, KCKN 14-7.
2. **NO, NO, NO (I'D RATHER BE FREE)** — REX ALLEN JR. — WARNER BROS.  
 KUZZ 35-30, WIL 25-19, WDEE ex-34, WMNI 40-32, WIRE 40-32, KFDI 38-29, KSSS 25-20, WXCL 33-27, WPLO ex-27, KDJW 28-19, KEBC 24-18, WUNI 14-9, WYDE 29-22, KENR ex-40, KXLR 33-26, WJJD ex-30, KLAC 44-36, KHEY 48-42, KMPS 28-22, KRAK 45-38, WHOO ex-39, WLOL 35-21, KJJJ 33-26, KWMT 29-21, WPIK 28-20, KXOL 20-13, KLAK 33-26, WHK 28-18, KNEW 34-17, WAXX 31-25, KGA 29-23, KOYN 31-20, KCKN 33-26.

## THE COUNTRY MIKE

**IT'S OFFICIAL**... As reported in this column a couple of weeks ago... WMAQ/Chicago has a new music director. Program director **Bill Hennis** announced the appointment this week of **Suzanne Benson** to the music post. She was most recently p.m. drive and music director at WFMS/Indianapolis. Hennis told **Country Mike**... "It's our pleasure to announce the appointment of Suzanne Benson as the new music director at WMAQ. Suzanne developed a strong knowledge of country music... and since she's from the Midwest a good idea of what type of music will go over well in Chicago... and she's a member of our staff." Suzanne says she's excited about working in Chicago... and she'll be on Wednesday nights at 10:30 p.m. that Tuesday.

**PROFILE**... WAME/Charlotte has a fairly new operations manager, Tom Collins, who you're looking for an experienced program manager just what you need. **McGowen** was promoted to the position to replace the late Tom Collins in late 1976. McGowen began his career in his home state of New Jersey, where he worked for WJLD in Lynchburg, Va. He started with WAME in 1976 as the general manager. McGowen collects beer cans, and he's been on the purchase of a radio station in the past.

**CASH BOX... HELPING THE MUSIC INDUSTRY MAKE SOUND BUSINESS DECISIONS.**

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

Sincerely,  
Larry Butler



*Thanks for a great year!*  
*Margo Smith*



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appreciate us.**



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MOST ACTIVE RECORD COMPANY—SINGLES**

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JIM REEVES • HANK SNOW • GARY STEWART • PORTER WAGONER • STEVE WARINER • STEVE YOUNG**

***thank you.***



# Dolly Parton

#1 ENTERTAINER OF THE YEAR (FEMALE), #1 FEMALE VOCALIST (ALBUMS), TOP 50 COUNTRY ALBUMS 1978,  
#1 "HERE YOU COME AGAIN", #1 CROSSOVER ARTIST, NOMINATED TOP COMPOSER/PERFORMER AND FEMALE VOCALIST SINGLES



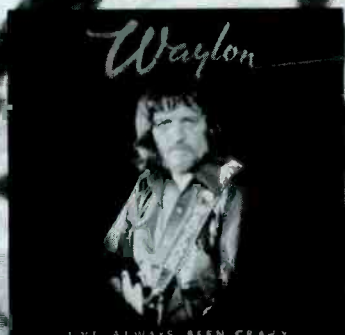
"THANKS, I LOVE YOU ALL."

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#1 NEW DUET (SINGLES) • #1 DUET (SINGLES) • TOP 50 COUNTRY SINGLES: 1978,  
#1 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS" • NOMINATED PROGRESSIVE ARTIST

# Waylon



I'VE ALWAYS BEEN CRAZY

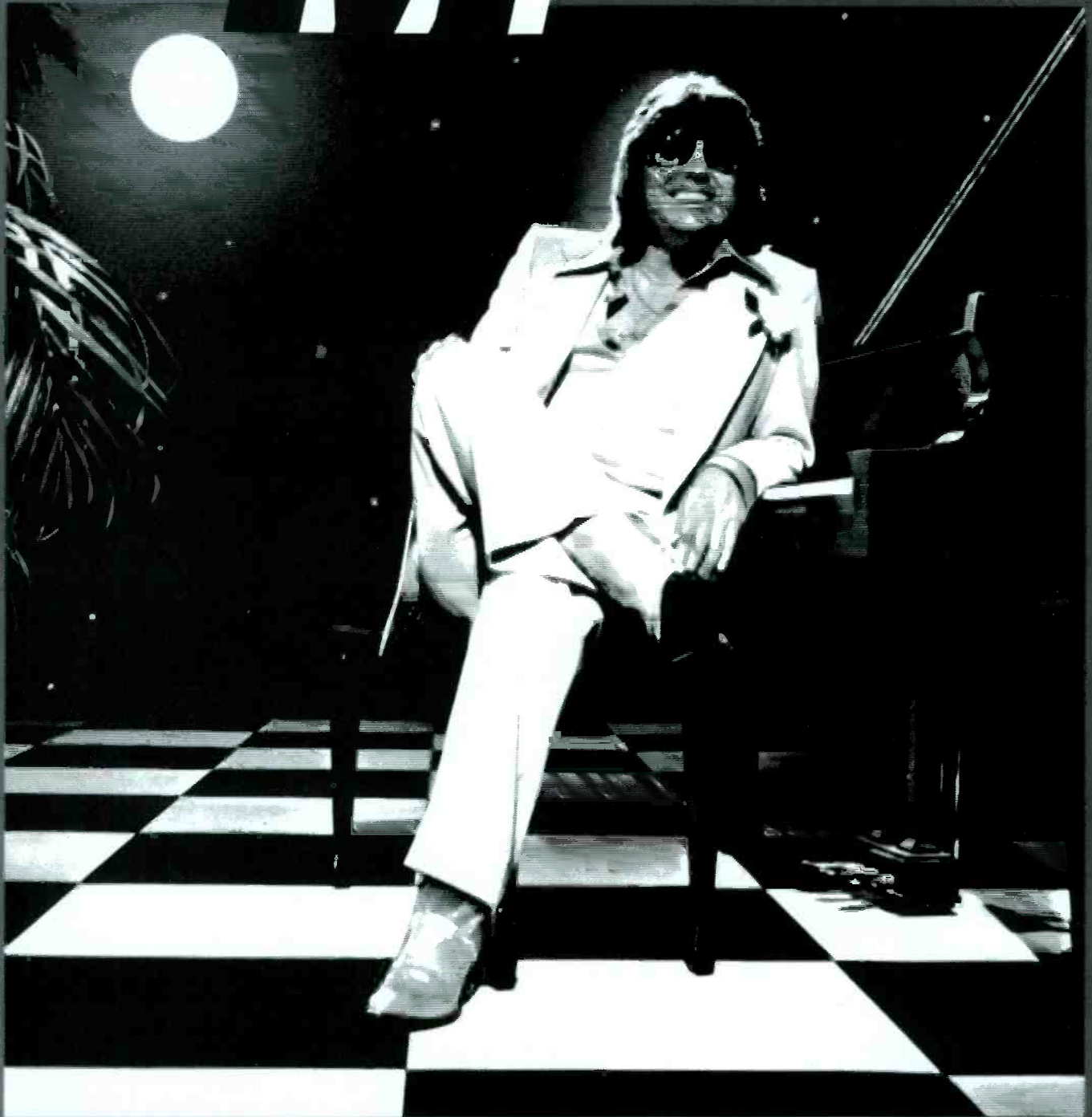
BOOKING: UTOPIA PRODUCTIONS, 615, 244-0081  
REPRESENTATION: NEIL C. RESHEN, 54 MAIN STREET,  
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**"Thanks a Million!"**



**RCA**  
Records

# Ronnie Milsap



NOMINATED: ENTERTAINER OF THE YEAR (MALE)  
CROSSOVER ARTIST, MALE VOCALIST (SINGLES), MALE VOCALIST (ALBUMS)  
"THANKS FOR EVERYTHING."

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# Dave & Sugar

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NOMINATED VOCAL GROUP  
(SINGLES)  
AND VOCAL GROUP  
(ALBUMS)



"IT'S A SWEET FEELING. THANKS TO YOU."



EXCLUSIVE REPRESENTATION: CHARDON, INC. • FRANK MANCINI, RANDY JACKSON  
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# JERRY REED

"ALL MY THANKS."

#1 MOTION PICTURE SOUND TRACK  
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JERRY REED ENTERPRISES  
HARRY WARNER  
1107 18TH AVE. SO., NASHVILLE, TENN. 37212  
PHONE: (615) 327-3818



#1 INSTRUMENTALISTS ALBUMS AND NOMINATED INSTRUMENTALISTS SINGLES

# Danny Davis

## and The Nashville Brass



EXCLUSIVE MANAGEMENT



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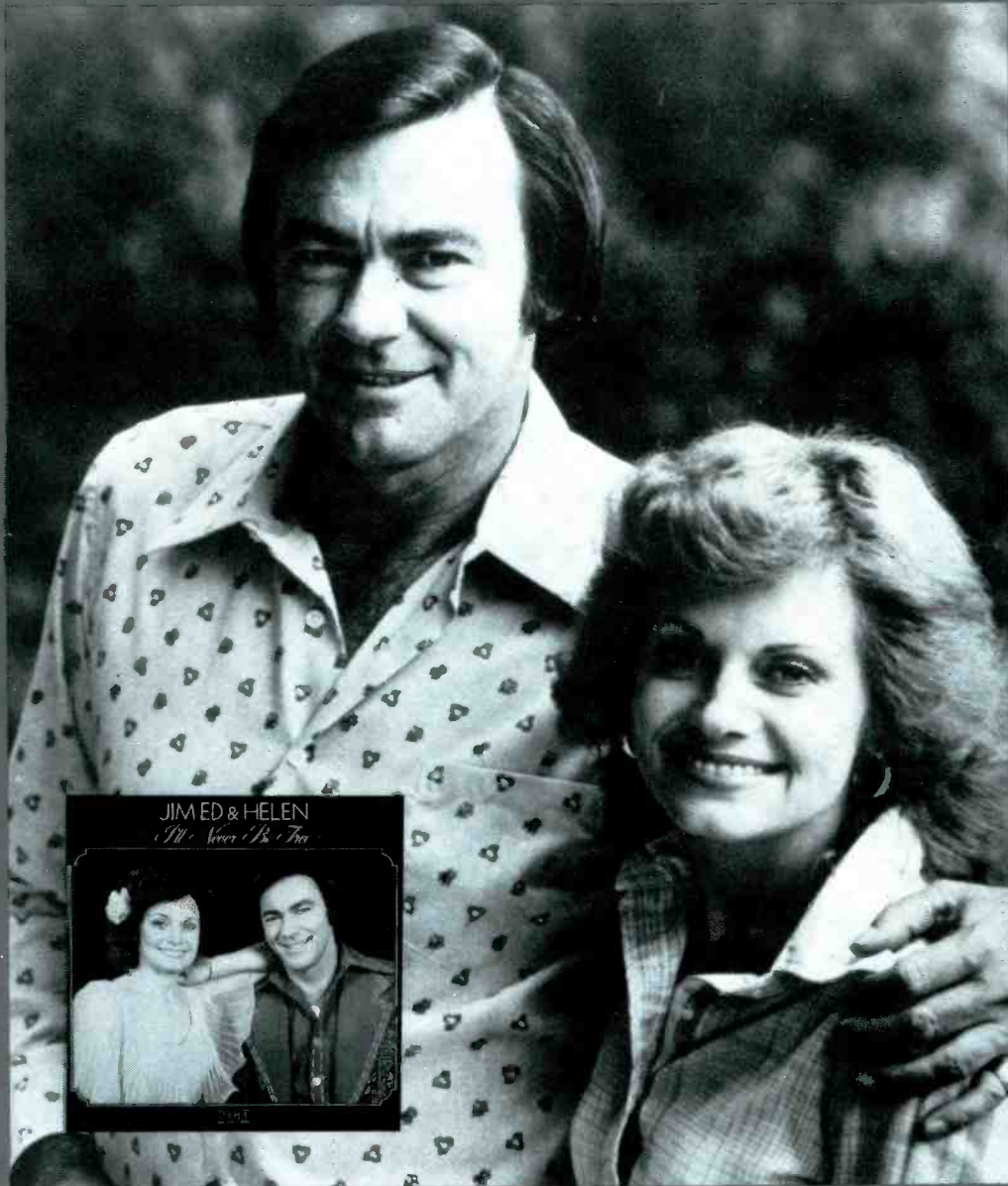
"THANKS A BUNCH."



**RCA**  
Records

CASH BOX'S NOMINATED DUET (SINGLES)

# Jim Ed Brown *and* Helen Cornelius



"DJ's WE COULDN'T DO IT WITHOUT YOU."

BOOKINGS:



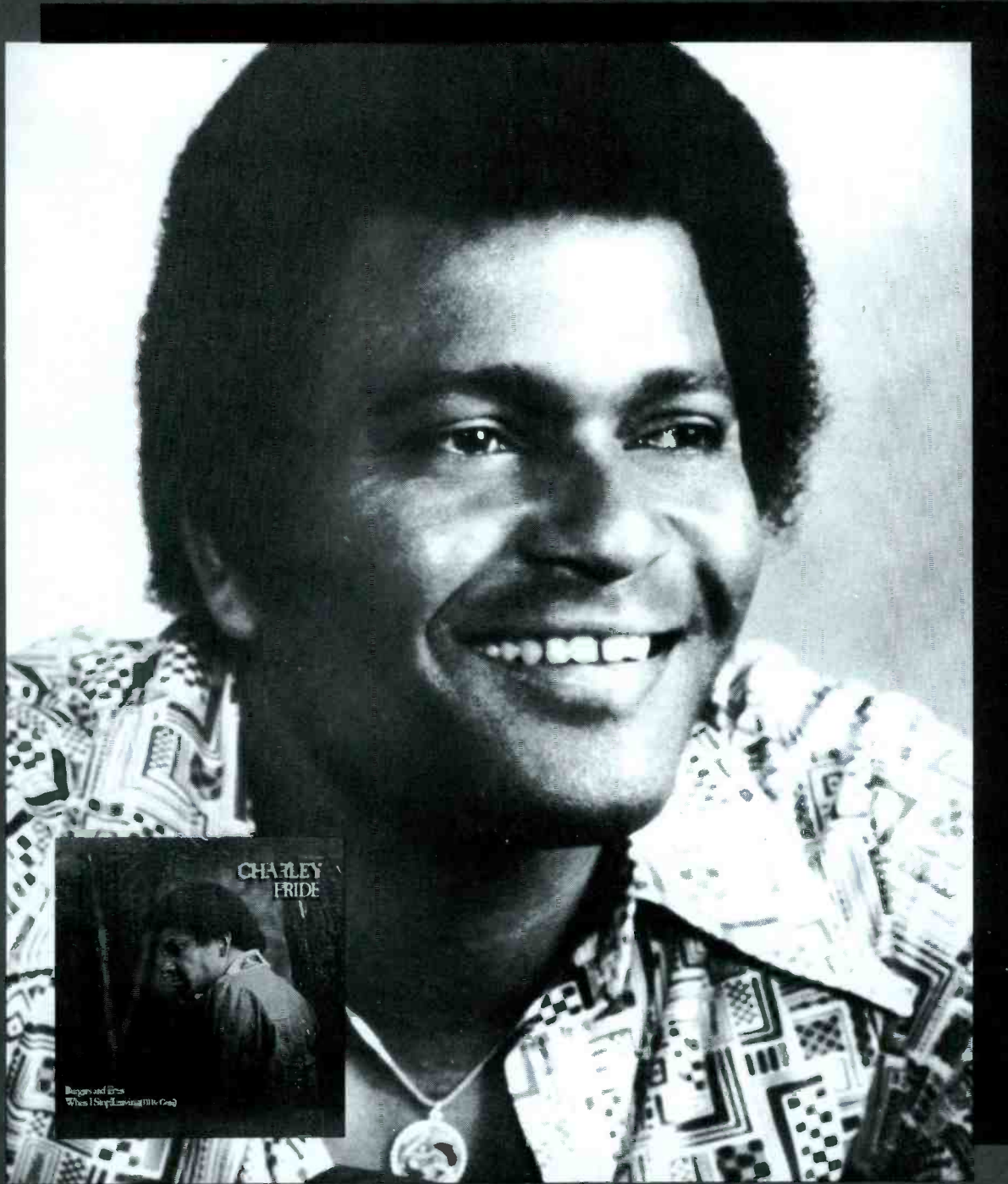
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**RCA**  
Records



# Charley Pride



NOMINATED MALE VOCALIST SINGLES AND MALE VOCALIST ALBUMS  
"THANKS FOR A TERRIFIC YEAR."



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# Tomt. Hall

"MUCH OBLIGED."



BOOKINGS



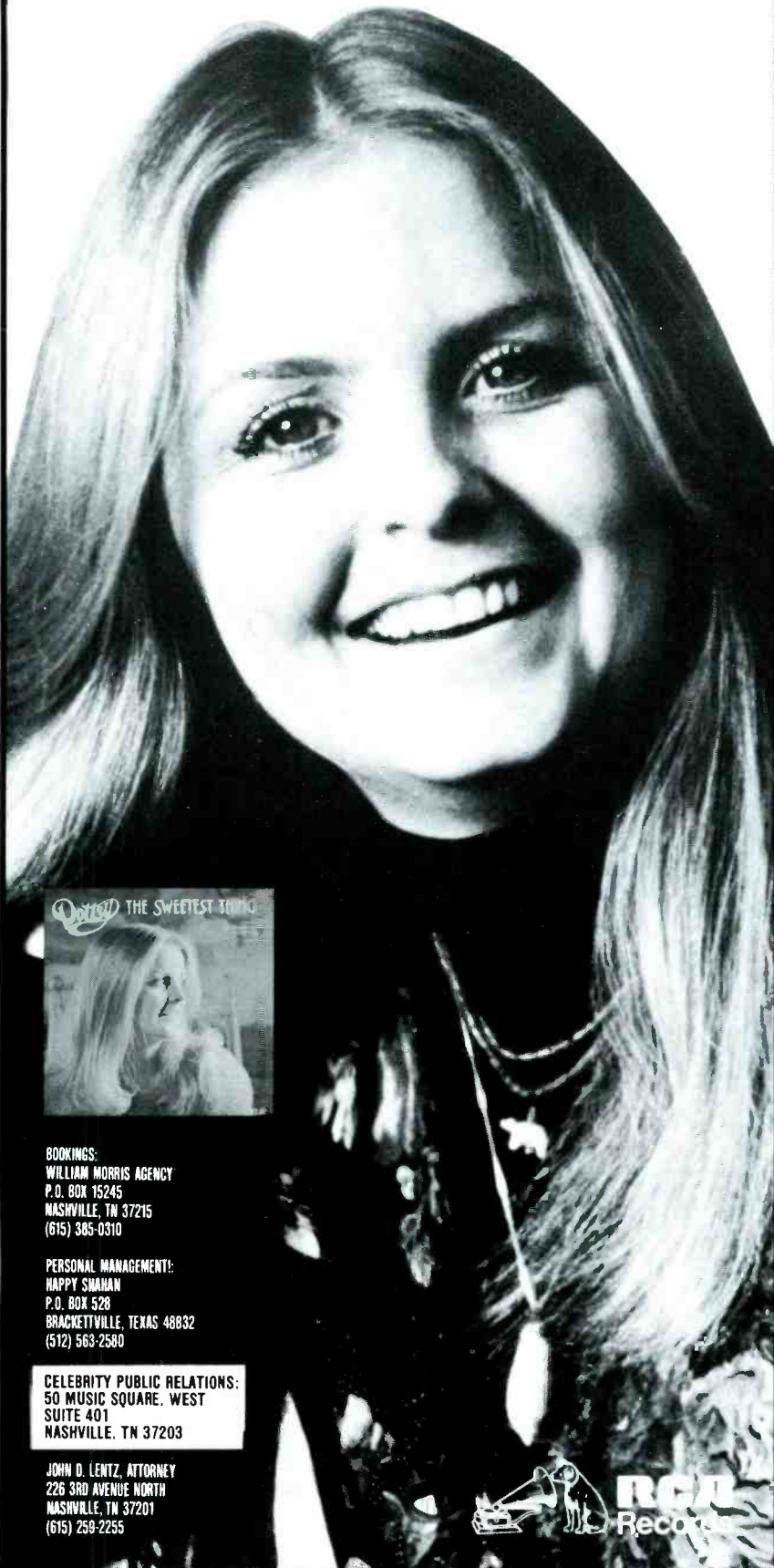
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# Dottsy

"THANKS FOR A GREAT YEAR."



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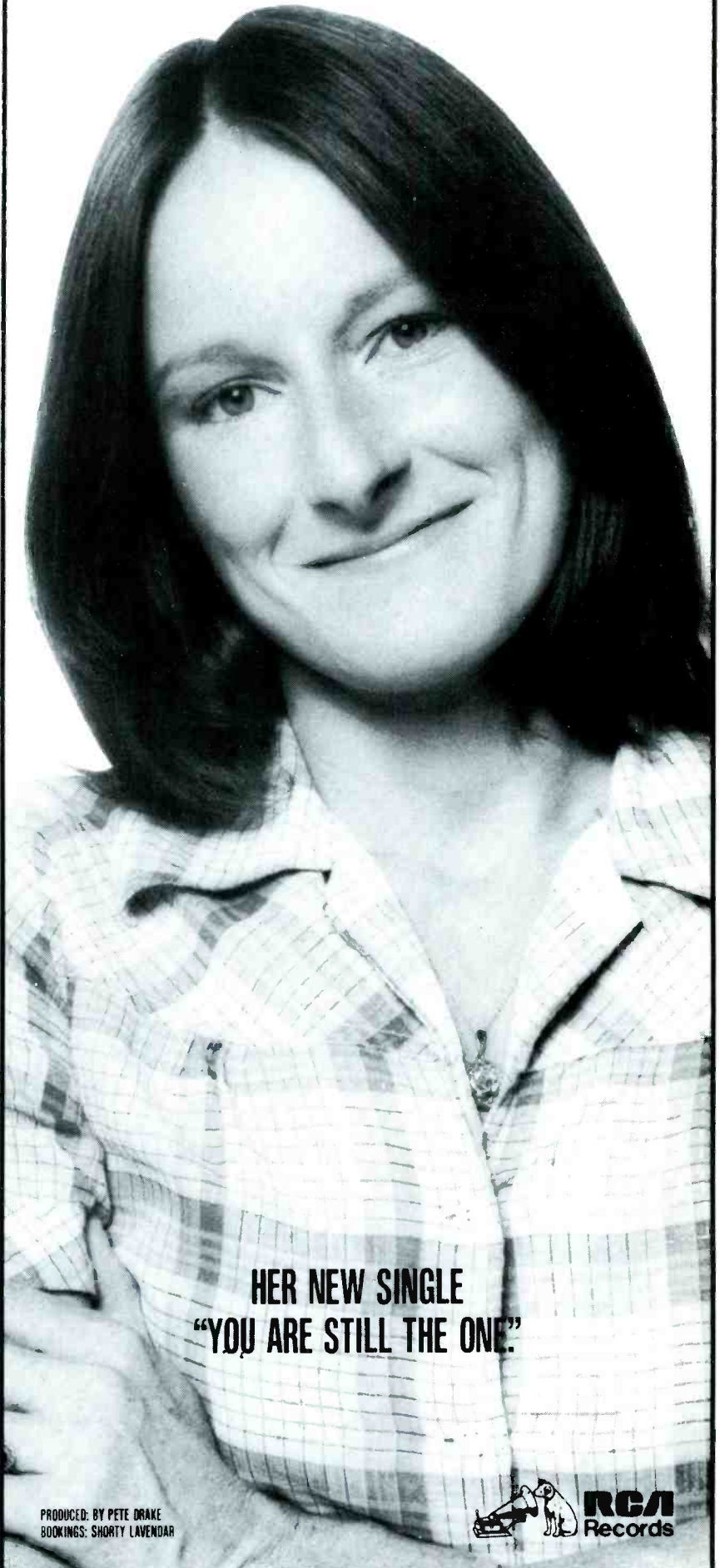
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NASHVILLE, TN 37203

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NASHVILLE, TN 37201  
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# LINDA HARGROVE

"YOU'VE MADE IT ALL WORTHWHILE."



HER NEW SINGLE  
"YOU ARE STILL THE ONE."

PRODUCED BY PETE DRAKE  
BOOKINGS: SHORTY LAVENDAR



HIS LATEST SINGLE,  
"WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN?"

# RAZZY BAILEY

"IT'S BEEN HEAVEN THANKS TO YOU."



CELEBRITY MANAGEMENT, INC.  
SUITE 401, 50 MUSIC SQUARE WEST  
NASHVILLE, TENNESSEE 37203



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Records

#1 NEW FEMALE VOCALIST SINGLES

# Zella Lehr

"THANKS, FROM MY HEART."



CELEBRITY MANAGEMENT, INC.  
SUITE 401, 50 MUSIC SQUARE WEST  
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**RCA**  
Records

# Country Music Special 1978

## Country Radio: The State Of The Art

(continued from page C-20)

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

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

What about the future? We can expect more of the same. Management is the key. Emphasis placed on promoting the image of the format and projecting a year and sometimes five years in advance tends to cause people to think, and it's evident the

format is more serious about its image and its sound than ever before. There is very little "flying by the seat of the pants."

Good country radio communicates in a way other stations don't. When you examine the attributes of these stations, you find them to be expertly formatted, and professionally executed. The talent exhibited by the announcers tends to be enhanced by the broad area of expression provided by country music. The announcer's content is almost free of hype, and the friendliness that comes across on the air is the element that most programmers strive to achieve with their announcers.

From a revenue standpoint, country radio is doing well. Management made it work in New York City, Chicago, Los

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

Angeles, and Detroit. There is no question that overall management is better today. The approach in sales is much more advanced, and stations have deserted those stereotyped images for strong communication and very professional execution. Country announcers and sales reps may have a down home twang, but chances are, they're wearing Gucci's, and that ten gallon hat you see at the agency party probably came from the Vail ski shop.

## Country Radio: The Year In Review

(continued from page C-20)

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

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

(continued on page C-78)

# Gary Stewart

## THE ULTIMATE HONKY TONK ROCKER

WITH NUMBER ONE HITS LIKE: "DRINKIN' THING", "OUT OF HAND", AND "SHE'S ACTING SINGLE (I'M DRINKING DOUBLES)"

WATCH FOR GARY'S NEXT SINGLE... "STONE WALL (AROUND YOUR HEART)"  
PB 11416

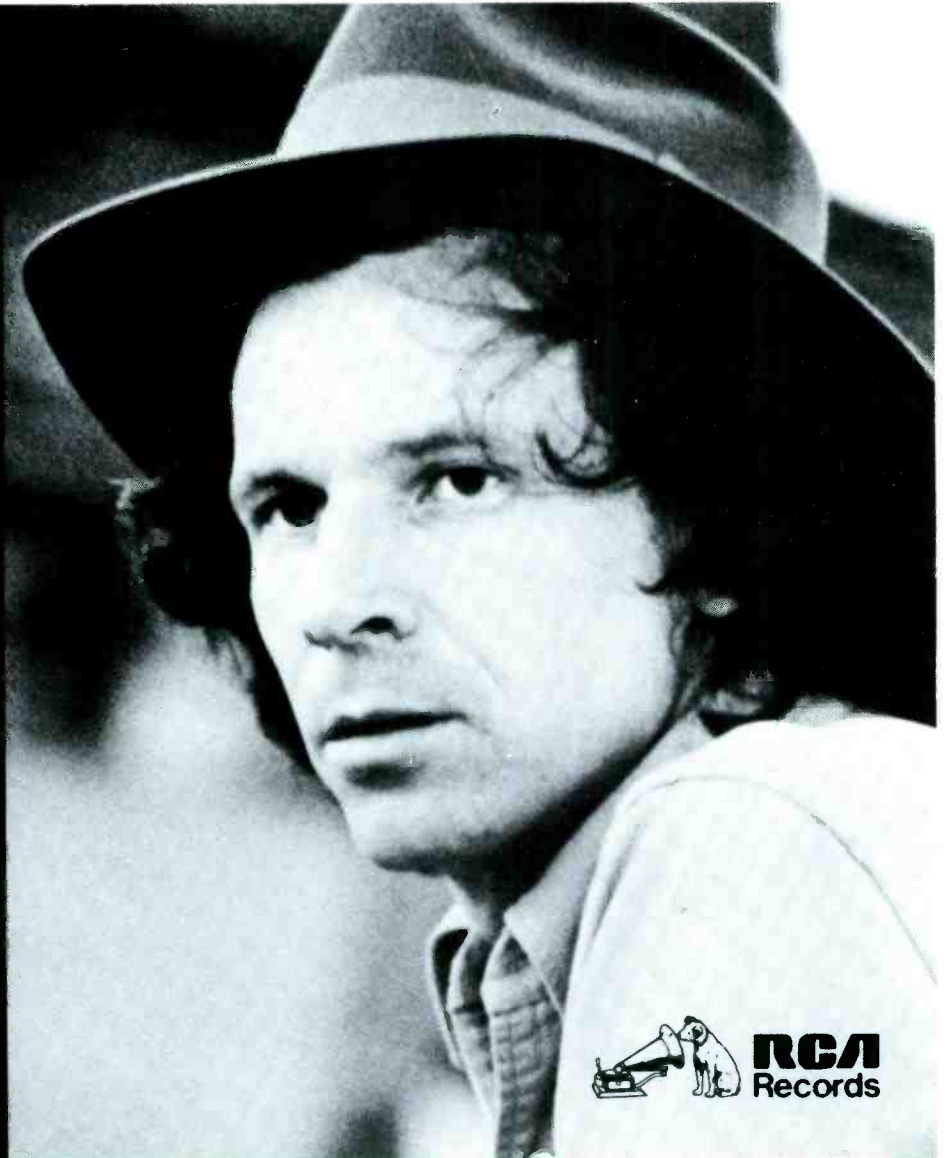
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CONGRATULATIONS



*Entertainer Of The Year*  
*Dolly Parton*



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

THANK YOU, FROM ALL OF US AT RCA RECORDS



# Country Music Special 1978

## COUNTRY REPORTING STATIONS

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(205) 322-4511  
GM — Wynn Alby  
PD — Mike Malone  
MD — Dave White

**WBAM**  
4740 Radio Rd.  
Montgomery 36111  
(205) 288-0150  
GM/PD — Cyril G  
Brennan  
MD — Diane Brennan

### ARIZONA

**KJJJ**  
631 N. 1st Ave.  
Phoenix 85003  
(602) 254-7177  
GM — Ralph Beaudin  
PD — Larry Scott  
MD — Terry Black

**KCUB**  
P.O. 50006  
Tucson 85703  
GM — Jim Slone  
PD — Dave Nellums  
MD — Bill Mortimer

**\*KIKX**  
P.O. 5566  
Tucson 85703  
(602) 299-9711  
GM — Jim Scopac  
PD — Mark Allen  
MD — Tim Tyler

### ARKANSAS

**KXLR**  
P.O. Box 3014  
Little Rock 72203  
(501) 945-4501  
GM — Joe Dickey  
PD/MD — Mike Day

### CALIFORNIA

**KHTZ**  
338 S. Western Ave.  
Los Angeles 90020  
(213) 388-2345  
PD/MD — Ron Martin

**KLAC**  
5746 Sunset Blvd.  
Los Angeles 90028  
(213) 462-5522  
GM — Bill Ward  
PD — Don Langford  
MD — Cathy Hahn

**KNEW**  
P.O. Box 910

Oakland 94604  
(415) 836-0910  
GM — Hal Smith  
PD — Bob Young  
MD — Bob Guerra

**KRAK**  
P.O. Box 6347  
Sacramento 95860  
(916) 482-7100  
GM — Bernice Slater  
PD/MD — Walt Shaw

**KCKC**  
P.O. Box 2565  
San Bernardino 92406  
(714) 882-2575  
GM — Jim Markum  
PD/MD — Bob Mitchell

**KSON**  
N. College Grove Center  
San Diego 92115  
(714) 286-1240  
GM — Dan McKinnon  
PD — Rod Hunter  
MD — Ton West

**\*KBBQ**  
P.O. Box 5151  
Ventura 93003  
(805) 642-3239  
GM — Andy Corliss  
PD — Earl Spencer

MD — Van St. James

### COLORADO

**KSSS**  
P.O. 9670  
Colorado Springs 80932  
(303) 596-5000  
GM — Dino Ianni  
PD — Bob May  
MD — Dave Beadles

**KERE**  
P.O. Box 22703  
Denver 80222  
(303) 759-0071  
GM — Jim Pierson  
PD/MD — Jay Hoffer

**KLAK**  
7075 W. Hampden Ave.  
Denver 80227  
(303) 988-9480  
GM — Robert Prangley  
PD/MD — Bill Ashford

**KLZ**  
2149 S. Holly  
Denver 80222  
(303) 759-5600  
GM — Sam Yacodazzi  
PD/MD — Ron Jones

### FLORIDA

**\*WGTO**

P.O. Box 123  
Cypress Gardens 33880  
(813) 324-5400  
GM — Dick Bennick  
PD — Terry Slane  
MD — Dave Campbell

**WVOJ**  
1435 S. Ellis Rd.  
Jacksonville 32205  
(904) 388-0766  
GM — R.T. Oldenburg  
PD — Gene Pope  
MD — Charlie White

**WHOO**  
P.O. Box 15310  
Orlando 32808  
(305) 295-3990  
GM — William L. Stakelin  
PD/MD — Mike Burger

**\*WSUN**  
201 2nd Ave. N.  
St. Petersburg 33701  
(813) 821-6262  
GM — Don Boyles  
PD/MD — Gary Kines

### GEORGIA

**WPLO**  
805 Peachtree St. NE  
Suite 665  
Atlanta 30308

(404) 872-5851  
GM — C.B. (Rik) Rogers  
PD/MD — Jim Clemmens

**WPNX**  
P.O. Box 687  
Columbus 31902  
(404) 322-2270  
GM — Sidney F. Kaminsky  
PD — Ron Scott  
MD — Jim Bell

**\*WQQT**  
126 W. Upper Factors  
Walk  
Savannah 31401  
(912) 232-4182  
GM — Bob Powers  
PD/MD — Terry Wond-  
derlein

### ILLINOIS

**WJJD**  
180 N. Michigan Ave.  
Chicago 60601  
(312) 977-1800  
GM — George C. Dubinetz  
PD/MD — Bill Hart

**WMAQ**  
Merchandise Mart Plaza  
Chicago 60654  
(312) 861-5555

(continued from page C-76)

wdee  
We're On Top Of The Country



Adults 18+  
5.1 Share\*

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



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# Country Music Special 1978

## Country Reporting Stations

(continued from page C-75)

GM — Burt Sherwood  
PD — Bill Hennis  
MD — Suzanne Benson

**WXCL**  
3641 Meadowbrook Rd.  
Peoria 61604  
(309) 685-5975  
GM — Syl Binkin  
PD/MD — Lee Ranson

### INDIANA

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

### KANSAS

**KCKN**  
P.O. Box 1165  
Kansas City 66117  
(913) 321-3200  
GM — Verl Wheeler  
PD/MD Chris Collier

**KFDI**  
P.O. Box 1402  
Wichita 67201  
GM — Mike Boatman  
PD — Jerry Adams  
MD — Don Walton

### KENTUCKY

**WTMT**  
201 W. York St.  
Louisville 40203  
(502) 583-3901  
GM — Lee Stinson  
PD/MD — Mark Anderson

### LOUISIANA

**\*KNOW**  
P.O. Box 4067  
Monroe 71201  
(318) 387-9900  
GM — Richard H. Wilcox  
PD — Gary McKenney

MD — Charley Cook

**\*KLIC**  
1700 Parkview Dr.  
Monroe 71201  
(318) 388-3090  
GM — Dave McCormick  
PD — Don Kelly  
MD — Brian Ringo

**WSHO**  
2820 Canal St.  
New Orleans 70119  
(504) 822-2271  
GM — Don Kern  
PD/MD — Johnnie Jobe

**\*KWKH**  
P.O. Box 21130  
Shreveport 71120  
(318) 222-8711  
GM — Gene Dickerson  
PD — Dave Martin  
MD — Ken Loomis

**KRMD**  
P.O. Box 1739  
Shreveport 71166  
(318) 221-6171  
GM — R.D. Hyde  
PD — Marty Sullivan  
MD — Tom Phifer

### MICHIGAN

**WNRS**  
P.O. Box 5  
Ann Arbor 48107  
(313) 662-2881  
GM — John Casciana  
PD — Dan Derringer  
MD — Mark Thomas

**\*WKMF**  
P.O. Box 1470  
Flint 48501  
(313) 742-1470  
GM — Boyd Arnold  
PD — Don Sefcik  
MD — Blenda Jo Marsden

**WDEE**  
21700 Northwestern  
Tower 14

Suite 600  
Southfield 48075  
(313) 557-1500  
GM — Bill Johnson  
PD/MD — Tom Allen

**WSDS**  
580 W. Clark Rd.  
Ypsilanti 48197  
(313) 484-1480  
GM — Robert W. Koch  
PD/MD — Jack Wilkerson

### MINNESOTA

**WRRD**  
1370 Davern St.  
St. Paul 55116  
(612) 699-1337  
GM — Duane Engelman  
PD — Dave Donahue  
MD — Michael O'Shea

### MISSOURI

**WDAF**  
3030 Summit, Signal Hill  
Kansas City 64108  
(816) 753-4567  
GM — David Martin  
DM — Ted Cramer  
MD — Moon Mullins

**\*KTTS**  
P.O. Box 1806 SSS  
Springfield 65805  
(417) 865-6614  
GM — Curt Brown  
PD — Don Paul  
MD — Bill Clay

**WIL**  
300 N. 12th St.  
St. Louis 63101  
(314) 436-1600  
GM — Walter W. Clark  
PD/MD — Walt Turner

### MONTANA

**KOYN**  
P.O. Box 956  
Billings 59101  
(406) 245-4177

GM — Monty Wallis  
PD/MD — Lonnie Bell

### NEBRASKA

**KYNN**  
3615 Dodge St.  
Omaha 68131  
(402) 342-8282  
GM — Jerry B. Misner  
PD/MD Chris Taylor

### NEVADA

**\*KBET**  
P.O. Box 11710  
Reno 89510  
(702) 322-1340  
GM — Julie Day  
PD/MD — Paul Adams

**\*KRAM**  
925 E. Desert Inn Rd.  
Las Vegas 89109  
(702) 732-1363  
GM/PD — Bob Jackson  
MD — Johnny Steele

### NEW YORK

**WWOL**  
Lafayette Hotel  
Lafayette Sq.  
Buffalo 14203  
(716) 854-1120  
GM — Paul A. Butler  
PD/MD — David Snow

**WHN**  
400 Park Ave.  
New York 10022  
GM — Neil F. Rockoff  
PD — Edward Salamon  
MD — Pam Green

### NORTH CAROLINA

**WAME**  
P.O. Box 1008  
Charlotte 28231  
(704) 377-5916  
GM — Bob Grayson  
PD/MD — John Jacobs

**\*WFAI**  
P.O. Box 649  
Fayetteville 28302  
(919) 483-0393  
GM — Danny Highsmith  
PD — Perry Jordan  
MD — Mike Edwards

### OHIO

**WSLR**  
369 S. Portage Path  
Akron 44320  
(216) 535-6165  
GM — Richard M.  
Lumenello  
PD — Jim Huit  
MD — Don Dempsey

**WUBE**  
225 E. 6th St.  
Cincinnati 45202  
(513) 621-6960  
GM — Verl Wheeler  
PD — Bob English  
MD — Duke Hamilton

**WHK**  
N. Euclid Ave. at E. 12th St.  
Cleveland 44103  
(211) 781-1420  
GM — Gil Rosenwald  
PD — John Webster  
MD — Terry Stevens

**WMNI**  
DA-2 Southern Hotel  
Columbus 43215  
(614) 221-1354  
GM — William R. Minch  
PD/MD — Steve Cantrell

### OKLAHOMA

**KEBC**  
P.O. Box 94580  
Oklahoma City 73109  
(405) 631-7501  
GM/PD — Dennis  
Rainwater  
MD — Lynn Wagner

**KVOO**  
3701 W. Peoria

P.O. Box 1349  
Tulsa 74101  
GM — Jack R. Cresse  
PD — Jay Jones  
MD — Billy Parker

### OREGON

**KWJJ**  
931 SW King Ave.  
Portland 97205  
(503) 228-4393  
GM — James J. Opsitnik  
PD/MD — Chris Adams

### PENNSYLVANIA

**WEPP**  
107 6th St.  
Pittsburgh 15222  
(412) 471-9950  
GM — Mike Sigleman  
PD/MD — Jay Stevens

### TENNESSEE

**\*10**  
P.O. Box 4232  
Chattanooga 37405  
(615) 266-5117  
GM — Roy Morris  
PD/MD — Jerry Pond

**WMC**  
1906 Union Ave.  
Memphis 38104  
(901) 274-8515  
GM — Dean L.  
Osmundson  
PD — Les Acree  
MD — Hal Jay

**WMPS**  
P.O. Box 3584  
Memphis 38103  
(901) 525-6868  
GM — Craig Scott  
PD/MD — Bob Knight

**\*WJRB**  
48 Music Square East  
Nashville 37203  
(615) 244-7300  
GM — Jim Ragan

(continued on page C-78)

## KXLR/LITTLE ROCK— WHERE X MARKS THE SPOT

### FOR COUNTRY MUSIC

#### AIR PERSONALITY LINE-UP

6am-10am Tony George  
10am-3pm Larry Dean  
3pm-7pm John Gray  
7pm-Mid Dallas Nite  
Mid-6am Eddie Allan

General Manager—JOE DICKEY  
Program Director—MIKE DAY  
Sales Manager—BOB MAY

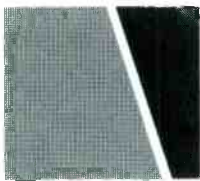
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Little Rock, Arkansas  
(501) 945-4501

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# Country Music Special 1978

## Country Reporting Stations

(continued on page C-76)

PD — Jerry Minshall  
MD — Ken Johnston

**WKDA**  
1202 Stahlman Bldg.  
Nashville 37201  
(615) 254-0511  
GM — Vic Rumour  
OM — Butch Brannum  
PD/NMD — Dale Turner

### TEXAS

**\*KZIP**  
P.O. Drawer 7968  
Amarillo, Tx. 79109  
(806) 359-8561  
GM/PD — Glen Copeland  
MD — Dugg Collins

**\*KOKE**  
P.O. Box 1208  
Austin 78767  
(512) 454-2561  
GM — Jim Ray  
PD — Dave West  
MD — Steve Gary

**\*KOUL**  
P.O. Box 898  
Corpus Christi 78403  
(512) 643-6504  
GM — Bob Trask  
PD/MD — Ed Sharpe

**KHEY**  
2419 N. Piedra St.  
El Paso 79930  
(915) 566-9301  
GM — Jim R. Phillips  
PD — Charles Russell  
MD — Ray Potter

**WBAP**  
3900 Barnett St.  
Ft. Worth 76103  
(817) 492-2300  
GM — Warren Potash  
PD — Don Thompson  
MD — Art Davis

**KXOL**  
P.O. Box 2287  
Ft. Worth 76101  
(817) 335-4841  
GM — Gaylon W. Christie  
PD — Tom Wayne  
MD — Scott Reese

**KENR**  
2 Greenway Plaza E.  
Houston 77046  
(713) 621-1550  
GM — Robert M. Chandler  
PD — Rick Libby  
MD — Bruce Nelson

**\*KLLL**  
1314 50th St.  
Lubbock 79412  
(806) 763-1911  
GM — John Frankhouser  
PD/MD — Steve Sever

**KIKK**  
6306 Gultton Dr.  
Houston 77081  
(713) 772-4433  
GM — Al Greenfield  
PD/MD — Joe Ladd

**KKYX**  
8022 Bandera Rd.  
San Antonio 78228  
(512) 684-0068  
GM — Bill Rohde  
PD — Paul Morgan  
MD — Max Gardner

### UTAH

**KFTN**  
P.O. Box 1400  
Provo 84601  
(801) 373-1400  
GM/PD/MD — Chris McGuire

**\*KSOP**  
P.O. Box 25548  
Salt Lake City 84125  
(801) 972-1043  
GM — Greg Hilton  
PD — Dan Wilcox  
MD — Joe Flint

### VIRGINIA

**WCMS**  
5600 Curlew Dr.  
Norfolk 23502  
(804) 420-1050  
GM — Irvine B. Hill  
PD — Joe Hoppel  
MD — Earl Faulk

**WSLC**  
P.O. Box 6002  
Roanoke 24017  
(703) 387-2034  
GM — Herm Reavis  
PF — George Gillock  
MD — King Edward Smith

### WASHINGTON

**KMPS**  
P.O. Box 24888  
Seattle 98124  
(206) 622-2312  
GM — James B. McGovern  
PD/MD — Ron Norwood

**KGA**  
P.O. Box 8348  
Spokane 99203  
(509) 448-2311  
GM — Stephen Dean  
PD/MD — Mike Monroe

### WISCONSIN

**WAXX**  
1907 S. Hastings Way  
Eau Claire 54701  
(715) 832-1530  
GM/PD — Bob Holton  
MD — Tim Wilson

**WTSO**  
5721 Tokay Blvd.  
Madison 53708  
(606) 274-1070  
GM — Roger Russell  
PD — Chuck Morkri  
MD — Pat Martin

**\*WEMP**  
11800 W. Grange Ave.  
Hales Corners 53130  
(414) 529-1250  
GM — Jack Lee  
PD/MD — Bob Moke

### WYOMING

**\*KVOC**  
P.O. Box 2090  
Casper 82602  
(307) 265-2727  
GM — Fred Hildebrand  
PD/MD — Ron Tatar

## Country Radio: The Year In Review

(continued from page C-73)

**Jones and Randy Michaels** . . . All these PDs who came in number two were asking "Do you hear footsteps number one?"

**OTHER INTERESTING STUFF** — WBAM/Montgomery purchased a 100,000 watt FM in Montgomery, but was hampered by crosstown station WLWI in getting the station on the air. WLWI succeeded in barring the new station from broadcasting for several months, by fighting approval of the sale with the FCC . . . WWL/New Orleans' all-night country jock **Charlie Douglas** signed with Celebrity Management talent agency of Nashville, to be booked as a weekend speaker . . . WXOX/Bay City, Michigan went automated . . . KWJ-J/Portland spent more than \$40,000 for new equipment.

**PEOPLES PICTURES IN COUNTRY MIKE** — Dale Turner, WKDA/Nashville; Lee Arnold, WHN/New York; Jerry Adams, KFDI/Wichita; and Art Lind, KMPS/Seattle.

**FEBRUARY, 1978: FEBRUARY EXECUTIVES ON THE MOVE** — John Randolph was hired as general manager at KTOW-KGOW/Tulsa. Randolph had previously been programming Louisville rocker WAKY. Randolph was hired by KTOW-KGOW owners **Jim Halsey, Hank Thompson, and Roy Clark** . . . **Chris McGuire** was promoted to general manager at KFTN/Provo by station owner **Bill Anderson** . . . KNEW/Oakland hired **Tom Coughenour** to assist PD **Chris Haynes** . . . **Johnny Dolan** left KSO/Des Moines to go to work at KMBZ/Kansas City . . . **KHAK/Cedar Rapids PD Dave Donahue** left his job, and was out of work more than five months . . . **Ron Jones** left his successful PD position at WHK/Cleveland to start a new country station . . . **Tom Allen** left KBOX/Dallas in February, nobody knew where he was until April . . . **Dale Turner** was promoted to PD at WKDA/Nashville . . . Birmingham got a new country station in February, when WLWI went on the air . . . **Dene Hallam** became PD at WEEP/Pittsburgh. Hallam came from WFEC/Harrisburg . . . **Rick Mitchell** was hired as the new all-night jock at WHOO/Orlando.

**RUMORS AND WHATNOT** — Word was out on the street that WMPS/Memphis might change to country . . . There was also talk of new country stations to go on the air in Denver and St. Louis . . . Veteran country broadcaster **Bob Lockwood** was honored before his death by the Federation of Country Air Personalities, (FICAP) . . . **KKYX/San Antonio** drew almost 200,000 to the annual "KKYX River Festival." Music director **Max Gardner** said it was the biggest in history . . . **KCKN/Kansas City** gained national publicity on the NBC Nightly News when **KCKN morning jock John Leslie** gave-away bunches of two-dollar-bills on the streets of Kansas City . . . **WPNX/Columbus** held their second annual "Presidential Peanut Race" in the streets of Plains, Georgia.

**FEBRUARY PICTURES IN COUNTRY MIKE** — John Randolph, KTOW-KGOW/Tulsa; Deano Day, WDEE/Detroit; Jay Marvin, WAME/Charlotte; and Ken Loomis, WAXX/Eau Claire, Wisconsin.

### MARCH, 1978

**NEW COUNTRY STATIONS AND COUNTRY RADIO SEMINAR** — Rumor turned into fact in March as no less than four new country stations went on the air in four major markets. WMPS/Memphis went country in March, under the direction of Plough national program director **Craig Scott** . . . **KIRL/St. Louis** changed from rock to country in March, with **Mike Fee** handling PD duties . . . **KLZ/Denver** surprised everyone by switching to country, with **Ron Jones** as PD . . . Atlanta also got a new country station in March, when **WXAP** announced plans to change from jazz-gospel to country.

**NASHVILLE'S BIGGEST COUNTRY RADIO SEMINAR** — It was almost like March was country radio's big month this year, with four major market stations changing to country formats, and the largest gathering ever for the Country Radio Seminar. Seminar highlights included a session featuring representatives from Arbitron and Pulse, a rap room session, and the New Faces Banquet and Show. The most important things gained from these seminars are ideas and friendships. Communicators need a place to go each year to com-

(continued on page C-82)



One of  
the originators  
of the modern  
country  
music format. Now  
celebrating 15 years  
of country music in  
San Diego.

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97 FM

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BEST IN  
THE COUNTRY

#1 COUNTRY FOR  
OKLAHOMA CITY

94.7 fm

Keep Every Body Country

# Country Music Special 1978

## Country Artists

ARTIST	LABEL	MANAGEMENT	BOOKING				
Roy Acuff	Hickory		Acuff-Rose	Country Cavaliers	CSA		Larry Wilt
Rusty Adams			All Star Talent	Billy "Crash" Craddock	Capitol	Dale Morris	International House Of Talent
Buddy Alan			Encore	Paul Craft	RCA		Top Billing
Susie Allanson	WB	Dan Moss	Joe Taylor	Floyd Cramer	RCA	Top Billing Special Services	Top Billing
Rex Allen, Jr.	WB		William Morris	Mike Cross	TGS		Blade
Amazing Rhythm Aces	ABC	Katz-Gallin	Variety	Alvin Crow	Polydor		Bobby Earl Smith
Bill Anderson	MCA	Bobby Brenner	Bill Goodwin	Rodney Crowell	WB	Ed Tickner/ Martyn Smith	
Lynn Anderson	Columbia		ICM	Dick Curless	MRC		Johnny Penny
Rayburn Anthony	Mercury	Jim Prater	Buddy Lee	Kenny Dale	Capitol		United Talent
Eddie Arnold	RCA	Jery Purcell		Dave and Sugar	RCA		Chardon
Asleep At The Wheel	Capitol	Laura Dupuy	William Morris	Gail Davies	Lifesong		
Chet Atkins	RCA	X. Cosse	Sutton Artists	Danny Davis/ Brass	RCA		Buddy Lee
Hoyt Axton	MCA			Mac Davis	Columbia	Katz-Gallin	
Razzy Bailey	RCA		CMI	Skeeter Davis	RCA	Top Billing	William Morris
Amita Ball	RCA	Owen Bradley		Jimmy Dean	GRT	Special Services	Top Billing
Marcia Ball	Capitol	Carlene Majer		Penny DeHaven			Joe Taylor
Moe Bandy	Columbia	Ray Baker	Encore	John Denver	RCA		
R.C. Bannon	Columbia		Shorty Lavender	Jimmy Dickens	Gusto		Smiley Wilson
Ava Barber	Ranwood	Jack McFadden	Omac	Dillard	Flying Fish		Stone County
Bobby Bare	Columbia	Bill Graham	Dick Blake	Dottsy	RCA	Happy Shahan	William Morris
Randy Barlow	Republic	Fred Kelly	Joe Taylor	Dr. Hook	Capitol	Ron Hafkine	William Morris
Kathy Barnes	Republic	Dave Burgess		Drifting Cowbosy	Epic		
Bellamy Brothers	WB	Todd Schiffman	Variety	Roy Drusky	Scorpion		Buddy Lee
Chris Bellato		Roger Jaudon	Roger Talent	Don Drumm	Churchill		
R.W. Blackwood	Scorpion	Universal		Dave Dudley	Rice		Key Talent
Jewell Blanch	RCA	Ida Collins		Duke of Paducah			Smiley Wilson
Jack Blanchard/ Misty Morgan	UA		Buddy Lee	Johnny Duncan	Columbia		American Mgmt.
Bodie Mountain			Brumley	East Coast Boys	Atteiram		Smiley Wilson
Express				Stoney Edwards	JMI		Cali-Peterson
Tony Booth	Capitol		Encore	Joe Ely	MCA	John Hughes	William Morris
Bobby Borchers	Epic		Shorty Lavender	Don Everly	ABC//Hickory	Wesley Rose	Acuff-Rose
Boys From Indiana	King Bluegrass		Allied Entertainers	Phil Everly			William Boyd Agency
Tom Brexh	ABC	Smith & Frank		Barbara Fairchild	Columbia	Jim Halsey	Jim Halsey
Clarence "Gatemouth" Brown	Music Is Medicine		David Hickey	Ruby Falls	50 States	Stan Silver	Atlas Artists
Jim Ed Brown	RCA	Tandy Rice	Top Billing	Donna Fargo	ABC		Jim Halsey
Cooder Browne	Mercury/ Lone Star		Colorado Talent	Narvel Felts	ABC		Ted Fuller
Ed Bruce	Epic	Patsy Bruce	CMI	Freddy Fender	ABC		Jim Halsey
Brush Arbor	Monument	Dan McKinnon	Wayne Coombs	Maury Finney	Soundwaves	Lance LeRoy	
Buckacre	MCA		Paragon	Lester Flatt			Variety
Jimmy Buffett	ABC		Magna	Flying Burrito			
Wilma Burgess		Joe Taylor		Brothers			United Talent
Billy Joe Burnett	Starday		Century II	Peggy Forman	MCA	Foster & Rice Prod.	Joe Taylor
Johnny Bush	Gstuo		Gordon Stinson	Jerry Foster	Monument		Dick Blake
Byrd Family	Grand		Smiley Wilson	Four Guys	GRT	Randy Jackson	Chardon, Inc.
Cactus Jack		Al Curtis	AI Curtis	David Frizzell	Columbia		Brumley Artists
John Allan Cameron	Columbia/ Canada	Len Rambeau	Marson Prod.	Jimmy Gately	MCA		Smiley Wilson
Archie Campbell	Elektra	Steve Campbell	Joe Taylor	Larry Gatlin	Monument	Paul Shefrin	APA
Glen Campbell	Capitol		Regency Artists	Crystal Gayle	UA	Top Billing	William Morris
Henson Cargill		Lamar Fike		Don Gibson	ABC/Hickory	Special Services	Top Billing
Bill Carlisle			All Star Talent	Top Billing			United Talent
Billy Carter			Top Billing	Mickey Gilley	Epic		
Carlene Carter	WB	Ed Tickner/ Martyn Smith		Tim Gillis	Scorpion		
Jimmy Carter Show			Showcase	Jim Glaser	MCA	Glaser	Joe Taylor
Johnny Carver	ABC		Top Billing	Tompall Glaser	ABC		Shorty Lavender
Johnny Cash	Columbia		Artists Consultants	Vern Gosdin	Elektra		Don Light
Tommy Cash	Monument		Buddy Lee	Gove	Flying Fish		Key Talent
Linda Cassidy	CinKay			Billy Grammer	Rice		Allied Entertainers
Connie Cato	Capitol	C.K. Spurlock	Top Billing	Josh Graves	CMH		Top Billing
Marshall Chapman	Epic	Joy Wahl		Jack Greene		American Mgmt.	
Ray Charles	Crossover		Smada	Ray Griff	Ray Griff	Enterprises	DVS Mgmt.
Guy Clark	WB	Steve Frank/ Michael Brovsky		Randy Gurley	ABC		Jim Halsey
Roy Clark	ABC	Jim Halsey	Jim Halsey	Hager Brothers		Fuzzy Owen	Variety
Jack "Cowboy" Clement	Elektra			Merle Haggard	MCA	John Lentz	Hag, Inc.
Vassar Clements	Flying Fish	Millie Clements	Variety	Tom T. Hall	RCA		Top Billing
Paul Click	Rice		Key Talent	George Hamilton, IV	ABC		William Morris
Jerry Clower	MCA	Tandy Rice	Top Billing	Wayne Hammond		Pete Drake Prod.	Atlas Artist
David Allen Coe	Columbia			Linda Hargrove	RCA		Shorty Lavender
Brian Collins	RCA		Roger Talent	Bill Harrell	CMH	Ed Tickner	Orange Blossom
Tommy Collins				Emmylou Harris	WB		Monterey Peninsular Artists
Jessi Colter	Capitol		Utopia Prod.	Freddie Hart	Capitol	Peter S. Brown	American Mgmt.
John Conlee	ABC			John Hartford	Flying Fish		Stone County
Dave Conway	True		International Talent Service	Roy Head	ABC		Jim Halsey
Wilma Lee Cooper	Rounder		Smiley Wilson	Beverly Heckel	RCA		United Talent
Helen Cornelius	RCA	Tandy Rice	Top Billing	Bobby Helms	Little Darlin'		Smiley Wilson
Randy Cornor	Cherry	Sound Master Studio	Sound Master Studio	Wendy Holcomb		Top Billing Special Services	Top Billing
				Terri Hollowell	Con Brio		

(continued on page C-80)

# Country Music Special 1978

## ALL STAR TALENT AGENCY

P.O. Box 82  
Greenbrier, Tn. 37073  
(615) 643-4192  
(615) 244-3237 — Nashville  
Joyce Brown — Agent

**Representing:** Ronnie Dove  
Bill Carlisle  
Del Wood  
Lonzo & Oscar  
Alex Houston

## Thanks from HOYT AXTON FAN CLUB

Mary Ann Ludolph  
President  
Peggy Van Heel  
Vice-President

For MEMBERSHIP Info:  
1602 No. St. Albans  
St. Paul, Mn. 55117

# THIS COUNTRY... IS THE BEST COUNTRY

## WYDE 850

COUNTRYPOLITAN RADIO 50,000 WATTS

A COLUMBIA PICTURES RADIO STATION

## Country Radio: The Year In Review

(continued from page C-78)

communicate with each other, and the Country Radio Seminar filled the bill.

**MARCH MOVES** — Jay Marvin left his MD job at WAME/Charlotte to do all-nights at WMPS, the new country station in Memphis... WHK/Cleveland rumbles with management changes... John Webster was appointed PD and Terry Stevens became MD... Jim Powell was promoted to PD at KHAK/Cedar Rapids... Dave Dell became the new music director at KLUR/Wichita Falls, Texas... Wes Gibson was hired to handle the music at KUZZ/Bakersfield... KVOO/Tulsa all-night jock and music director Billy Parker moved to a day shift at the station, after doing all-nights for more than seven years... KSSS/Colorado Springs became a new Cash Box tracking station... Wayne Johnson replaced Debbie Conner at KHAK/Cedar Rapids.

**COUNTRY MIKE PICS** — Dale Turner and D.J. Jones, WKDA/Nashville; Bill Robinson, WIRE/Indianapolis; Andy Witt, WTSS/Madison; and Billy Parker, KVOO/Tulsa.

### APRIL, 1978

**TOM ALLEN WAS FOUND AT WDEE/DETROIT** — April's hottest radio story revolved around the changes which occurred at WDEE/Detroit. The station was purchased, along with several others, by Combined Communications Corporation. Several things happened at the station all at once after the sale. First, the operations manager, Tom Collins left the station... Then the president of the radio division of Combined, John Bayliss, announced the appointments of Bill Johnson to replace John Risher as VP/GM at WDEE, and Tom Allen to replace Tom Collins as OM. The WDEE story dominated country radio news for more than five weeks during April and May. During this time, Country Mike was told by John Bayliss that Combined Communications would keep WDEE a country station. Bayliss also confirmed rumors of WDEE personnel changes in the midst of FCC approval of the purchase. When the story finally ended, no less than six people had left the station. It is also interesting to note that WDEE's ratings have improved since April. It is also interesting to realize that the country music industry did profit from all the changes at WDEE, with a financially stable communications corporation purchasing the station with the aim of having a successful country radio station. Combined Communications also owns radio stations in Phoenix, Los Angeles, San Diego, suburban New York, Cleveland, Detroit, and Chicago... 13 radio stations in all. They also own television stations in seven markets; two newspapers; and 14 outdoor advertising firms.

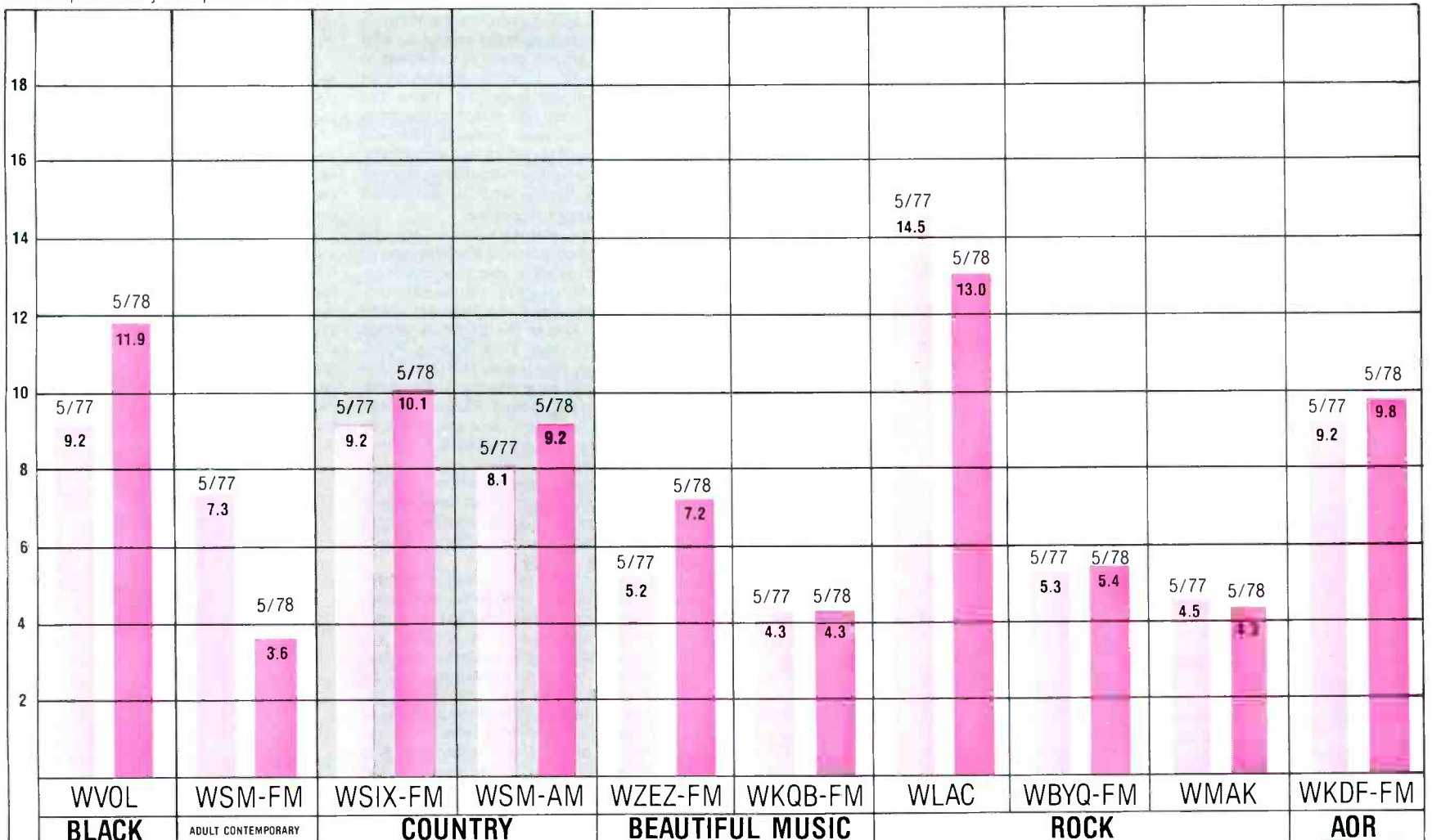
**APRIL CHANGES** — WMAQ/Chicago changed music directors in April... Jo Ann Calloway was replaced by Suzanne Benson. Benson was previously PM drive announcer and MD at WFMS/Indianapolis... Pat McGowen was appointed new MD at WAME/Charlotte... Verl Wheeler began handling GM duties for both Kaye-Smith-owned stations KCKN/Kansas City and WUBE/Cincinnati, when former KCKN GM Don McCoun left to buy his own station.

**APRIL ARB BOOSTERS** — KDJW/Amarillo drew more than 13,000 to their annual

(continued on page C-87)

Average Quarter Hour Shares Metro Survey Area Total Persons 12+  
Monday-Sunday 6 am to Midnight  
Shares represented by the top ten ranked stations in Nashville:

## NASHVILLE



# **Progressive Management**

## **Media Consulting Company**

**Waylon Jennings**

**Jessi Colter**

**Hank Williams Jr.**

*Under The Direction Of*

**Neil C. Reshen**

54 Main Street  
Danbury, Connecticut 06810  
Telephone: (203) 792-8880

Waylon



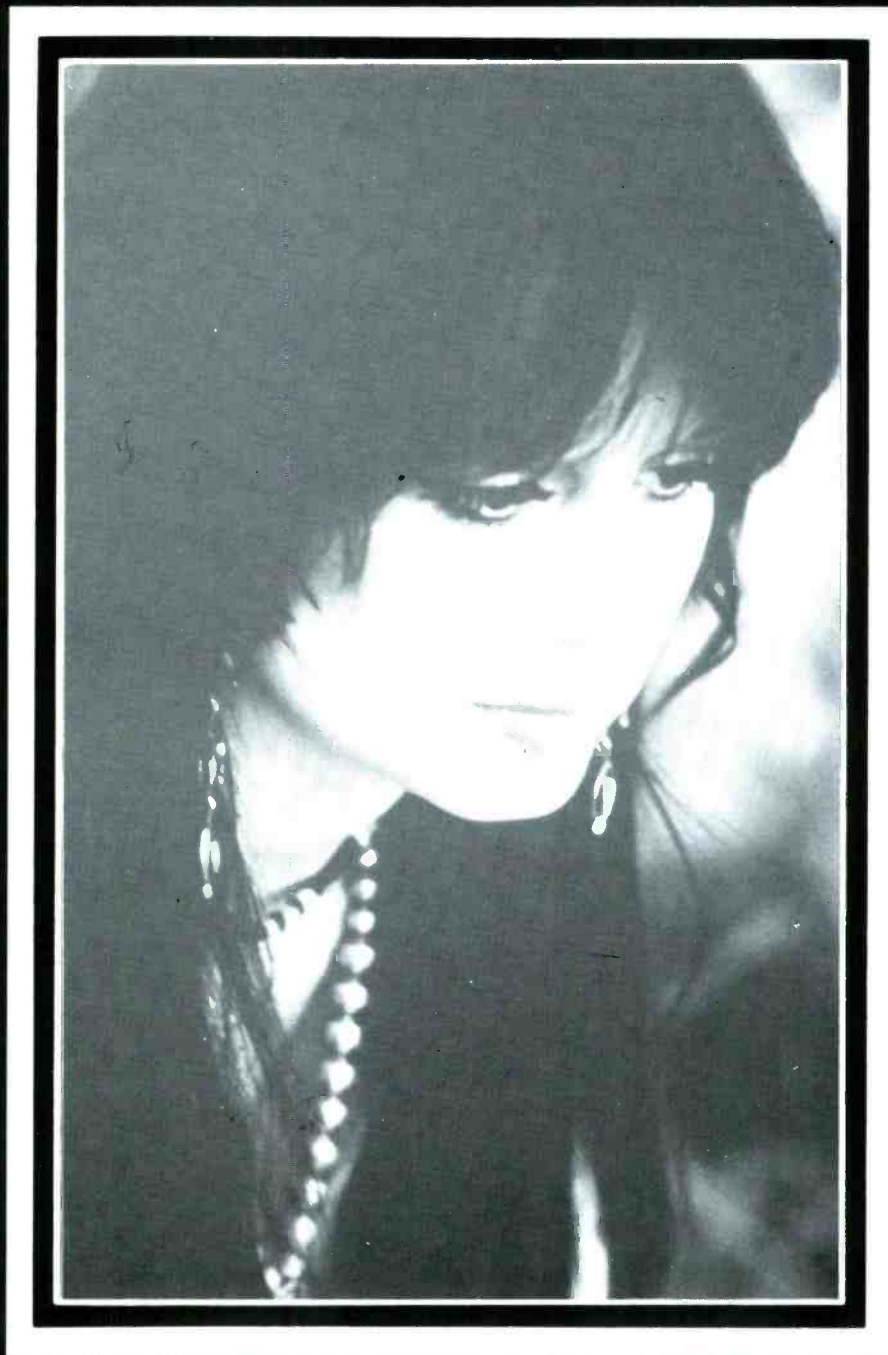
*Under The Direction of*  
**Media Consulting Company**

Neil C. Reshen

54 Main Street  
Danbury, Connecticut 06810

Telephone: (203) 792-8880

*Geddie*



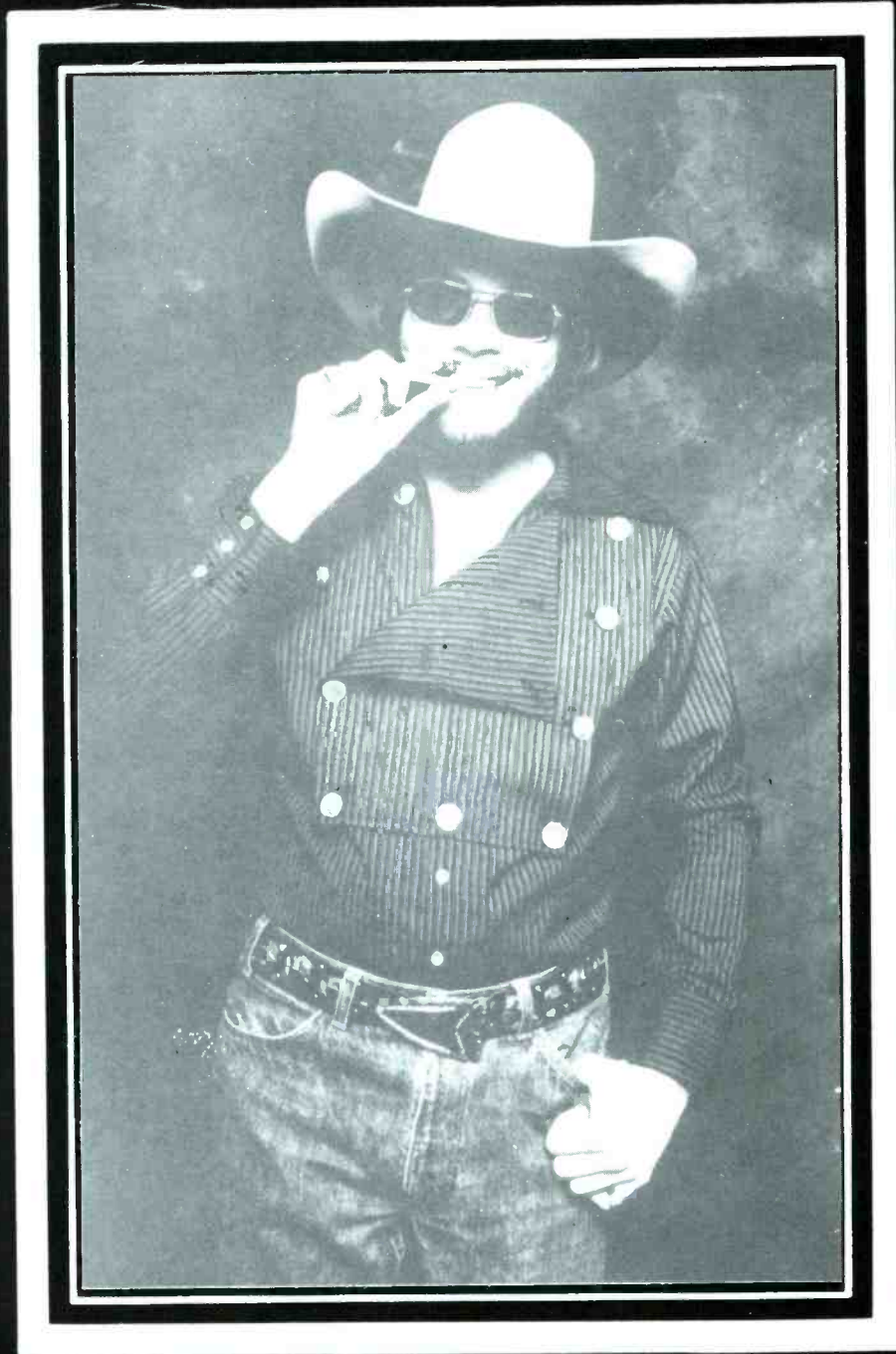
*Under The Direction of*  
**Media Consulting Company**

**Neil C. Reshen**

**54 Main Street  
Danbury, Connecticut 06810**

**Telephone: (203) 792-8880**

Hank Jr.



*Under The Direction of*  
**Media Consulting Company**

Neil C. Reshen

54 Main Street  
Danbury, Connecticut 06810

Telephone: (203) 792-8880



# Country Music Special 1978

## Country Radio: The Year In Review

(continued from page C-82)

"Free Country Concert" . . . WMAQ/Chicago distributed over 2,000,000 bumper-stickers in April . . . WINN/Louisville ran an expensive promotion called "A Piece of The Country" . . . WDAF/Kansas City gave-away two Jeeps with \$6,100 in the glove compartment of each . . . WKDA/Nashville held their first annual "50% Off Fair" promotion.

**APRIL PERSONALITIES IN COUNTRY MIKE** — **Harry Newman**, KLAC/Los Angeles; **Chris Taylor**, KYNN/Omaha; **Bob May**, KSSS/Colorado Springs; **Ron Martin**, KGBS/Los Angeles; and **Pat McGowen**, WAME/Charlotte.

### MAY, 1978

**PROMOTIONS/CHANGES** — Storer Broadcasting started off May with the announcement of several corporate promotions. WHN/New York VP/GM, **Neil Rockoff**, was promoted to VP of Storer Broadcasting; WHN PD **Ed Salamon** was promoted to National PD for Storer; and WHN promotion director, **Dale Pon** was promoted to creative services director for the chain . . . **Rob Chlmeroff** was promoted to advertising and promotion coordinator at WMAQ/Chicago . . . **Lloyd Collins** became the new production director at KCKN/Kansas City . . . Bakersfield got a new country station in May, when KQEZ went on the air . . . **Walter W. Clark**, president and GM at WIL/St. Louis, was elected as a VP of WIL parent company Lin Broadcasting . . . It was announced by WDEE/Detroit management that **Deano Day** would remain at the station . . . **Ken Loomis** left his MD job at WAXX/Eau Claire for the same position at WKWH/Shreveport. **Tim Wilson** replaced Loomis at WAXX . . . **Dave Margolis** replaced **Wes Gibson** as MD at KUZZ/Bakersfield . . . Rumors were out that WYDE/Birmingham PD **Johnny Grey** would go into record promotion and that WHK/Cleveland would hire former WNBC/New York announcer **Don Imus**.

**OTHER INTERESTING MAY THINGS** — It was announced in May by Taft Broadcasting, that out of all their ten radio stations, WDAF in Kansas City, Taft's only country outlet, had the most listeners of any Taft station . . . KIKK/Houston celebrated their 21st birthday . . . WTMT/Louisville and WEEP/Pittsburgh became new **Cash Box** tracking stations . . . WMNI/Columbus, Ohio celebrated 20 years of broadcasting . . . Polydor Records closed their country division in Nashville . . . April-May Arbitrons were concluding . . . And . . . country radio helped make history when the **Johnny Cash** and **Waylon Jennings** duet single, "There Ain't No Good Chain Gang" debuted at #22 bullet, the highest debuting single in the history of the **Cash Box** Country Charts, on May 27.

**PEOPLE PROFILED IN MAY** — **Tom Allen**, WDEE/Detroit; **Walter W. Clark**, WIL/St. Louis; **Ed Chandler**, KSON/San Diego; and **Deano Day**, WDEE/Detroit.

### JUNE, 1978

WDAF/Kansas City announced plans to present the Willie Nelson Picnic at Kansas City's Arrowhead Stadium . . . **D.J. Jones** left as one-half of the morning team at

(continued on page C-88)

Famous Music  
Publishing Companies  
2 Music Circle South  
Nashville, Tenn. 37203  
615-242-3531



**Judi Gottler**  
Nashville Director  
Of Operations

A GULF+WESTERN COMPANY

## MIKE BORCHETTA

### NATIONAL INDEPENDENT COUNTRY PROMOTION

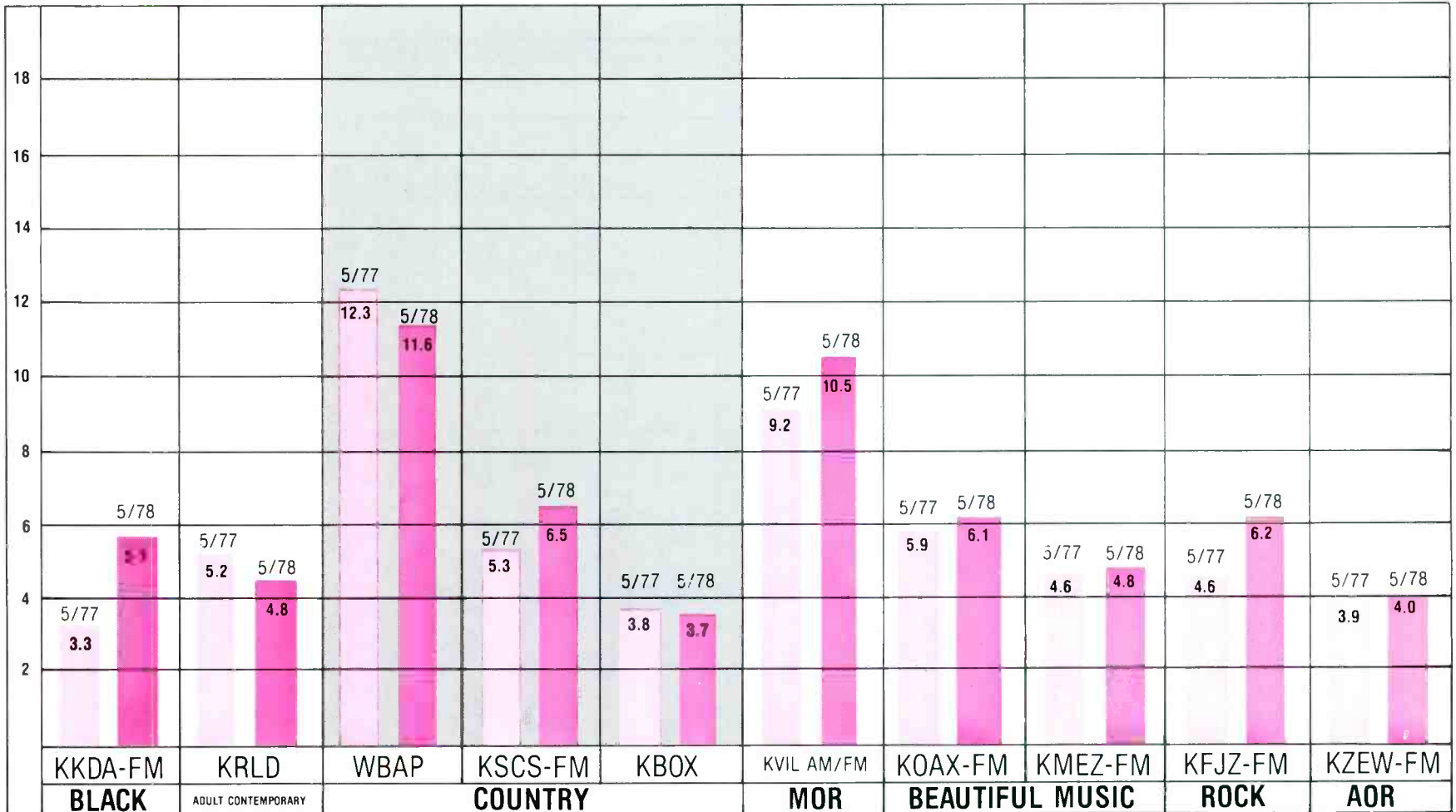
6290 Sunset Blvd., Suite 1426  
Hollywood, Ca. 90028

213/461-8488

Average Quarter Hour Shares Metro Survey Area Total Persons 12+  
Monday-Sunday 6 am to Midnight

Shares represented by the top ten ranked stations in Dallas:

## DALLAS



# Country Music Special 1978

## Managers/Booking Agents

(continued from page C-51)

**Jack Ross**  
108 Cedar Creek Ct.  
Nashville, Tennessee 37211  
(615) 834-4548

**Mark Rothbaum**  
225 Main St  
Danbury, Connecticut 06810  
(203) 792-2400

**Gene Scott**  
(see Warner Brothers Country)

**Todd Schiffman**  
9200 Sunset Blvd.  
Los Angeles, California 90069  
(213) 550-9020

**Louise Scruggs**  
P.O. Box 66  
Madison, Tennessee 37115  
(615) 868-2254

**Happy Shahan**  
P.O. Box 528

Brackettville, Texas 78832  
(512) 563-2580

**Showcase Talent**  
704 18th Ave. South  
Nashville, Tennessee 37203  
(615) 329-3471

**Showay Talent, Inc.**  
1104 18th Ave. South  
Nashville, Tennessee 37212

(continued on page C-90)

## Country Radio: The Year In Review

(continued from page C-87)

WKDA/Nashville, PD **Dale Turner** stayed on to do a one-man show . . . **Bob Knight** was hired as the PD at WMPS/Memphis . . . **Tom Collins**, former PD at WDEE/Detroit was hired as PD at Detroit's high-rated R&B station, WJLB . . . Country music got plenty of TV promotion in June, with the "Academy of Country Music Awards" and "NBC's Country Music Night of Stars, parts one and two . . ." WMPS/Memphis and KLZ/Denver were added to **Cash Box's** station tracking list . . . **Bill Robinson** steps down as PD at WIRE/Indianapolis after eight years in that position. He left the PD job so he could devote more time to his morning show and his syndication company. **Gary Havens** was promoted to PD, while **F. Richard Lee** was promoted to WIRE station manager . . . **Tom Phifer** replaced **Ron Scott** as MD at KRMD/Shreveport . . . **Berry Burks** replaced **Jim Powell** as PD at KHAK/Cedar Rapids. Powell remained at the station as MD . . . **Johnny Gray**, PD for WYDE/Birmingham, leaves the station to promote records for Mercury in Nashville . . . WHK/Cleveland hired former WNBC/New York morning man **Don Imus** as their new afternoon drive jock . . . **Uncle Don Rhea** resigned his music director position at KCKN/Kansas City after 16 years at that job . . . **Mike Malone** left his PD job at WUNI/Mobile for the same position at WYDE/Birmingham . . . More than 14,000 country music fans showed-up in Nashville for "Fan Fair."

**JUNE'S FEATURED PHOTOS** — **Burt Sherwood**, WMAQ/Chicago; **Dr. Bruce Nelson**, KENR/Houston; **Bill Hart**, WJJD/Chicago; and **Don Walton**, KFDI/Wichita.

### JULY, 1978

Storer Broadcasting announced that their Los Angeles stations, KTNQ and KGBS would flip-flop formats, with KTNQ (Ten Q) changing to a country format, and KGBS switching from country to a contemporary format. KTNQ/KGBS GM Paul Cassidy was reassigned by Storer within the company, and **Neil Rockoff**, **Ed Salamon**, and **Dale Pon** all moved to L.A. to oversee the change . . . **Tom Bigbee** became the new PD at WWOK/Miami. Bigbee replaced **Ron Tatar**, who left to program KVOC/Casper, Wyoming . . . **Vic Rumore** replaced **Bill Hayes** as GM for WKDA-WKDF/Nashville. Hayes left the station to go into business for himself . . . **Bill Knight** became the new PD at WUNI/Mobile . . . **Dave Martin** left his PD job at KYNN/Omaha to take over the same position at KWKH/Shreveport.

**JULY BRINGS A NEW COUNTRY STATION TO K.C.** — Strauss Broadcasting announced plans to change KFIX to country with former KCKN/Kansas City MD, **Don Rhea**, hired to do the music. KFIX also hired several other former KCKN employees, including **Mikle Shanin**.

**ARBITRON BLUES** — Some country stations lost, others gained. Those in the losing column included WHN/New York, KLAC/Los Angeles, WMAQ and WJJD, both in Chicago.

(continued on page C-90)

THANKS MUSIC DIRECTORS  
YOU'VE MADE IT A GREAT YEAR

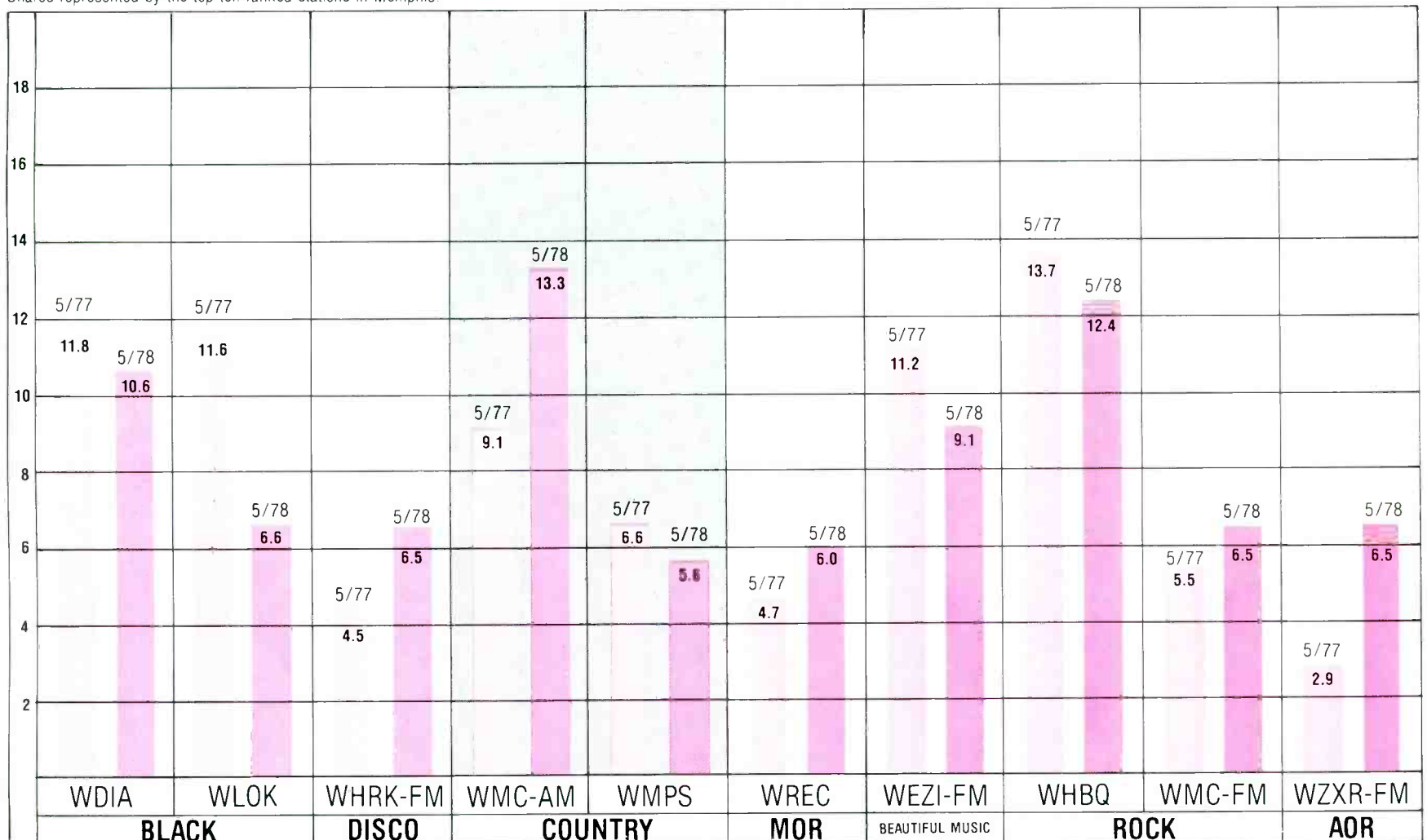


P.O. Box 297 Cleburne, Texas 76031 817 641-6801  
817 641-7564

Average Quarter Hour Shares Metro Survey Area Total Persons 12+  
Monday-Sunday 6 am to Midnight

Shares represented by the top ten ranked stations in Memphis:

## MEMPHIS

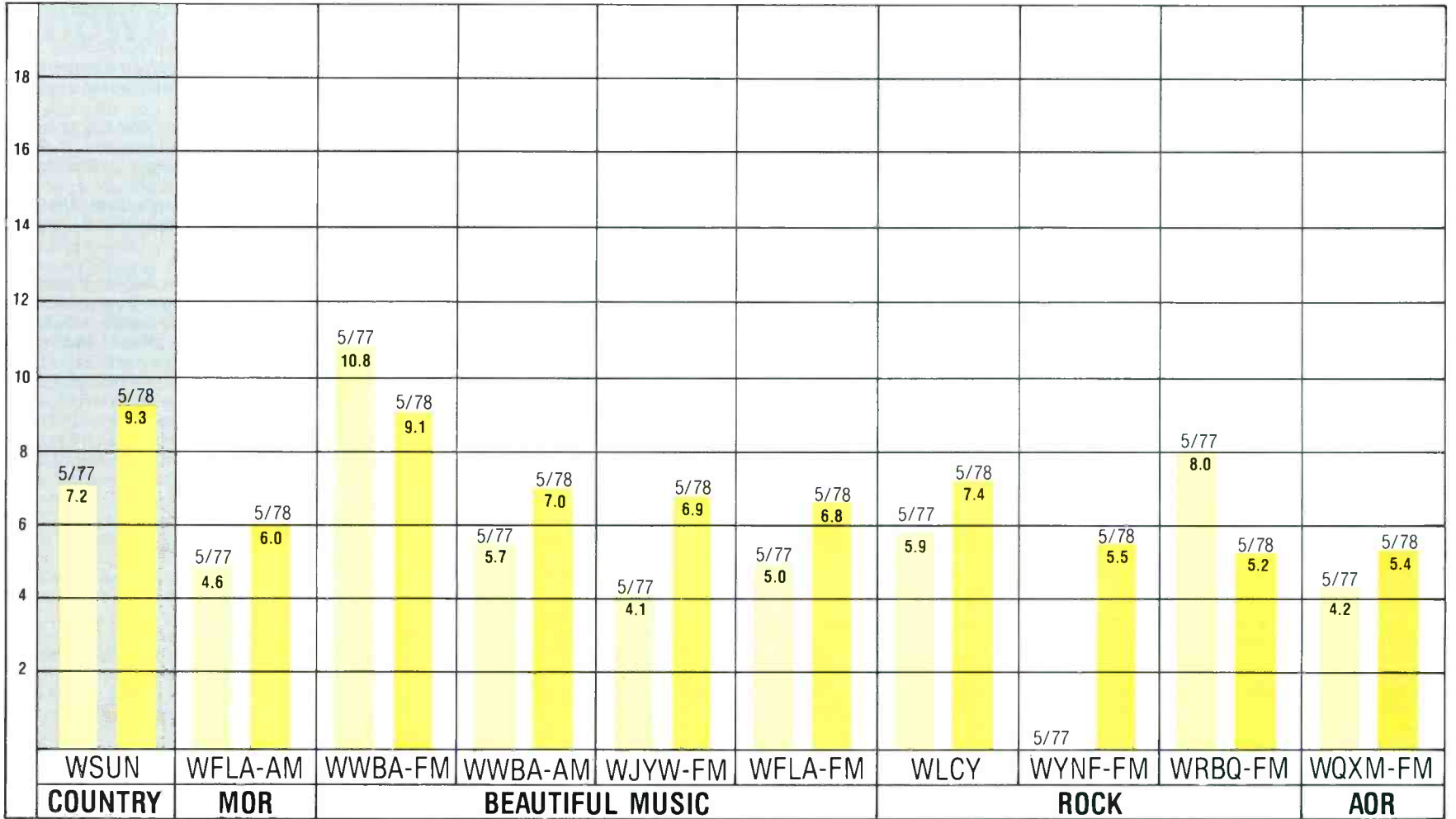


# Country Music Special 1978

Average Quarter Hour Shares Metro Survey Area Total Persons 12+  
Monday-Sunday 6 am to Midnight

TAMPA

Shares represented by the top ten ranked stations in Tampa:



# DOUBLE COUNTRY

## AM-97

## WWSW

Pittsburgh's Only Full-Time AM Country Station

# Country Music Special 1978

## G. Hill & Co. Has Big Year Specializing In Audio Concepts

NASHVILLE — 1977-78 was a golden year for Nashville's G. Hill and Company, a production firm specializing in audio concepts; for it was during this time that important milestones were achieved for the organization. Headed by Gayle Hill, with administrative assistance from production coordinator Donna Songer, and the talents of Music City's top writers, artists and musicians, the company has received several prestigious accolades and honors during the past 12 months.

It was during this year that G. Hill & Co. was notified that one of its spots, "Grandma's Baking Day," written for Stouffer's Bakery Goods, had won the Gold Award from the International Film and Television Festival of New York, in conjunction with the advertising firm of Ketchum,

MacLeod and Grove, Inc. who handle the Stouffer's account. That same tune also was awarded a Clio Certificate of Honorable Mention, the Clio being the most prestigious of all advertising awards.

### Commissioned By CMA

Last fall, G. Hill & Co. was also commissioned by the Country Music Association to develop a theme song to be used to promote October as International Country Music Month. The firm wrote and produced a jingle entitled "Sing Me A Country Song," which was featured on a promotional disc sent to more than 1,000 country radio stations in the United States by the Country Music Association.

But the song's exposure was by no means confined to the United States. While in Nashville filming a documentary which

## Magazine Execs Visit Music City

NASHVILLE — Top Billing Management and Booking Agency hosted last weekend a group of "People" magazine's editorial staff and advertisers. Controlling a million-dollar advertising budget, the delegation was treated to a close look of the entertainment business here.

### Gold Representations

The group was presented a selection of gold records when it arrived here and was immediately taken to Larry Gatlin's home for a Texas Chili lunch. That same night, Tom T. Hall hosted the group and other Music Row executives at his home for a din-

ner and party.

The rest of the year saw a dramatic increase in national exposure for G. Hill & Co. with the firm commissioned to develop audio tracks for heavyweight accounts such as STP, Sierra Beer, Pittsburgh National Bank, Rubbermaid and International Harvester, in addition to the firm's regular clients.

### Radio Efforts

G. Hill & Co. was also retained as media consultant, responsible for developing a total package of radio spots — from initial concept to finished product — for a mammoth U.S. government agency, the

Veterans Administration. The package included country spots with Dottie West and Michael Clark and Ethnic Versions with Thomas Cain.

As for the year ahead, 1978-79 promises to be another golden year for G. Hill and Company. CMA is again using the company's spots to promote October as Country Music Month. And the organization's roster of clients is ever-growing. 1978-79 will surpass the previous year's success. It seems evident that the company will undergo a great period of expansion in the coming year, and even more gold is likely to be forthcoming.



RCA artist Floyd Kramer



Elektra artist Jack Clement



**The World's  
5th most listened to  
Country Music Station  
is in Kansas City!**

## THANKS

For Super Support From Radio  
Superior has had a successful  
first 6 months!

Superior Record Distributing Co.  
50 Music Square West  
Suite 102  
Nashville, TN 37203

A division of Howard Knight Enterprises, Inc.

Howard A. Knight, Jr. / Pres.  
Christopher McMillen / Ex. V. Pres.

# Country Music Special 1978

## Soundshop Attracts Top Nashville Artists To Its Studio

NASHVILLE — Soundshop, Inc. still remains one of Music City's most unique recording facilities. It has always attracted top recording artists to its studios, and it provides the complementary component of a complete commercial jingle division.

Serving both industries of music and advertising, the Soundshop saw its business climb upwards to new heights of success this past year with an increase of 22 percent in its overall operation.



MCA artists Bill Anderson & Marylou Turner

Within the complex itself, Studio "A" was the site of a \$150,000 expansion via the addition of an MCI 532 control board, which offers an automatic mixing computer. At the same time, the studio was outfitted with a new monitor system.

Soundshop staffers themselves also expanded into new horizons this year, with Byron Warner landing a part in Jerry Reed's movie "Gold Ole Boys," and J.C. Meyer winning the American Song Festival for 1977 in the Top 40 category, while Ernie Winfrey was promoted to chief engineer.

Originally opened in 1971, the Soundshop has garnered a great reputation for its recording facilities, and is famous for attracting such celebrities as Carol Channing, Burt Reynolds, Dinah

## Continued Success Means Expansion For Screen Gems-EMI/Colgems-EMI

(continued from page C-91)

its fall "We're the One" promo campaign.

During the past year, Screen Gems-EMI/Colgems-EMI has also enjoyed a great deal of success at the radio level with its Country Gold Programming album. The enthusiastic response from programmers has prompted the planning of a second Country Gold album, which, like the first LP, will be distributed to all major country radio stations across the country.

As a result of the company's successes,

Shore and Paul McCartney.

During the past 12 months, business at the studio found such well-known names on its schedule as Neil Young, Foghat, Dobie Gray, New Grass Revival, Millie Jackson, Kenny O'Dell, Louise Mandrell, Bill Anderson, Ed Bruce, O.B. McClinton, Doc & Merle Watson, Joe Tex and John Hartford.

### Notable Names

On the other hand, notable names in the production of commercials this past year at Soundshop include such famous brand names as Billy Beer, Lincoln-Mercury, Pabst Blue Ribbon, South Central Bell, Goodyear Tire & Rubber, Burger Chef, Brown & Williamson and Allis Chalmers.

The Soundshop is also responsible for

producing a series of I.D. jingles for various states throughout the country, including Tennessee, as a means of helping aid the industry of tourism.

Over the years, it has built a solid reputation for being able to consistently create award-winning quality product, and in turn that has become the single most important ingredient for the Soundshop's steadfast success in serving both industries of advertising and music.



Elektra artist Hargus "Pig" Robbins

HAPPY  
BIRTHDAY  
CMA



**WUBE**

FM 105/AM 1230

Your Home In The Country

**KCKN<sup>7</sup> COUNTRY**  
fm 94/1340 am

TWO GREAT COUNTRY COMBINATIONS FOR  
CINCINNATI & KANSAS CITY. . . FROM KAYE-SMITH  
RADIO

Kaye-Smith Radio WUBE Cincinnati, KXL AM/FM Portland,  
KJR Seattle, KISW-FM Seattle, KCKN AM/FM Kansas City,  
KJRB Spokane

CASH BOB

BELIEVES

COUNTRY

COUNTRY  
BEL

IN  
MUSIC!

MUSIC  
REVUES IN  
CASH BOB!

THANKS...

ABC Records proudly  
congratulates its 1978  
Country Music Association  
Award winners.



Roy Clark  
instrumentalist of the year



Oak Ridge Boys  
vocal group of the year

Oak Ridge Boys Band  
instrumental group of the year



Don Williams  
male vocalist of the year

Congratulations to Jim Halsey,  
who represents all our winners.



THE JIM HALSEY CO. INC.  
5800 E. SHELLEY PENTHOUSE  
TULSA, OKLAHOMA 74135  
(918) 661-3683



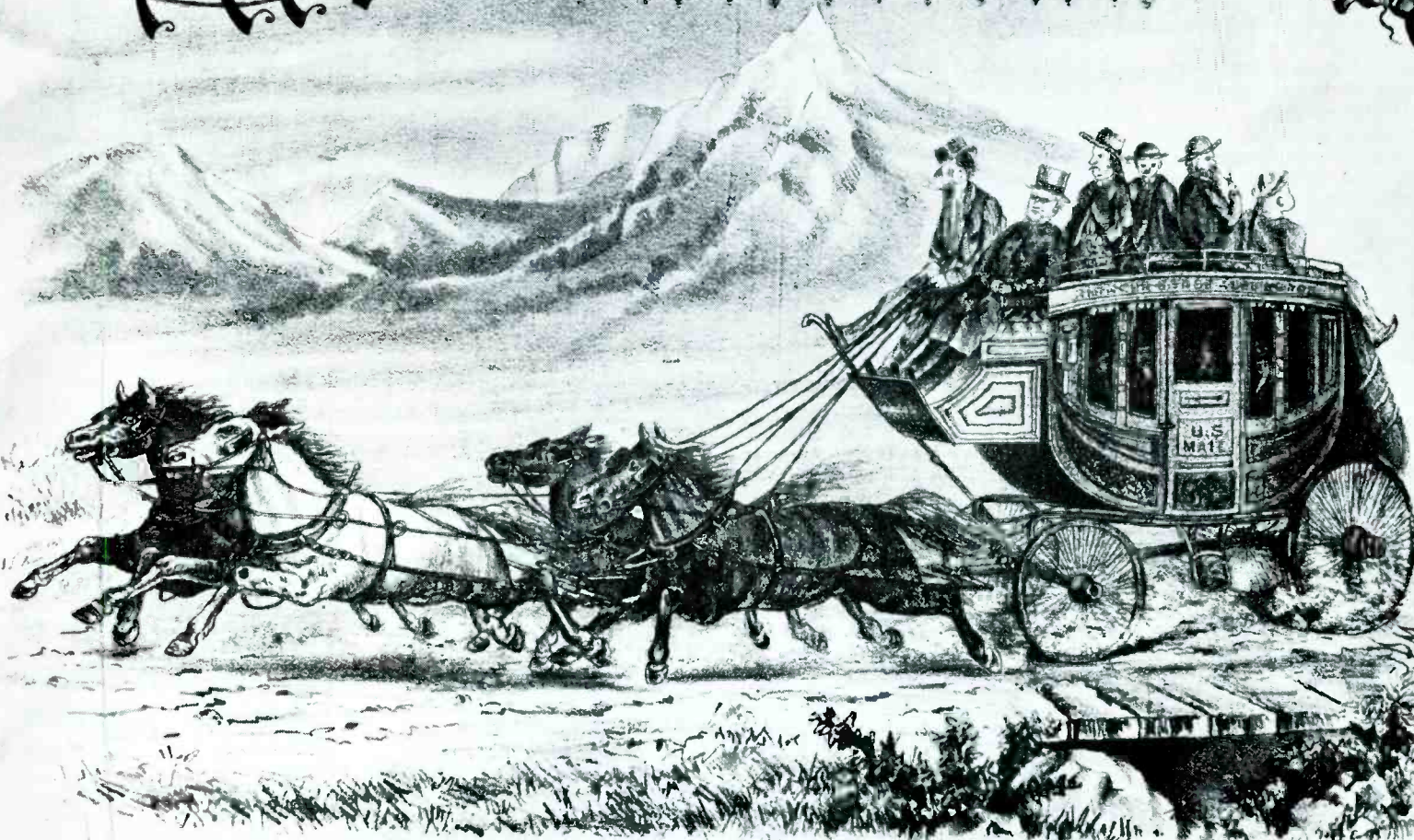


*Dedicated to Miss Lillie Swift.*



# WAGON WOODS

## SCHOTTISCHE



Copyright 1878 by John G. Fox

"Keep your Seat Horace, I'll get you thar on time."

THOS HUNTER, LITH PHILA

Composed by

**J. P. MEDER.**

CARSON CITY, NEV.

PUBLISHED BY JOHN G. FOX, CARSON CITY, NEV.



## Wells Fargo Bank has the long-playing record.

We're the oldest bank in the West.

And as far back as the Gold Rush days — before the music business was known as the music business — people in the West trusted their financial matters to us.

Now we have a special division that's devoted entirely to the needs of people in

the entertainment industry. It's a team of banking experts whose specialty is your special field.

Whether it's a major loan you need or a checking account, investment advice or a family trust fund, we're your kind of people.

## Entertainment Industries Division Wells Fargo Bank

Joe Lipsher/Executive Director & Vice President. Austin Casey/Manager & Vice President.  
9600 Santa Monica Boulevard, Beverly Hills, California 90210. (213) 550-2295

# CASH BOX TOP 100 COUNTRY

October 21, 1978

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		10/14			10/14			10/14			
<b>1</b>	<b>TEAR TIME</b> DAVE & SUGAR (RCA PB-11322)	4	<b>10</b>	<b>34</b>	<b>I FOUGHT THE LAW</b> HANK WILLIAMS, JR. (Warner/Curb WBS 8641)	20	<b>11</b>	<b>66</b>	<b>BURGERS AND FRIES</b> CHARLEY PRIDE (RCA PB-11391)	—	<b>1</b>
<b>2</b>	<b>LET'S TAKE THE LONG WAY AROUND THE WORLD</b> RONNIE MILSAP (RCA PB-11369)	3	<b>8</b>	<b>35</b>	<b>WHEN A WOMAN CRIES</b> DAVID ROGERS (Republic REP 029)	38	<b>7</b>	<b>67</b>	<b>ALL OF ME</b> WILLIE NELSON (Columbia 3-10834)	—	<b>1</b>
<b>3</b>	<b>SLEEPING SINGLE IN A DOUBLE BED</b> BARBARA MANDRELL (ABC AB-12403)	7	<b>7</b>	<b>36</b>	<b>'57 CHEVROLET</b> BILLIE JO SPEARS (UA-X1229-Y)	21	<b>11</b>	<b>68</b>	<b>MY SIDE OF TOWN</b> BILLY LARKIN (Mercury 55040)	74	<b>5</b>
<b>4</b>	<b>ANYONE WHO ISN'T ME TONIGHT</b> KENNY ROGERS/DOTTIE WEST (United Artists UA-1234-4)	5	<b>8</b>	<b>37</b>	<b>DEVOTED TO YOU</b> CARLY SIMON & JAMES TAYLOR (Elektra E-45506)	40	<b>7</b>	<b>69</b>	<b>JUST HANGIN' ON</b> MEL STREET (Mercury 55043)	79	<b>2</b>
<b>5</b>	<b>CRYIN' AGAIN</b> OAK RIDGE BOYS (ABC AB-12397)	6	<b>8</b>	<b>38</b>	<b>CAN YOU FOOL</b> GLEN CAMPBELL (Capitol P-4584)	61	<b>5</b>	<b>70</b>	<b>ONE RUN FOR THE ROSES</b> NARVEL FELTS (ABC AB-12414)	80	<b>2</b>
<b>6</b>	<b>SWEET DESIRE</b> THE KENDALLS (Ovation OV-1112)	11	<b>5</b>	<b>39</b>	<b>WHAT'CHA DOIN' AFTER MID-NIGHT, BABY</b> HELEN CORNELIUS (RCA PB-11375)	58	<b>5</b>	<b>71</b>	<b>RAINING IN MY HEART</b> LEO SAYER (WB WBS 8682)	81	<b>2</b>
<b>7</b>	<b>AIN'T NO CALIFORNIA</b> MEL TILLIS (MCA 40946)	8	<b>7</b>	<b>40</b>	<b>GONE GIRL</b> JOHNNY CASH (Columbia 3-10817)	42	<b>7</b>	<b>72</b>	<b>LET'S BE LONELY TOGETHER</b> DALE McBRIDE (Con Brio CBK-140)	82	<b>2</b>
<b>8</b>	<b>LITTLE THINGS MEAN A LOT</b> MARGO SMITH (Warner Bros. WBS 8656)	9	<b>7</b>	<b>41</b>	<b>IF THIS IS JUST A GAME</b> DAVID ALLAN COE (Columbia 3-10816)	44	<b>8</b>	<b>73</b>	<b>KISS AWAY</b> JODY MILLER (Epic 8-50612)	75	<b>3</b>
<b>9</b>	<b>HEARTBREAKER</b> DOLLY PARTON (RCA PB-11296)	2	<b>10</b>	<b>42</b>	<b>STAY WITH ME</b> NICK NOBLE (Churchill 7713)	43	<b>8</b>	<b>74</b>	<b>I WANNA GO TO HEAVEN</b> JERRY WALLACE (4-Star 5-1035)	84	<b>2</b>
<b>10</b>	<b>ONE SIDED CONVERSATION</b> GENE WATSON (Capitol P-4616)	12	<b>9</b>	<b>43</b>	<b>BLUER THAN BLUE</b> BEVERLY HECKEL (RCA PB-11360)	45	<b>7</b>	<b>75</b>	<b>OH, SUCH A STRANGER</b> DON GIBSON (ABC/Hickory AH-54036)	—	<b>1</b>
<b>11</b>	<b>DAYLIGHT</b> T.G. SHEPPARD (WBS-8678)	13	<b>5</b>	<b>44</b>	<b>WHAT'S THE NAME OF THAT SONG</b> GLENN BARBER (Century 21 C21-100)	53	<b>6</b>	<b>76</b>	<b>JUST OUT OF REACH</b> LARRY G. HUDSON (Lone Star 702)	77	<b>4</b>
<b>12</b>	<b>I JUST WANT TO LOVE YOU</b> EDDIE RABBITT (Elektra E-45531)	17	<b>4</b>	<b>45</b>	<b>FRIEND, LOVER, WIFE</b> JOHNNY PAYCHECK (Epic 8-50621)	—	<b>1</b>	<b>77</b>	<b>SECRETLY</b> JIMMIE RODGERS (Scrimshaw M-1318-S)	78	<b>7</b>
<b>13</b>	<b>WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN</b> RAZZY BAILEY (RCA PB-11338)	16	<b>11</b>	<b>46</b>	<b>LAST LOVE OF MY LIFE</b> LYNN ANDERSON (Columbia 3-10809)	46	<b>9</b>	<b>78</b>	<b>POISON LOVE</b> GAIL DAVIES (Lifesong ZS8-1777)	—	<b>1</b>
<b>14</b>	<b>ANOTHER GOODBYE</b> DONNA FARGO (Warner Bros. WBS 8643)	15	<b>9</b>	<b>47</b>	<b>I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE)</b> SONNY THROCKMORTON (Mercury 55039)	49	<b>7</b>	<b>79</b>	<b>LOVE GOT IN THE WAY</b> FREDDY WELLER (Columbia 3-10837)	—	<b>1</b>
<b>15</b>	<b>THAT'S WHAT YOU DO TO ME</b> CHARLY McCLAIN (Epic 8-50598)	18	<b>6</b>	<b>48</b>	<b>SOMEDAY YOU WILL</b> JOHN WESLEY RYLES (ABC AB-12410)	57	<b>4</b>	<b>80</b>	<b>SO GOOD</b> JEWEL BLANCH (RCA PB-11329)	92	<b>6</b>
<b>16</b>	<b>WHAT HAVE YOU GOT TO LOSE</b> TOM T. HALL (RCA PB-11376)	19	<b>6</b>	<b>49</b>	<b>JULIET &amp; ROMEO</b> RONNIE SESSIONS (MCA 40952)	59	<b>4</b>	<b>81</b>	<b>SAVE THE LAST DANCE FOR ME</b> RON SHAW (Pacific Challenger PC-1631)	83	<b>5</b>
<b>17</b>	<b>IT'S BEEN A GREAT AFTERNOON</b> MERLE HAGGARD (MCA 40936)	1	<b>11</b>	<b>50</b>	<b>THIS IS A HOLD UP</b> RONNIE McDOWELL (Scorpion SC 0560)	60	<b>4</b>	<b>82</b>	<b>SHARING THE NIGHT TOGETHER</b> DR. HOOK (Capitol P-4621)	88	<b>6</b>
<b>18</b>	<b>NO SLEEP TONIGHT</b> RANDY BARLOW (Republic REP 024)	14	<b>11</b>	<b>51</b>	<b>IF THE WORLD RAN OUT OF LOVE TONIGHT</b> JIM ED BROWN/HELEN CORNELIUS (RCA PB-11304)	31	<b>13</b>	<b>83</b>	<b>MINSTREL MAN</b> REBECCA LYNN (Scorpion SC 0559)	86	<b>2</b>
<b>19</b>	<b>TWO LONELY PEOPLE</b> MOE BANDY (Columbia 3-10820)	23	<b>6</b>	<b>52</b>	<b>WHO AM I TO SAY</b> THE STATLER BROS. (Mercury 55037)	32	<b>13</b>	<b>84</b>	<b>YOU ARE STILL THE ONE</b> LINDA HARGROVE (RCA PB-11378)	87	<b>3</b>
<b>20</b>	<b>DANGER HEARTBREAK AHEAD</b> ZELLA LEHR (RCA PB-11359)	22	<b>9</b>	<b>53</b>	<b>WOMANHOOD</b> TAMMY WYNETTE (Epic 8-50574)	36	<b>15</b>	<b>85</b>	<b>AIN'T LIFE HELL</b> HANK COCHRAN/WILLIE NELSON (Capitol P-4635)	97	<b>2</b>
<b>21</b>	<b>HUBBA HUBBA</b> BILLY "CRASH" GRADDOCK (Capitol P-4642)	24	<b>6</b>	<b>54</b>	<b>PENNY ARCADE</b> CRISTY LANE (LS-167)	47	<b>14</b>	<b>86</b>	<b>I'M JUST GETTIN' BY</b> HANK THOMPSON (ABC AB-12409)	93	<b>2</b>
<b>22</b>	<b>FADIN' IN, FADIN' OUT</b> TOMMY OVERSTREET (ABC AB-12408)	26	<b>4</b>	<b>55</b>	<b>STORMY WEATHER</b> STELLA PARTON (Elektra E-45533)	65	<b>2</b>	<b>87</b>	<b>RAMBLIN' ROSE</b> HANK SNOW (RCA PB-11377)	89	<b>3</b>
<b>23</b>	<b>HANDCUFFED TO A HEARTACHE</b> MARY K. MILLER (Inergi I-310)	28	<b>6</b>	<b>56</b>	<b>BORDERTOWN WOMAN</b> MEL McDANIEL (Capitol P-4597)	33	<b>11</b>	<b>88</b>	<b>TURN ON THE BRIGHT LIGHTS</b> LENNY GAULT (MRC 1020)	91	<b>3</b>
<b>24</b>	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> CON HUNLEY (Warner Bros. WBS-8671)	37	<b>4</b>	<b>57</b>	<b>SWEET FANTASY</b> BOBBY BORCHERS (Epic 8-50585)	25	<b>11</b>	<b>89</b>	<b>WILL YOU REMEMBER MINE</b> WILLIE NELSON (Lone Star 703)	—	<b>1</b>
<b>25</b>	<b>THINGS I'D DO FOR YOU</b> MUNDO EARWOOD (GMC-104-A)	27	<b>8</b>	<b>58</b>	<b>DO IT AGAIN TONIGHT</b> LARRY GATLIN (Monument 45-259)	48	<b>11</b>	<b>90</b>	<b>IT'S NOT EASY</b> DICKY LEE (RCA PB-11389)	—	<b>1</b>
<b>26</b>	<b>ON MY KNEES</b> CHARLIE RICH (WITH JANIE FRICKE) (Epic 8-50616)	39	<b>3</b>	<b>59</b>	<b>LOVIN' YOU OFF MY MIND</b> CATES SISTER (Caprice CA-2051)	50	<b>8</b>	<b>91</b>	<b>TILL THEN</b> PAL RAKES (Warner Bros. WBS-8656)	—	<b>1</b>
<b>27</b>	<b>LAST NIGHT, EV'RY NIGHT</b> REBA McENTIRE (Mercury 55037)	29	<b>9</b>	<b>60</b>	<b>THEN YOU'LL REMEMBER</b> STERLING WHIPPLE (Warner Bros. WBS 8632)	64	<b>3</b>	<b>92</b>	<b>IF I HAD TO DO IT ALL OVER AGAIN</b> STONEY EDWARDS (JMI-47)	—	<b>1</b>
<b>28</b>	<b>TOE TO TOE</b> FREDDIE HART (Capitol P-4609)	30	<b>10</b>	<b>61</b>	<b>THE FEELINGS SO RIGHT TONIGHT</b> DON KING (Con Brio CBK 137)	51	<b>12</b>	<b>93</b>	<b>ONE MORE TIME</b> SANDRA KAYE (Door Knob WIG-DK-8-075)	94	<b>2</b>
<b>29</b>	<b>BREAK MY MIND</b> VERN GOSDIN (Elektra E-45532-A)	41	<b>3</b>	<b>62</b>	<b>FAIR AND TENDER LADIES</b> CHARLIE McCOY (Monument 45-258)	52	<b>11</b>	<b>94</b>	<b>MY DADDY WAS A TRAVELIN' MAN</b> BRENDA KAY PERRY (MRC 1021)	96	<b>2</b>
<b>30</b>	<b>SLEEP TIGHT, GOOD NIGHT MAN</b> BOBBY BARE (Columbia 3-10831)	56	<b>3</b>	<b>63</b>	<b>I'M LEAVING IT ALL UP TO YOU</b> FREDDY FENDER (ABC 12415)	73	<b>2</b>	<b>95</b>	<b>COME TO ME</b> BOBBY HOOD (Chute CR 102)	95	<b>2</b>
<b>31</b>	<b>TWO HEARTS TANGLED IN LOVE</b> KENNY DALE (Capitol P-4619)	34	<b>8</b>	<b>64</b>	<b>BACK IN THE USA</b> LINDA RONSTADT (Elektra/Asylum E-45519-A)	55	<b>8</b>	<b>96</b>	<b>SPREAD MY WINGS</b> WICHITA LINEMAN (Lineman NR 9875)	98	<b>2</b>
<b>32</b>	<b>NIGHTS ARE FOREVER WITHOUT YOU</b> BUCK OWEN (Warner Bros. WBS 8614)	35	<b>10</b>	<b>65</b>	<b>THE MAN THAT TURNED MY MAMA ON</b> ED BRUCE (Epic 8-50613)	69	<b>4</b>	<b>97</b>	<b>LET'S HAVE A HEART TO HEART TALK</b> LEON RAUSCH (Derrick DRC-122)	99	<b>2</b>
<b>33</b>	<b>HERE COMES THE HURT AGAIN</b> MICKY GILLEY (Epic 8-50580)	10	<b>13</b>					<b>98</b>	<b>MEMORY BOUND</b> B.J. WRIGHT (Soundwaves SW 4577)	—	<b>1</b>
								<b>99</b>	<b>I'M A FOOL TO CARE</b> MARCIA BALL (Capitol P-4633)	100	<b>2</b>
								<b>100</b>	<b>DARLING</b> POACHER (Republic REP-028)	—	<b>1</b>

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't Life Hell (Tree — BMI)	85	Here Comes (Jack & Bill — ASCAP)	33	Lovin' You Off (Sound Corp — ASCAP)	59	Sweet Desire (Terrace — ASCAP)	6
Ain't No California (Tree Pub. — BMI)	7	Hubba Hubba (Ray Stevens — BMI)	21	Memory Bound (Hitkit/Long Hollow — BMI)	98	Sweet Fantasy (Chappell — ASCAP)	50
All Of Me (Bourne/Marlong — BMI)	67	I Fought The (Acuff-Rose — BMI)	34	Minstrel Man (Fiddleback — BMI)	83	Tear Time (Forrest Hills — BMI)	1
Another (ATV/Mann & Weil/Frascotti — BMI)	14	I Just Want (Briarpatch/Debdave — BMI)	12	My Daddy Was A (Almarie — BMI)	94	That's What (Music City — ASCAP)	15
Anyone Who Isn't (Bobby Goldsboro — ASCAP)	4	I Wanna Go To (Fireweed — ASCAP)	74	My Side Of (Music City — ASCAP)	68	The Feelings So (Wilijex — ASCAP)	61
Back In The (Arc Music — BMI)	64	I Wish You (Tree Pub. — ASCAP)	92	Nights Are (Dawnbreaker — BMI)	32	The Man That (Tree — BMI)	65
Bluer Than Blue (Let Me Be There — ASCAP)	43	If I Had To (La Debra — BMI)	92	No Sleep Tonight (Frebar Music — BMI)	18	Then You'll Remember (Tree — BMI)	60
Bordertown (Screen Gems/EMI — BMI)	56	If The World (ABC/Dunhill — BMI/American Broadcasting — ASCAP)	51	Oh, Such A Stranger (Acuff-Rose — BMI)	75	Things I'd Do (Music West of the Pecos — BMI)	25
Break My Mind (Acuff-Rose — BMI)	29	If This Is (Warner/Tamerlane — BMI)	41	On My Knees (Hi Lo Music — BMI)	26	This Is A (Cristy Lane — ASCAP)	57
Burgers And Fries (Pi-Gem — BMI)	66	I'm A Fool To (Peer International — BMI)	99	One More Time (Door Knob — BMI)	93	Till Then (MCA/Warlock — ASCAP)	91
Can You Fool (Royal Oak/Windstar — ASCAP)	38	I'm Just Gettin' (Jack and Bill — ASCAP)	86	One Run For The (Jerry Chesnut — BMI)	70	Toe To (Blackwood/Fullness — BMI)	28
Come To Me (Starcast — ASCAP)	95	I'm Leaving It All (Venice — BMI)	63	One Sided (Joe Allen — BMI)	10	Turn On The Bright (Almarie Music — BMI)	88
Cryin' Again (Tree Pub. — BMI/Cross Keys — ASCAP)	5	It's Been A (Shade Tree — BMI)	17	Penny Arcade (House of Bryant — BMI)	54	Two Hearts Tangled (Publicare — ASCAP)	31
Danger (Duchess/Posey — BMI) (Crosskey — ASCAP)	20	It's Not Easy (Screen Gems — BMI)	90	Poison Love (Unichappell — BMI)	78	Two Lonely (Milene — ASCAP)	19
Darling (September — ASCAP)	100	Juliet & Romeo (Combine — BMI)	49	Raining In My (House Of Bytiant — BMI)	71	What Cha' (Dunhill — BMI)	39
Daylight (Blue Lake — BMI)	11	Just Hangin' On (Maplehill/Vogue — BMI)	69	Ramblin' Rose (Sweco Music — BMI)	87	What Have You (Hallnote — BMI)	16
Devoted To You (House Of Bryant — BMI)	37	Just Out Of (4-Star — BMI)	76	Save The Last (Rumbalero — BMI)	81	What Time Do (House of Gold — BMI)	13
Do It Again (First Generation — BMI)	58	Kiss Away (Al Gallico Music — BMI)	73	Secretly (Planetary — ASCAP)	77	What's The Name (Glenn To Glenn — BMI/Merilark — ASCAP)	44
Fadin' In (Tree — BMI)	22	Last Love (Easy Nine/Baby Chick — BMI)	46	Sharing The (Music Mill — ASCAP/Al Cartee — BMI)	82	When A Woman Cries (Door Knob — BMI)	35
Fair And Tender (Acuff-Rose — BMI)	62	Last Night (Combine — BMI/Music City — ASCAP)	27	Sleep Tight, Good Night Man (Bobby Goldsboro Music — ASCAP)	30	Who Am I (American Cowboy — BMI)	52
'57 Chevrolet (ATV Music — BMI)	36	Let's Be Lonely (Con Brio — BMI)	72	Sleeping Single (Pi-Gem — BMI)	3	Will You Remember (Tree — BMI)	89
Friend, Lover, Wife (Algee — BMI)	45	Let's Have A Heart To (Bulls Eye — ASCAP)	97	So Good (Music City — ASCAP)	80	Womanhood (Tree Pub. — BMI)	53
Gone Girl (Jack Music — BMI)	40	Let's Take (Chess — ASCAP/Pi-Gem — BMI)	2	Someday You (Hall-Clement — BMI)	48	You Are Still The One (Window Music — BMI)	84
Handcuffed To A (Mandy Music — ASCAP)	23	Little Things Mean (Leo Feist — ASCAP)	8	Spread My Wings (Donnie Do-Dae/Lineman — BMI)	96	You've Still Got (Fred Rose — BMI)	24
Heartbreaker (Songs of Manhattan Island/Begonia Melodies — BMI)	9	Love Got In The (Young World/Spooner Oldham — BMI)	79	Stay With Me (U.A./Zoobe — ASCAP)	42		
				Stormy Weather (Longmanor/Chrysalis — BMI)	55		

# WE'RE NUMBER

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*Ronnie McDowell*  
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*Billboard Cashbox Record World*

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*Scorpion—SC-0560*  
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*Billboard Cashbox Record World*

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# COUNTRY

## The Country Column

## Waylon Jennings Discusses His Rocky Road To the Top

(continued from page 10)

Epic's **Charly McClain** has just signed with Celebrity Management, Inc. of Nashville. Her latest single "That's What You Do to Me" (#15 this week) is from her newly-released LP "Let Me Be Your Baby," produced by **Larry Rogers**. Charly, a Memphis native, performed last weekend at the Talent Buyers Showcase at Nashville's Hyatt Regency, one of the kickoff events for this week's Deejay Convention. Charly will also entertain during the convention as part of the CBS show on Oct. 21.

In addition to McClain, CMI has also signed two RCA artists, **Razzy Bailey** and **Zella Lehr**, top bookings. Zella, a regular on the Mapes Hotel chain in Reno, was voted **Cash Box's** top Country Vocalist of 1978, and her new release is a driving country rocker, "Danger Heartbreak Ahead," produced by **Pat Carter**. Bailey is the writer of the **Dickey Lee** hits "9,999,999 Tears" and "Peanut Butter," and, with **Bob Montgomery** handling the production, his first RCA release is "What Time Do You Have to Be Back in Heaven."

Broadcasters **Mack and Sherry Sanders** (WJRB in Nashville) hosted a luncheon Friday at their home for two dozen guests of Time, Inc. Heading the guest list at the former home of **Hank and Audrey Williams** were People Magazine publisher **Dick Durell** and People's music editor, **Jim Jerome**.

Warner Bros. artist **Guy Clark** just finished a three-night stand at Nashville's Old Time Picking Parlor, packing the house each night. Sitting in with Guy onstage were friends **Emmylou Harris** and

**Bonnie Bramlett**. In addition to a new album, Guy has a new band which includes **Bea Spears**, longtime bass player with **Willie Nelson**. On the same bill Friday and Saturday nights were **Jim and B.J. Ritchie**. The Texas folksingers also played at the Picking Parlor on Saturday afternoon for the thousands attending the annual Market St. Fair.



Charly McClain

**T.G. Sheppard** (Warner Bros.) narrated one half-hour segment of a series about **Elvis Presley**. T.G. was a close friend of the King's for many years and his segment is titled "Fun Times With Elvis." The Westinghouse Corp. series is being filmed around Memphis and will be syndicated in 24 major markets. Sheppard's new Warner Bros. single is "Daylight," which is #11 this week.

**Jack Clement's** reactivated JMI Records will host a JMI Revue Oct. 21 at Nashville's *Exit/In*, in conjunction with *Concerts For People*, a non-profit organization dedicated to community involvement in the local music business. The concert will be a benefit for the *Humphreys Street School and Community Project*. Headlining the revue will be **Clement** and **Stoney Edwards**. Stoney has the first release on the new JMI label, "If I Had It to Do All Over Again." Joining them on the show will be JMI artists **Jim Rooney**, **Kathy Johnson**, **Rick Shulman** and **Rachel Peer**, along with the JMI Band.

**Donna Fargo** makes her fall debut at the Tulsa '78 International Music Festival luncheon honoring Country Music Magazine's 2nd Annual Bulletin Awards on Nov. 4. Donna's headline performance will be followed by a date at the State Theatre, Union Town, Pa. on Nov. 11, then the Grand Rapids (Mich.) Civic Center the next day. Donna's latest single "Another Goodbye" is climbing the **Cash Box** charts at #14 this week.

**Johnnie Lee Wills**, the legendary western swing music pioneer, has recorded a "Reunion" album for Flying Fish Records. The LP features some of the musicians who originally played with Johnnie Lee and his brother Bob on their live shows from Cain's Ballroom in Tulsa. Wills returned to Tulsa last week for one more show at Cain's, sponsored by Congressman **James P. Jones**. "A Salute to the Original Tulsa Sound" was a tribute to Johnnie Lee's contribution to the musical heritage of Tulsa.

*Nu-Trayl's* **Tommy O'Day** is sticking to oldies. Following the success of "Memories Are Made of This," Tommy has just released the old Gogi Grant hit, "The Wayward Wind," produced by **Gene Kennedy**.

**Freddy Weller's** new CBS single "Love Got in the Way" is a departure from his previous records in that it is almost a duet. The lady's voice belongs to **Lori Morgan**, daughter of the late **George Morgan**. Weller has been in *Clement Studios* in Nashville with producer **Ray Baker** finishing cuts for the upcoming LP of the same title.

Western clothier and evangelist **Tony Alamo** has just finished a new album, "Love Songs For Sue ... And You," produced by **Porter Wagoner** at Porter's Fireside Studio.

**Hank Cochran** is leaving the water for the road. After spending the last few years aboard a 50-foot Grand Banks boat, the hit songwriter ("I Fall to Pieces" and "Make the World Go Away") has just signed an exclusive booking agreement with **Buddy Lee Attractions, Inc.** Hank has a new single on Capitol titled "Ain't Life Hell?" Joining him on the record is a man he discovered back in 1960, **Willie Nelson**. A new album, "Hank Cochran, With a Little Bit of Help from His Friends," features Hank's wife **Jeannie Seely**, her partner **Jack Greene**, and **Merle Haggard**. Hank plans to tour with a five-piece band, fronted by **Rock Killough** and called *Hank Cochran and the Clan*.



Hank Cochran

walter carter



**CLOWER HONORED BY TOP BILLING** — MCA humorist **Jerry Clower** was honored recently with a down-home Yazoo County catfish supper by **Top Billing Booking and Management Agency** in support of his new album, "Live From The Stage Of The Grand Ole Opry." Relaxing with Clower at the reception are (l-r): **Nick Hunter**, national promotion manager, MCA, Nashville; **Jimmy Bowen**, MCA vice president and general manager, Nashville; **Clower**; **Eddie Kilroy**, MCA A&R director, Nashville; and **Chic Doherty**, MCA vice president of national sales, Nashville.

I think there was a big misunderstanding. I think **Chet Atkins** is a genius (early producer), and some of the best records I have ever cut have been with Chet. But I had my other problems . . . my lifestyle. But I had to go through all this stuff because of me. I wasn't trying to prove anything. I think some people thought I would destroy things if I had the control and the freedom I had to have in order to do the music right. Now, they understand and I think I understand them a little better."

### Abhors Macho Image

Although Jennings abhors the macho image (one of his grievances against writers is that their questions dwell on the "outlaw" image instead of his music), he admitted his insistence on artistic control was an act of rebellion.

"I did rebel and backed up and said I wasn't going to do things a certain way any more. But the other way didn't work for me," Jennings said. "Nashville had a way of doing albums when I got here that didn't work for me, and it would have destroyed me if I had kept going at it. That system works great for some people and shouldn't be destroyed. I believe completely in producers. I like good minds and creative input around me. I wouldn't ever go in a studio without **Richie**. The outlaw thing has probably caused me a problem or two. I'm not going to back up if I think I am right, and that leads to problems. I've never been in the habit of backing up, and I don't think I want to start now. I'm basically just a good ole boy having a good ole time. But you can see their side too. Here comes this ole boy from Texas who looks kind of crazy and acts kind of crazy too. Things have been going smooth and here he comes rocking the boat."

Jennings' dealings with his record company have been less rocky in recent years, he said, since he has found someone in the executive level he can relate to. Previously, Jennings said he often ran into problems trying to communicate with a corporation.

"There used to be a guy with RCA," Jennings said, "that would come in and say, 'you be quiet and we will take care of this. We know what we are doing about these records.' He says he knows what he is doing

about my music, telling me what to release and then he sits there and pats his foot to the wrong beat and tells me that's got a snappy beat. And he whistled with a Yankee accent. Nobody is going to make me change anything about my music. What it amounts to is that I have to have a person to relate to in corporations. I understand corporations. At RCA, I trust **Jerry Bradley** (vice president and general manager, Nashville division), and he has done a lot for me. The album covers are all his ideas. He has come up with some great ideas. Jerry and I didn't agree for a long time. But even then, he respected me and I respected him. He knows exactly what I am about musically."

The music business and music mix about as well as water and oil. Music is a natural expression and merchandising is a calculated, objective enterprise. But the combination of the two is an obvious necessity. However, in the opinion of Jennings, too many people in Nashville are worrying about chart positions instead of making music.

### Wrong Priorities

"Sometimes I hear people say, 'you can't do this because it ain't country' or 'I think that could be a pop hit.'" Jennings said. "Why don't they just get in there and not worry about a chart or an award at the end of the year. Just get a good song and do the best you can do with it. Just play music. Music is supposed to be a happy thing, a creative thing. When it gets all balled up in red tape it's ridiculous. I couldn't tell you right now where my record is on the chart. I know some of them have been #1 and I hope all of them are. But if they ain't, I'm not gonna start looking fo no gravy to put on them . . . no chocolate cake. I simply look for something that moves me inside. I'm trying to get into things every once in a while that I don't really relate to because I think you need that too. But I really look for things that are real. I want to make people see it like a picture. That may sound corny, but that is what a record should look like."

### No Tuxedo

"Music is a lifestyle, and I think Nashville is coming back around some," Jennings added. "For a while, they looked at somebody and said, 'hey, you shouldn't do

(continued on page 48)

### GRAND OLE OPRY BIRTHDAY CELEBRATION SCHEDULE

#### Tuesday, October 17, 1978

9:00 a.m. — 4:00 p.m. CMA fourth quarterly board meeting — First American Center  
7:00 p.m. — BMI Awards Dinner — BMI Building, Ten Music Square East (invitation only)

#### Wednesday, October 18, 1978

2:00 p.m. — 5:00 p.m. Earlybird bluegrass concert — Grand Ole Opry House  
5:30 p.m. — 7:00 p.m. Grand Ole Opry Dinner — Grand Ole Opry House  
7:00 p.m. — 9:00 p.m. Grand Ole Opry Spectacular — Grand Ole Opry House  
6:00 p.m. — ASCAP Awards Dinner — Opryland Hotel Ballroom (invitation only)  
9:30 p.m. — 11:00 p.m. Sho-Bud/Baldwin/Gretsch birthday show — Grand Ole Opry House

#### Thursday, October 19, 1978

9:30 a.m. — 11:30 a.m. CMA annual membership meeting — Opryland  
11:30 a.m. — 2:30 p.m. RCA luncheon and show — Grand Ole Opry House  
3:30 p.m. — 5:30 p.m. MCA show — Grand Ole Opry House  
6:00 p.m. — FICAP dinner — Hyatt Regency Ballroom (invitation only)  
7:00 p.m. — SESAC Awards Dinner — Woodmont Country Club (invitation only)  
8:00 p.m. — 10:00 p.m. United Artists party — Municipal Auditorium

#### Friday, October 20, 1978

8:30 a.m. — 11:30 a.m. Artist/DJ tape session — Lower Level — Municipal Auditorium  
11:30 a.m. — 2:30 p.m. ABC luncheon and show — Municipal Auditorium  
6:30 p.m. — 10:00 p.m. CMA 20th anniversary cocktail reception, banquet and show — Municipal Auditorium

#### Saturday, October 21, 1978

8:30 a.m. — 11:30 a.m. Artist/DJ tape session (second session) — Lower Level — Municipal Auditorium  
12:00 noon — 3:00 p.m. Capitol luncheon and show — Municipal Auditorium  
5:00 p.m. — 8:00 p.m. CBS dinner and show — Municipal Auditorium  
9:30 p.m. — 12:00 a.m. Grand Ole Opry 53rd anniversary show

#### Sunday, October 22, 1978

10:00 a.m. — 6:00 p.m. Visit to Opryland

# JESSI COLTER

HER DISTINCTIVE STYLE AND THE VOICE THAT SINGS A MUSICAL LANGUAGE OF THE HEART, TAKE YOU TO A VERY SPECIAL COUNTRY PLACE WITH HER NEW ALBUM "THAT'S THE WAY A COWBOY ROCKS AND ROLLS." FEATURES THE NEW SINGLE "MAYBE YOU SHOULD'VE BEEN LISTENING!"

ALBUM #ST-11863

Produced by Richie Albright and Waylon Jennings

SINGLE #4641



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# 45 / REVIEWS / LP

**WAYLON JENNINGS** (RCA PB-11390)

**Don't You Think This Outlaw Bit's Done Got Out Of Hand** (2:56) (Waylon Jennings Music — BMI) (Waylon Jennings)

It appears Waylon can do no wrong when it comes to album and single material. This cut is from his newest LP which shipped gold and should soon find its way to the top of the charts. Written, published, produced and sung by Waylon Jennings.

**SUSIE ALLANSON** (Warner Bros. WBS-8686)

**Back To The Love** (2:12) (House Of Gold Music — BMI) (Bobby Springfield)

Susie has been a consistent top chart artist this past year not only because of her vocal ability, but due to the producing hand of Ray Ruff, which is evermore obvious on this single. Upbeat with plenty of background vocal and instrumental support.

**JACKY WARD** (Mercury 55047)

**Rhythm Of The Rain** (2:45) (Warner-Tamerlane — BMI) (John Gummoe)

This tune is a perfect vehicle for the clear, clean vocal style of Jacky Ward. Unlike most oldies which are redone by new artists, this is not over-produced and should receive a downpour of station adds. From Jacky's soon-to-be-released album, "Rainbow."

**RAY PRICE** (Monument 45-267)

**Feet** (2:38) (Blackwood-Fullness — BMI) (Jerry Fuller)

Price's first release on Monument is this new tune written by Jerry Fuller and produced by Ray himself. This should be just what programmers are looking for from such a vocal talent as Ray Price. Cam Mullins has done another superb job of arranging.

## Singles To Watch

**MERLE HAGGARD/LEONA WILLIAMS** (MCA-40962)

**The Bull And The Beaver** (2:41) (Shade Tree Music — BMI) (M. Haggard/L. Williams)

**MARTY ROBBINS** (Columbia 3-10821)

**Please Don't Play A Love Song** (3:04) (Algee Music — BMI) (Billy Sherrill/S. Davis)

**R.C. BANNON** (Columbia 3-10847)

**Somebody's Gonna Do It Tonight** (2:43) (Ben Peters Music — BMI) (B. Peters)

**ROBYN YOUNG WITH DeWAYNE ORENDER** (Yucca 45-229)

**You Mention My Name In Your Song (And I'll Mention Your Name In Mine)** (2:32) (Escondido Music — BMI) (R. Young/C. Boles/A. Roberts)

**CHANDY LEE** (O.D.C. IRDA-526)

**Things Are Mostly Fine** (3:13) (Pick-A-Hit — BMI) (John Adrian)

**BARBARA SEINER** (Starship ST 102)

**Goodbye Baby Bye Bye** (3:18) (Blue Wax Music — BMI) (Maxine Kelton)

**SONNY WRIGHT** (Door Knob Records WIG-DK-8-076)

**If This Isn't It** (2:28) (Door Knob Pub. — BMI) (Nate Harvell/Don Pfrimmer)

**BOBBY G. RICE** (Republic REP-031)

**The Softest Touch In Town** (2:23) (WUB Music — ASCAP) (Harlan Sanders/Kent Westbury/R.C. Bannon)

**WESLEY COOKE** (Little Gem LG-1048)

**Word Weaver** 2:55) (Kevin Lee Music — BMI) (Billy Arr)

**MICKI FUHRMAN** (Louisiana Hayride LH-785)

**Leave While I'm Sleeping** (3:12) (ATV Music — BMI; Haystack — ASCAP) (Micki Fuhrman/Roger Bowling)

## Waylon On Cash And Others

(continued from page 46)

that and you ought to wear a tie and tuxedo.' I never did want to dress that way, but I thought they looked nice in them. I just ain't gonna do it. Someday I may get one of them. But the relaxed thing is what we have always been and that is what I am into — being comfortable."

Jennings used to room with Johnny Cash when he first moved to Nashville, and many stories of their escapades have floated around Nashville for years. Although they remained friends it wasn't until this year that they recorded together. Jennings explained how the recording of "Ain't No Good Chain Gang" and "I Wish I Was Crazy Again" transpired.

### Give Him Cash

"I would rather be around Johnny Cash than anybody in the whole world," Jennings said. "He just knocks me out. We have more fun together, and we get nervous when we get up and sing together because we have never done it before. John and I are closer than brothers. We went through the wild years — the drug scene. We hid them from each other and lied to each other. And we had to get away from each other in order to pull it back together. But that is not the reason we have never worked together. It just happened. We went into a studio one night and recorded and had a great time singing and picking. So we did it again not too long ago. It wasn't anybody's idea really. I found the song "I Wish I Was Crazy Again." He was in Hamburg, Germany, and I was talking to him on the phone and played it for him over the phone. That's how it got started. Later when we got into the studio, we started talking about a duet. I

said it would be a great duet, so we did it and then we did 'Chain Gang.'"

### Apex of Career

Jennings has come a long way in this business since the days he played bass for Buddy Holly. In spite of his ups and downs, he is now at the pinnacle of his career. But there is also a price paid for success in terms of unrelenting pressures. And Jennings admitted certain aspects of fame have been rough.

"Sure, a person changes," Jennings said. "Everything has an effect on everything around you. It has had kind of a rough effect. I got to where I wouldn't go out anywhere. People might not believe this, but I am actually surprised by all of it each and every day.

"I don't want to compete with anybody in any way," Jennings continues. "That is what I told the Country Music Association. I'm not into competing with any of the other singers. I am a fan of this business. Willie and I were up for the same awards (last year). Now there is no way I was going to be able to sit there beside him if I had won so I didn't go. I just don't want that kind of stuff. It puts you in competition, and it affects your music. The best thing to do would be to give it to new artists to help them along. Sure, everybody likes to be appreciated. But I just didn't like the way they went about it . . . adding up the votes, where they came from and how they were come by. Honesty is the best thing to do in this business. Honesty is something you can't wear out. And you don't have to spend a lot of time remembering. It is just being yourself. Look that fellow in the mirror in the eye. And keep honesty in your music."



**LIVE FROM THE STAGE OF THE GRAND OLE OPRY — Jerry Clower — MCA-3062 — Producer: Snuffy Miller — List: 6.98**

Recorded live from The Grand Ole Opry, Jerry Clower's new album presents a well-rounded view of his singular brand of humor. In a time when our culture is growing more and more homogenous, Clower aggressively uses his sackful of southern regional stories as an educational tool. Like all great storytellers, Clower examines and dissects our national values as well as drawing laughs. Overall, this is one of Clower's best albums.



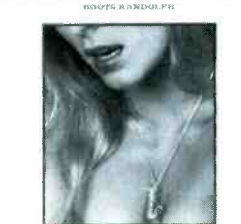
**LIVING IN THE USA — Linda Ronstadt — Elektra/Asylum — Asylum-6E-155 — Producer: Peter Asher — List: 7.98**

Although her new album is country merely in terms of flavor and nuance, Linda Ronstadt is heard constantly on country radio and her albums appear regularly high on the country charts. This album is technically perfect, which may be its only flaw. But each song is crafted well, production is excellent and Linda's vocals grow more polished with each release. The title tune, "Blowing Away" and "Alison" are the best cuts.



**OLD FLAMES CAN'T HOLD A CANDLE TO YOU — Joe Sun — Ovation — Ovation-1734 — Producer: Brian Fisher — List: 6.98**

Joe Sun burst onto the charts this year with the classy "Old Flames (Can't Hold A Candle To You)." Joe has already paid his dues in this business — working as a DJ and record promotion man. Sun has a good sense of where he is as an artist, and this well-honed album reflects taste and care by Sun and producer Brian Fisher (who produces The Kendalls). Every song is good, but "Old Flames," "I Came On Business For The King" and "Long Black Veil" are superb.



**PUT A LITTLE SAX IN YOUR LIFE — Boots Randolph — Monument — MG-7627 — Producer: various — List: 6.98**

Boots Randolph is a premier saxophone player — he has earned countless awards through the years and influenced a generation of country horn players. Every so often, he records another gem of an album. With this release, he covers a wide array of material, flavoring each song with his masterful style. "Love Will Keep Us Together," "You Light Up My Life" and "Movin' On Up" are top cuts.

## RCA's Dolly Parton Gets Award As CMA 'Entertainer Of The Year'

(continued from page 42)

and Conway Twitty and Loretta Lynn. "It's the happiest moment of my life. We were really very, very lucky," said West.

The Oak Ridge Boys Band won Instrumental Group or Band of the Year and ABC's Roy Clark, who also presented awards, won Instrumentalist of the Year for the second year in a row.

A popular selection was the announcement that Grand Ole Opry veteran and "Hee Haw" member Grandpa Jones was placed in the Country Music Hall of Fame. This award moves Jones, the 29th member, into a select group which includes the late Hank Williams, Ernest Tubb and Fred Rose. Former Entertainer of the Year Glen Campbell said backstage of Jones, "He's got this one thing that young performers look for all

through their careers — wisdom and the consistency of being one of the nicest people in the world. He has an honest heart."

Former Entertainer of the Year Johnny Cash hosted the show and was also nominated for the Hall of Fame. At the beginning of the show, Cash noted the younger faces in country music with the remark, "It wouldn't surprise me if one of these days the Grand Ole Opry becomes the Grand New Opry."

Artists appearing on the show included Bill Anderson, Chet Atkins, June Carter Cash and The Carter Family, Charlie Daniels Band, Jerry Clower, Dave and Sugar, Janie Fricke, Larry Gatlin, Emmylou Harris, Barbara Mandrell, Johnny Paycheck, Minnie Pearl, Charley Pride, Eddie Rabbitt, Statler Brothers and Mel Tillis.



**DON WILLIAMS SIGNS WITH ASCAP — ABC's Don Williams, who last week won the Country Music Association "Male Vocalist of the Year" Award, recently signed a writing contract with ASCAP here. Artists who have recorded Williams' songs include Eric Clapton, Tammy Wynette, Waylon Jennings, Crystal Gayle, Peter Townshend, Ronnie Lane and Johnny Cash. Shown at the signing are (l-r): Ed Shea, ASCAP southern regional director; Williams; Connie Bradley, ASCAP assistant director, Nashville; and Bill Hall, division manager of the Welk Music Group, Nashville.**

The song is "Stormy Weather"...



but the singer is pure sunshine. **STELLA PARTON**

"Stormy Weather," (E-45533) her newest single on Elektra Records  Produced by David Malloy



# JAZZ

## ON JAZZ

**Patrice Rushen** out with her first Elektra album after several Prestige LPs. The album, called "Patrice," has ten titles, most of which were authored or co-authored by the leader, who also co-produced the album.

Vanguard arrives with three new LPs. "Jazz Violin" is by the late **Joe Venuti** and was recorded in Milan in October 1974. "Bob Mover" presents the alto saxophonist in a small group setting with **Kenny Barron** and the strong young trumpeter player, **Claudio Roditi**. **Mike Mandel's** "Sky Music" features the leader on keyboards with some heavy New York pros, including **Dave Sanborn**, **Steve Khan**, **Chris Parker** and a big horn section.

Inner City, still the most prolific jazz label going, has new releases by **Joe Lee Wilson** ("Without A Song"), **Helen Merrill** ("Something Special") with **Thad Jones**, **Jim Hall** and **Ron Carter**, and **Kenny Drew** ("Dark Beauty").

RCA has issued a **Fats Waller** LP in their "Legendary Performer" series. The 13 selections are all featured in the hit show,

"Ain't Misbehavin'." So, for those who enjoyed the show, this is the LP for you.

**Sam Noto** and **Kenny Drew** set to record for Xanadu in Los Angeles shortly, **Dolo Coker**, **Frank Butler** and **Charles McPherson** will also be involved in the projects.

**Idris Muhammad** has finished his first album under his new deal with Prestige. Fall release is scheduled.

**Richard Tee**, ace New York keyboard specialist, has signed with Tappan Zee and is working on his album which, oddly enough, will be the first under his own name.

**Grant Green** still recuperating in Harlem Hospital after a long illness, but he is showing considerable improvement and may be released in the next week or so. Grant's latest album is on Versatile.

Other news from Versatile: keyboard man **Jorge Dalto** working on his first for the label. Dalto's boss, **George Benson**, sat in for some tunes. Also in progress are LPs by **Jon Faddis**, **Buster Williams** and **Cornell Dupree**.

bob porter



**BYRD FLIES INTO ASCAP** — Elektra/Asylum Jazz/Fusion artist Donald Byrd recently signed a pact with ASCAP. Pictured (l-r) at the signing are: John Mason, Byrd's attorney; John Mahan, western regional executive director of ASCAP; Byrd; and ASCAP membership representative Michael Gorfaine.

## TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1 CHILDREN OF SANCHEZ</b> CHUCK MANGIONE (A&M SP 6700)	1	<b>21 LEGACY</b> RAMSEY LEWIS (Columbia JC 35483)	26
<b>2 IMAGES</b> CRUSADERS (ABC/Blue Thumb BA 6030)	2	<b>22 BEST OF CHUCK MANGIONE</b> (Mercury SRM 2-8601)	21
<b>3 COSMIC MESSENGER</b> JEAN-LUC PONTY (Atlantic SD 19189)	3	<b>23 THE BLUE MAN</b> STEVE KHAN (Columbia JC 35539)	24
<b>4 SOUNDS... AND STUFF LIKE THAT!</b> QUINCY JONES (A&M SP 4685)	4	<b>24 HEAVY METAL BE-BOP</b> THE BRECKER BROTHERS (Arista AB 4185)	25
<b>5 YOU SEND ME</b> ROY AYERS (Polydor PD-1-6159)5	5	<b>25 FREESTYLE</b> BOBBI HUMPHREY (Epic 35338)	23
<b>6 SECRETS</b> GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189)	7	<b>26 MAGIC IN YOUR EYES</b> EARL KLUGH (United Artists UA-LA877-H)	17
<b>7 SUNLIGHT</b> HERBIE HANCOCK (Columbia CJ 34907)	6	<b>27 THE GREETING</b> MCCOY TYNER (Milestone M-9085)	—
<b>8 WHAT ABOUT YOU</b> STANLEY TURRENTINE (Fantasy F-9563)	15	<b>28 SIMPLICITY OF EXPRESSION</b> BILLY COBHAM (Columbia JC 35457)	31
<b>9 FEELS SO GOOD</b> CHUCK MANGIONE (A&M SP 4658)	9	<b>29 NIGHT DANCING</b> JOE FARRELL (Warner Bros. BSK 3225)	29
<b>10 REED SEED</b> GROVER WASHINGTON JR. (Motown M7-910R1)	20	<b>30 MAHAL</b> EDDIE HENDERSON (Capitol SW 11846)	32
<b>11 TROPICO</b> GATO BARBIERI (A&M SP 4710)	8	<b>31 OUT OF THE WOODS</b> OREGON (Elektra 6E-154)	—
<b>12 LARRY CARLTON</b> (Warner Bros. BSK 3221)	12	<b>32 LOVE &amp; PEACE</b> RAY CHARLES (Atlantic SD 19199)	—
<b>13 CARNIVAL</b> MAYNARD FERGUSON (Columbia JC 35480)	18	<b>33 SOFT SPACE</b> THE JEFF LORBER FUSION (Inner City 1056)	34
<b>14 IN THE NIGHT TIME</b> MICHAEL HENDERSON (Buddah BDS 5712)	11	<b>34 THE BEST OF LONNIE LISTON SMITH</b> (RCA AFL 1-2897)	30
<b>15 TIME AND CHANGE</b> CALDERA (Capitol SW 11810)	16	<b>35 NEW WARRIOR</b> BOBBY LYLE (Capitol SW 11809)	38
<b>16 WEEKEND IN L.A.</b> GEORGE BENSON (Warner Bros. 2WB 3139)	13	<b>36 A SONG FOR YOU</b> RON CARTER (Milestone M-9086)	37
<b>17 FRIENDS</b> CHICK COREA (Polydor PD 1-6160)	10	<b>37 RAINBOW SEEKER</b> JOE SAMPLE (ABC AA 1050)	27
<b>18 BEFORE THE RAIN</b> LEE OSKAR (Elektra 6E-150)	19	<b>38 DON'T STOP THE CARNIVAL</b> SONNY ROLLINS (Milestone M 55005)	33
<b>19 MR. GONE</b> WEATHER REPORT (Columbia JC 35358)	—	<b>39 SUNBELT</b> HERBIE MANN (Atlantic SD 19204)	—
<b>20 PAT METHENY GROUP</b> (ECM 1-1114)	14	<b>40 MY SONG</b> KEITH JARRETT (ECM 1-1115)	22

## JAZZ ALBUM PICKS

**HIGHWAY ONE** — Bobby Hutcherson — Columbia JC 35550 — Producers: Todd Barkan & Cedar Walton — List: 7.98

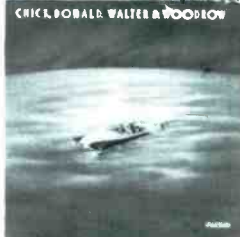
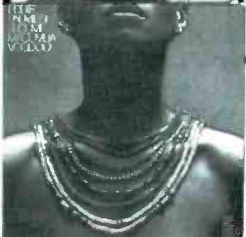
Bobby Hutcherson has long been one of the most respected vibraphone players in jazz, and "Highway One" displays Hutcherson's art in full bloom. This LP is a mature, assured effort which features five exquisitely-executed pieces. The vibraphonist is assisted by jazzmen Hubert Laws and Freddie Hubbard on the album's strongest track, "Secret Love," which is also reprised at the close of side two. Other highlights are "Bouquet" and the title track.

**THE PROCRASTINATOR** — Lee Morgan — Blue Note LA 582 — List: 9.98

A pair of previously unissued Morgan items from the late '60s, both played by sextets. Wayne Shorter and Herbie Hancock are featured on one date with Julian Priester and George Coleman on the other. The thirteen titles are mostly originals by the performers. The playing is top drawer Morgan, especially on the earlier session.

**LUCUMI, MACUMBA, VOODOO** — Eddie Palmieri — Epic JE 35523 — Producer: Bobby Colomby and Eddie Palmieri — List: 7.98

Two-time Latin Grammy winner Eddie Palmieri musically explores the mythology behind Haiti's Lucumi religion on this LP by placing the age-old rhythmic patterns utilized in voodoo ceremonies behind the funky salsa sounds that have earned him a reputation as one of today's top exponents of Latin jazz. Palmieri's piano work provides a center for the exciting combinations of congos, bongos, timbales and horns that are used here.



**PRIME TIME** — Louie Bellson — Concord Jazz 64 — Producer: Carl Jefferson — List: 7.98

This album contains two distinctly different approaches: The first side is excellent straight-ahead jazz with solos by Pete Christlieb, Blue Mitchell and the leader. Side two is less impressive, with the four selections devoted to rock-influenced or Latin-derived performances. Side one, though, is well worth a listen.

**CHICK, DONALD, WALTER & WOODROW** — The Woody Herman Band — Century CR-1110 — Producers: Dick LaPalm and Hank Cicalo — List: 7.98

This album is divided into two segments: the Thundering Herd's rendition of a three-movement Chick Corea composition on side one; and versions of five Steely Dan songs on side two. Both Corea, Walter Becker and Donald Fagen (of Steely Dan) are great admirers of Herman's work, and this album unites these four luminaries for the first time on vinyl. Herman's 15-piece outfit is in top form on this outing.

**LIVE AND BURNING** — Son Seals — Alligator 4712 — Producer: Bruce Iglauer — List: 7.98

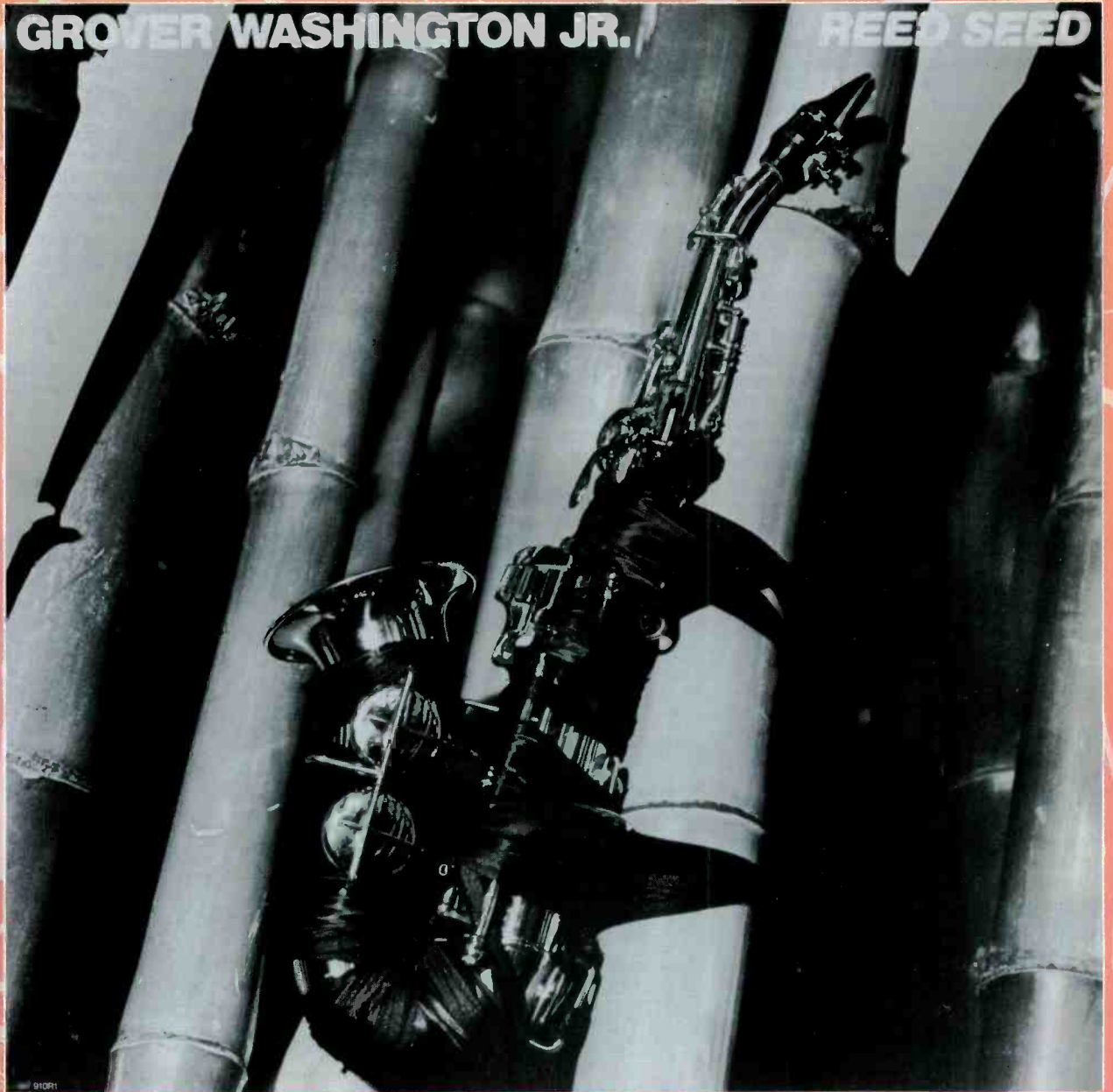
Bluesman Seals and his band recorded live in Chicago, nine titles with the old Fulson favorite, "Blue Shadows Falling", the one that sticks out. Ambiance is loose and relaxed, and the fire and feeling of this band really comes through. Should be a strong performer.



# “REED SEED”

GROVER WASHINGTON JR.

REED SEED



**Grover  
Washington, Jr.'s  
All  
New  
Album!**

**Produced  
by  
Grover  
Washington, Jr.**

M7-910R1

**On Motown Records And Tapes**

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# CASH BOX TOP 100

October 21, 1978

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1 ONE NATION UNDER A GROOVE</b> FUNKADELIC (Warner Bros. WBS 8618)	1	<b>10</b>	<b>34 SWEET MUSIC MAN</b> MILLIE JACKSON (Spring SP 185)	40	<b>9</b>
<b>2 IT SEEMS TO HANG ON</b> ASHFORD & SIMPSON (Warner Bros. 86501)	5	<b>9</b>	<b>35 PARTY</b> LEON HAYWOOD (MCA 40941)	41	<b>8</b>
<b>3 I'M IN LOVE (AND I LOVE THE FEELING)</b> ROSE ROYCE (Whitfield WHI 8629)	2	<b>12</b>	<b>36 FUNK'N' ROLL (DANCIN' IN THE FUNKSHINE)</b> QUAZAR (Arista AS 0349)	44	<b>7</b>
<b>4 HOLDING ON (WHEN LOVE IS GONE)</b> L.T.D. (A&M 2057)	4	<b>15</b>	<b>37 STAND UP</b> ATLANTIC STARR (A&M 2065-S)	25	<b>11</b>
<b>5 GET OFF</b> FOXY (Dash 4056)	3	<b>19</b>	<b>38 DISCO TO GO</b> THE BRIDES OF FUNKENSTEIN (Atlantic 3498)	47	<b>5</b>
<b>6 DANCE (DISCO HEAT)</b> SYLVESTER (Fantasy F-827)	6	<b>15</b>	<b>39 DON'T HOLD BACK</b> CHANSON (Ariola 7717)	48	<b>5</b>
<b>7 TAKE ME I'M YOURS</b> MICHAEL HENDERSON (Buddah BDA 597)	8	<b>18</b>	<b>40 UNLOCK YOUR MIND</b> THE STAPLES (Warner Bros. WBS 8669)	46	<b>5</b>
<b>8 THERE'LL NEVER BE</b> SWITCH (Gordy 7G-159-F)	9	<b>13</b>	<b>41 I LIKE GIRLS</b> FATBACK BAND (Spring 181)	39	<b>21</b>
<b>9 SOFT AND WET</b> PRINCE (Warner Bros. WBS 8619)	10	<b>13</b>	<b>42 YOU GOT ME RUNNING</b> LENNY WILLIAMS (ABC AB 12387)	28	<b>13</b>
<b>10 BLAME IT ON THE BOOGIE</b> THE JACKSONS (Epic 8-50595)	12	<b>8</b>	<b>43 BOOGIE OOGIE OOGIE</b> A TASTE OF HONEY (Capitol 4565)	32	<b>24</b>
<b>11 LET'S START THE DANCE</b> HAMILTON BOHANNON (Mercury 74015)	14	<b>13</b>	<b>44 ONLY YOU</b> TEDDY PENDERGRASS (Phila. Int'l./CBS ZS8-3657)	54	<b>4</b>
<b>12 GOT TO GET YOU INTO MY LIFE</b> EARTH, WIND & FIRE (Columbia 23-1079)	7	<b>14</b>	<b>45 VICTIM</b> CANDI STATON (Warner Bros. WBS 8582)	43	<b>18</b>
<b>13 ONLY YOU</b> LOLEATTA HOLLOWAY & BUNNY SIGLER (Gold Mind G7-4012)	13	<b>11</b>	<b>46 I WANNA MAKE LOVE TO YOU</b> RANDY BROWN (Parachute/Casablanca RR 517)	55	<b>6</b>
<b>14 TONIGHT'S THE NIGHT</b> BETTY WRIGHT (TK/Alston 3740)	17	<b>8</b>	<b>47 DANCING IN PARADISE</b> EL COCO (AVI 203)	49	<b>5</b>
<b>15 YOUR SWEETNESS IS MY WEAKNESS</b> BARRY WHITE (20th Century TC 2380)	21	<b>7</b>	<b>48 IN THE BUSH</b> MUSIQUE (Prelude PRL 71110)	60	<b>8</b>
<b>16 DON'T STOP, GET OFF</b> THE SYLVERS (Casablanca NB 938)	19	<b>8</b>	<b>49 LOVE, I NEVER HAD IT SO GOOD</b> QUINCY JONES (A&M 2084)	52	<b>5</b>
<b>17 SHAKE AND DANCE WITH ME</b> CON FUNK SHUN (Mercury 74008)	11	<b>17</b>	<b>50 YOU WERE MEANT FOR ME</b> DONNY HATHAWAY (Atco 7092)	33	<b>11</b>
<b>18 EASE ON DOWN THE ROAD</b> DIANA ROSS & MICHAEL JACKSON (MCA 40947)	23	<b>7</b>	<b>51 BRANDY</b> THE O'JAYS (Phila. Int'l./CBS ZS8-3652)	35	<b>11</b>
<b>19 TAKE IT ON UP</b> POCKETS (Columbia 3-10755)	20	<b>10</b>	<b>52 THREE TIMES A LADY</b> COMMODORES (Motown 1443-F)	36	<b>18</b>
<b>20 MAC ARTHUR PARK</b> DONNA SUMMER (Casablanca NB 939)	26	<b>6</b>	<b>53 WHAT YOU WAITIN' FOR</b> STARGARD (MCA 40932)	37	<b>14</b>
<b>21 HOT SHOT</b> KAREN YOUNG (West End WSS 1211)	18	<b>11</b>	<b>54 LOVE BROUGHT ME BACK</b> D.J. ROGERS (Columbia 3-10754)	50	<b>16</b>
<b>22 (OLIVIA) LOST AND TURNED OUT</b> THE WHISPERS (Solar/RCA JH 11353)	27	<b>8</b>	<b>55 "LOVE ATTACK"</b> SHOTGUN (ABC AB 12395)	51	<b>8</b>
<b>23 SPECIAL OCCASION</b> DOROTHY MOORE (Malaco 1052)	24	<b>10</b>	<b>56 RIDE-O-ROCKET</b> THE BROTHERS JOHNSON (A&M 2086)	59	<b>4</b>
<b>24 YOU AND I</b> RICK JAMES (Gordy 7G-156-F)	15	<b>24</b>	<b>57 DON'T WANNA COME BACK</b> MOTHER'S FINEST (Epic 8-50596)	64	<b>5</b>
<b>25 YOU FOOLED ME</b> GREY AND HANKS (RCA JH 11346)	31	<b>8</b>	<b>58 LOVIN' FEVER</b> HIGH INERGY (Gordy G7-16-F)	58	<b>7</b>
<b>26 I'M EVERY WOMAN</b> CHAKA KHAN (Warner Bros. WBS 8683)	38	<b>3</b>	<b>59 IT'S A BETTER THAN GOOD TIME</b> GLADYS KNIGHT & THE PIPS (Buddah BDA 598)	53	<b>11</b>
<b>27 SMILE</b> THE EMOTIONS (Columbia 3-10791)	16	<b>13</b>	<b>60 MARY JANE</b> RICK JAMES (Motown G7-162)	73	<b>3</b>
<b>28 YOU</b> THE McCRARYS (Portrait 6-70014)	22	<b>25</b>	<b>61 GOT TO BE REAL</b> CHERYL LYNN (Columbia 3-10808)	65	<b>7</b>
<b>29 I LOVE THE NIGHT LIFE (DISCO ROUND)</b> ALICIA BRIDGES (Polydor PS 14483)	29	<b>10</b>	<b>62 I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING (RCA PB 11386)	71	<b>3</b>
<b>30 YOU SHOULD DO IT</b> PETER BROWN (TK Drive 6272)	30	<b>9</b>	<b>63 STELLAR FUNGK</b> SLAVE (Cotillion 44238)	56	<b>16</b>
<b>31 I JUST WANNA STOP</b> GINO VANNELLI (A&M 2072-S)	42	<b>7</b>	<b>64 DON'T LET IT GO TO YOUR HEAD</b> JEAN CARN (Phila. Int'l./CBS ZS8-3654)	66	<b>6</b>
<b>32 SAY A PRAYER FOR TWO</b> CROWN HEIGHTS AFFAIR (DeLite DE 908)	34	<b>8</b>	<b>65 BARE BACK</b> THE TEMPTATIONS (Atlantic 3517)	69	<b>3</b>
<b>33 FLYING HIGH</b> THE COMMODORES (Motown 1452-F)	45	<b>4</b>	<b>66 MELLOW LOVIN'</b> JUDY CHEEKS (Salsoul S7-2063)	68	<b>5</b>
			<b>67 DO YOU FEEL ALL RIGHT</b> KC AND THE SUNSHINE BAND (TK 1030)	72	<b>4</b>
			<b>68 (I'M JUST THINKING ABOUT) COOLING OUT</b> JERRY BUTLER (Phila. Int'l./Columbia ZS8-3656)	79	<b>2</b>
			<b>69 GOT TO HAVE LOVING</b> DON RAY (Polydor 14489)	77	<b>3</b>
			<b>70 WHOLE LOT OF SHAKIN'</b> EMOTIONS (Columbia 3-10828)	82	<b>2</b>
			<b>71 "LOVE TO BURN"</b> O.C. SMITH (Shadybrook SB 1045)	74	<b>4</b>
			<b>72 DO WHAT YOU FEEL</b> CREME D'COCOA (Venture V-102)	81	<b>3</b>
			<b>73 IT'S ALRIGHT (THIS FEELING I'M FEELING)</b> VIVIAN REED (United Artists UA-X1239-Y)	75	<b>4</b>
			<b>74 LET ME (LET ME BE YOUR LOVER)</b> JIMMY "BO" HORNE (TK 1005)	78	<b>3</b>
			<b>75 I WISH YOU WELL</b> MAZE (Capitol 4629)	76	<b>4</b>
			<b>76 YOU STEPPED INTO MY LIFE</b> MELBA MOORE (Epic 8-50600)	85	<b>2</b>
			<b>77 TAKE THAT TO THE BANK</b> SHALAMAR (Solar/RCA JH-11379)	88	<b>2</b>
			<b>78 LE FREAK</b> CHIC (Atlantic 3519)	—	<b>1</b>
			<b>79 SING A HAPPY SONG</b> WAR (United Artists UA-X1247-Y)	87	<b>2</b>
			<b>80 SUBSTITUTE</b> GLORIA GAYNOR (Polydor 14508)	80	<b>4</b>
			<b>81 ANGEL DUST</b> GIL SCOTT-HERON (Arista AS 0366)	91	<b>2</b>
			<b>82 SO EASY</b> CON FUNK SHUN (Mercury 74024)	—	<b>1</b>
			<b>83 LONG STROKE</b> ADC BAND (Cotillion/Atlantic 44243)	—	<b>1</b>
			<b>84 SHE PUTS THE EASE BACK INTO EASY</b> BROTHERS BY CHOICE (Ala 103)	84	<b>5</b>
			<b>85 "COME FLY WITH ME"</b> BOBBY BLAND (ABC AB 12405)	86	<b>3</b>
			<b>86 HELP YOURSELF</b> BRASS CONSTRUCTION (United Artists UA-X1242-Y)	—	<b>1</b>
			<b>87 "WELCOME TO HARLEM"</b> GARY TOMS EMPIRE (Mercury 74023)	93	<b>3</b>
			<b>88 WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL (Clouds/TK 11)	—	<b>1</b>
			<b>89 "FREE ME FROM MY FREEDOM/TIE ME TO A TREE (HANDCUFF ME)"</b> BONNIE POINTER (Motown M 1451F)	—	<b>1</b>
			<b>90 GET DOWN</b> GENE CHANDLER (20th Century TC-2386)	—	<b>1</b>
			<b>91 "STICKS AND STONES" (BUT THE FUNK WON'T NEVER HURT YOU)</b> FINISHED TOUCH (Motown M 1445-F)	90	<b>5</b>
			<b>92 MOVIN' ON</b> GEORGE DUKE (Epic 8-50593)	63	<b>6</b>
			<b>93 GET UP (GET ON DOWN)</b> ROUNDTREE (Island IS 8646)	95	<b>3</b>
			<b>94 DO WHAT YOU WANT TO DO</b> DRAMATICS (ABC AB 12400)	62	<b>7</b>
			<b>95 SATURDAY</b> NORMA JEAN (Bearsville BSS 0326)	57	<b>16</b>
			<b>96 BAYOU BOTTOMS</b> CRUSADERS (Blue Thumb/ABC BT 278)	98	<b>2</b>
			<b>97 TONIGHT I'M GONNA MAKE YOU A STAR</b> BRENDA & HERB (H&L HL 4699)	92	<b>6</b>
			<b>98 MIND BLOWING DECISIONS</b> HEATWAVE (Epic 8-50586)	67	<b>9</b>
			<b>99 LUCY IN THE SKY WITH DIAMONDS/LOVERS</b> NATALIE COLE (Capitol P 4623)	94	<b>7</b>
			<b>100 GUESS WHO'S BACK IN TOWN</b> HEAVEN & EARTH (Mercury 74013)	99	<b>13</b>

## ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

Angel Dust (Brouhaha — ASCAP)	81	Got To Have (MTB — SESAC)	69	Love, I (Yellow Brick Road/Bloody — ASCAP)	49	Stand Up (Almo/Newban/Audio — ASCAP)	37
Bare Back (Good Life — BMI)	65	Guess Who's Back (Janmilla — ASCAP)	100	Love To (Screen Gems/EMI — BMI/Bobby Goldsboro — ASCAP)	71	Stellar Funk (Spur Tree Cotillion — BMI)	63
Bayou (Four Knights — BMI)	96	Help (Desert Rain/Big Boro — ASCAP)	86	— ASCAP)	—	Sticks & Stones (Jobete — ASCAP)	90
Blame It On (Almo Music — ASCAP)	10	Holding On (Almo/McRouscod — ASCAP)	4	Lovin' Fever (Jobete — ASCAP)	58	Substitute (Touch of Gold — BMI)	80
Boogie Oogie Oogie (Conductive/On Time — BMI)	43	Hot Shot (Scully — ASCAP)	21	Lucy In (Maclen — BMI)	99	Sweet Music (Jolly Rogers — ASCAP)	34
Brandy (Mighty Three — BMI)	51	I Don't Know (Six Continents/Mills and Mills — BMI)	62	Lucy In (Maclen — BMI)	20	Take It (Pockets/Verdangel — BMI)	19
Come Fly (Capitol Dome — ASCAP)	85	I Love (Lowery — BMI)	29	Mary (Stone Diamond — BMI)	60	Take Me I'm (Electrochord — ASCAP)	7
Dance (Jobete — ASCAP)	6	I'm In (May 12th/Warner-Tamerlane — BMI)	3	Mellow Lovin' (AMRA)	66	Take That (Rosey — ASCAP)	77
Dancing In (Equinox — BMI)	47	I'm Just (Mighty Three — BMI/Fountain — ASCAP)	68	Mind Blowing (Wildier/Geoff & Eddie/Blackwood — BMI)	98	There'll Never (Jobete — ASCAP)	8
Disco To Go (Rubber Band — BMI)	38	I Just (Ross/Vannelli)	31	— ASCAP)	—	Three Times (Jobete/Commodores Entertainment — ASCAP)	52
Don't Hold (Kichelle/Jamersonian/Cos-K — ASCAP)	39	I'm Every (Nick-O-Val — ASCAP)	26	Movin' On (Mycenae — ASCAP)	92	Tonight I (Careers/Danick — BMI)	97
Don't Let (Mighty Three — BMI)	16	In The Bush (Pat Music Div./Leeds Music Corp./Phylmar — ASCAP)	48	One Nation (Malbiz — BMI)	1	Tonight's The (Sherlyn — BMI)	14
Don't Stop (Rosy — ASCAP)	64	I Wanna (Irving — BMI)	46	Only You (Lucky Three/Suemay/Six Strings — BMI)	44	Unlock Your (Temporary-Secular — BMI)	40
Don't Wanna (Satsong — ASCAP)	57	I Wish (Pecle — BMI)	75	Only You (Mighty Three — BMI)	13	Victim (Dannmusic — ASCAP)	45
Do You Feel (Sherlyn/Harrick — BMI)	67	I Like Girls (Clita — BMI)	41	Party (Jim-Edd — BMI)	35	What You (Warner-Tamerlane/May 12th — BMI)	53
Do What (Unichappel/Hot Cha — BMI)	94	It's A Better (Macauley/Almo — ASCAP)	59	Ride-O (Nick-O-Val — ASCAP)	56	What You (Holloway Sherlyn/Lindseyanne — BMI)	88
Do What You Feel (Barcam — BMI)	72	It's Alright (Jays/Chappell — ASCAP)	73	Saturday (Chic — BMI)	95	You (Island — BMI)	28
Ease In (Fox Fanfare — BMI)	18	It Seems (Nick-O-Val Music — ASCAP)	7	Say A Prayer (Delightful/Cabrini — BMI)	32	You And I (Stone Diamond — BMI)	24
Flying High (Jobete/Commodores — ASCAP)	5	Le Freak (Chic — BMI)	28	Shake And (Val-je-Joe — BMI)	17	You Fooled (Irving/Medad — BMI)	325
Free Me (Jobete — ASCAP/SDtone Diamond — BMI)	83	Let Me (Sherlyn/Harrick — BMI)	74	She Puts The (April, O'lyrical/E.J. Gurren/Heath-Levy — ASCAP)	74	You Got Me (Traco — BMI)	42
Funk 'N' Roll (Jumpshot — BMI)	36	Let's Start (Bohannon Phase II — ASCAP/Intersong-USA — ASCAP)	11	Sing A Happy (Far Out — ASCAP)	79	You Should (Sherlyn/Decibel — BMI)	30
Get Down (Gatana/Cachand/Cissi — BMI)	90	Long Stroke (Woodson's/Bus — BMI)	83	Smile (Saggifire — BMI/Steelchest — ASCAP)	27	You Were (Kooomba — ASCAP)	50
Get Off (Sherlyn/Lindseyanne — BMI)	5	Love Attack (ABC/Dunhill/Goblet/Funk Rock — BMI)	55	So Easy (Val-Le-Joe — BMI)	82	You Stepped (Stigwood/Unichappel — BMI)	76
Get Up (Darlan — BMI)	9	Love Brought (Circle R — ASCAP)	54	Soft & Wet (Princess Music Co. — ASCAP)	9	Your Sweetness (Sa-Vette/Six Continent/Rel Nel — BMI)	15
Got To Be (Butterfly/Gong — BMI/Hudman/Colaba — ASCAP)	61			Special (Unichappel Music — BMI)	23	Welcome To (Sumac — BMI)	87
Got To Get (Maclen — BMI)	12					Whole Lot (Saggifire — BMI/Steelchest — ASCAP)	70

## MOST ADDED SINGLES

- LE FREAK — CHIC — ATLANTIC**  
WIGO, WILD, WVON, WLTH, KMJQ, WTLC, KOKY, WMBM, WRAP, WNJR, WDAS, WANT, KATZ, WVKO, WAMO.
- I DON'T KNOW IF IT'S RIGHT — EVELYN "CHAMPAGNE" KING — RCA**  
WLTH, WDAO, WGPR, WJLB, KOKY, WXVI, WYBC, WORL, WANT, WLOU.
- LONG STROKE — ADC BAND — COTILLION**  
WVON, WBMX, WDAO, WJMO, WYBC, KATZ, WWDM, WVKO, WAMO.
- MARY JANE — RICK JAMES — GORDY**  
WUFO, WXVI, WYLD, KDIA, WORL, WVKO, WABQ, WAMO.
- DON'T HOLD BACK — CHANSON — ARIOLA**  
WCIN, WTLC, WDMA, WMBM, WORL, WLOU, WVKO.
- I'M EVERY WOMAN — CHAKA KHAN — WARNER BROS.**  
WAOK, WUFO, WDAO, WJLB, WGOK, WYBC, WANT.
- DISCO TO GO — BRIDES OF FUNKENSTEIN — ATLANTIC**  
WDAO, WJLB, WANT, KATZ, WAWA, WXEL-FM.
- WHOLE LOT OF SHAKIN' — EMOTIONS — COLUMBIA**  
WIGO, WUFO, WVON, WDAS, WANT.
- "IN THE BUSH" — MUSIQUE PRELUDE**  
WUFO, WVON, WGPR, WVOL, OK-100.

## MOST ADDED ALBUMS

- THE MAN — BARRY WHITE — 20th CENTURY**  
WUFO, WDAO, WJLB, WTLC, KPRS, WEDR, KACE, WYBC, WNJR, WORL, WAWA, WANT.
- GOOD THANG — FAZE-O — SHE**  
WUFO, WDAO, WGPR-FM, KPRS, WJMO, WRAP, WYBC, WORL, WANT, WWDM.
- UGLY EGO — CAMEO — CHOCOLATE CITY**  
WILD, WBMX, KPRS, WYBC, WORL, WDAO-FM, WSOK, WLOU, WXEL-FM.

## SELECTED ALBUM CUTS

- "REED SEED" — GROVER WASHINGTON — MOTOWN**  
Santa Cruzin, Do Dat, Reed Seed
- IN TUNE — WILLIE HUTCH — WARNER BROS.**  
And All Hell Broke Loose, Paradise
- MFSB THE GAMBLE — HUFF ORCHESTRA — PHILA. INT'L.**  
Dance With Me Tonight, Use Ta Be My Guy
- MONEY TALKS — THE BAR-KAYS — STAX**  
Holy Ghost, Money Talks
- ALL FLY HOME — AL JARREAU — WARNER BROS.**  
I'm Home, Thinkin' About It Too

## BLACK RADIO HIGHLIGHTS

### WIGO — ATLANTA — PAUL CHILDS, MD #1 FUNKADELIC

JUMPS: Ex To 31 — Chaka Khan, 32 To 26 — Pockets, 25 To 21 — B. White, 10 To 5 — Switch, ADDS: Chic, Double Exposure, Con Funk Shun, Village People, Melba Moore, M. Johnson, Emotions, Bobby Bland, Brass Construction. LP ADDS: Diana Ross, Johnny Guitar Watson

### WAOK — ATLANTA — TONH JAMISON, PD — #1 FUNKADELIC

JUMPS: 38 To 23 — Sylvester, 37 To 30 — Heatwave, 30 To 19 — Mothers Finest, 11 To 7 — Fatback Band, 9 To 4 — Ashford/Simpson, 8 To 3 — Brothers Johnson, ADDS: Chaka Khan, Whispers, LP ADDS: Johnny Guitar Watson, Ronnie Laws

### WILD — BOSTON — SONNY JOE WHITE, PD — #1 FUNKADELIC

JUMPS: 35 To 30 — Cheryl Lynn, 34 To 29 — High Energy, 33 To 28 — Crown Heights, 31 To 27 — R. Brown, 30 To 26 — Greg & Hanks, 29 To 25 — M. Jackson, 28 To 24 — G. Gaynor, 27 To 22 — Quazar, 25 To 21 — Q. Jones, 24 To 18 — D. Summer, 23 To 17 — La Belle, 21 To 16 — O Jays, 20 To 15 — B. White, 18 To 14 — Len Boone, 17 To 14 — Sylvers, 16 To 12 — D. Hartman, 15 To 11 — Universal Robot Band, 14 To 10 — Musique, 13 To 9 — Ross/Jackson, 12 To 8 — Ashford/Simpson, 11 To 7 — Prince, 9 To 5 — D. Ray, ADDS: Commodores, Chic, John Davis, Gary Toms, Hi-Tensions, LP ADDS: V. Reed, Goody Goody, Cameo, Aquarian Dream, W. Hawkins

### WUFO — BUFFALO — BYRON PITTS, MD — #1 FUNKADELIC

HOTS: 38 To 31 — Ashford/Simpson, 24 To 16 — Crown Heights, 17 To 12 — Ross/Jackson, 12 To 4 — B. White, ADDS: Musique, Brothers Johnson, Roundtree, R. James, R. Ayers, Chaka Khan, Emotions, Jerry Butler, LP ADDS: B. White, Quazar, Pockets, Cameo, Faze-O, Mother's Finest, Village People

### WVON — CHICAGO — GUY BROADY, MD

HOTS: Ashford/Simpson, Rose Royce, Curtis Mayfield, Prince, ADDS: W. Longmire, Mother's Finest, ADC Band, R. Brown, S. Robinson, Chic, Emotions, Musique, Quazar, L. Williams

### WBMX — CHICAGO — JAMES ALEXANDER, MD — #1 FOXY

HOTS: B. White, J. Carn, George Duke, C. Lynn, Ashford/Simpson, Sylvester, Heat-Wave, ADDS: Afro Cuban Band, ADC Band, Lowrell, LP ADDS: R. Foster, Melba Moore, Aquarian Dream, Zulema, Cameo, Al Jarreau, Maynard Ferguson, Gonzales, Heaven & Earth, MFSB

### WJPC — CHICAGO — SANDRA ROBERTS, MD — #1 ROSE ROYCE

JUMPS: 29 To 19 — J. Butler, 20 To 7 — B. White, ADDS: Captain Sky, P. Brown, Bobby Caldwell, LP ADDS: Lattimore, C. Mangione

### WJMO — CLEVELAND — LYNN TOLLIVER, PD — #1 CHERYL LYNN

HOTS: 33 To 18 — G. Vannelli, 32 To 26 — R. James, 26 To 22 — B. White, 20 To 15 — D. Summer, 19 To 14 — Sylvester, 16 To 11 — Whispers, 11 To 6 — Ashford/Simpson, ADDS: D. Moore, Gil Scott Heron, ADC Band, Slave, Faze-O, LP ADDS: Quazar, Faze-O

### WDAO — DAYTON — LANKFORD STEPHENS, MD

HOTS: Switch, Funkadelic, Ashford/Simpson, Holloway/Sigler, Whispers, J. Carn, N. Cole, Jacksons, Millie Jackson, P. Brown, T. Pendergrass, ADDS: Chaka Khan, Brass Construction, Evelyn King, War, Creme D'Cocoa, Aquarian Dream, Brides of Funkenstein, ADC Band, LP ADDS: B. White, G. Vannelli, Johnny Guitar Watson, Faze-O, R. Laws, Lattimore

### WGPR — FM — DETROIT — GEORGE WHITE, MD — #1 FUNKADELIC

JUMPS: 31 To 9 — R. Brown, 19 To 6 — G. Vannelli, ADDS: Evelyn King, T. Callier, Musique, Syl Johnson, Anacostia, Crusaders, Art Wilson, Judy Cheeks, EXTRAS: B. Pointer, Mark Higgins Orchestra, Independent Movement, LP ADDS: Boppers, Lee Oskar, Aquarian Dream, Willie Hutch, Faze-O, Quazar

### WJLB — DETROIT — TOM COLLINS, MD — #1 FUNKADELIC

JUMPS: 36 To 30 — Brothers Johnson, 28 To 19 — Beverly & Duane, 26 To 17 — Whispers, 25 To 22 — Ross/Jackson, 24 To 21 — Millie Jackson, 23 To 16 — M. Johnson, 22 To 15 — R. Brown, 20 To 12 — B. White, 19 To 11 — Holloway/Sigler, 17 To 8 — G. Vannelli, 16 To 10 — P. Brown, 15 To 9 — D. Hathaway, 7 To 4 — Ashford/Simpson, 6 To 3 — Bohannon, 5 To 2 — B. Wright, ADDS: Staples, Creme D'Cocoa, El Coco, Brenda & Herb, R. Gibb, J. Butler, EXTRAS: Quazar, G. Chandler, Chaka Khan, E.C. King, Brides of Funkenstein, LP ADDS: B. White

### WKND — HARTFORD — JAMES JACK, MD — #1 FUNKADELIC

ADD: D. Summer, B. Wright, Mother's Finest, Heatwave, Gene Chandler

### KMJQ — HOUSTON — PAM WELLES, MD — #1 FUNKADELIC

JUMPS: Ex To 37 — Carly Simon, Ex To 35 — Sharon Ridley, Ex To 32 — M. Moore, Ex To 19 — Brides of Funkenstein, Ex To 9 — Chaka Khan, Ex To 4 — Foxy, 29 To 17 — Cheryl Lynn, ADDS: Shalamar, McCrarys, Chic, LP ADDS: Phoebe Snow, Herbie Mann, Funkadelic

### KYOK — HOUSTON — RICK ROBERTS, PD — #1 BARRY WHITE

HOTS: 37 To 26 — Emotions, 26 To 19 — T. Pendergrass, 25 To 15 — Chaka Khan, Ex To 33 — E. C. King, Ex To 30 — G. Chandler, Ex To 25 — ADC Band, ADDS: Gil Scott Heron, Brenda & Herb, Bonnie Pointer

### KDAY — LOS ANGELES — STEVE WOODS, PD

HOTS: B. Wright, Funkadelic, Ashford/Simpson, R. James, Foxy, Jacksons, D. Summer, Sylvester, Brothers Johnson, Bohannon, ADDS: Melba Moore, LP ADDS: R. Brown, M. Moore, L. Oskar, Afro Cuban Band, Musique

### KKTT — LOS ANGELES — WALT LOVE, PD — #1 BARRY WHITE

HOTS: 23 To 16 — Alicia Bridges, 22 To 17 — Bohannon, 13 To 6 — Prince, 12 To 5 — R. James, ADDS: Jeffrey, Edee, N. Cole, Bell & James, LP ADDS: Pablo Cruise, Odyssey, Exile, Brecker Brothers, Melba Moore

### KACE — LOS ANGELES — ALONZO MILLER, PD

HOTS: 36 To 12 — Donna Summer, 35 To 11 — Gil Scott Heron, LP ADDS: Brides of Funkenstein, Jorge Santana, B. White, Grover Washington, Aquarian Dream, Les McCann, Pockets

### KOKY — LITTLE ROCK — KELLY KARSON, MD — #1 FUNKADELIC

HOTS: Rose Royce, Jacksons, B. Wright, Greg & Hanks, Brides of Funkenstein, Sylvester, Musique, Herman Kelly, ADDS: Quazar, Chic, O.C. Smith, E.C. King, LP ADDS: Temptations, Brides of Funkenstein, Double Exposure, D. LaSalle, Phyrework

### WLOU — LOUISVILLE — NEAL O'REA, MD — #1 JACKSONS

JUMPS: 20 To 14 — B. White, 18 To 12 — Commodores, 17 To 11 — Finished Touch, ADDS: Con Funk Shun, EXTRAS: E.C. King, K.C. & Sunshine Band, Kool & The Gang, Chanson, Edee, Isley Brothers, Crackin', O.C. Smith, LP ADDS: Grover Washington, R. Flack, D. Ross, Supermax, Cameo, B. Mason

### WDLA — MEMPHIS — JAYE MICHAEL DAVIS, MD — #1 — D.J. ROGERS

JUMPS: 27 To 18 — R. James, 25 To 21 — G. Knight, 21 To 15 — Staples, 20 To 14 — Switch, 19 To 13 — D. Ross, 12 To 8 — Bohannon, 7 To 2 — Betty Wright, ADDS: K. Young, Jacksons, Chanson

### WEDR — MIAMI — JOHNNY DOLAN, MD — #1 GREG & HANKS

HOTS: R. James, Rose Royce, Dorothy Moore, Crown Heights, Thelma Jones, K. Young, ADDS: Glass Family, Jacksons, Captain Sky, Chaka Khan, J. Butler, Gary Toms, Mother's Finest, Willie Hale, Q. Jones, Creme D'Cocoa, LP ADDS: Delegation, E. Horan, D.J. Rogers, W. Hatch, Sylvester, Shalamar, W. Longmire, G. Washington, B. White, P. Hurtt

### WMBM — MIAMI — CLEO SAYERS, MD — #1 FUNKADELIC

ADD: Chic, Quartz, Commodores, B. Caldwell, Chanson, McCrarys, Gary Toms, Leon Haywood, Bell & James, LP ADDS: K.C. & Sunshine Band

### WXEL — FM — NEW ORLEANS — REG HENRY, MD

JUMPS: 34 To 29 — Graham Central, 29 To 24 — D. Moore, 28 To 21 — Chaka Khan, 24 To 15 — D. Summer, 23 To 10 — D.J. Rogers, 22 To 14 — B. Bland, 21 To 13 — T. Pendergrass, 18 To 9 — Family Players, 9 To 4 — Funkadelic, ADDS: Con Funk Shun, Brides of Funkenstein, Bobby Caldwell, Odyssey, Pockets, LP ADDS: Gil Scott Heron, Cameo, Rance Allan, Johnny Guitar Watson, Barkays, Quazar, V. Reed

### WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: Aquarian Dream, Commodores, Funkadelic, Goody Goody, D. Hartman, Greg & Hanks, High Energy, Chaka Khan, Musique, Shalamar, Staples, D. Summer, Zulema, Shotgun, ADDS: K.C. & Sunshine Band, Betty LaVette, Thelma Jones, Quazar, B. White

### WRAP — NORFOLK — ALVIN REEVES, MD

HOTS: Rose Royce, Grey & Hanks, Bros. Johnson, Bohannon, Randy Brown, Pockets, Musique, Stargard, ADDS: Ross/Jackson, James Brown, Chic, G. Chandler, D. Washington, LP ADDS: Barkays, Faze-O, Temptations, Herbie Mann, MFSB

### WVOL — NASHVILLE — DAVID LOMBARD, MD — #1 — C. STATON

JUMPS: 35 To 26 — B. Caldwell, 22 To 18 — Brides of Funkenstein, 16 To 12 — Stargard, 15 To 7 — R. James, ADDS: Sylvester, Musique, Cheryl Lynn, LP ADDS: Heatwave, K. Young, B. Wright

### WNJR — NEWARK — JERRY LOVE, MD

HOTS: L. Williams, Funkadelic, LTD, EWF, P. Brown, Ashford/Simpson, D. Moore, Quazar, Whispers, D. Summer, Switch, Commodores, Jacksons, B. White, T. Pendergrass, Crown Heights Affair, Ritchie Family, Q. Jones, Melba Moore, Cab Calloway, ADDS: Sweet Thunder, L. Haywood, N. Cole, Pleasure, D. Simmons, R. Ayers, Chic, LP ADDS: Melba Moore, B. White, Willie Hutch, Village People, Quazar, R. Flack, Evelyn King

### KDIA — OAKLAND — JERRY BOULDING, PD

HOTS: Sho Nuff, Chaka Khan, Commodores, K. Young, Temptations, Quazar, P. Brown, Creme D'Cocoa, El Coco, Grey & Hanks, L. Haywood, Jacksons, Cheryl Lynn, D. Moore, ADDS: R. James, O.V. Wright, Brass Construction, LP ADDS: J. Ponder, Musique, Staples

### WORL — ORLANDO — STEVE CRUMBLEY, MD — #1 — FUNKADELIC

JUMPS: 30 To 16 — Commodores, 29 To 10 — Bros. Johnson, 28 To 9 — T. Pendergrass, 11 To 2 — B. White, 10 To 6 — Sylvers, Ex To 28 — Cheryl Lynn, Ex To 27 — Con-Funk Shun, ADDS: Thelma Jones, Phyrework, Chanson, Sho Nuff, D. Summer, R. James, Evelyn King, O.V. Wright, LP ADDS: MFSB, Willie Hutch, Barkays, Cameo, Faze-O, Ray Charles, B. White

### WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — FUNKADELIC

JUMPS: 49 To 27 — B. Caldwell, 47 To 26 — H. Kelly & Life, 45 To 30 — M. Jackson, 42 To 28 — B. White, 37 To 29 — Ross/Jackson, 33 To 25 — Chanson, 30 To 23 — G. Vannelli, 29 To 22 — J. Butler, 27 To 19 — Quazar, 25 To 17 — Ashford/Simpson, 19 To 11 — D. Summer, 18 To 10 — Musique, ADDS: Chic, Bonnie Pointer, Emotions, L. Haywood, K. Brawner & Raw Sugar, Art Wilson, LP ADDS: Isaac Hayes

### WAMO — PITTSBURGH — EDDIE EDWARDS, MD — #1 — FUNKADELIC

JUMPS: 38 To 33 — R. Simpson, 37 To 32 — Shalamar, 36 To 30 — L. Haywood, 35 To 31 — J. Butler, ADDS: D. Summer, Chic, Chanson, War, J. Thomas, R. James, J. Gilliam, EXTRAS: D. Washington, ADC Band, Crackin', Vivian Reed, Quazar, Maze, LP ADDS: Brides of Funkenstein, R. Foster, Aquarian Dream

### WANT — RICHMOND — KIRBY CARMICHAEL, MD — #1 — C. STATON

ADD: Melba Moore, Chaka Khan, Brass Construction, J. Gilliam, Kool & The Gang, Chic, Evelyn King, EXTRAS: Holloway/Sigler, Emotions, Bros. Johnson, KC & The Sunshine Band, Brides of Funkenstein, LP ADDS: Willie Hutch, Faze-O, Barkays, Kool & The Gang, Temptations, Brides of Funkenstein, Double Exposure, B. White

### KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — FUNKADELIC

JUMPS: 30 To 26 — Ross/Jackson, 28 To 13 — Q. Jones, 23 To 11 — Prince, 20 To 15 — Ashford/Simpson, 15 To 7 — R. Royce, ADDS: Brides of Funkenstein, ADC Band, D. Summer, Gil Scott Heron, Chic, General Johnson, Holloway/Sigler, NYCC, LP ADDS: Gil Scott Heron, NYCC, Quazar, Funkadelic, Bros. Johnson, Stylistics, L. Holloway, Ashford/Simpson, Brides of Funkenstein, J. Guitar Watson

### KKSS — ST. LOUIS — WALT SUMMER, MD

HOTS: M. Henderson, R. James, Sylvester, Holloway/Sigler, Whispers, D. Hathaway, ADDS: M. Johnson, Firefly, LP ADDS: A. Jarreau, Grover Washington, R. Laws, C. Mangione

### KSOL — SAN FRANCISCO — JJ JEFFRIES, PD — #1 — FUNKADELIC

JUMPS: 24 To 16 — B. White, 21 To 14 — Whispers, 14 To 10 — B. Wright, 13 To 8 — Atlantic Starr, ADDS: L. Haywood, LP ADDS: Chanson, Dramatics

### WWDM — SUMTER — BARBARA TAYLOR, PD — #1 — D. MOORE

HOTS: Jacksons, D. Moore, Chanson, W. Pickett, Mother's Finest, H. Kelly & Life, Whispers, Chaka Khan, Cab Calloway, ADDS: Independent Movement, Gil Scott Heron, ADC Band, Odyssey, LP ADDS: Faze-O, MFSB, Gil Scott Heron, D. LaSalle, B. Golsen, Melba Moore

### OK-100 — WASHINGTON, DC — JOHN MOEN, MD

HOTS: Funkadelic, Cheryl Lynn, Bohannon, Ashford/Simpson, Foxy, R. Royce, R. James, ADDS: Musique, Crown Heights Affair, Isleys, LP ADDS: R. Royce, Ashford/Simpson, Mother's Finest

# Huge Shipments Up Defectives, Return Costs For Dealers

(continued from page 7)

you had better watch returns very closely. If they get out of hand you can go from black into the red fast."

While virtually all those surveyed cited the increasing cost of shipping returns, they acknowledge that cost is one of the inescapable factors of the business.

"The cost of shipping and the cost of handling continues to rise," commented Harold Okinow, president of Lieberman Enterprises. "But returns are an integral part of the record business, there's no question about it. You just have to get yourself organized to be able to deal with them."

Okinow said part of Lieberman's strategy to keep return costs to a minimum is the establishment of a new return warehouse in Indianapolis, which will be more centrally located than Lieberman's current facility in Chicago (see separate story).

"That's where your profit goes," commented Lou Fogelman, president of Music Plus. "If we all don't realize by now that all our profit is eaten up by returns then we're blind. One of the ways we make money and keep our prices down to \$4.99 is by trying to keep our return factor down."

## Returns Up

Fogelman, however, said returns at Music Plus this year are in the 10-14 percent range, compared to the average 6-7 percent.

Returns are up, he said, not only because manufacturers are shipping larger quantities than ever, but also because more and more people are exerting pressure to keep greater quantities in the stores as well.

In addition to the product needed in-store for new releases and special manufacturers' programs, Fogelman said there is an increasing emphasis "on tour support and all sorts of things that create a need for additional product to be out there in the marketplace."

"We are getting more managers coming into the stores to make sure the product is out there; there are more independent merchandising companies going out, checking the stores and saying 'Where's the product?'"

The extra interest from people outside the labels is good, especially from the artists point of view, Fogelman said, but added, "It's arbitrary in their mind what is 'enough product.' They don't realize that in our operation, for example, we are on a 24-hour return cycle. So if I've got five copies in stock that's all that particular store needs for that 24-hour period. If the store manager sees he needs more he'll order accordingly and have it the next day."

## Defectives

Defectives constitute the biggest return-related problem this year at City One-Stop in Los Angeles and the Portland-based

Everybody's chain.

"We try to keep our returns around 10 percent," said Sol Zamek, general manager of City One-Stop, "but we are having some difficulty because of the amount of defectives this year. We get them in sometimes right from the plant and they are defective."

"They send out warped records; it's just pathetic. So it's pretty hard to keep your customers at a certain level when they can't even take care of their over stock because the defectives are so bad," Zamek said.

Because he deals with defectives both as merchandise he has to return to manufacturers and as something his accounts return to him, Zamek said defectives are doubly bothersome for the one-stop operator.

"The manufacturers will never admit what percent of defectives they have. Originally, they used to say their defectives were one and two percent. My own guess is that they are now running between 12 and 14 percent. It's terrible," Zamek said.

Tom Keenan, president of Everybody's estimated defectives he has encountered account for around seven percent of the records he receives. He said he agrees with those who feel foreign pressings are of consistently higher quality than American records, saying "The (quantity) demand is greater here than there and they don't give a damn here, where they do over there. I've been through enough pressing plants to say that I've seen better quality control in coal mines than in the record manufacturing plants I've been through."

Keenan added that there is also a wide latitude in the quality of pressings between individual plants.

## More Of An Issue

"It's becoming more and more of an issue now that we've received notice that CBS is going up to \$8.98 on a few albums. The consumer is going to demand more and more and I don't know which company is going to become aware of this quicker," Keenan said.

"Some companies seem to work at it harder than others, but the big companies, to my knowledge, are not putting any more attention to it than before. I've done some quality checks myself on various things and I find the larger the pressing, the more defective it is. That tells me that the bigger the pressure to get more out, the less quality control they have on it," Keenan said.

"Rather," he added, "that should remain a constant factor when you are dealing with something as important as sound."

Zamek added that on one recent release, he counted as many as 9,000 defectives. "Because of the great amount of business created by some of these monster hits this

year — thank goodness, I'm not complaining about that — they are forced to go to minimal pressing plants. Plants they never would have used before they are using now. They are working three shifts a night; they are using poorer grade vinyl; they are working their presses faster than they ever did so the records are popping off hot and warp faster. They are just having a lot of problems."

"I realize that their sales departments are saying, 'We need the records.' But they don't care if they are defective or not, they just want to sell the records and worry about defectives later. In the meantime, it has created quite a problem," Zamek said.

## What Is A Defective?

At Tower Records, "Our biggest problem is honestly determining what is a defective," according to Tower president Russ Solomon. "An awful lot of things which we call and which customers call a defective may not be (in the eyes of the manufacturer), so it's an incredibly difficult problem to be able to determine that."

"Consequently," he said, "defectives represent a higher percentage of the total return than they should. I have a feeling there are a few more defectives now than before, but we're not talking about big percentages. But there is no way of knowing absolutely whether what someone claims is a defective tape or record actually is a defective."

As to the current state of quality control over records, Solomon said, "We see a certain amount of erosion, but it's not to the panic stage."

The majority of dealers said they have no problem when it comes to the manufacturers accepting their returns. The only difficulty, they said, is in how long it takes.

## 'Ship Yesterday, Return Tomorrow'

"Our gripe is they are always looking to sell you something and ship it yesterday," Ben Karol said. "But when it comes to taking things back, it's always the day after tomorrow. And even when they do take it back, the paperwork never gets resolved until months after that."

But, he added, "In almost every case, if I've got returns, they do get back eventually."

"There is sometimes a problem with them getting through the return authorizations," Russ Solomon said. "But that's been a problem for the last 20 years. If they drag it out too long, it's just a matter of 'They are your records and we've got them!'"

"We find very little problem in dealing with the manufacturers," said Ira Heilicher, president of Great American Music Store. "We submit them properly and get them back properly. But because we are small, even if we had a 20% return, that would be substantially less than a 20% return on a Record Bar or Peaches, not to mention Pickwick or Lieberman."

"Plus, as long as we're small we are able to eliminate a lot of our returns by good sell-off, not indiscriminate reorders," Heilicher said.

## Holding Product Longer

Most said they felt isolated instances of manufacturers extending the normal 60 to 90 day-period before accepting returns on specific titles does not mean all manufacturers are heading in that direction.

"I don't think they are interested in us keeping it longer," Heilicher said. "The bulk of the manufacturers are pretty realistic, I think. If they overshoot something, most seem pretty reasonable about taking it back."

"The longer you keep something, the fewer returns you have," Ben Karol said. "You lose a few, you sell a few, the returns go down." But he added that manufacturers can not treat the return situation as a "one-way street."

"If they walk in and I have a lot of returns, and they say I can't send them back for 180

days, I say 'Great, then I won't buy anything from you for 180 days.' Then they get nervous."

## Give And Take

"There's got to be give and take on both our parts, because we are all in this together," Karol said. "They can't make unilateral rules which only benefit them and are a disadvantage to us. They can say whatever they want, but when you get down to the practical application, it just doesn't work."

As Russ Solomon put it, "We treat it pragmatically, so there are no real problems. Whatever works is the way you deal with them."

Ira Heilicher commented, "I've heard some real horror stories about manufacturers gulping or groaning as they get large requests for returns. Maybe instead they

## Lieberman To Open Return-Only Indy Warehouse

LOS ANGELES — Lieberman Enterprises is establishing a new return center in Indianapolis to help defray the increasing cost of shipping returns back to manufacturers, according to Harold Okinow, Lieberman president. It should be in operation by Nov. 15.

The new return warehouse, a 64,000-square-foot facility, will be significantly larger than Lieberman's present 50,000-square-foot Chicago warehouse which is used for both shipping and returns, Okinow said. The Chicago warehouse will become a shipping-only center.

The move to Indianapolis, he said, is being made so Lieberman's return center will be more centrally located for dealing with the CBS facility in Terre Haute, RCA's return center in Indianapolis and the other manufacturers' warehouse in that region.

"It's a nice town and a good market," Okinow said, "and we like it there. We are automating the operation and it will serve as a model of handling efficiency."

should look at the salesperson that accepted that order or who sold it."

## Return Policy Itself

The problems created by the unusually large shipments in the past year, though, are a necessary by-product of the growth the industry has seen in that same period, most agreed.

"That's the name of the game," Solomon said. "Pump it out and see if it has a chance. That is the record business, just like it's the paperback book business, or for that matter the book business in general. If you don't get it out there, you don't have a shot."

"You've got to get it out. There's no indication they are going to change their ways, because there's no other way they can go," Solomon said.

Returns, Heilicher said, involve "a lot of paperwork, a lot of handling and a lot of freight. And as long as we have them, we'll always have the problem. But because we have returns in our business is one of the reasons we have the growth we've seen."

"In a lot of industries there is no such thing as a return, and the retailer has to take the mark down. Consequently, it is more difficult to have market penetration on a piece of product," Heilicher said. "So in our business, the retailer knows if the manufacturer is willing to take a chance, he's also willing to take back his mistakes."

## Fogelberg/Weisberg LP Reaches Gold Status

NEW YORK — "Twin Sons Of Different Mothers," the collaboration album by Epic/Full Moon recording artists Dan Fogelberg and Tim Weisberg, has been certified gold by the RIAA.



**SALSOUL IN CANADA** — Loleatta Holloway, who records for Salsoul's Gold Mind label, traveled to Canada recently for promotional appearances at TV station CFTO in Toronto and CSTN in Montreal. Pictured backstage in Toronto are (l-r): Priscilla Chatman, publicity manager for Salsoul Records; Shana Pretto, supporting vocalist; Holloway; Chris Allicock, promotion rep for RCA; and Madeline Strickland, supporting vocalist.

## TOP 20 ALBUMS

Texas (Pop)	New York (Salsa)
1 <b>JOE BRAVO IS BACK</b> JOE BRAVO (Freddy 1085)	1 <b>LA COMEDA</b> HECTOR LAVOE (Fania 522)
2 <b>JURO QUE NUNCA VOLVERE</b> LUPITA D'ALESSIO (Orfeon 021)	2 <b>EXPLORANDO</b> SONORA PONCENA (Inca 1060)
3 <b>A PESAR DETODO</b> VICENTE FERNANDEZ (Caytronics 1526)	3 <b>TREMENDA DIMENSION</b> DIMENSION LATINA (Velvet 8012)
4 <b>ESPECTACULAR</b> JUAN GABIEL (Pronto 1036)	4 <b>SPANISH FEVER</b> FANIA ALL STARS (Columbia 35336)
5 <b>CANTA A JUAN GABRIEL</b> ROCIO DURCAL (Pronto 1031)	5 <b>EDDIE PALMIERI</b> (Epic JE-35523)
6 <b>NUMERO 8</b> LOS TIGRES DEL NORTE (Fama 564)	6 <b>EN LAS VEGAS</b> EL GRAN COMBO (EGC 015)
7 <b>A LA INSPIRACION DE JIMENEZ</b> CHELO (Musart 1238)	7 <b>LA PRIMERISIMA</b> TOMMY OLIVENCIA (Inca 1061)
8 <b>2 TARDES DE MI VIDA</b> RIGO TOVAR (Mericana/Melody 5610)	8 <b>NEW YORK CITY SALSA</b> ORQUESTA BROADWAY (Coco 141)
9 <b>TU NUMBRE</b> CADETS DE LINARES (Ramex 22)	9 <b>MUSICAL SEDUCTION</b> BOBBY VALENTINE (Bronco 106)
10 <b>EL PARRANDERO</b> AGUSTIN RAMIREZ (Freddy 1095)	10 <b>LOUIS RAMIREZ Y SU AMIGOS</b> LOUIE RAMIREZ (Cotique 1096)
11 <b>LO NUEVO DE CARLOS GUZMAN</b> CARLOS GUZMAN (Falcon 5016)	11 <b>SALSA ENCENDIDA</b> TIPICA 73 (Inca 62)
12 <b>LA VOZ RANCHERA</b> CHELO (Musart 10638)	12 <b>LA CHARANGA 76 EN EL 78</b> CHARANGA 76 (TR 139X)
13 <b>VIDIA MIA</b> IRENE RIVAS (Cara 004)	13 <b>SABOR SENTIMIENTO Y PUEBLO</b> ISMAEL MIRANDA (Fania 530)
14 <b>VAMOS A LA ESCUELA</b> CEPILLIN (Orfeon 16010)	14 <b>ESTO SI ES LO MIO</b> ISMAEL RIVERA (Tico 1428)
15 <b>BESITOS</b> LOS HUMILDES (Fama 560)	15 <b>SALUD DINERO Y AMOR</b> ORQUESTA NOVEL (Fania 520)
16 <b>FELICIDADES</b> RUBEN NARANJO (Zarapa 1126)	16 <b>A LA CARTE</b> MONGO SANTAMARIA (Vaya 74)
17 <b>ELLA VINO AL VALLE</b> FREDDY FENDER (GCP 141)	17 <b>DOS</b> CACHO (Salsoul 4115)
18 <b>SUNNY AND THE SUNLINERS</b> (Keylock 3028)	18 <b>MACHA MUMBA</b> SAOCO (Salsoul 4117)
19 <b>A MIS 33 ANOS</b> JULIO IGLESIAS (Alhambra 38)	19 <b>OUT OF THIS WORLD</b> TIPICA IDEAL (Coco 142)
20 <b>ENTRE AMIGOS</b> CAMILO SESTO (Pronto 1034)	20 <b>MY OWN IMAGE</b> LUIS ORTIZ (Turnstyle 439)

## LATIN BEAT

Independent and staff producers from all music industries now have an association which can serve their needs. The **American Record Producers Assn.**, to be known as ARPA, is a nationwide non-profit professional association established to advance and promote the profession of producing records. The organization began its membership drive Sept. 30.

Some of the ideas to date include a monthly newsletter which will include reviews of recording studios, evaluations of new equipment, producer of the month and market trends. A yearly directory with listings of available engineers, arrangers, listings of record companies and label executives is planned as well as educational programs. A national wats line will be established and each member will receive a handbook "A Producers Guide to the Record Industry."

ARPA's first sponsor is the 3M Company, whose grant will further establish the existence of the association. Producers who have joined as members include **Meco, Kenny Lehman (Chic)** and **Love-Zager Productions.**

**Aria Productions** developed this idea into reality. They operate as a family would, believing that artists should be treated as "stars," and that their stars' needs always come first. They are a young production company mostly in their twenties, but they have already produced hits like "Freak-On" and "Get On Up Get Down." "We deal a lot with new talent, and we do our best to combat obstacles in their way," says **Joann**.

"Salsa" returned once more to the famous Apollo Theater on Sept. 18. Not since the days of the great mambo orchestras was there as much excitement generated on stage as **Bobby Rodriguez, Mongo Santamaria** and **Eddie Palmieri** provided that weekend.

The Apollo has a long standing reputation as the proving ground for many a soulful artist (its Latin counterpart is the old Palladium nightclub). By playing host to these three "giants" of the current salsa field, the world renowned theater created an historical situation. It was the first time that solo winners of the Grammy shared the same stage (**Palmieri** has won two and **Mongo**, his recent one).

The Apollo is important in another respect. It has a special atmosphere which surpasses that of a regular nightclub, but at the same time doesn't create the distance of a Madison Square Garden concert. Because of this, one can fully enjoy a musician's work in a relaxed setting. More publicity (the newspaper strike might be held accountable) could have silled the house to a better capacity; the crowds were a bit disappointing. Nevertheless, it was a red banner occasion over the three festival days when salsa appeared on 125th Street.

**Stanley Cohen**, president of T.R. Records, announces that a distribution

agreement has been negotiated between T.R. Records and **Johnny El Bravo** for T.R. to distribute J.E.B. Records in the continental United States.

**Johnny El Bravo** is one of Puerto Rico's finest young conga players, and J.E.B. Records is his own label. Bravo is high on the charts in Puerto Rico with his single "Desilucion De Amor," and has just released an album entitled "Esta Es Mi Nueva Version." The single and album are set for immediate release on the T.R. label.

Hot on the release of "Mongo A La Carte," his latest LP for Vaya Records, **Mongo Santamaria** will be appeared in Puerto Rico's Roberto Clemente Stadium Oct. 1. Mongo's recoring future looks bright, with his next LP either appearing on the Columbia or Atlantic label. Winning the Grammy definitely enhances Mongo's career.

After a long wait, **Tipica Ideal** is out with their new album on Coco Records. Titled "Fuere wdel Mundo/Out Of This World," it was produced by well-known charanga producer, **Ira Herscher**. Orfeon news ... Salsa is now an outstanding rhythm, since the Orfeon exclusive Salsa performers continue conquering the first places of popularity and sales in the national market.

Among these artists is firstly **Welfo** "El Hombre Salsa" ("Salsaman"), whose most recent long playing record titled "Salsa," which contains, among some other good melodies, "Limones" and "El Baile Del Sillon," is having an excellent acceptance by the young people very knowledgeable about the most enticing rhythms for dancing. Welfo is still touring inside the state of Veracruz, promoting his very brilliant recordings. He has a schedule of working there for a period of 15 days more in night clubs, television and radio. This Cuban artist, who worked once as a singer of **La Sonora Matancera**, will come back to Mexico City in two weeks to continue promoting in the metropolitan area that Salsa rhythm, which has gotten the youth excited so much ...

**Ricardo Gonzalez Cepillin**, Orfeon exclusive artist, has obtained the biggest sales of records registered up today in the history of the Mexican record industry. He is now launching his newest long playing record titled "En Un Bosque De La China," which is already into the first places of popularity and sales, in spite of this record has been distributed in the national market a few days ago. **Cepillin** prepares to play the main part of a movie that will be titled "Un Milagro En El Circo," which, will include a Spanish artist in the cast. This film will start rolling Sept. 15, for a period of six weeks. By the time being, Cepillin is in a tour inside the Mexican Republic, promoting his several hits. Later he will travel to Argentina with the purpose of recording two long playing records with songs by Argentina composers

ray terrace

## Latin Picks

### ESTO SI ES LO MIO — Ismael Rivera — Tico 1428 — Producer: Ismael Rivera

The pride of Puerto Rico excels cut after cut with this beautiful album of various tempos such as Son Montuno, Son Guaguanco, Bombas and one special slow Bolero. The vocals are superb. The orchestra is very tight. Arrangements are great and special credit goes to the guitar (tres) player who is not mentioned. The best cuts are "Las Cares Linda," "Comedia," "De Medio Lado," "La Perla," and "Ella No Merece Unllanto."



### PURA VOZ — Alberto Beltran — Oasis — OA326 — No Producer

Veteran singer Alberto Beltran needs no introduction to Latin music. He has been making records abroad for sometime; and as this album demonstrates, his vocals are fantastic. All musicians backing him are good on this album which was recorded in Mexico. All cuts are tailored for dancing as well as for everyone's listening pleasure. With good promotion it should go to the top of the Latin charts.



### SUS CANCIONES FAVORITAS CON — For Silvestre — Oasis — OA321 — No Producer

Multi talented vocalist Flor Silvestre gives her heart and soul on this album of love songs. Most of the songs are old Latin standards. This LP was recorded in Mexico and the songs are beautifully suited to her style of singing. She is backed by a fantastic trio with beautiful background vocals behind her. The trio is not mentioned in the album liner notes. The voice of Flor Silvestre is intact in all of the songs. The album is a masterpiece for lovers of Latin boleros.



## SINGLES TO WATCH

- ADALBERTO SANTIAGO (Fania) **Imposible Ha De Ser** (C. Curet Alonzo)
- DUETO FRONTERA (Musart) **Maidita Soledad** (Rafel Buendia)
- CHALIKO (Peerless) **En Aquei** (Chaliko)
- JOAN SEBASTIAN (Musart) **Y Las Mariposas** (J.M. Figueroa)
- RAFAEL BUENDIA (Musart) **Corridos De Frutas** (Rafael Buendia)
- NYDIA CARO (Libra) **Suavemente** (M. La Clave-R. Arcusa)
- LOS CHICANOS (Orfeon) **Cuando Tu Lo Decidas** (J. Guzman Mayer)
- SANTINO (Orfeon) **The House Of The Rising Sun** (Allen Price)
- ISMAEL RIVERA (Tico) **Las Caras Linda** (Curet Alonzo)
- SONORA PONCENA (Inca) **Jubileo 20** (Edwin Crespo)
- LATIN TEMPO (International) **Qulen Sabe, Sabe** (D.R.)
- ISMAEL QUINTANA (Vaya) **Mientes** (Ismael Quintana)
- SALVADORS (Arriba) **Del Jacal A La Milpa** (Miguel Tessan)
- OMAR ALEXANDER (Musart) **El Amor Es Una Flor** (Sergio Esquivel)
- EDDIE PALMIERI (Coco) **Cobarde** (Eddie Palmieri)
- JOAN SEBASTIAN (Musart) **La Equivocacion** (J.M. Figueroa)
- BYANKA CAZARES (Volcan) **Muneca De Trapo** (R. Robeson — R. Rosales)



**PATTERSON SIGNS** — Kellee Patterson recently re-signed with Shady Brook Records and currently is preparing to record a new album. Pictured (l-r) at the signing are: Gene Russell, manager; Joe Sutton, Shady Brook president; Patterson; Chip Donelson, Shady Brook general manager and Rick Neigher, Shady Brook promotion person.

## CBS Moves To \$8.98 LP List On 6 New 'Superstar' Titles

(continued from page 7)

when the consumer will react (negatively). So far, it hasn't happened."

Lee Hartstone, president of Integrity Entertainment, which owns and operates Wherehouse, Hits-For-All and Big Ben chains, said his reaction to the CBS increase is, "So what else is new?"

"I'm numb from price increases," Hartstone said. "I don't know what the consumer will do; he may care, he may not."

Lou Fogelman, president of Music Plus in Los Angeles, said "We'll let the customer react. I think the customer will buy the Boston album at \$8.98. I think they'll buy the Steve Martin. It's the same approach as before; it will take a while to stabilize then it will be a total \$8.98 industry. Then everyone will buy records on the same basis and hopefully unit sales won't go down in big numbers."

Tom Keenan, president of Everybody's Records, had a considerably more negative response.

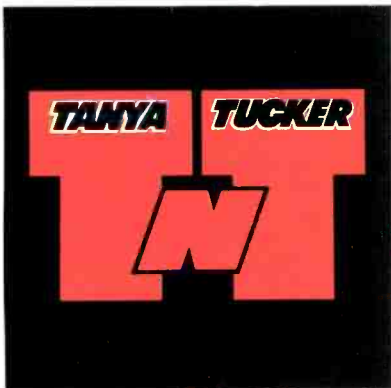
### 'Wrong Time Of Year'

"The consumer is going to get tired of it and I think they are playing big games risking it at this time of the year. I don't think they can justify these cost increases, I don't think it's good for the industry as a whole and I think it's the wrong time of the year to do it," Keenan said.

"I basically agree with the philosophy that a hit artist might be more than a new artist, however that's not quite the way they are playing it. I don't see any new artists coming out at \$4.98 list. We don't believe in the profit motive of 'as much as the market will bear.' We are more of a fair profit company," Keenan said, "and there is a lot of difference between the two."

While most dealers said they wouldn't settle on shelf and sale prices for the \$8.98s until November, those who already have indicated they were trying to keep the percentage markup similar to that for \$7.98s.

At New York's King Karol chain, for instance, owner Ben Karol said his shelf and sale price for \$8.98 LPs will be \$7.49 and \$5.19 or \$5.29, respectively. King Karol's prices for \$7.98 albums are \$6.79 (shelf



and \$4.99 (sale).

Fogelman of Music Plus said he was leaning toward a shelf price of \$5.99 and a sale price of \$5.49 for \$8.98 list LPs. Music Plus sells \$7.98 product for \$4.99 and \$4.59.

### Higher Overhead

By comparison, those retailers who primarily have mall locations said their prices would be somewhat higher to compensate for higher overhead costs (such as rent).

At Record Bar, for example, president Barrie Bergman said the chain will continue to sell the F-prefixed CBS albums as \$7.98s until November, at which time most Record Bar stores will adopt shelf and sale prices of \$7.49 and \$5.99 respectively.

## New Music Shows To Debut On Cable TV

NEW YORK — Two new non-network music television shows have been set to debut on cable TV.

A ninety-minute special starring Crystal Gayle and Ray Stevens, taped at the Opryland Hotel in Nashville, will be aired in early 1979 by Showtime, Inc. on Viacom cable. The show is the inaugural production of a new company, Scaraza-Fitzgerald Productions, Inc., headed by Vincent Scaraza and Jim Fitzgerald.

In addition, "Viewer Review," which will concentrate on music news as well as audio-visual and electronic game innovations, has been set to debut on Manhattan and Teleprompter Cable Systems in New York City. Produced by G.T. Productions, the show will be hosted by Steve Gruberg.

## GRP Announces First Arista-Distributed LPs

NEW YORK — "Legends" by Dave Valentin and "Angie" by Angele Boffill have been set as the debut albums for the new GRP Records label, formed by Dave Grusin and Larry Rosen in association with Arista Records. The albums are set to ship soon.

## John Loudermilk Signs

LOS ANGELES — First American Records has signed singer/songwriter John D. Loudermilk who has just released his first album in eight years, "Just Passing Through" on the Music Is Medicine label, which is distributed by First American.

## Nashville Honors Acuff

NASHVILLE — Roy Acuff will receive the key to Nashville from Mayor Richard Fulton on NBC's "Noon Show" Oct. 20 which has been declared "Roy Acuff Day" in Nashville. Acuff will be honored nationally by 150 radio stations which will feature selected cuts from his Elektra/Asylum debut album, "Roy Acuff's Greatest Hits, Volume I."

# Black Sabbath Marks Tenth Anniversary With New Album

(continued from page 10)

once a year. "Never Say Die" was actually two years in the making, being the group's first effort since the release of "Technical Ecstasy" in Oct. '76.

"Never Say Die" continues in the Sabbath tradition, containing an assortment of aggressive, tenaciously-executed guitar-rock numbers, led by Iommi plus the shouting, high-pitched vocals of Ozzy Osbourne. However, the foursome on side two experiment with jazz textures, as witnessed by the instrumental piece, "Breakdown," which features a horn section, and "Air Dance," which includes jazzy keyboard runs.

"We enjoy doing tracks like 'Air Dance' and 'Breakdown,' because it provides a bit of variation for the album," said Iommi. "These numbers demonstrate that we aren't restricted to playing hard-rock all the time. On just about every album we've done, there's been a couple of change of pace songs that are totally different from our driving hard-rock sound. If anyone heard 'Breakdown' on the radio, they would never guess it was the same group that recorded 'Paranoid'."

### Negative Critical Press

Throughout its ten-year career, Sabbath has been bombarded with some of the most negative reviews ever written about a rock outfit. Over the years, it has even become fashionable to pan the heavy metal group, just as it was to knock Grand Funk and Uriah Heep. But despite all the negative press, Iommi holds no bitter feelings towards most reviewers.

"Some of the criticism of the band has been fair," asserted Iommi. "If a writer comes to our show and reports that he doesn't like it, I have nothing against that. It's all a matter of taste — if people don't like it, that's their own opinion and they have the

right to express it. But some critics will write a review as if everyone doesn't like it. They might say one of our shows was a disaster and say the whole crowd felt the same way, when actually most of the audience enjoyed the gig.

"We've been around for ten years and have sold millions of albums, so there are obviously people out there who like our music," added Iommi. "We've recorded nine albums, performed numerous concerts, and as long as there are people who enjoy our music we're going to be there. Our fans have been great to us during the past decade, and we'd like to thank them for their support."

## 'Alive Again' #43 Bullet, Ties Boston

(continued from page 8)

Album chart last week at #54 bullet, moving up to #35 bullet this week. As the #3 Most Added FM album last week, "Hot Streets" received considerable attention. As a result of stations adding "Alive Again" as an album cut in the last two weeks and stations in virtually every region of the country adding the just released single this week, "Alive Again" racked up 60 adds, making it by far the week's most added record.

Stations adding the single include: CKLW, WZUU, WHYY, WKBW, WQXI, WPEZ, WDRW, WCAO, KJR, KTNQ, KCBQ, WRKO, KDWB, KRTH, 99X, WPRO-FM, KRFC, WKXX and KTAC.

Many observers feel that "Hot Streets" marks a shift in direction for Chicago towards a harder rock 'n' roll stance. After eleven successive numbered albums, the group chose to use a title. In addition, "Hot Streets" is the debut of Donnie Dacus, the newest member of the group, who was recruited following the death of Terry Kath.

## THE RHYTHM SECTION

(continued from page 57)

California. Inner City, owners of New York station WBLS, also recently applied to the FCC for purchase of KRE-AM/FM in Berkeley, California. **Bob Sabo**, general manager of KKTT/KUTE told **Cash Box**, "The purchase agreement has been filed with the FCC, but approval will probably not be until around January or February."

**MAJOR CHANGE** — **Frank Barrow** has resigned his post as program director at WAOK in Atlanta. **Tony Jamison** most recently at WJLB in Detroit and WKND in Connecticut will be the new program director. Jamison will also have the afternoon drive air slot.

**PHILADELPHIA CREME CHEESE** — Philadelphia-based group **Creme D'Cocoa** stopped by the west coast office of **Cash Box** to say cheese for some promotional pictures with the staff and to discuss their new album on Venture Records "Funked Up," which was produced by **Tony Camillo** and **Cecil Barker**. While in town the group will tape segments of "Soul Train" and "Soul Beat," performing their current single "Do What You Feel," which is #81 bullet on the **Cash Box** Black Contemporary Singles chart. **Creme D'Cocoa's** members are **Harley Johnson, Jennifer Johnson, Orlando Oliphant** and **Bobby Todd**.

cookie amerson



**SAVOY BROWN VISITS CASH BOX** — London recording group Savoy Brown recently stopped by the **Cash Box** L.A. office during its American tour in support of its new album, "Savage Return." Pictured (l-r) in the top row are: Tom Farnell of Savoy Brown; Brian Wilcox, the group's manager; Jack Chipman, Mark Albert and Janet Bridgers of **Cash Box**; Kim Simmonds of Savoy Brown; Harald Taubenreuther of **Cash Box**. Shown in the bottom row (l-r) are: Ian Ellis of Savoy Brown; Tom Mazzetta, London western regional promotion; and Joey Berlin and Sean Thomas of **Cash Box**.

# CLASSICAL

## TOP FORTY CLASSICAL ALBUMS

		Weeks On Chart
1	<b>HOROWITZ:</b> Rachmaninoff Piano Concerto No. 3 Horowitz, New York Philharmonic (Ormandy) RCA CRL 1-2633 (8.98/1 LP)	10/7
2	<b>RAMPAL: JAPANESE MELODIES FOR FLUTE AND HARP</b> Rampal, Laskine Columbia M 34568 (7.98/1 LP)	32
3	<b>PUCCINI:</b> La Fanciulla Del West Neblett, Domingo, Milnes, Chorus & Orch. of Royal Opera House (Mehta) DG 2709 078 (26.98/3 LPs)	30
4	<b>NYIREGYHAZI PLAYS LISZT</b> Columbia M2 34598 (15.98/2 LPs)	10
5	<b>LEHAR:</b> The Merry Widow Sills, New York City Opera Orchestra & Chorus (Rudel) Angel S-37500 (7.98/1 LP)	174
6	<b>BRAVO PAVAROTTI!</b> Pavarotti London PAV 2001/2 (13.96/2 LPs)	8
7	<b>HITS FROM LINCOLN CENTER</b> Pavarotti London OS 26577 (7.98/1 LP)	8
8	<b>HOLST:</b> The Planets Amsterdam Concertgebouw Orchestra (Marriner) Philips 9500.425 (8.98/1 LP)	14
9	<b>BOLLING:</b> Suite For Flute & Jazz Piano Rampal, Bolling Columbia M33233 (7.98/1 LP)	102
10	<b>GREATEST HITS OF 1720</b> Philharmonia Virtuosi Of NY (Richard Kapp) Columbia MX 4544 (5.98/1 LP)	50
11	<b>PACHELBEL:</b> Canon: Two Suites <b>FASCH:</b> Two Sinfonias and Concerto in D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) RCA FRL 1-5468 (7.98/1 LP)	102
12	<b>STRAUSS:</b> Salome Behrens, Van Dam, Bohm, Vienna Philharmonic Orchestra (Karajan) Angel SBLX-3848 (16.98/2 LPs)	6
13	<b>MAHLER:</b> Symphony No. 1 Boston Symphony Orchestra (Ozawa) DG 2530 993 (7.98/1 LP)	20
14	<b>WAGNER:</b> Orchestral Excerpts Chicago Symphony Orchestra (Solti) London CS 7078 (7.98/1 LP)	18
15	<b>HOROWITZ:</b> Golden Jubilee Recital 1977/1978 RCA ARL 1-2548 (7.98/1 LP)	42
16	<b>BACH:</b> Mass in B Minor Academy Of St. Martin-In-The-Fields (Marriner) Phillips 6769.002 (26.94/3 LPs)	6
17	<b>MAHLER:</b> Symphony #9 Chicago Symphony Orchestra (Giulini) DG 2707 097 (15.96/2 LPs)	86
18	<b>JOHN WILLIAMS AND FRIENDS</b> Columbia M 35108 (7.98/1 LP)	12
19	<b>RAVEL:</b> Bolero La Valse, Del Gracioso, Orchestre National De France (Bernstein) Columbia XM 35103 (7.98/1 LP)	18
20	<b>MAHLER:</b> Symphony No. 4 in G Von Stade, Vienna Philharmonic (Abbado) DG 2530 966 (7.98/1 LP)	10
21	<b>LEONTYNE PRICE:</b> Prima Donna/Volume 4 New Philharmonia Orchestra (Santi) RCA ARL 1-2529 (7.98/1 LP)	22
22	<b>RAMPAL:</b> Favorite Encores Rampal, Tokyo Concert Orchestra (Yamaoka) Columbia M 34559 (7.98/1 LP)	34
23	<b>BIZET:</b> The Pearl Fishers Cotrubas, Vanzo, Sarabia, Soyer, Chorus & Orchestra of the Paris Opera (Pretre) — Angel SBLX-3856 (16.98/2LPs)	34
24	<b>BORODIN:</b> The Complete Orchestral Music National Philharmonic Orchestra (Tjcknavorian) RCA CRL 3-2790 (23.94/3 LPs)	14
25	<b>MAHLER:</b> Symphony #6 Berlin Philharmonic (Von Karajan) DG 2707 106 (17.06/2 LPs)	4
26	<b>KOTO MOZART</b> The New Koto Ensemble Of Tokyo (Fukumura) Angel S-37553 (7.98/1 LP)	6
27	<b>NYIREGYHAZI PLAYS LISZT</b> Desmar IPA 111 (7.98/1 LP)	14
28	<b>OPERATIC DUETS:</b> Sutherland And Pavarotti National Philharmonic Orchestra London OS 26449 (7.98/1 LP)	42
29	<b>DVORAK:</b> Symphony No. 9 ("From The New World") Chicago Symphony Orchestra (Giulini) DG 2530 881 (8.98/1 LP)	28
30	<b>BRAHMS:</b> Symphony #2 Chicago Symphony Orchestra (Levine) RCA ARL 1-2864 (7.98/1 LP)	6
31	<b>BERNSTEIN:</b> The Three Symphonies Israel Philharmonic Orchestra (Bernstein) DG 2709 077 (26.94/3 LPs)	4
32	<b>VERDI:</b> Otello Cossutta, Price, Baquier, Vienna Philharmonic (Solti) London OSA 13130 (23.94/3LPs)	2
33	<b>MOSTLY MOZART — VOL. III</b> De Larrocha London CS 7085 (7.98/1 LP)	10
34	<b>DONIZETTI:</b> La Favorita Pavarotti, Cossotto, Bacquier, Ghiaurov, Cotrubas, Orchestra Teatro Comunale, Bologna (Bonyngue) London OSA 13113 (23.94/3 LPs)	32
35	<b>BRAHMS:</b> Four Serious Songs, OP. 121 Baker, Previn & Aronowitz Angel S-37519 (7.98/1 LP)	6
36	<b>MARIA CALLAS:</b> The Legend The Unreleased Recordings Angel S-37557 (7.98/1LP)	2
37	<b>HAYDEN:</b> The Lord Nelson Mass New York Philharmonic (Bernstein) Columbia M-35100 (7.98/1 LP)	4
38	<b>GREAT PATTERN SONGS</b> Reed, D'Oyly Carte Opera Company London OS 26526 (7.98/1 LP)	12
39	<b>VERDI:</b> Nabucco Philharmonia Orchestra (Multi) Angel SCLX 3850 (24.98/3 LPs)	2
40	<b>VERDI:</b> Il Trovatore Price, Obraztsova, Bonisolti, Berlin Philharmonic Orchestra (Von Karajan) Angel SCLX-3855 (24.98/3 LPs)	22

## Scotto: Opera On Television Boosts Theatre Attendance

by Ken Terry

NEW YORK — With performances from the Met and the New York City Opera appearing on TV all the time, live opera on television has become an accepted fact of life. As a result, millions of people who have never seen an opera before are now being exposed to this powerful form of drama.

The recent PBS broadcast of the Met's "Otello" with Jon Vickers in the title role is a case in point. Although the Met production ran for only five performances, the TV broadcast probably reached more people than had seen "Otello" since its premiere in 1887. Renata Scotto, who sang Desdemona, pointed out in a recent interview that, in this one broadcast, "I had much more audience than if I sang all my life."

Scotto, whose performance was considered by some critics to be the high point of the recent "Otello," really played her role to the hilt. "Desdemona is a very strong character," she remarked. "Otherwise, Otello would never have fallen in love with her, because he's so powerful and great. And she's so in love that she can't understand why he does all these things to her ..."

Can a tragedy of this dimension be projected into a million separate living rooms without losing some of its impact? Scotto said that it can be done, but she noted that singers must alter their acting to fit the camera's requirements. "In television, you have the closeup, so people can watch your face very closely," she explains. "That's very different from the audience in the theater, because they cannot really see every movement of the face. So you have to be a little less exaggerated and a little more careful."

One consequence of the diminished distance between singers and their TV audience is that bad acting becomes glaringly apparent. And unfortunately, says Scotto, many singers are not good actors, because they focus all their attention on singing properly. For instance, she points

out, "In 'Boheme,' there is a moment in the aria of Rodolfo when he looks at me in the eyes and says, 'Your eyes are wonderful.' And he has to look at me. But they sing the aria, and the aria is so difficult that they never look at me in the eyes. Perhaps Placido Domingo or some other very good actor would know that they have to watch me — and it's wonderful when I have this kind of tenor — but many, many others, they don't look."

### Educational Value

Scotto pointed out that opera on television can be a powerful educational force. "Not for people who are already interested in classical music, but for people who don't know anything," she said. "We have to think about these people. I think that opera on television will bring people to the theatre. They can see what opera is and will come to

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## CLASSICAL CLIPS

NEW YORK — The Cleveland Orchestra under **Lorin Maazel** has just recorded "Beethoven's Ninth" with a quartet of operatic soloists who include **Martti Talvela, Lucia Popp, Elena Obraztsova** and **Jon Vickers**. This completes the orchestra's current Beethoven symphony cycle for Columbia, which should be released in February or March of next year.

An eight-record retrospective on the work of conductor **Edward Van Belnum** will be coming out on Philips around the end of this month. Although most of the set is in mono, the studio recordings are reputed to have excellent sound quality. Among the compositions featured in the set are Bruckner's "Fifth Symphony," Stravinsky's "Firebird Suite," Bartok's "Music For Percussion, Strings And Celeste," Mozart's "Symphony No. 29," Mendelssohn's "Italian Symphony," Rimsky-Korsakov's "Sheherazade," and Debussy's "Images Pour Orchestre." This wide a range of selections should provide a good overview

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## CLASSICAL ALBUM REVIEWS



**BEETHOVEN: Complete Piano Sonatas.** Alfred Brendel, pianist. Philips 6768 004. List: 80.82

The second Brendel recording of the complete Beethoven sonatas (the first was on Vox) shows this artist at the height of his considerable powers. Throughout these 13 discs, his playing is passionate yet lucid, with every contingency thought out beforehand. Although his style isn't as individualistic as, say, Claudio Arrau's, it has strong character. And, with his technical mastery and terraced dynamics, Brendel easily conquers the most formidable of these works.



**MAHLER: Symphony No. 1.** London Philharmonic Orchestra, Klaus Tennstedt, conductor. Angel S-37508. List: 7.98

Now music director of the London Philharmonic, Tennstedt has built a growing reputation in the west since leaving East Germany in 1971. This recording is a good indication that Tennstedt has a special affinity for Mahler's music. Demonstrating an unusual amount of sensitivity and imagination, Tennstedt's reading of Mahler's First imbues this warhorse with a freshness and an excitement that are rarely evidenced either in concert or on disc.



**MAHLER: Symphony No. 6.** Berlin Philharmonic, Herbert von Karajan, conductor. DG 2707 106. List: 17.96

Of Mahler's nine completed symphonies, the sixth is probably the most neurotic and difficult to grasp. Karajan does a superb job here of sifting through the work's complex moods to come up with a consistent interpretation. Highlights include an ethereal rendition of the moving Andante and a virtuoso reading of the work's kaleidoscopic finale.

# COIN MACHINE

## TV Series Provides Theme For Bally's 6-Player Flipper

CHICAGO — Bally Manufacturing Corp. has added a new dimension to the electronic pinball game with the introduction of "The Six Million Dollar Man" (TM)\*. Named for the popular television series, the same is designed for play by one to six players.

In announcing volume delivery of the new machine, Bally's sales manager Paul Calamari explained that there has long been a demand for a six-player game but

While the "six factor" is denoted in the machine's name, there is a great deal of emphasis on the star of the television series who is utilized to identify an important scoring feature, Bionic (TM) Power Score, which is a key to specials and fast bonus build-up and adds 50,000 points to total scores, according to Calamari. "The Bionic (TM) Power Score also opens the free ball gate which has not appeared on Bally games for some time and will be welcomed by players.

"Another popular feature, revived in 'The Six Million Dollar Man' (TM) is the Play-More Post, which closes the flipper gap, as a result of certain skill shots."

Calamari also noted that the Bionic (TM) Power Score has the Bally Memory & Recall System, which was successfully introduced on the noted "Eight Ball" machine.

### Other Features

The drop targets, in addition to scoring specials, also function to award extra balls and multiply spin-value. "Specials may also be lit in the last inch of play by ball exiting throughout lanes with special light lit by ball shot in kickout hole. The kickout hole is also a key to operation of the Play-More post... and to multiplied bonus, 2X, 3X or 5X.

"Incorporating the strongest concentration of features packed into pinball in recent years, from the old favorite free ball gate to the ultra new Bionic (TM) Power Score with Memory & Recall," Calamari concluded, "The Six Million Dollar Man (TM) is headed for the greatest pinball success in recent years." (\*TM denotes a trademark of and licensed by Universal City Studios.)



the concept was impractical in electromechanical technology. "Now, electronics permits us to produce a six-player game which we are confident will be tremendously popular with players and a top money maker for operators," he said.

## Rowe International Premieres New R-83 Phonograph Line At National Meeting

CHICAGO — "Fiesta" and "Claremont," the principal models in the new R-83 line of phonographs produced by Rowe International, Inc., were revealed to a full assemblage of factory distributors present at the national Rowe meeting, Sept. 21-22. The meeting site this year was the Arlington Park Hilton in Arlington Heights, Illinois and the product emphasis was on music and vending equipment.

This past year has been a banner one for

## Sega Announces Fourth Quarter, Year-End Totals

REDONDO BEACH, CALIF. — Sega Enterprises, Inc. has reported fourth quarter earnings of \$772,000, or 41 cents per share, up from \$273,000, or 14 cents per share during the similar period last year. Net earnings included foreign exchange translation gains of \$73,000, or 4 cents per share, in the fiscal 1978 fourth quarter, and \$151,000, or 8 cents per share, in fiscal 1977.

Revenues for the quarter ended June 30, 1978 were \$11.5 million, compared with \$7.81 million last year.

For the fiscal year ended June 30, 1978 net earnings were \$1.91 million, or \$1.01 per share, compared with \$347,000, or 18 cents per share, in the prior year. Net earnings included foreign exchange translation gains of \$459,000, or 24 cents per share, in fiscal 1978 and \$432,000, or 23 cents per share, in fiscal 1977.

Revenues were \$37.2 million in the current fiscal year compared with \$29.9 million in fiscal 1977.

The increases in revenues for the fourth quarter and 12 months are attributable to

Rowe, as emphasized in the meeting's theme and the keynote address of company president Merrill Krakauer. Rowe's objective, he said, is for an even better year ahead based on a more concentrated marketing effort and improved product lines.

Ed Wiler, vice president of sales, illustrated his remarks with a slide presentation depicting the various phases of Rowe's marketing program. General sales manager Paul Huebsch was at the podium as the new R-83 models were revealed.

### 125-Watt Amp

A most outstanding feature of the line is the new 125-watt amplifier which offers more "real power" than many of those advertised as 200 or more watts, according to the factory. This particular feature drew exceptional reaction from attending distributors and was the subject of a special seminar conducted by Rowe engineer Lee Verduin of the firm's Grand Rapids facilities.

The "Memorec" and "Playmaker," noted in last year's models, are also contained in the new machines. Memorec tallies each time a record has been selected to reveal the most popular and least popular items and also the total number of selections made; Playmaker can be programmed for random play to attract attention to the jukebox when it is not being played and thus stimulate patron interest.

While reflecting only minimal physical changes, this year's models have distinctly different color schemes, to fit in with the particular decor and clientele of a location. The "Fiesta" features stark, dramatic colors; the "Claremont" a more subdued design. Both will be showcased in the Rowe exhibit at the AMOA convention.



**BILLIARD TABLE** — Brunswick Corporation has included several new features on its latest Professional Coin-Op Billiard Table, which sets it apart from previous models, according to the company. Built to withstand location wear and tear the new model has a redesigned ball receiver box which takes up less space at the foot of the table; aluminum trim at the edge of the apron to prevent nicks, scrapes and cue damage; and Melamine covered rails and aprons of stain, burn and mar-resistant finish. The table comes in seven- and eight-foot models. Standard equipment includes: four 57-inch regulation cues, phenolic billiard balls, triangle, chalk and chalk holder.

## Williams Tour Provides Good Material For Use By Chicago Tribune Writer

CHICAGO — Joan Beck, popular columnist for the *Chicago Tribune*, visited the Williams Electronics, Inc. factory to gather material for a column she was preparing, based on the popularity of pinball machines and the joy of playing them. The column appeared on the editorial page of the Sept. 11 *Tribune* and in it Ms. Beck extolled the entertainment aspects of pinball

machines, suggesting (with tongue in cheek) that some of their features be applied to various machines people use for work, to add some excitement to their jobs.

"Life in this electronic age could be much more fun," she wrote. "if some of the same principles (in the game and pinball industry) were applied to our serious-

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## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

- 1 GREASED LIGHTNIN' JOHN TRAVOLTA (RSO 909)
- 2 TIME PASSAGES AL STEWART (Arista AS 0362)
- 3 DREADLOCK HOLIDAY 10CC (Polydor PD 14511)
- 4 CHAMPAGNE JAM ATLANTA RHYTHM SECTION (Polydor PD 14504)
- 5 INTO THE NIGHT TOBY BEAU (RCA JH 11388)
- 6 DON'T WANT TO LIVE WITHOUT IT PABLO CRUISE (A&M 2076)
- 7 STRANGE WAY FIREFALL (Atlantic 3518)
- 8 HOT SUMMER NIGHTS WALTER EGAN (Columbia 3-10824)
- 9 NEW YORK GROOVE ACE FREHLEY (Casablanca NB 941)
- 10 THE POWER OF GOLD DAN FOGELBERG/TIM WEISBERG (Epic 8-50606)

### TOP NEW COUNTRY SINGLES

- 1 FADIN' IN, FADIN' OUT TOMMY OVERSTREET (ABC AB-12408)
- 2 I'M LEAVING IT ALL UP TO YOU FREDDY FENDER (ABC AB 12415)
- 3 BREAK MY MIND VERN GOSDIN (Elektra E-45532-A)
- 4 CAN YOU FOOL GLEN CAMPBELL (Capitol P-4584)
- 5 I JUST WANT TO LOVE YOU EDDIE RABBITT (Elektra E-45531)
- 6 SWEET DESIRE THE KENDALLS (Ovation OV-1112)
- 7 FRIEND, LOVER, WIFE JOHNNY PAYCHECK (Epic 8-50621)
- 8 YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY (Warner Bros. 8671)
- 9 STORMY WEATHER STELLA PARTON (Elektra E-45533)
- 10 ON MY KNEES CHARLIE RICH (WITH JANIE FRICKE) (Epic 8-50616)

### NEW R&B SINGLES

- 1 I'M EVERY WOMAN CHAKA KHAN (Warner Bros. WBS 8683)
- 2 FLYING HIGH THE COMMODORES (Motown 1452-F)
- 3 WHOLE LOT OF SHAKIN' EMOTIONS (Columbia 3-10828)
- 4 RID-O'-ROCKET THE BROTHERS JOHNSON (A&M 2086)
- 5 MARY JANE RICK JAMES (Motown G7-162)
- 6 I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING (RCA PB 11386)
- 7 ONLY YOU TEDDY PENDERGRASS (Phila. Int'l./CBS ZS8-3657)
- 8 BARE BACK THE TEMPTATIONS (Atlantic 3517)
- 9 (I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER (Phila. Int'l./Columbia ZS8-3656)
- 10 GOT TO HAVE LOVING DON RAY (Polydor 14489)

### TOP NEW MOR SINGLES

- 1 I JUST WANNA STOP GINO VANNELLI (A&M 2072)
- 2 "LIKE A SUNDAY IN SALEM" (THE AMOS & ANDY SONG) GENE COTTON (Ariola 7723)
- 3 I JUST WANT TO LOVE YOU EDDIE RABBITT (Elektra E-45531)
- 4 THIS IS LOVE PAUL ANKA (RCA JH 11395)
- 5 I WILL BE IN LOVE WITH YOU LIVINGSTON TAYLOR (Epic 8-50604)



# "Blue Valentine" Tom Waits

*they're living on the fringe, walking the bleak streets, howling at the moon. they're scufflers and hustlers, hypes and hookers, bar flies and back-alley bards. they're the shadows on the dark side of america's dream; they're the heroes in tom waits' music. they're as real as the blues.*

*tom waits, "blue valentine" (1992)*

*produced by bones howe  
on asylum records and tapes*



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# COIN MACHINE

## New Orleans Pool Tourney Underway

NEW ORLEANS—More than 4,500 players are expected to compete in the annual Greater New Orleans Coin-Operated 8-Ball Pool Tournament, being directed for the fourth consecutive year by A.M.A. Distributors, Inc. There are 32 locations participating and the total prize purse, including cash, trophies and merchandise awards, amounts to \$10,000.

Each of the sponsoring locations will conduct eight weeks of qualifying rounds

and one week of finals to determine which players will ultimately compete in the championship playoffs to be held at the New Orleans Marriott Hotel in late November.

"Anyone can win one or more prizes because luck can be a major factor in the game of '8-ball,'" said Bob Nims, president of A.M.A. "For this reason, the tournament continues to grow more popular each year."

## Sega Acquires Esco

REDONDO BEACH, CALIF. — Sega Enterprises, Inc. announced that its Japanese subsidiary, Sega Enterprises, Ltd., has signed an agreement to acquire all of the shares of stock of Esco Trading Co., Ltd., a Japanese corporation, for an undisclosed amount of cash and other consideration.

Esco is a distributor and operator of coin-operated electronic amusement games based in Tokyo, Japan. Sega is a manufacturer, distributor and operator of coin-operated amusement games.

## 'Shuffleboard' By Midway Offers 2 Game Choices

CHICAGO — A player selectable two games in one option is among the highlight attractions of the new Midway "Shuffleboard" video game. The choices of play are table shuffleboard or cruise (deck) shuffleboard and the action is portrayed on a 23-inch monitor. The game will accommodate one player, with the computer as the adversary, or two players in competition.

In pointing out the many realistic features of the game, Midway's director of marketing Stan Jarocki said, "When

# New! The only pinball game with 6-player earning power!

*Bally*

## THE SIX MILLION DOLLAR MAN™\*

Bally, first in pinball, does it again. First in celebrity tie-ins, in electronic technology and in Memory & Recall, Bally is now first in 6-player earning power with THE SIX MILLION DOLLAR MAN™. Worldwide location tests have proven the popularity and massive money-making capability of this exciting game.



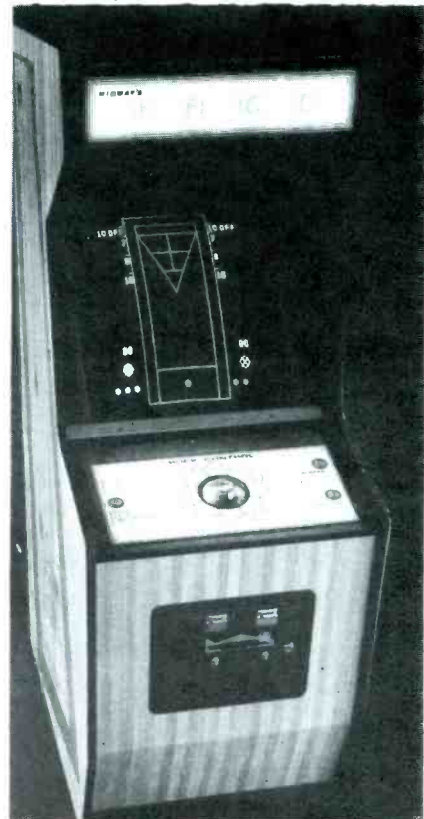
### FEATURES:

- ELECTRONIC MEMORY & RECALL as popularized on *Eight Ball* and *Strikes and Spares*.
- SPACE-AGE SOUND EFFECTS & 6 TUNES that add extra excitement to game play.
- ATTENTION-GETTING GRAPHICS featuring TV's BIONIC MAN™\* Colonel Steve Austin.
- FAMOUS FREE-BALL GATE & PLAY-MORE POST for more scoring and playing fun.
- NEW BIONIC™ POWER SCORE for greater special scoring power.
- 100% ELECTRONIC CIRCUITRY

So if you want to get with BIONIC™ earning power, get with Bally THE SIX MILLION DOLLAR MAN™. Contact your Bally distributor or write:

*Bally* makes the games people play.

Bally Manufacturing Corporation  
2640 W. Belmont Ave.  
Chicago, IL 60618  
312/267-6060



players see and play Shuffleboard they will immediately know that we have incorporated the true realism and excitement in the play of both games. The sounds of the pucks moving up the screen duplicates that of the pucks gliding on the wood surface in the play of the actual game. When the pucks collide on the screen, the sound is that of two metal pucks colliding."

A 4½-inch rolling ball located on the front panel of the machine functions to control the position, speed and direction of the puck. By using the ball, the player can direct the puck into scoring areas, to enjoy the full challenge and realism of play.

## DOWN TIME

### Can Kill You!

Nation's oldest and largest component repair center can save you money. Logic repairs-all makes, all models of video and non-video P.C. boards, monitors and jukebox amplifiers. \$13.50 plus parts. **ASC Dist. Sales Co., 7011 N. Atlantic Avenue, Cape Canaveral, Florida, 32920 (305) 783-5763.**

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# COIN MACHINE

## CHICAGO CHATTER

See the new Bally "Six Million Dollar Man" which has just been released by the factory. AMONG THE CONTINGENT OF Rock-Ola execs who attended the Oct. 5-8 NAMA convention in Atlanta were: **Dr. David Rockola, Ed Doris, Hugh Gorman** and **Joe Senesac**, along with members of the factory's service staff. Rock-Ola displayed its current vending line, which includes a full range of can venter equipment; a combination unit for 6 oz. juice and 12 oz. soda; and a convertible bottle-can venter.

FRESH ON THE HEELS OF the "Lectronamo" flipper is a new four-player from Stern Electronics, Inc. called "Wild Fyre" and factory's marketing director **Steve Kaufman** is mighty proud of the machine's graphics, which depict the Roman era. Next up will be "Nugent," named for the noted recording star **Ted Nugent** who is characterized most prominently in the backglass art and design of the machine. A huge promotional tie-in has already been launched in 15 major cities across the country, according to Kaufman, in conjunction with the machine and the artist's current LP "Weekend Warrior." Campaign involves considerable radio time, music trade advertising and mass media exposure climaxed by a contest offering a "Nugent" pin as grand prize. Prototypes of the model will be out shortly. . . . Ops should also take note that Stern's first electronic shuffle alley, "Genesis," is being shown by factory distrib. . . . Stern's marketing coordinator **Toni Leski** will be out of the office for a bit — honeymooning in Hawaii. She and **Michael Marchinski** of Chicago were married Oct. 14 and many friends from the industry attended the reception at Tivoli Gardens. **Cash Box** felicitations to the happy couple.

WHEN YOU'RE HOT, YOU'RE HOT and such is the case at Williams Electronics, Inc. To quote **Jack Mittel**, "Contact" is selling "beyond expectations." "Disco Fever," as of now, is the biggest seller the factory has had since entering the electronic arena; and the new "Aristocrat" shuffle is going just great.

ATTENTION PHONO OPS: **Ben Arrigo** of Glenn Productions in New York sends word of a new single by **Vic Damone** which should make it big on jukeboxes. Sides are "Over The Rainbow" and "Feelings," released on the Rebecca label. Give it a listen.

## Columnist Tours Williams

(continued from page 67)

purpose machines. Pinball machines, for example, are deliberately and superbly designed to tantalize players with a variety of rewards. Colored lights flash. Intriguing sounds zing out. Scores staccato higher by the second . . . and when the game ends, one last momentary hope of winning remains by matching the last two digits of the score with a randomized lucky number."

### President Comments

The *Tribune* columnist also included quotes from her interview with Williams president **Michael Stroll**. "Pinball machines are designed to provide lots of ego satisfaction with very little risk," according to Stroll. "We test every sound and every bit of play to be sure it is appealing and gratifying."

Ms. Beck's visit was climaxed by a tour of the Williams factory, conducted by marketing manager **Ron Crouse**, and a try at the current "Contact" and "Disco Fever" models on display in the showroom, which enlightened her as to the innovations made at Williams in recent months.

"Manufacturers turn out 150,000 new machines a year," she noted, "constantly backing up their gaudy new outsides (double flippers, banana-shaped flippers, disco dancing themes are current attractions) with innovative electronic inner works."

In her concluding remarks Ms. Beck wrote, "I'm not sure I want banana flippers on my typewriter, but now that I've reached the end of another column, it would be fun to be rewarded with some cheering music and a flashing lucky number."

## Bettors, Petit Named At Atari

SUNNYVALE — **Bob Bettors** has been appointed manager of customer service at Atari, Inc. In his new position, Bettors will be responsible for planning and coordinating the company's parts and technical support system and will also assist in the implementation of a computerized data processing system into the customer service operation.

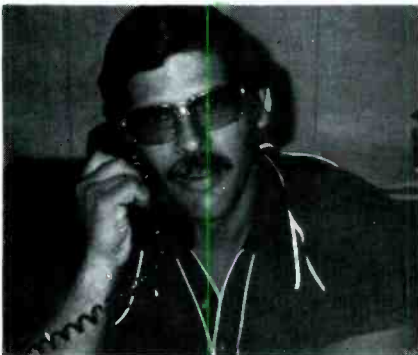
Bettors comes to Atari with 14 years experience in technical product support. His most recent position was in quality assurance and customer service management for Casper Instruments, a semiconductor processing equipment manufacturer.

"In the short time Bob has been with Atari, his experience and capabilities in product support management have

already proven to be a valuable asset to our company," commented **Frank Ballouz**, national sales manager.

Newest member of the Atari sales team is **Tom Petit**, who'll be covering the firm's western territory, working with **Don Osborne**, Atari's western regional sales manager.

Prior to his graduation from the Santa Clara University School of Business, Petit was a part-time employee in Atari's product development engineering department. "His experience and training with Atari's engineering and manufacturing departments make Tom a valuable addition to our sales team," said **Don Osborne**, who will be traveling with Petit to meet with western regional distributors and operators and familiarize him with the territory.



Bob Bettors



Tom Petit

## CALIFORNIA CLIPPINGS

Recent staff changes at El Cajon-based Cinematronics saw former president **Jim Pierce** named as chairman of the company. The rest of the executive lineup at Cinematronics now looks like this: **Bill McGrath**, president; **Tom Stroud, Jr.**, vice president; and **Tom Stroud, Sr.**, secretary-treasurer. In addition to its current hit, "Space Wars," the factory will be showing a newly-developed test fixture designed to detect malfunctions in "Space Wars" and all future Cinematronics products at the upcoming AMOA convention and show.

C.A. ROBINSON & CO. will shortly be hosting a showing of a new piece from NAMCO, the first game to be marketed through NAMCO's recently-established U.S. plant, NAMCO America, located in Sunnyvale. While on the subject of game shows, distrib vice president **Ira Bettelman** said he is anxiously anticipating the Nov. 10-12 AMOA Expo in order to view some of the new equipment he has been hearing so much about lately from the various factory representatives.

THE LATEST WORD from **Paul Jacobs**, president of Meadows Games, is that the factory will begin volume shipments of its new "Deadeye" video shooting game Oct. 23. In the meantime, Paul will be living out of a suitcase for the next couple of weeks as he heads first for the annual Japan Amusement Assn. Show in Tokyo Oct. 18-20, where Meadows games will be shown in the Taito and Esco exhibit booths. From there, he will visit Taiwan for negotiations of cross-licensing agreements whereby Nationalist Chinese manufacturers will assemble Meadows games shipped in kit form.

## EASTERN FLASHES

A combination grand opening and new product showing was held at the recently opened Rowe Int'l Syracuse branch, to show off the new premises and reveal the newly premiered Rowe phonographs and vending machines. In addition to the steady flow of operators, wives and guests who attended the all day affair were some out of town visitors including **Lenore Sayers** of Atari, **Jack O'Brien** of Tournament Soccer and Rowe's **Chuck Arnold**, who came in from Dedham. Ops in attendance seemed especially impressed with the R-83 phonos which, as demonstrated by branch manager **John Ard**, have a lot going for them besides their good looks. John pointed out such plus features as the powerful 125-watt amplifier, which is standard equipment; the dual remote volume control which, via the double knobs, allows sound adjustments to be made from one spot; and the outstanding new solid state paging kit, with its unlimited capabilities. John's very proud of the new line and anticipates "another banner year" for Rowe. The Syracuse branch is housed in 8,200 sq. ft. of space at 6163 Eastern Ave. in Syracuse.

THE "SILVER SHADOW" coin-op pool table from Irving Kaye Co. is doing extremely well, according to the firm's **Bill Currier** — in the standard sizes and the special nine-foot version, as well. Latter, he said, has become more popular than anticipated in the domestic and overseas markets; with equal appeal in the traditional locations and in those catering to the serious pool players. Also in the fore at Kaye is the newly designed "Hurricane" foosball table.

AS A PRELUDE to the current \$20,000 "novices only" Tournament Soccer competition, being sponsored in Ohio by Shaffer Dist. and Tournament Soccer, the TS promo team of **Kenny Brown** and **Nick Bourdin** visited the various participating locations to formally present the tournament package consisting of promotion banners, score sheets, T-shirts, posters and the rules of play. Shaffer exec **Chuck Farmer**, assisted by the distrib's **Patty Gately**, coordinated all details for the big event — which has 300 locations participating on the new TS-22L tables, priced at 50-cent play.

## Sega Results Told

(continued from page 64)

expanded amusement game operations and higher amusement game sales in Japan, as well as the differential in currency exchange rates used to translate the operations of the company's Japanese business. Revenues in the United States for the quarter and 12 months declined as a result of lower manufacturing sales. The declines were partially offset by expanded amusement center operations.

Net earnings increased substantially in the fourth quarter and in the 12 months. In the United States losses had declined in these periods primarily as a result of suspension of manufacturing in the Redondo facility. In Japan, net earnings increased in the fourth quarter primarily due to expanded amusement game operations, higher amusement game sales and the differential in currency exchange rates. The increase in net earnings in Japan for the 12 months was primarily attributable to the differential in currency exchange rates and the improved fourth quarter.

The company also stated that it hopes to strengthen significantly its United States position in manufacturing and research and development through a pending acquisition of Gremlin Industries, Inc., a manufacturer of coin-operated electronic amusement games based in San Diego. Closing of the acquisition is anticipated shortly, if certain conditions are satisfied.

**Money in your pocket.** New digital Sweet Shawnee. Distributors wanted. AMUSEMENT SYSTEMS CORPORATION, 7011 N. Atlantic Avenue, Cape Canaveral, Florida 32920, (305) 783-5763.

**BIGGER AND BETTER:** Each issue contains more money-saving information for you . . . \$26.00 per year in the USA and \$31.00 overseas. ELECTRONIC AMUSEMENT REPORT, 7011 N. Atlantic Avenue, Cape Canaveral, Florida 32920.

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## Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6363 Sunset Blvd., Hollywood CA 90028

### COIN MACHINES WANTED

**WANTED:** Bally Consoles, Draw Bells, Triple Bells, Clover Bells, Keeny Triple Bells, Four Bells, Etc. All Style console slot machines antique models only, we pay cash and pick up with our own truck. UNITED STATES AMUSEMENTS, 2 W. Northfield Road, Livingston, New Jersey 07039. (201) 992-7813.

### COIN MACHINES FOR SALE

**CONVERSION CARTRIDGES** — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI. 1520 Missouri, Oceanside, Ca. 92054.

**FOR SALE:** 200 units used pinball games, Gottlieb, Williams and Bally available, all in working order. FOB Hong Kong U.S. \$100/740. Please write to SUN MONG CO., LTD., 1st floor, 50-56 Mongkok Road, Kowloon, Hong Kong.

**FOR SALE:** Lotta fun converted to Barrel O Fun \$1200 & up; Shoot A Line \$1300 & up; National 222 Consoline \$225; Midway Wild Kingdom Gun \$150; Brunswick Rebound Air Hockey \$300; GUERRINI VENDING 1211 W. 4th Street, Lewiston, Pa. 17044.

**GAME SPECIALIST.** We have a large inventory of games. Big price reduction on Drag Races, Triple Hunt, S-1s, Pool Shark, Atarians, Guided Missile, Circus. Call today. Coin Machine Distributors, Inc. 213 N. Division St., Peekskill, N.Y. 10566. Phone (914) 737-5050.

**SPRING SPECIALS COMPLETELY RECONDITIONED** — BALLY — Air Aces (4pl) \$495; Champ (4pl) \$395; Flicker (2pl) \$545; Twin Win (2pl) \$295; Hokus Pokus (2pl) \$595; Boomerang (4pl) \$495; GOTTILIEB — "300" (4pl) \$595; WILLIAMS — Pat Hand (4pl) \$595. MIDWAY — Ball Park; Basketball; Maze; Play Time; TZ Flipper; Leader; \$395 each. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, PA 16512. (814) 452-3207.

**FOR SALE:** 200 Seeburg 3W100 Wall boxes, \$15 each, 200 Seeburg SC1 Wall boxes, \$39.50 each. One third down balance COD. Tidewater Music Corporation, P.O. Box 87 Norfolk, Virginia 23501.

**NATIONAL WHITENBURG MODEL 400 FOOD VENDER** 1 National 21CE candy machine — Vendo Visi-Vend Rowe cigarette machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, crating extra. Arcade equipment. Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHIS VENDORS. Call (214) 792-2806, 793-3723 or 792-1810.

**FOR SALE:** Have available a great quantity of second hand electro-mechanical pinball games — Gottlieb and Williams. Price on request. Write to: SOVODA, S.A., Export Dept., 51 Rue de Longvic, 21300 Chenove, France. Tel.: 16 80/43 8001. Telex 350018 SOVODA CHENO.

**FOR SALE:** Silver Sails, Red Arrows, Ticker Tapes, Blue Chip and Stock Markets. Also Sweet Shawnees, Bally Jumbos and Super Jumbos, Big Threes, Blue Spots, Mt. Climbers, Mystic Gates and Bonanzas. Antique slots for legal areas. Call WASSICK NOVELTY, Morgantown, W. Va. (304) 292-3791.

**FOR SALE:** Rock-Ola 504 wallbox \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565

**AVAILABLE NEW** Sweet Shawnee, Sweet Shawnee Hold and Draw-Twin Knight, Black Dragon. Used Trailblazer, Super Wild Cat, Red Arrow. Also available, used Como Hollycranes, and assorted Holly Parts. Antique slots for legal states. LOWELL ASSOC., P.O. Box 386 Glen Burnie, Maryland 21061. (301) 768-3400.

**SEEBURG LPC 150, AMI 200, N 150.** Johnson coin sorter & counter 295, Tennis Tourney 200, Electro Dart 100. BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

**FOR SALE:** Big Hit \$495, Jack In The Box (unshopped) \$295, Jet Spin \$575, Out Of Sight (unshopped) \$425, Jungle Queen \$675, Hot Shot (unshopped) \$325, Surt Champs \$650, Gridiron \$550, Spirit Of '76 \$625, Eight Ball \$1075, Power Play (s.s.) \$995, Wizard \$695, Night Rider (s.s.) \$695, Pat Hand (unshopped) \$200, Sandy Pony (unshopped) \$225, Strike (brand new in original crate) \$575, Sea Wolf \$1125, Breakout \$775, Bi Plane \$450, Trivia \$350. Write or call, NEW ORLEANS NOVELTY CO., 1055 Dryades St., New Orleans, La. 70113. Tel. (504) 529-7321.

**SALE:** Route in Puerto Rico, 700 assorted cigarette and music netting operator more than \$150,000 per annum. Contact United States Amusements, 2W, Northfield Road, Livingston, New Jersey, 07039. (201) 992-7813.

**FOR SALE:** 32 Bally High Flyers Brand New — 5 Bally Mystic Gates Brand New — 5 Bally Bonanza Brand New, Also Blue Chips, Wallstreet, Stockmarkets, Tickertapes, Balis, Other Bingos. UNITED STATES AMUSEMENTS, 2 W Northfield Rd., Livingston New Jersey 07039 (201) 992-7813.

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**FOR SALE:** Seeburg Cs jukeboxes, Gottlieb: Target Alpha, Abra Ca Dabra, Spin Out, Atlantis, Williams: Stratoflight, Triple Strike, El Dorado, Super Star, Bally: Hokus Pokus, Capt. Fantastic, D&L DISTRIBUTING CO., INC., 6691 Allentown Blvd., Harrisburg, Pa. 17112. (717) 545-4264.

**FOR SALE:** Florida Music & Game route on Gulf Coast Well Established medium route in fast growing area. Priced right to sell. Mr. Warren, Box 1404, Sarasota, Florida 33577.

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# INTERNATIONAL

## WEA Canada Holds Annual Convention; 28% Surge Cited

by Kirk LaPointe

MONTREAL — WEA Music of Canada Ltd. held its annual convention Sept. 21-24 in Montreal, with several international representatives in attendance.

Among the American and international reps attending the four day gathering were: Neshui Ertegun, president of WEA International; Sheldon Vogel, executive vice president, Atlantic Records; David Glew and Bob Cornheiser, vice presidents, Atlantic Records; George Salovich and Cheryl Mitchell, Atlantic Records; Tom Ruffino, manager, international operations, Warner Brothers; Robin Loggie, director, international operations, Elektra/Asylum.

In his opening address to the gathering of marketing, sales and promotion personnel, Ertegun said that the company had done such a consistently good job "that I only come here to say hello and thank you." Ertegun called the WEA Canada operation a "model company. I think it is one of the best companies in the world."

Ertegun pointed out the overall growth of WEA International, calling it the "largest growing record company in the world," with a rate of expansion exceeding 42% during 1976-77.

### 'Peppered, Greased And Fevered'

WEA Canada president Ken Middleton noted a 28% sales increase during the first nine months over the same period last year, despite a market that "has been 'Peppered' and 'Greased' and to 'Fever' pitch." Middleton said, "Our product is great, but it takes great people to be number one."

Middleton also cited the phenomenal growth of the Canadian market, which culminated this year in the achievement of its first million-selling album, "Rumours," by Fleetwood Mac. Middleton called "Rumours" and its success a "tremendously significant achievement that has broken the barrier and created the catalyst for more million-sellers.

On the domestic front, WEA Canada had several successful Canadian releases this past year, the most recent of which the debut album from the Regina-based band, Streetheart. The album achieved gold status (50,000 copied sold), and the group was presented the gold certification award by the mayor of Regina, on Oct. 6.

Ross Reynolds, executive vice president for WEA Canada, stated, "Before coming to WEA Canada (Reynolds was president of GRT Canada until this past August), I had thought that being number one might imply complacency. I found the truth to be the exact opposite."

Don Grant, the label's vice president of marketing, noted the twelve staff additions within the company, and said that if WEA continues at the same rate of growth, within

three years its business will have doubled.

The four-day convention, held in the Hotel Meridian in Montreal, was also the site of presentations by national sales manager, Andy Abbate; Larry Green, national promotion manager; Bill Johnston, Warner Brothers label manager; and Kim Cooke, Atlantic/Elektra/Asylum product manager.

Abbate cited the recent WCI music survey, which indicates a 26% growth in the 25-44 age group by 1985, and said that a product's success is heavily dependent on creative marketing research. Green stressed the need for more syndicated radio programs and AORs in Canada. Abbate also reaffirmed the use of video in the promotion of recordings. Both Johnston and Cooke spoke on creative product management. Cooke cited the use of colored vinyl, in the case of AC/DC's recent release, "Powerage," as an effective use of colored product. The disc tripled previous sales marks of AC/DC albums.

WEA has also acquired several new labels through licensing agreements during recent months, among them ECM, Radar, Scotti Bros., and Planet Records. The label is scheduled to assume manufacturing and distribution of both Island and Sire Records, once present licensing agreements with other companies are terminated.

French product manager Jacques Chenier announced that the label's jazz-rock group, Aquarelle, will be issuing a live album in the new year, recorded at Montreux Jazz Festival this past year. Also expected is a debut disc from the label's recent signing, Daniel Valois.

The U.S. representatives, in addition to engaging in seminar discussions with their Canadian counterparts, staged the WEA Road Show at the convention.

The Calgary branch was named Branch Of The Year by the firm, with Special Achievement Awards going to both Alex Clarke and Herb Dowse for doubling the label's market share in that area. Jim Campbell won the Promotion Man Of The Year award. He works out of the Toronto head office.

### Chrysalis Charts Ten

LOS ANGELES — Chrysalis Records has charted ten albums in the top 200 on England's BMRB chart, according to label spokespersons. Among those is Blondie's "Blondie," "Plastic Letters" and "Parallel Lines;" Jethro Tull "Live Bursting Out," and "Heavy Horses;" Leo Sayer's "Leo Sayer" and "Endless Flight;" Rory Gallagher's "Photo Finish;" Gentle Giant's "Giant For A Day" and Richard and Linda Thompson's "At First Light."



**BUDDY LIVES!** — MCA Records' album, "Buddy Holly Lives," a collection of Buddy Holly and The Crickets 20 golden greats, has attained platinum status in England. Martin Satterthwaite, MCA regional promotion manager in London, was in Nashville recently to present the platinum awards to two members of the original Crickets. Pictured (l-r) at the presentation are: Joe B. Mauldin, the Crickets; Satterthwaite; Jimmy Bowen, vice president and general manager of MCA Nashville Operations; and Jerry Allison, the Crickets.

## Tokuma Starts Orange House Label; Plans Include L.A. Branch Office

TOKYO — Several new record companies have been established recently in Japan. Following newly started labels, Epic, Sony, Kenwood Records and Sounds Marketing System (SMS), another new record manufacturer, "Orange House Record Co., Ltd" has been established.

This new label is an independent manufacturer of records and tapes, acting as a subsidiary company of Tokuma Musical Industries Co., Ltd. According to the promoters, the company's capital is 30 million yen, of which 20 million yen is supplied by Tokuma, with 5 million yen coming from Tokuma Book Store Co., (parent co. of Tokuma Musical Industries) and Taiel Film Co. Yasuyoshi Tokuma, president of Tokuma Musical Industries Co., Ltd. has been named chairman of board of directors and Tatsumi Yamashita, chief director of Tokuma, has been selected as the president of the new company. The first release shall be on the market in February of next year. The head office is located in Tokyo

### JPRA Sets 'Record Week' For November

TOKYO — To expand record sales, JPRA (Japan Phonograph Record Association) and The Association of Record Dealers of Japan are expected to hold "Record Week" in early November with Nov. 3 set as "Record Day."

As one of the many events during the week, JPRA will sponsor the "Record Songs Festival" at NHK-hall in Tokyo with the event to be on air through NHK-broadcasting network.

In addition, JPRA is expected to place advertisements in three large national newspapers, Asahi, Mainichi, Yomiuri along with two big local papers, Chubu-Nippon-Shinbun and Hokkaido-Shinbun. Beside these events, JPRA will run contests with winners to be awarded record tickets worth 2,500 yen.

and a branch office is to be set in Los Angeles. This new label is distributed by the sales network of Tokuma Musical Industries Co., Ltd.

### Emphasis On Popular Songs

According to Tokuma Musical Industries, the new label is expected to lay emphasis on popular songs while its parent company is well-known as a "Enka" (Japan's traditional popular song) label in this country.

The new company is expected to concentrate on breaking new talent.

## WEA UK Releases 7" The Cars Picture Disc

LONDON — WEA Records are about to release "My Best Friends Girl" by the Cars on the Elektra Label in picture disc form. According to WEA, the single is believed to be the world's first 7" picture disc to be produced by a completely new UK process. The new process cuts drastically production costs and streamlines the process to such a degree that picture disc singles can become a viable commercial proposition in the immediate future.

The production of picture discs usually entails the process of a five part 'sandwich': clear vinyl-paper-solid core black vinyl-paper-clear vinyl. Production rates for these discs is normally slow, with only 200-300 pressings a day. However, WEA's new technique will be able to produce between 1,000 and 1,300 discs in the same period of time.

Reductions in material and manufacturing costs make it possible for WEA to press the new Cars singles as an unlimited edition with an initial run of 50,000. The single will be available in the UK only and retail at 90p, the same price as a standard single of 7". Sound quality for the new picture disc single is equal to that of any normal 7" disc. The new singles will be sold in clear plastic PVC bags displaying the Cars Logo.

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 Wuthering Heights — Kate Bush — EMI
- 2 Triangolo — Renato Zero — Zerolandia
- 3 Tu — Umberto Tozzi — CGD
- 4 Love Is In The Air — John Paul Young — Derby
- 5 Automatic Lover — Dee D. Jackson — Durium
- 6 You're The One That I Want — J. Travolta/Olivia Newton-John — RSO
- 7 Llu' — Alunni Del Sole — Ricordi
- 8 Enigma — Amanda Lear — Polydor
- 9 Una Donna, Una Storia — Walter Foini — Polydor
- 10 Nuntereggaepiu' — Rino Gaetano — IT

#### TOP TEN LPs

- 1 Saturday Night Fever — Soundtrack — RSO
- 2 Sweet Revenge — Amanda Lear — Polydor
- 3 Zerolandia — Renato Zero — Zerolandia
- 4 Amerigo — Francesco Guccini — EMI
- 5 Nuntereggaepiu' — Rino Gaetano — IT
- 6 The Kick Inside — Kate Bush — EMI
- 7 Tu — Umberto Tozzi — CGD
- 8 Grease — Soundtrack — RSO
- 9 Llu' — Alunni Del Sole — Ricordi
- 10 Rimini — Fabrizio De Andre — Ricordi

### Germany

#### TOP TEN LPs

- 1 Nightflight To Venus — Boney M — Hansa
- 2 Saturday Night Fever — Soundtrack — RSO
- 3 Grease — Soundtrack — RSO
- 4 20 Diamant Hits — Neil Diamond — Polystar
- 5 Then There Were Three — Genesis — Charisma
- 6 Wish You Were Here — Pink Floyd — Harvest
- 7 Pyramid — The Alan Parsons Project — Arista
- 8 Watch — Manfred Mann's Earth Band — Bronze
- 9 World Of Today — Supermax — Atlantic
- 10 City To City — Gerry Rafferty — United Artists

#### TOP TEN 45s

- 1 You're The One That I Want — John Travolta/Olivia Newton-John — RSO
- 2 Rasputin — Boney M — Hansa
- 3 Dancing In The City — Marshall, Hain — Harvest
- 4 Mexican Girl — Smokie — Rak
- 5 Lovemachine — Supermax — Atlantic
- 6 Die Legende Von Babylon — Bruce Low — Ariola
- 7 Mama Leone — Bino — Carrere/Polydor
- 8 One For You, One For Me — La Bionda — Ariola
- 9 Substitute — Clout — Carrere/Polydor
- 10 Ich Zeige Dir Dmeln Paradies — Andrea Juergens — Ariola

### Brazil

#### TOP TEN LPs

- 1 Alerta Geral — Alcione — Phonogram
- 2 Disco Baby — As Melindrosas — Copacabana
- 3 Saturday Night Fever — Varios — Phonogram
- 4 Discoteca Papagalo — Varios — Som Livre
- 5 Te Contel? "International" — Varios — Som Livre
- 6 Dancln Days — National — Varios — Som Livre
- 7 Amigo — Roberto Carltis — CBS
- 8 Guerreira — Clara Nunes — Odeon
- 9 De Pe No Chao — Beth Carvalho — RCA
- 10 Excelsior A Maquina Do Som (Vol. 7) — Varios — Som Livre

#### TOP TEN 45s

- 1 Wuthering Heights — Uate Bush — Odeon
- 2 Get Off — Foxy — CBS
- 3 The Closer I Get To You — Roberta Flack — WEA
- 4 Night Fever — Bee Gees — Phonogram
- 5 Stayin' Alive — Bee Gees — Phonogram
- 6 If You Can't Give Me Love — Suzi Quatro — Odeon
- 7 Rivers Of Babylon — Boney M — RCA
- 8 Boogie Oogie Oogie — A Taste of Honey — Capitol
- 9 Macho Man — Village People — RCA
- 10 It's A Heartache — Bonnie Tyler — RCA



# INTERNATIONAL

## A&M Juggles Paris Staff To Improve Links

LOS ANGELES — A&M Records Europe has announced structural changes in the Paris head office to increase A&M's marketing and promotion penetration of the 16 countries under their coordinative control. The changes, according to Marcus Bicknell, managing director, are intended to improve the servicing capacity of the label for dealing with affiliates, in addition to creating closer cooperation with CBS which distributes A&M in Europe.

Cathy Oudemans has been appointed promotion director, Europe, effective Oct. 1 with overall responsibility for TV, radio, press, concert tour promo and artists relations.

A&M European field staff, working out of CBS' domestic offices in Holland, Germany and France, will report to Oudemans to coordinate European priorities and promotions.

The departure of Michel de May from the French promotion office confirms Ariane Sorps in the post of radio promotion assistant. France. Olivia Demachy is appointed press promotion assistant, France. The day-to-day link in CBS France for Sorps and Demachy will now be Robert Toutan, promotion director, CBS Disques S.A. and they will be working with Francoise Serre, Francoise Soavi, Marie-Laurence Gourou and Jean-Francois Bouquet. A&M's Dutch and German field staff are currently Lex Coesel and Heide Bieger, respectively.

Christina Mastrogiovanni has been named production coordinator A&M Records Europe working in the Paris head office but now reporting to Russ Curry, marketing manager, Europe. This move tightens up the coordination of release plans, production schedules and sales information with the artists development and marketing priorities.



**SMOOZE ME** — Performers Al Jarreau and Etta James ham it up at the Sao Paulo Jazz Festival as Claude Nobs, the Montreux jazz entrepreneur, concentrates on the camera. Nobs, who heads the WEA International offices in Switzerland, organized the first of what will be annual events in Brazil.

## International Dateline

(continued from page 70)

Terre," **Francois Brent's** "Sons Optiques" and **Tangerine Dream's** former guitarist **Conny Schnitzler's** "Con."

**Bee Gees** fever hit Italy last August when Gibb brothers **Barry, Robin** and **Andy (Maurice)** was at the time on vacation in Bahamas) dropped the anchor in Venice, in front of Saint Mark's Square, on **Robert Stigwood's** yacht "Sarina I."

Stigwood and the Bee Gees announced the launching of a benefit venture called "Music For UNICEF," which will officially come into existence in January 1979 with a big show televised worldwide. The Bee Gees will donate the publishing rights of one of their latest compositions for the benefit of UNICEF. Other artists already involved with this new initiative include **Kris Kristofferson** and **Chicago**.

The Bee Gees said they might perform again in Italy depending on the possibility to arrange a European tour at the end of 1979. **guido larari**

### France

PARIS — **Leo Missir**, vice president of the Barclay Record Company, has started a new label inside the Barclay Family called Riviera LM. The first release on the label is the **Daniel Balavoine** album entitled "Le Chanteur." **Claude Righe**, ex-product-manager of the national repertoire for WEA, has been appointed as director of production for Barclay Records to replace Missir.

Since Sept. 1, retail prices are no longer set up by recording companies. Now, the retailers fix the prices of the records and tapes in this country. This is the result of pricing liberation politics put into effect by the French government this month. This cancels the price coding effective since 1970, which has been vigorously criticized since then by music trade people. But the government reminds the retailers that all products must be labeled with the right price easily noticeable by the clients. Nevertheless, the SNEPA, music trade syndicate worries about this new decision which will possibly disturb the market and increase the management expenses at the point of sales. The SNEPA advises its members to develop a reference system which would facilitate the retailers' task and supply consumer information.

CBS France is obviously on the up-swing these days, with visits by three of its major jazz fusion artists. **Al Di Meola** and **John McLaughlin** performed recently and top jazz band **Weather Report** gave a one night concert at the Pavillon de Paris for the re-opening of the new season. **claud monnet**

### Canada

TORONTO — **Burton Cummings** is recording a live album in Hamilton, Novem-

ber 14-26, his next effort for Portrait ... **ELO** was forced to cancel two recent Montreal shows because of tax problems ... The new **Lisa Dal Bello** album, "Pretty Girls" is out here in Canada ... **Cheap Trick** were feted in Toronto recently, presented with a gold disc for "Heaven Tonight." Guitarist **Rick Nielsen** reports that their Japanese live album is now out, and will be available on import here in North America ... **Meat Loaf's** "Bat Out Of Hell" has now surpassed the 500,000 sales mark in Canada, quintuple platinum ... **10CC** busy in Winnipeg, rehearsing for their upcoming North American tour ... The debut **Hellfield** album is out on CBS ...

**kirk lapolnte**

### Germany

MUNICH — **Wilfried Jung**, who since 1976 has been handling the European affairs of EMI Electrola from Switzerland, will return to Cologne to handle the European activities of EMI from Germany.

The German Phonograph Academy recently celebrated its 5th anniversary. From Nov. 3-5 the German Phono Academy is organizing its first major talent competition in Munich. A forum discussion under the theme "The Reality of the Pop Musicians in 1978" will be held ...

A major marketing campaign by Bellaphone Records has been launched for the new **Kiss** solo-LPs.

**gerhard augustin**

### Argentina

BUENOS AIRES — The Capitol Division of EMI-Odeon SA has started its independent operations, with new offices located on Estomba 1771 in Buenos Aires, telephone 784-5234. Capitol is headed by **Roberto Ruiz**, and will have its own A&R and promotion force, with pressing, recording, sales and distribution services provided by EMI.

Another new label in Argentina is Musidisc Europe, with offices on Uruguay 1037 and telephone number 41-9464. The branch is headed by **Jaime Olsevicki** and its headquarters are in France.

Phonogram has started a strong promo campaign on TV on behalf of the recent album by Los Cantores del Alba, recorded shortly before the death of **Javier Pantaleon**, one of its members. On the international side, the diskery is working on the album from "Grease," the Travolta/Newton-John film that is expected to follow the success of "Saturday Night Fever."

Microfon, on its side, is awaiting "Thank God It's Friday," to premiere in the near future. There has been a special screening for the press and trade people, and the album was released in the first days of October.

**mlguel smirnoff**

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 Stayin' Alive — Bee Gees — RSO
- 2 It's A Heartache — Bonnie Tyler — RCA
- 3 Si Fuera Como Ayer — Tormenta — Microfon
- 4 Dos Lineas Paralelas — Marco — EMI
- 5 Cumparsita Dance — Jinny & The Flamboyants — Music Hall
- 6 Rindete Al Amor — Luisa Fernandez — Music Hall
- 7 Mi Primer Amor — Jose Augusto — EMI
- 8 Sera Varon, Sera Mujer — Trio San Javier — CBS
- 9 How Deep Is Your Love — Bee Gees — RSO
- 10 Rivers Of Babylon — Boney M — RCA

#### TOP TEN LPs

- 1 Saturday Night Fever — Soundtrack — RSO
- 2 Exitos En Primavera — Selection — Microfon
- 3 En Castellano — Demis Roussos — Phillips
- 4 Musica Con Todo — Selection — RCA
- 5 Los Maximos — Selection — CBS
- 6 Amor Con Ritmo Vol. 2 — Selection — Music Hall
- 7 Hit Sounds — Selection — EMI
- 8 Piramide — Alan Parsons Project — Arista EMI
- 9 Supernature — Cerrone — Music Hall
- 10 A Mis 33 Anos — Julio Iglesias — CBS

Prensario

### Great Britain

#### TOP TEN 45s

- 1 Summer Nights — John Travolta/Olivia Newton-John — RSO
- 2 Love Don't Live Here Anymore — Rose Royce — Whitfield
- 3 Grease — Frankie Valli — RSO
- 4 Dreadlock Holiday — 10CC — Mercury
- 5 Summer Night City — Abba — Epic
- 6 Lucky Stars — Dean Friedman — Lifesong
- 7 I Can't Stop Loving You — Leo Sayer — Chrysalis
- 8 You Make Me Feel (Mighty Real) — Sylvester — Fantasy
- 9 Rasputin — Boney M — Atlantic/Hansa
- 10 Kiss You All Over — Exile — RAK

#### TOP TEN LPs

- 1 Grease — Original Soundtrack — RSO
- 2 Images — Don Williams — K-Tel
- 3 Bloody Tourists — 10CC — Mercury
- 4 Nightflight To Venus — Boney M — Atlantic/Hansa
- 5 Classic Rock — London Symphony Orchestra — K-Tel
- 6 War Of The Worlds — Jeff Wayne's Musical Version — CBS
- 7 Parallel Lines — Blondie — Chrysalis
- 8 Saturday Night Fever — Various — RSO
- 9 Tormato — Yes — Atlantic
- 10 Who Are You — The Who — Polydor

MBRB

## 30% CanCon Law Causes Problems

(continued from page 70)

substantial profit from a recording, he has to have it bought internationally," says Wood. "The problem there is that this legislation has created a credibility problem for us in the States. American programmers aren't impressed when they're told that the song is a hit on CHUM. They reply that the song has to be played, and they're more likely to examine the song's success in a secondary market in the U.S., like Kansas City, than they are to look at how it has done in Toronto or Montreal."

Cary Slight, operations manager at CILQ-FM, says that implementing the Can-Con rule into FM programming has been equally difficult, in view of the desired lack of repetition stressed by FM radio. CILQ-FM has a "promise of performance" to the CRTC (the government regulatory body for broadcasting) of thirty percent, and Slight says the station "has to rely on release schedules every week. Some weeks it's fine, when three or four new albums come out. But some weeks, nothing new comes out, and we're forced to stay with other product. That is a tenuous situation in which to operate a station. We try to keep most of our CanCon up-tempo, make it fit in with the rest of our programming."

But while the industry has tried to feed the rock and contemporary stations with product, MOR stations have felt the impact considerably. "Spokesmen for CFRB and CKEY, two of Toronto's leading MOR-formatted stations, say that they cannot function with the legislation, unless they "pull oldies out of the rack" for airplay.

How can radio fight back? "I think we've resigned ourselves to the legislation," says Slight. "FM stations are now being asked to fulfill CanCon requirements of twenty to thirty percent, like their AM counterparts. We've just got to try our best to program good Canadian music."

## Metronome & Far Out Tick Together In Germ.

MUNICH — Metronome Records and Far Out Productions have concluded a distribution agreement in which Metronome will distribute in Germany the Lax label. The catalog includes material by War, Lee Oskar, Jimmy Witherspoon, Eric Burdon and Ike White.

During the Metronome sales convention in Celle, Rudolf Gassner, managing director of the company, announced that the label had also signed for distribution the catalogs of Chiswick and Logo Records. Metronome is placing an emphasis on the expansion of international repertoire produced in Germany with releases on the Brain label which include material by Klaus Schulze and Popol Vuh/Florian Fricke.

### France

#### TOP TEN 45s

- 1 Copacabana — Barry Manilow — Pathe Marconi
- 2 Let's All Chant — Michael Zager Band — Sonopresse
- 3 Sea, Sex And Sun — Serge Gainsbourg — Phonogram
- 4 Miss You — Rolling Stones — Pathe Marconi
- 5 A Blue Bayou — Mireille Mathieu — Phonogram
- 6 Shadow Dancing — Andy Gibb — Polydor
- 7 28° A L'ombre — Jean-Francois Maurice
- 8 Melodie, Melodie — Danyel Gerard — Sonopresse
- 9 Hot Shot — Karen Young — WEA
- 10 Discomedla — Guy Bedos — Barclay

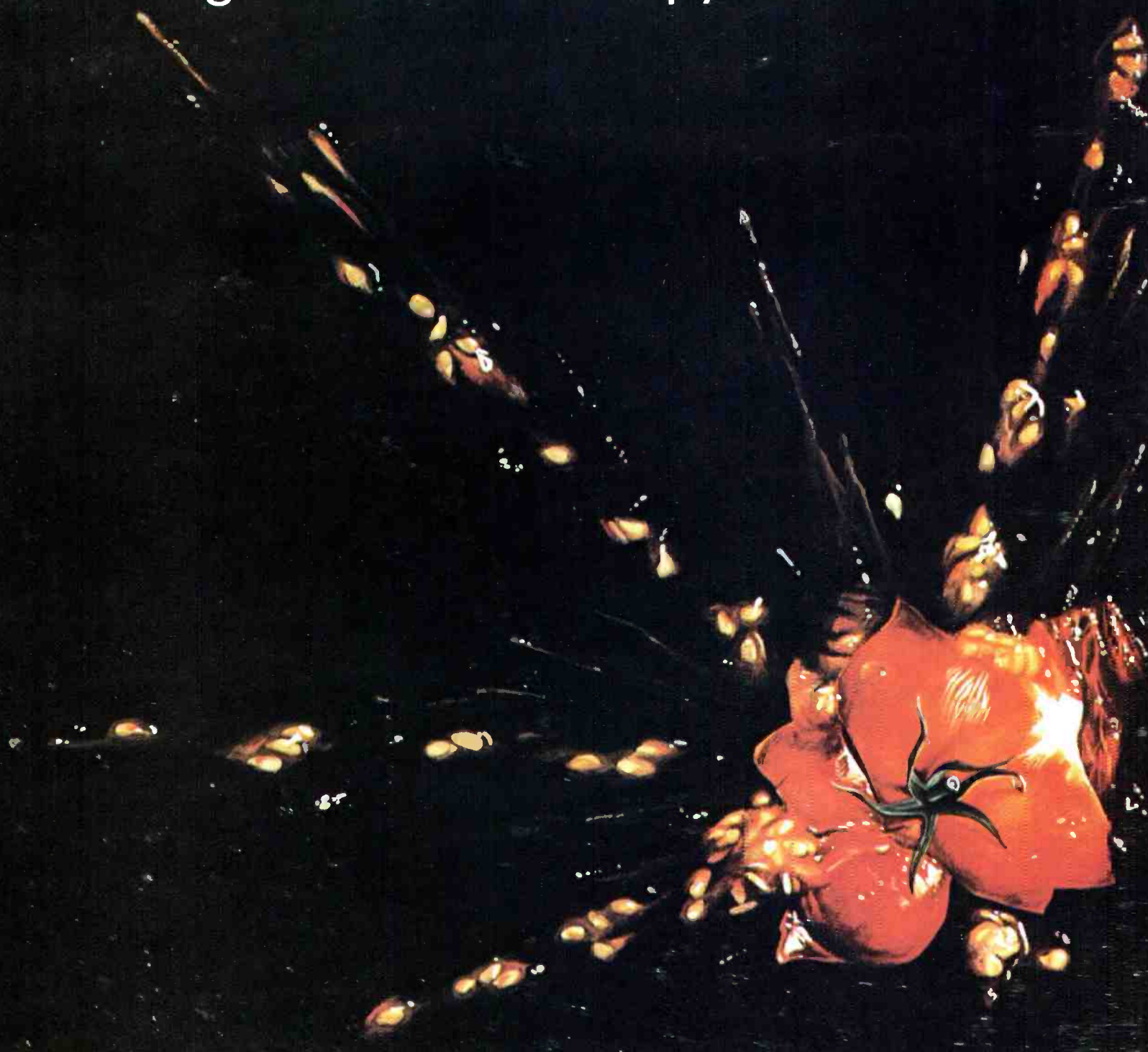
#### TOP TEN LPs

- 1 Grease — Olivia Newton-John/J. Travolta/F. Valli — Polydor
- 2 City To City — Gerry Rafferty — Sonopresse
- 3 Approved by the ... — Motors — Polydor
- 4 Elle M'oublie — Johnny Hallyday — Phonogram
- 5 Street Legal — Bob Dylan — CBS
- 6 Step II — Sylvester — Musidisc
- 7 Saturday Night Fever — Bee Gees — Polydor
- 8 Jaloux — Julien Clerc — Pathe Marconi
- 9 Who Are You — Who — Polydor
- 10 Got The Feeling — Patrick Juvet — Barclay

—Europe 2



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# On Atlantic Records and Tapes





**FOREIGNER MEETS WESTERN** — Atlantic recording group Foreigner recently stopped by the headquarters of Western Merchandisers prior to their concert at the Civic Center in Amarillo, Texas. Shown above (l-r) are: Foreigner's Ian McDonald and Mick Jones; Sam Marmaduke, president and chairman of the board of Western Merchandisers; Lou Gramm of Foreigner; and Steve Marmaduke, vice president of purchase of the company.

## Scotto: Opera On TV Helps Theatres

(continued from page 63)

the theatre, because of course opera is for theatre."

Even if more opera performances are televised, Scotto said, the audience for live opera will continue growing. In fact, she attributes much of the increased attendance at opera houses over the past three or four years to television.

Scotto has also sung on TV in Japan, and in her view, "Opera is very popular in Japan because of television. Every performance in Japan is televised, and you can't find one ticket. All the performances are sold out, because the people watch opera on television and they come to the theatres."

### Italian Television

Opera is also beginning to appear on Italian television," noted Scotto. Although it is too soon to tell what effect that might have on the general public, she added that opera is less of an elitist form of entertainment there than it used to be. Trade unions buy blocks of opera tickets, she said, and opera houses like La Scala put on several low-priced performances of each production with the original cast.

Scotto has a busy schedule ahead of her for the next few months. Soon she will sing a "Norma" in Houston, to be followed by a role in "Un Ballo In Maschera" in Dallas. Next she goes to Florence, Italy, to sing another "Norma" for the opening of the opera season in December. After that, it's back to the Met for "Luisa Miller," which will be televised by PBS.

How does she feel about taping an opera for TV, instead of doing it live? "I think opera on television is much better live without any tricks or any changes," she replied. "A performance that people would see in the theatre is much better, because they can see what's happening on stage. If you do a film, that's not true . . . An opera has to be real."

## Sun LP Certified Gold

LOS ANGELES — "Sunburn," the third album by the Capitol recording group Sun, has been certified gold by the RIAA. This marks the first gold album for the nine-member group.

## Ashford & Simpson Gold

LOS ANGELES — Ashford and Simpson's latest LP on Warner Bros. Records, "Is It Still Good To Ya?" has been certified gold by the RIAA.



## CLASSICAL CLIPS

(continued from page 63)

of Van Beinum's art.

**LISTENER PROGRAMMING** — Last August, WCLV-FM in Cleveland held a "Be Your Own Program Director" contest in which listeners were asked to mail in their musical requests. Over 800 responses were received, and 128 of these selections were broadcast on WCLV during the week of October 9-14.

The ten most requested selections, in order, were as follows: Beethoven's "Ninth Symphony;" Orff's "Carmina Burana;" Schubert's "Symphony No. 9;" Sibelius' "Symphony No. 2;" Rachmaninoff's "Piano Concerto No. 2;" Dvorak's "Symphony No. 9;" Vivaldi's "The Four Seasons;" Beethoven's "Symphony No. 6;" Beethoven's "Piano Concerto No. 5;" and Mahler's "Symphony No. 4."

The biggest surprise on this list is surely "Carmina Burana," an exotic 20th century work that has little in common with the 19th century romantic pieces that dominate WCLV's Top 10. The only other work from this century on the list, Rachmaninoff's "Second Piano Concerto," is practically a cliché of romanticism.

More puzzling, perhaps, is why so many listeners wanted to hear works that are frequently programmed on the radio. Perhaps it is the same principle of familiarity that prompts labels to issue recording after recording of a handful of masterworks. After all, LP buyers with unusual tastes do not move tonnage.

**BRIEF STABS** — New York's WNCN-FM has appointed **Sedgwick Clark** as publisher and editor of its monthly magazine and program guide, "Keynote . . ." Lincoln Center for the Performing Arts has moved its administrative offices to Lincoln Center Plaza, 140 West 65th St., New York. Its phone number is (212) 877-1800 . . . Flutist **James Galway**, who made a splash at his New York debut last summer, will be back in town Nov. 9, when he makes his Carnegie Hall debut with the New Irish Chamber Orchestra . . . Soviet pianist **Lazar Berman** will return to the U.S. this month for his sixth nationwide concert tour. His first recital here will be at Carnegie Hall Oct. 29 . . . **Peter Serkin** and **Tashi** will perform two concerts this fall at New York's Beacon Theatre. One will be devoted to the music of **Toru Takemitsu**; the other will be a 70th birthday salute to **Olivier Messiaen** . . .

**The Cleveland Quartet** and flutist **Paula Robison** will play at Washington Irving High School in New York Nov. 4 . . . **Abbey Simon**, who recently recorded Rachmaninoff's piano concertos for Vox, will appear with the New York Philharmonic under **Andre Kostelanetz** at Avery Fisher Hall Nov. 4.

**CARRYING ON THE TORCH** — Boston Symphony solo flutist **Doriot Anthony Dwyer**, grandniece of suffragist **Susan B. Anthony**, will be the guest speaker/performer at the 90th anniversary celebration of the National Council of Women at the Pierre Hotel in New York on Oct. 26. In 1953, when she joined the BSO, Dwyer became the first woman ever to be appointed to a principal chair in a major U.S. orchestra. But who would ever know from her name that she's a woman? **Ken Terry**

(continued from page 12)

pointment of Lanny Lambert as vice president Sherlyn Publishing. Prior to his position with Sherlyn, he was the east coast professional manager of Interworld Music, the east coast professional manager of Sunbury-Dunbar, the professional manager of Screen Gems-EMI Music, creator, associate producer and writer for the nationally syndicated television show "Speak Easy."

**Del Balzo Named** — Jim Del Balzo has been appointed national college promotion manager. Until his appointment at Polydor, Del Balzo was in the intern program at Arista Records, and previous to that, was director at Radio WVHC at Hofstra University.

**Colbert To London** — Annmarie Colbert has been appointed to the post of national pop sales coordinator at London Records where she will coordinate the sales and marketing requirements at the national level.

**Lyons And Barnard Join Capitol** — Dan Lyons has been named promotion manager for the Washington, D.C. district and Tom Barnard has been appointed promotion manager for the Minneapolis district, at Capitol Records, Inc. Lyons joined Capitol's sales department during the summer of 1976 as a customer service representative in the Washington, D.C. district. In August 1977, he was promoted to territory manager in the same district. Barnard was formerly Ariola Records' promotion manager for the Minneapolis area, which he joined in March of this year.

**Gregory Appointed At E/P/A** — CBS Records, has announced the appointment of Terece Gregory as Epic/Portrait/Associated local promotion manager for the Phoenix area. She most recently held the position of promotion manager for Associated Distributors in Phoenix and held various positions in retail locations in the Phoenix area.

**Domino Formed** — Danny Sims has announced the formation of Domino Management. The new firm will handle managerial duties for Alston recordings and Simtone recordings. Both labels are distributed by TK Productions.

**Capricorn Taps Smith** — Capricorn Records has announced the appointment of Danny Smith as Dallas area promotion manager. He began his career in 1972 as a store manager for Disc Records in Dallas. He later worked for WEA in a number of areas, including sales, inventory, and displays, as well as serving as branch marketing coordinator. Prior to joining Capricorn, he handled local promotion for Elektra in the Dallas area.

**Conrad Named At Columbia** — CBS Records, has announced the appointment of Bob Conrad as Columbia Records local promotion manager for the Phoenix area. He most recently held the position of regional promotion manager for the east coast for TK Productions and has been affiliated with various radio stations including WFIL in Philadelphia.

**Barker Named** — Timothy M. Barker has been named a senior vice president of The Garrett/Simes Company. Barker, formerly a VP with The Brokaw Company and Jay Bernstein Public Relations, will concentrate on music and television entertainment clients, as well as record marketing.



Lambert

Del Balzo

Lyons

Barnard

**Geis Appointed At CBS** — CBS Records, has announced the appointment of Ed Geis as sales manager for the Los Angeles branch, CBS Records. He has been with CBS since 1969 and held the position of operations manager in Terre Haute, and most recently, was a sales representative in the Cleveland market.

**Osborne To Greater Media** — Ed Osborne has been appointed director of production for Greater Media Services based in East Brunswick, New Jersey. Recently, he had been employed in retail management by several companies, including Sam Goody. Previously, he had spent a number of years in radio working both on and off the air for WCBS-FM in New York and WLPL-FM in Baltimore among others.

**Martin Appointed** — David Martin has been named as associate to Jim Wagoner at American Management of Encino, Ca. He had worked previously with Dann Moss Associates and with ICM.

**Duryea Joins Screen Gems** — Geri Duryea has been appointed a professional manager at Screen Gems-EMI Music. She comes to Screen Gems-EMI Music after a year and a half as professional manager at CBS' April/Blackwood Music. Prior to CBS she spent two years in the professional department at Warner Bros. Music.

**Orenbach Heads Jazz Broadcast** — Robert Orenbach has taken over the direction of Jazz Media International, Ltd., as its president and chief executive officer. Prior to assuming his top position at Jazz Media International, he was general manager of WRVR-FM in New York.

**Hein At Capitol** — Barbara Hein has been named recording department staff assistant for Capitol Studios. Prior to taking her new position, she was administrative coordinator for Capitol Studios' engineering department, a post she'd held since joining the company in July 1974.

**Reid Appointed** — Lawrence Reid has been named vice president of Cincy Sound Records & Christy Dawn ASCAP & DaChris BMI Publishing Company which are divisions of J.S. Limited based in Cincinnati, Ohio.

**MMO Music Group Adds Two** — MMO Music Group, Inc. has announced that Peter Shendell has joined the firm. He will have the direct responsibility for sales in the New York, Philadelphia area which is handled by the company owned MMO Distributing. Also announced was that Gigi Schlesinger has been added to the sales staff and will cover Philadelphia and western Pennsylvania.

**Lee Named At Preferred Sounds** — Baron Lee has been named vice president of manufacturing at Preferred Sounds. Before joining PSI, he was vice president of manufacturing at American Tape Corporation for the past six years. Prior to American Tape, he was with A&B Duplicators of New York.

**Silverman Promoted At Polygram** — Polygram Distribution, Inc., has announced the promotion of June Silverman as sales administrator. Silverman's new capacity will include monthly sales. For the past two years, she has served as sales analyst for Polygram Distribution, Inc. Prior to joining Polygram Distribution, she held the position of sales analyst for the St. Joe Mineral Corporation for three years.

**Changes At De Nave** — Connie De Nave announced that Bob Rowland and Barbara Kurtin have joined the staff of Connie De Nave Management, Inc., and that the firm will be moving to larger offices at 162 West 56th Street, 582-7410. Rowland was formerly a booking agent with Supreme Artists in N.Y.C. Kurtin formerly worked as special assistant to David Susskind.

# Cash Box Top Albums/101 to 200

October 21, 1978

	Weeks On Chart		Weeks On Chart		Weeks On Chart						
<b>101 EDDIE MONEY</b> (Columbia JC 34909)	7.98	10/14	79	<b>134 THE ALBUM</b> ABBA (Atlanta SC 19164)	7.98	10/14	122	<b>166 THE CONCEPT</b> SLAVE (Cotillion SD 5206)	7.98	10/14	129
<b>102 BLOODY TOURISTS</b> 10cc (Polydor PD 1-8161)	7.98	114	3	<b>135 FOREIGNER</b> (Atlantic SC 18215)	7.98	133	83	<b>167 OUT OF THE BLUE</b> ELECTRIC LIGHT ORCHESTRA (Jet/CBS KZ2-35467)	11.98	153	48
<b>103 HEAVEN TONIGHT</b> CHEAP TRICK (Epic JE 35312)	7.98	77	21	<b>136 WET DREAM</b> RICHARD WRIGHT (Columbia JC 35559)	7.98	149	2	<b>168 FLAME</b> RONNIE LAWS (United Artists LA881-H)	7.98	—	1
<b>104 SESAME STREET FEVER</b> THE MUPPETS (Sesame Street CTW 79005)	7.98	86	9	<b>137 YOU'RE GONNA GET IT</b> TOM PETTY & THE HEARTBREAKERS (Shelter/ABC DA 52029)	7.98	134	21	<b>169 DOUBLE PLATINUM</b> KISS (Casablanca NBLP 7100-2)	12.98	154	24
<b>105 STAGE</b> DAVID BOWIE (RCA CPL 2-2913)	11.98	130	2	<b>138 GIANT FOR A DAY</b> GENTLE GIANT (Capitol SW 11813)	7.98	143	3	<b>170 STRANGERS IN THE WIND</b> BAY CITY ROLLERS (Arista AB 4194)	7.98	—	1
<b>106 THE MAN</b> BARRY WHITE (20th Century T-571)	7.98	—	1	<b>139 ALICIA BRIDGES</b> (Polydor PD-1-6158)	7.98	—	1	<b>171 GOIN' COCONUTS</b> DONNY & MARIE (Polydor PD-1-6169)	7.98	—	1
<b>107 WHO DO YA (LOVE)</b> KC AND THE SUNSHINE BAND (TK 607)	7.98	78	10	<b>140 Q: ARE WE NOT MEN? A: WE ARE DEVO!!!</b> DEVO (Warner Bros. BSK 3239)	7.98	157	3	<b>172 SIMPLE DREAMS</b> LINDA RONSTADT (Asylum 6E-104)	7.98	174	58
<b>108 KEEP ON JUMPIN'</b> MUSIQUE (Prelude PRL 12158)	7.98	120	6	<b>141 MISFITS</b> THE KINKS (Arista AB 4167)	7.98	126	21	<b>173 WHAT ABOUT YOU</b> STANLEY TURRENTINE (Fantasy F-9563)	7.98	178	3
<b>109 BOYS IN THE TREES</b> CARLY SIMON (Elektra 6E-128)	7.98	95	18	<b>142 STUDIO TAN</b> FRANK ZAPPA (DiscReet DSK 2291)	7.98	155	2	<b>174 LOVING IS LIVING</b> THE MCCRARYS (Portrait/CBS JR 34764)	7.98	175	6
<b>110 BOOK EARLY</b> CITY BOY (Mercury SRM 1-3737)	7.98	112	7	<b>143 SLOWHAND</b> ERIC CLAPTON (RSO 1-3030)	7.98	139	46	<b>175 CHANSON</b> (Ariola SW 50039)	7.98	194	2
<b>111 FIRED UP 'N' KICKIN'</b> FATBACK BAND (Spring 6718)	7.98	82	11	<b>144 CHANGE OF HEART</b> ERIC CARMEN (Arista AB 4184)	7.98	—	1	<b>176 URBAN DESIRE</b> GENYA RAVAN (20th Century T-562)	7.98	141	10
<b>112 THE WIZARD OF OZ</b> MECO (Millennium MNL 8009)	7.98	124	5	<b>145 TOO WILD TO TAME</b> THE BOYZZ (Cleve. Int'l./Epic JE 35440)	7.98	148	5	<b>177 DREAMBOAT ANNIE</b> HEART (Mushroom 5005)	7.98	181	135
<b>113 INFINITY</b> JOURNEY (Columbia JC 34912)	7.98	107	31	<b>146 POINT OF KNOW RETURN</b> KANSAS (Kirshner/Epic JA 34929)	7.98	140	53	<b>178 TEN YEARS OF GOLD</b> KENNY ROGERS (United Artists LA 835-H)	7.98	159	40
<b>114 FM</b> VARIOUS ARTISTS (MCA 2-12000)	7.98	96	25	<b>147 ANIMAL HOUSE</b> ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 3046)	7.98	152	6	<b>179 TOTO</b> (Columbia JC 35317)	7.98	—	1
<b>115 WHATEVER HAPPENED TO BENNY SANTINI?</b> CHRIS REA (United Artists LA 879-H)	7.98	101	10	<b>148 CORDS</b> SYNERGY (Passport PB 6000)	8.98	151	8	<b>180 THE GARDEN OF LOVE</b> DON RAY (Polydor PD 1-6150)	7.98	184	4
<b>116 ALL FLY HOME</b> AL JARREAU (Warner Bros. BSK 3229)	7.98	138	2	<b>149 GREATEST HITS</b> MARSHALL TUCKER BAND (Capricorn CPN 0214)	7.98	169	2	<b>181 ZWOL</b> (EMI/America SW 17005)	7.98	185	2
<b>117 FROZEN IN THE NIGHT</b> DAN HILL (20th Century-Fox T-558)	7.98	118	6	<b>150 AGAINST THE GRAIN</b> PHOEBE SNOW (Columbia JC 35456)	7.98	165	2	<b>182 LET'S GET SMALL</b> STEVE MARTIN (Warner Bros. BSK 3090)	7.98	171	57
<b>118 OBSESSION</b> UFO (Chrysalis CHR 1182)	7.98	100	14	<b>151 GET IT OUT'CHA SYSTEM</b> MILLIE JACKSON (Spring/Polydor SP 1-6719)	7.98	137	15	<b>183 THEIR GREATEST HITS</b> EAGLES (Asylum 6E-105)	7.98	186	136
<b>119 THAT'S WHAT FRIENDS ARE FOR</b> JOHNNY MATHIS & DENIECE WILLIAMS (Columbia JC 35435)	7.98	105	13	<b>152 CARNIVAL</b> MAYNARD FERGUSON (Columbia JC 35480)	7.98	164	4	<b>184 THE BEST OF JOE WALSH</b> (ABC AA-1083)	7.98	—	1
<b>120 CHAMPAGNE JAM</b> ATLANTA RHYTHM SECTION (Polydor PD 1-6134)	7.98	113	30	<b>153 THE BEST OF CHUCK MANGIONE</b> (Mercury SRM 2-8601)	11.98	156	5	<b>185 HERE AT LAST . . . BEE GEES . . . LIVE!</b> (RSO 2-3901)	11.98	180	73
<b>121 CRUISIN'</b> VILLAGE PEOPLE (Casablanca NBLP 7118)	7.98	162	2	<b>154 ON THE EDGE</b> SEA LEVEL (Capricorn CPN 0212)	7.98	—	1	<b>186 1994</b> (A&M SP 4709)	7.98	187	5
<b>122 NEXT OF KINH</b> GREG KIHN BAND (Beserkley/GRT JBZ 0056)	7.98	125	8	<b>155 BATTLESTAR GALACTICA</b> ORIGINAL SOUNDTRACK (MCA 3051)	7.98	161	3	<b>187 LONDON TOWN</b> WINGS (Capitol SW 11777)	7.98	147	26
<b>123 GOODBYE GIRL</b> DAVID GATES (Elektra 6E-148)	7.98	123	13	<b>156 BORN LATE</b> SHAUN CASSIDY (Warner/Curb BSK 3126)	7.98	150	58	<b>188 TRACKS ON WAX</b> DAVE EDMUNDS (Swan Song SS 8505)	7.98	191	2
<b>124 LOVE ME AGAIN</b> RITA COOLIDGE (A&M SP 4699)	7.98	99	19	<b>157 M.I.U. ALBUM</b> BEACH BOYS (Brother/Reprise MSK 2268)	7.98	170	2	<b>189 NIGHT MOVES</b> BOB SEGER (Capitol ST 11557)	7.98	189	103
<b>125 ALL 'N ALL</b> EARTH, WIND & FIRE (Columbia JC 34905)	7.98	116	47	<b>158 UGLY EGO</b> CAMEO (Chocolate City/Casablanca CCLP 2006)	7.98	—	1	<b>190 SAVAGE RETURN</b> SAVOY BROWN (London PS 718)	7.98	192	3
<b>126 MOTHER FACTOR</b> MOTHER'S FINEST (Epic 35546)	7.98	131	6	<b>159 BOSTON</b> (Epic JE 34188)	7.98	160	6	<b>191 EARTH</b> JEFFERSON STARSHIP (Grunt/RCA BXL 1-2515)	7.98	146	32
<b>127 "ROSS"</b> DIANA ROSS (Motown M7-907R1)	7.98	—	1	<b>160 TRIDENT</b> KINGFISH (Jet/CBS JZ 35479)	7.98	163	8	<b>192 WEEKEND IN L.A.</b> GEORGE BENSON (Warner Bros. 2WB 3139)	7.98	172	38
<b>128 LEO SAYER</b> (Warner Bros. BSK 3200)	7.98	117	11	<b>161 HEAT IN THE STREET</b> PAT TRAVERS BAND (Polydor PD 1-6170)	7.98	173	2	<b>193 THE BRIDE STRIPPED BARE</b> BRYAN FERRY (Atlantic SD 19205)	7.98	—	1
<b>129 NATALIE . . . LIVE!</b> NATALIE COLE (Capitol SKBL 11709)	11.98	110	15	<b>162 HOTEL CALIFORNIA</b> EAGLES (Asylum 6E-103)	7.98	158	96	<b>194 LIVE</b> BARRY MANILOW (Arista AB 8500)	11.98	193	72
<b>130 SO FULL OF LOVE</b> THE O'JAYS (Phila. Int'l. JZ 35355)	7.98	119	28	<b>163 REUNION</b> PETER, PAUL AND MARY (Warner Bros. BSK 3212)	7.98	183	2	<b>195 JORGE SANTANA</b> (Tomato Tom 7020)	7.98	195	3
<b>131 THANK GOD IT'S FRIDAY</b> VARIOUS ARTISTS (Casablanca NBLP 7099)	14.98	109	25	<b>164 FOUL PLAY</b> ORIGINAL MOTION PICTURE SOUNDTRACK (Arista AL 9501)	8.98	167	5	<b>196 MARIPOSA DE ORO</b> DAVE MASON (Columbia JC 35285)	7.98	142	18
<b>132 NEVER SAY DIE</b> BLACK SABBATH (Warner Bros. BSK 3186)	7.98	—	1	<b>165 ROAD TO RUIN</b> RAMONES (Sire SRK 6063)	7.98	178	2	<b>197 DOWN IN THE BUNKER</b> STEVE GIBBONS (Polydor PD 1-6154)	7.98	198	3
<b>133 SPARK OF LOVE</b> LENNY WILLIAMS (ABC AA 1073)	7.98	127	15					<b>198 THE MICHAEL JOHNSON ALBUM</b> (EMI America SW 17002)	7.98	179	16
								<b>199 FRIENDS</b> CHICK COREA (Polydor PD 1-6160)	7.98	144	10
								<b>200 20 GOLDEN GREATS</b> BUDDY HOLLY/THE CRICKETS (MCA 3040)	7.98	128	19

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	134	Clapton, Eric	143	Gibb, Andy	42	Manlow, Barry	44,194	Ramones	165	Toto	179
A Taste Of Honey	22	Cocker, Joe	73	Gibbons, Steve	197	Martin, Steve	182	Ravan, Genya	178	Travers, Pat	161
Ambrosia	51	Cole, Natalie	129	Gilder, Nick	60	Marshall Tucker	149	Ray, Don	180	Trower, Robin	54
Ashford & Simpson	21	Commodores	16	Hall & Oates	28	Mason, Dave	196	Rea, Chris	115	Turrentine, Stanley	173
Atlanta Rhythm Section	150	Con Funk Shun	75	Heart	15,177	McCrays	174	Rogers, Kenny	178	UFO	118
Atlantic Starr	79	Coolidge, Rita	124	Henderson, Michael	58	Meco	112	Rolling Stones	9	Van Halen	82
Ayers, Roy	63	Corea, Chick	199	Hill, Dan	117	Math/Will	119	Ronstadt, Linda	4,172	Vannelli, Gino	33
Bay City Rollers	170	Criss, Peter	91	Holly, Buddy	200	Meat Loaf	23	Rose Royce	24	Village People	53,121
Beatles	65	Crusaders	81	Jackson, Millie	151	Mosey, Eddie	101	Ross, Diana	132	Walsh, Joe	57,184
Beach Boys	157	Devo	140	James, Rick	31	Moody Blues	86	Santana, Jorge	195	War Of The Worlds	85
Bee Gees	185	Dylan, Bob	89	Jarreau, Al	116	Morrison, Van	87	Sayer, Leo	128	Washington, Grover	99
Benson, George	192	Eagles	162,183	Jefferson Starship	191	Mother's Finest	126	Savoy Brown	190	Weather Report	69
Bishop, Stephen	38	Earth, Wind & Fire	125	Jennings, Waylon	98	Muppets	104	Scott-Heron, Gil	93	White, Barry	106
Black Sabbath	132	Edmunds, Dave	188	Jethro Tull	78	Murray, Anne	40	Sea Level	154	Who	3
Blondie	90	Egan, Walter	71	Joel, Billy	12	Musique	108	Seeger, Bob	11,189	Williams, Lenny	133
Blue Oyster Cult	52	Electric Light Orch.	167	Johnson, Michael	198	Nelson, Willie	92	Simmons, Gene	74	Wings	187
Bohannon, Hamilton	88	Emotions	66	Jones, Quincy	68	1994	188	Simon, Carly	109	Wright, Betty	41
Boston	2,159	Exile	10	Journey	113	Ohio Players	97	Slave	166	Wright, Richard	136
Bowie, David	105	Fatback Band	111	KC & Sunshine Band	107	O'Jays	130	Snow, Phoebe	150	Yes	39
Boyz	145	Ferguson, Maynard	152	Kansas	146	Oskar, Lee	100	Springsteen, Bruce	56	Young, Neil	47
Bridges, Alicia	139	Ferry, Bryan	193	Kihn, Greg	122	Osmond, Donnie & Marie	171	Stanley, Paul	83	Zappa, Frank	142
Brothers Johnson	36	Flack, Roberta	84	King, Evelyn	64	Pablo Cruise	18	Steeley Dan	34	Zwol	181
Brown, Jackson	50	Fleetwood Mac	72	Kingfish	160	Parsons, Alan	70	Stewart, Al	27	<b>SOUNDTRACKS</b>	
Cameo	158	Fogelberg/Weisberg	5	Kinks	141	Parson, Dolly	48	Streisand, Barbra	82	Animal House	147
Carmen, Eric	144	Foreigner	6,135	Kiss	169	Pendergrass, Teddy	43	Styx	13,77	Battlestar Galactica	155
Cars	32	Foxy	29	Laws, Ronnie	168	Peter, Paul & Mary	163	Summer, Donna	7	Foul Play	164
Cassidy, Shaun	55,95,156	Frehley, Ace	80	Little River Band	17	Petty, Tom	137	Switch	59	FM	114
Chanson	175	Funkadelic	20	Loggins, Kenny	8	Player	61	Sylvester	37	Grease	1
Cheap Trick	103	Gates, David	123	L.T.D.	45	Pockets	96	Synergy	148	Saturday Night Fever	19
Chicago	35	Gayle, Crystal	87	Lynyrd Skynyrd	25	Ponty, Jean-Luc	46	Talking Heads	78	Sgt. Pepper's	14
City Boy	110	Gentle Giant	138	Mangione, Chuck	26,49,153	Rafferty, Gerry	30	10cc	102	Thank God It's Friday	131
										The Wiz	94

# CASH BOX TOP 100 ALBUMS

October 21, 1978

		10/14	Weeks On Chart			10/14	Weeks On Chart			10/14	Weeks On Chart			
1	<b>GREASE</b>	12.98	1	23	34	<b>AJA</b>	7.98	34	54	68	<b>SOUNDS... AND STUFF LIKE THAT</b>	7.98	64	19
	VARIOUS ARTISTS (RSO 2-4002)						STEELY DAN (ABC AB 1006)					QUINCY JONES (A&M SP 4685)		
2	<b>DON'T LOOK BACK</b>	7.98	2	8	35	<b>HOT STREETS</b>	7.98	54	2	69	<b>MR. GONE</b>	7.98	90	2
	BOSTON (Epic FE 35050)						CHICAGO (Columbia FC 35512)					WEATHER REPORT (ARC/Columbia JC 35358)		
3	<b>WHO ARE YOU</b>	7.98	3	7	36	<b>BLAM</b>	7.98	28	12	70	<b>PYRAMID</b>	7.98	63	17
	THE WHO (MCA 3050)						THE BROTHERS JOHNSON (A&M SP 4714)					THE ALAN PARSONS PROJECT (Arista AB 4180)		
4	<b>LIVING IN THE U.S.A.</b>	7.98	14	3	37	<b>STEP II</b>	7.98	40	13	71	<b>NOT SHY</b>	7.98	62	25
	LINDA RONSTADT (Asylum 6E 155)						SYLVESTER (Fantasy F-9556)					WALTER EGAN (Columbia JC 35077)		
5	<b>TWIN SONS OF DIFFERENT MOTHERS</b>	7.98	5	7	38	<b>BISH</b>	7.98	42	6	72	<b>RUMOURS</b>	7.98	70	86
	DAN FOGELBERG & TIM WEISBERG (Epic JE 35339)						STEPHEN BISHOP (ABC AA 1082)					FLEETWOOD MAC (Warner Bros. BSK 3010)		
6	<b>DOUBLE VISION</b>	7.98	4	16	39	<b>TORMATO</b>	7.98	59	2	73	<b>LUXURY YOU CAN AFFORD</b>	7.98	76	7
	FOREIGNER (Atlantic SD 1999)						YES (Atlantic SD 19202)					JOE COCKER (Asylum 6E-145)		
7	<b>LIVE AND MORE</b>	12.98	8	6	40	<b>LET'S KEEP IT THAT WAY</b>	7.98	50	10	74	<b>GENE SIMMONS</b>	7.98	89	3
	DONNA SUMMER (Casablanca NBLP 71119)						ANNE MURRAY (Capitol SW 11743)					(Casablanca NBLP 7120)		
8	<b>NIGHTWATCH</b>	7.98	6	15	41	<b>BETTY WRIGHT LIVE</b>	7.98	41	18	75	<b>LOVESHINE</b>	7.98	75	19
	KENNY LOGGINS (Columbia JC 35387)						(Alston 4408)					CON FUNK SHUN (Mercury SRM 1-3725)		
9	<b>SOME GIRLS</b>	7.98	7	18	42	<b>SHADOW DANCING</b>	7.98	32	19	76	<b>BURSTING OUT</b>	11.98	98	2
	ROLLING STONES (Rolling Stones Records/Atlantic COC 39108)						ANDY GIBB (RSO RS-1-3034)					JETHRO TULL (Chrysalis CH2 1201)		
10	<b>MIXED EMOTIONS</b>	7.98	11	12	43	<b>LIFE IS A SONG WORTH SINGING</b>	7.98	35	19	77	<b>THE GRAND ILLUSION</b>	7.98	80	65
	EXILE (Warner Bros. BSK 3205)						TEDDY PENDERGRASS (Phila. Int'l./JZ 35095)					STYX (A&M SP 4637)		
11	<b>STRANGER IN TOWN</b>	7.98	10	22	44	<b>EVEN NOW</b>	7.98	39	35	78	<b>MORE SONGS ABOUT BUILDINGS AND FOOD</b>	7.98	81	12
	BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11698)						BARRY MANILOW (Arista AB 4164)					TALKING HEADS (Sire SRK 6058)		
12	<b>THE STRANGER</b>	7.98	12	53	45	<b>TOGETHERNESS</b>	7.98	36	19	79	<b>ATLANTIC STARR</b>	7.98	83	8
	BILLY JOEL (Columbia JC 34987)						L.T.D. (A&M SP 4705)					(A&M SP 4711)		
13	<b>PIECES OF EIGHT</b>	7.98	16	4	46	<b>COSMIC MESSENGER</b>	7.98	49	8	80	<b>ACE FREHLEY</b>	7.98	97	3
	STYX (A&M SP 4724)						JEAN-LUC PONTY (Atlantic SD 19189)					(Casablanca NBLP 7121)		
14	<b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b>	15.98	9	12	47	<b>COMES A TIME</b>	7.98	—	1	81	<b>IMAGES</b>	7.98	68	15
	VARIOUS ARTISTS (RSO RS-2-4100)						NEIL YOUNG (Reprise MSK 2266)					THE CRUSADERS (ABC Blue Thump BA 6031)		
15	<b>DOG &amp; BUTTERFLY</b>	7.98	19	4	48	<b>HEARTBREAKER</b>	7.98	48	11	82	<b>SONGBIRD</b>	7.98	73	20
	HEART (Portrait FR 35555)						DOLLY PARTON (RCA AFL 1-2797)					BARBRA STREISAND (Columbia JC 35373)		
16	<b>NATURAL HIGH</b>	7.98	15	22	49	<b>FEELS SO GOOD</b>	7.98	51	52	83	<b>PAUL STANLEY</b>	7.98	94	3
	COMMODORES (Motown M7-902R1)						CHUCK MANGIONE (A&M SP 4658)					(Casablanca NBLP 7123)		
17	<b>SLEEPER CATCHER</b>	7.98	18	20	50	<b>RUNNING ON EMPTY</b>	7.98	43	43	84	<b>ROBERTA FLACK</b>	7.98	88	5
	LITTLE RIVER BAND (Harvest SW 11783)						JACKSON BROWNE (Asylum 6E-113)					(Atlantic SD 19186)		
18	<b>WORLDS AWAY</b>	7.98	13	19	51	<b>LIFE BEYOND L.A.</b>	7.98	56	12	85	<b>THE WAR OF THE WORLDS</b>	13.98	85	14
	PABLO CRUISE (A&M SP 4697)						AMBROSIA (Warner Bros. BSK 3135)					JEFF WAYNE/VARIOUS ARTISTS (Columbia PC2-35290)		
19	<b>SATURDAY NIGHT FEVER</b>	12.98	17	46	52	<b>SOME ENCHANTED EVENING</b>	7.98	60	4	86	<b>OCTAVE</b>	7.98	67	17
	BEE GEES & VARIOUS ARTISTS (RSO RS 4001)						BLUE OYSTER CULT (Columbia JC 35563)					MOODY BLUES (London PS 708)		
20	<b>ONE NATION UNDER A GROOVE</b>	7.98	26	4	53	<b>MACHO MAN</b>	7.98	45	32	87	<b>WAVELENGTH</b>	7.98	111	2
	FUNKADELIC (Warner Bros. BSK 3209)						VILLAGE PEOPLE (Casablanca NBLP 7096)					VAN MORRISON (Warner Bros. BSK 3212)		
21	<b>IS IT STILL GOOD TO YA</b>	7.98	22	7	54	<b>CARAVAN TO MIDNIGHT</b>	7.98	37	9	88	<b>SUMMERTIME GROOVE</b>	7.98	91	8
	ASHFORD & SIMPSON (Warner Bros. BSK 3219)						ROBIN TROWER (Chrysalis CHR 1189)					HAMILTON BOHANNON (Mercury SRM 1-3728)		
22	<b>A TASTE OF HONEY</b>	7.98	21	21	55	<b>UNDER WRAPS</b>	7.98	44	11	89	<b>STREET LEGAL</b>	7.98	74	16
	(Capitol ST 11754)						SHAUN CASSIDY (Warner/Curb BSK 3222)					BOB DYLAN (Columbia JC 35453)		
23	<b>BAT OUT OF HELL</b>	6.98	20	51	56	<b>DARKNESS ON THE EDGE OF TOWN</b>	7.98	52	19	90	<b>PARALLEL LINES</b>	7.98	92	5
	MEAT LOAF (Cleve. Int'l./Epic PE 34974)						BRUCE SPRINGSTEEN (Columbia JC 35318)					BLONDIE (Chrysalis CHR 1192)		
24	<b>ROSE ROYCE STRIKES AGAIN</b>	7.98	25	7	57	<b>"BUT SERIOUSLY, FOLKS ..."</b>	7.98	46	21	91	<b>PETER CRISS</b>	7.98	102	3
	(Warner Bros. WHI 3227)						JOE WALSH (Asylum 6E-141)					(Casablanca NBLP 7122)		
25	<b>SKYNYRD'S FIRST AND ... LAST</b>	7.98	29	6	58	<b>IN THE NIGHT TIME</b>	7.98	55	17	92	<b>STARDUST</b>	7.98	93	25
	LYNYRD SKYNYRD (MCA 3047)						MICHAEL HENDERSON (Buddah BDS 5712)					WILLIE NELSON (Columbia JC 35305)		
26	<b>CHILDREN OF SANCHEZ</b>	14.98	31	5	59	<b>SWITCH</b>	7.98	72	9	93	<b>SECRETS</b>	7.98	104	8
	CHUCK MANGIONE (A&M SP 6700)						(Gordy G7-980R1)					GIL SCOTT-HERON & BRIAN JACKSON (Arista AB 4189)		
27	<b>TIME PASSAGES</b>	7.98	38	4	60	<b>CITY NIGHTS</b>	7.98	71	5	94	<b>THE WIZ</b>	14.98	108	3
	AL STEWART (Arista AB 4190)						NICK GILDER (Chrysalis CHR 1202)					MOTION PICTURE SOUNDTRACK (MCA 2-14000)		
28	<b>ALONG THE RED LEDGE</b>	7.98	30	7	61	<b>DANGER ZONE</b>	7.98	65	7	95	<b>SHAUN CASSIDY</b>	6.98	87	71
	DARYL HALL & JOHN OATES (RCA AFL 1-2804)						PLAYER (RSO RS-1-3036)					(Warner/Curb BS 3067)		
29	<b>GET OFF</b>	7.98	24	17	62	<b>VAN HALEN</b>	7.98	58	35	96	<b>TAKE IT ON UP</b>	7.98	106	4
	FOXY (Dash/TK 30005)						(Warner Bros. BSK 3075)					THE POCKETS (Columbia JC 35480)		
30	<b>CITY TO CITY</b>	7.98	23	28	63	<b>YOU SEND ME</b>	7.98	61	10	97	<b>JASS-AY-LAY-DEE</b>	7.98	84	11
	GERRY RAFFERTY (United Artists LA 840-G)						ROY AYERS (Polydor PD-1-6159)					OHIO PLAYERS (Mercury SRM 1-3730)		
31	<b>COME GET IT!</b>	7.98	27	21	64	<b>SMOOTH TALK</b>	7.98	53	18	98	<b>I'VE ALWAYS BEEN CRAZY</b>	7.98	121	2
	RICK JAMES (Gordy G7-981R1)						EVELYN "CHAMPAGNE" KING (RCA APL 1-2466)					WAYLON JENNINGS (RCA AFL 1-2979)		
32	<b>THE CARS</b>	7.98	33	18	65	<b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b>	7.98	66	10	99	<b>REED SEED</b>	7.98	115	3
	(Elektra 6E-135)						THE BEATLES (Capitol SMAS 2653)					GROVER WASHINGTON JR. (Motown M7-910R1)		
33	<b>BROTHER TO BROTHER</b>	7.98	47	4	66	<b>SUNBEAM</b>	7.98	57	11	100	<b>BEFORE THE RAIN</b>	7.98	103	6
	GINO VANNELLI (A&M SP 4722)						THE EMOTIONS (Columbia JC 35385)					LEE OSKAR (Elektra 6E-150)		

# DON WILLIAMS

## EXPRESSIONS AY-1069



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